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James Francis Cooke

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The ETUDE

MUSIC MAGAZINE



AUGUST 1923

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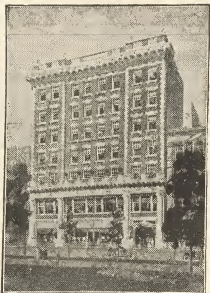
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The October 1923 issue of THE ETUDE Music Magazine will be an unusually fine issue editorially and in music contents. This will be an advantageous issue for Announcements as it will have a large circulation and the majority of the copies will be saved and used for a number of years making it inevitable that thousands of friends of ETUDE readers also will have the opportunity of seeing announcements appearing in this issue. As space will be limited in this issue we advise that space be reserved immediately.

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THE ETUDE

AUGUST, 1923

Single Copies 25 Cents

VOL. XLI, No. 8

The Singing Welsh

The greatest cadmy ever put upon a race was done by Mother Goose. If the Welsh were a decent, respectable, responsible people, it is the Welsh. Yet every child learns, before he is able to read, "Taffy was a Welshman, Taffy was a thief," and immediately associates these words in a way that often takes years to blot out. When he discovers that the Welsh, of all people, are hard-working, God-fearing men and women of unusual intelligence, talent and high aspirations, he feels misled and abused by the otherwise delightful gospel of childhood.

How much singing has to do with the splendid character of Welsh folk, no one can tell; but because they do sing as few other people ever have sung is proof of their native high-mindedness.

Some one has said the Welsh are born singing. However true that may be, in after life, they certainly make music their main joy. Perhaps you have heard the war-time yarn of the eight Britons who were found in a dug-out, after a twelve-hour bombardment. The two Irishmen were fighting still, the two Scotchmen were holding a debate, the two Englishmen had not yet been introduced, but the two Welshmen were getting up an oratorio society.

Dr. Daniel Protheroe, the famous Welsh composer, conductor and adjudicator, whose compositions are sung more than those of any living Welshman, tells us that immediately after the Armistice, when the soldiers were celebrating the end of the war, thousands and thousands of Welsh soldiers decided at once upon a Festival of Song, which was held on the battlefields with memorable success.

In Wales everybody sings. From Lloyd George down, nearly everybody can read music and would be ashamed if he could not. The Welsh singing societies in the United States reach a degree of excellence hard to surpass in any way. The joy of singing makes no sacrifice too great.

At the Eisteddfod held in May in Philadelphia, and which was a feature of a wonderful "Music Week," conducted by the Philadelphia Music League, one male chorus came from Youngstown, Ohio, to compete for an insignificantly small prize. The carfare alone for the party cost these real musical enthusiasts \$2800. They won second place, gracefully bowed to the judges' decision in favor of the wonderful chorus from Wilkes-Barre, and left, all smiles, with the determination of winning the first prize next year. Most of the Wilkes-Barre chorus, we are told, were coal miners.

Everybody sings. This is the secret of Welsh musical progress. Deep down in the mines, where dynamite and strange gases flirt with danger and death, the Welsh miner, exalted by none in the world, gathers with his friends and sings and sings and sings. Who can say that their far-famed excellence in the hazardous work of mining is not due in a large measure to the good cheer and good spirits which their voices carry with them to the midnight darkness of the mines, that you and I may have warmth and comfort in winter.

But it is not in the highly drilled chorus that the Welsh are most surprising. When the entire gathering at the Eisteddfod arises and pours forth its soul in such a hymn as *Huddersfield*, you will hear such a chorus as you have never heard before. They sing from memory in four parts; and the sheer beauty of the thing makes you dizzy with delight.

The inspiration of music, possibly more than anything else, has carried men of Welsh blood to some of the loftiest positions obtained by man.

Dressin' Up

We wish that we might borrow the pen of Lamb, or Addison, or Hawthorne, or Shaw, for half an hour, to write this editorial; for the subject is one which would have excited the imagination of any one of these worthies. Dressin' Up is an instinct as primitive and elemental almost as the instinct for self-preservation. It is found in the most savage beginnings of man. Because it is particularly strong in children we are calling the attention of music teachers in this way to a factor which can be employed to help them prodigiously in class work with music pupils.

Children just love to dress up. They love to fashion themselves in the garb of pirates, fairies, cowboys, Indians, kings, queens, celebrities of any kind. There are all sorts of games and playlets in which the instinct for dressin' up, accompanied by music, may make educational pastimes which the child never, never, never forgets. If your class is lagging behind, if you feel that you are getting stale yourself in your work with little tots, try "dressin' up." Give a little costume party and have the little folk come as notes, clefs, famous songs (Annie Laurie, Old Black Joe, Poor Butterly, etc.) or as characters in little playlets or operettas. Start them at the beginning of the little so that each child will have something to do. It may make a difference in your whole season. Never forget that you are dealing with little human entities with feelings and emotions—not with machines.

Watch their parents. Do they love to "dress up?" What of the dozens of organizations, associations which seem to get men and women have an opportunity to assume any kind of garb, any kind of color, any kind of imaginary dignity. There is actually an industry in America—an industry which caters robes, uniforms and costumes to colleges, military bodies, churches and other organizations. The instinct reaches from the *bad masque* to the altar, from the clown to the college president. Don't blame the children for the "dressin' up" instinct, when grown men by the hundreds of thousands seem to delight in sticking rooster feathers in their bonnets and hearing themselves hailed as Grand Imperial Inextinguishable Rajahs of the Jo Jo Amalgamation.

The wise teacher lays first stress upon the management of instincts. Instincts are dynamos. The music teacher who harnesses and applies the "dressin' up" instinct employs one of the most powerful dynamos of childhood.

Music and Present-day Crisis

The most sunny optimist cannot fail to see that social conditions throughout the world are in a very bad state. Russia is trying to right age-old wrongs in a day. France and Germany are at grips in a new struggle to settle huge debts. Italy, thanks to the Fascisti, is again gaining its balance. In Turkey, the Orient, England, Ireland, everywhere, everybody is faced with grave problems. Naturally this leads to social unrest; but back of it all is the static of mind of the people affected. The future of the world depends upon the character of its inhabitants; and that character is largely a matter of careful growth during the tender years of the child.

In America we are now looking upon the most dangerous outbreak of outlawry and banditry in the history of the country. We blame the criminals. We blame the war. We blame the police. We blame the courts. We blame everything but the real cause—the lack of proper character building in the youth of the miserable wretches who have let their cowardice and laziness get the better of them in the real battle of life.

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"Some of the happiest, although some of the most strenuous, days of my student life were spent with the master, Franz Liszt, in Weimar. I was but a lad of nineteen and had just finished my course of study at the Conservatory in Moscow. After this I had some lessons with Anton Rubinstein, who subsequently felt that the greatest thing for me would be to be accepted as a pupil by Liszt.

"A little later it was made possible for me to go abroad for further study. A couple of friends went with me, and we arrived in Leipzig in time for the Music Festival, in which Liszt himself was taking part. I met him and he asked me to come to Weimar and study with him. As soon as the Festival was over, my friends went with me to Weimar and engaged a room for me there. By this time I was horribly homesick, for I knew not a word of German; but after my first lesson with the master this feeling left me and I threw myself into my studies with the greatest ardor. For three years I had the infinite privilege of coming into close contact both as pupil and friend, with this wonderful man, who showed me many marks of his kindly interest and affectionate regard.

"I am asked sometimes what were the distinguishing characteristics of Liszt's playing and why was it so remarkable. I find the question somewhat difficult to answer. His piano tone was not so big; some of the rest of us had as much; but it excelled in a marvellously searching, poignant quality, the like of which I have never heard from any one else. In fact it could not be said that he merely played the piano; he played music. The two terms are widely different. He would slump with our playing, a very mediocre, unreliable instrument; yet he could produce music from it such as we, none of us, had dreamed of. Apropos of Rubinstein, Liszt once told me a story of a banquet given to Rubinstein in Vienna, at the close of his historical concerts there, Liszt himself being present. One of the committee gave 'Rubinstein,' as the first toast. Rubinstein became very restless during the speech, and as soon as the speaker finished he sprang to his feet, exclaiming, 'How can you drink to my health, or honor me as a pianist, when Liszt is sitting at the same table? Compared to him we are all corporals and he is the one and only Field Marshal.'

"If ever you heard Anton Rubinstein play, you heard a fine artist, a great artist. I studied with him and know whereof I speak. Compared with the rest of us, he towered far higher. We were pigmies and he the straiter man. But Stein sinks into insignificance. He is then the pigmy and Liszt the giant. As much difference between them as between black and white. While Rubinstein had a fine tone quality, which he diligently cultivated, Liszt's tone was memorable. I can never forget how he intoned the theme of the first movement of Beethoven's *Moonlight Sonata*. Those tones will remain with me for life; I can hear them now and always try to reproduce them when I play the work.

"It is the fashion to play Liszt's music, and many treat it very superficially, as though it were merely meant for the salon. But there is usually a deeper meaning than appears on the surface. The master had some special thought or experience, which influenced or compelled him to compose as he did. And the interpreter of his music should bring to it a many-sided experience of life in order to fathom its depths. Take for instance that short composition of his, *Il Penseroso*. To many pianists it means little or nothing; just a 'harmony of sweet sounds.' When he wrote it, Liszt had in mind that masterpiece of Michael Angelo, the statue of

also become possible in the future to invent some apparatus to pick up sounds emitted years ago. Why might it not be possible to pick up the voice of Jenny Lind, the playing of Paganini, sible to Chopin or Mozart. Why might we not hear the voices of Lincoln, Washington, Shakespeare, Dante, Cicero? Of course this may seem like a wild flight of the imagination, but then who twenty-five years ago would have imagined the radio of to-day, with our city roofs veritable forests of poles and trailing wires, with Already men of wisdom and standing are asserting their beliefs in telepathy. Luther Burbank, in a recent issue of the *American Magazine*, contends that certain people have minds so in tune that telepathic messages are not uncommon. He cites the case of his mother and himself, giving many instances of the interchange of messages. Then there is the historic instance of Emanuel Swedenborg, who among other things, instantly reported a conflagration in a distant city long before the introduction of the telegraph or the radio.

One ETUDE reader in Alberta reports that he recently took up a copy of THE ETUDE for last April, just after the arrival of the paper. He opened the volume and turned to *Abide With Me*, in the new version arranged by Homer Samuels and sung by Mme. Galli-Curci. His father, in a different part of the room immediately commencing singing *Abide With Me*. He wants to know whether this was musical telepathy. The psychologists (at least many psychologists we know) would say that it was not. They would contend that it was merely a coincidence, or that there is a law of averages which brings about such coincidences every so often. Burbank would certainly call it musical telepathy. We are beginning to feel (we don't say that we know) that there is a kind of very highly developed nervous sympathetic bond between musical folk which seems to lead to something very much like what is popularly termed telepathy.

And Still They Come

THE ETUDE has done everything humanly and journalisticly possible to help in the suppression of the fake publishers who skunk who advertises for poems to be set to music, furnishes awful melodies and harmonies, and then prints the music at an exorbitant rate which the poor sucker pays under the delusion that his song will make a fortune.

One has very little pity for the victim of the gold brick bunce-steerer. The victim counts upon getting a fortune for nothing; and when he opens his package of supposedly real money and finds sawdust he is really a partner in the crime. The song-poem victim, however, is led to believe that he has talents which have a great market value. His vanity and often swindler. These thieves make particular prey of widows in dire

Notwithstanding pages of articles exposing the fraud, we receive every day the printed evidences of the work of these swindlers. They average from six to ten a day. Their owners value them at anything from two hundred to a thousand dollars. They are not worth that many rubles if you can imagine what that amount may be.

It may seem some that when we can identify a piece of never even open the wrapper. It is worthless trash that we basket. If any reader of THE ETUDE goes at once into the waste song-poem who has it in mind to patronize one of the swindlers drop them one at a time down a rat hole. It will be more amusing and quite as profitable. It will save us the time and annoyance of handling these impossible things. Moreover it may entertain the rats.

The teachers who for years have been adding the amount sent out at the beginning of the season, in September, may soon—Our Fortieth Anniversary Year—be for the coming season of extraordinary issues. Both the pupil and the teacher will be helped immensely by a very slight added cost.

The tragic neglect of the church and of the home leaves the day school as the only place in which millions and millions of American children must be trained in character. Forsake this, and America is doomed as surely as Nineveh and Babylon. Wee be to our glorious birthright unless some positive and powerful policy is established to meet the present social crisis and the greater crisis which must come.

THE ETUDE proposed a remedy which already has been widely adopted in public schools. It is simply a plan for regular periods during the child's school week, known as the "Golden Hour," during which, through a carefully prepared, non-sectarian program, the principles of patriotism, honesty, fairness, nobility of purpose, truthfulness, industry and of the Golden Rule, are taught with the same care and attention given to regular school subjects. The part that music plays in the Golden Hour is very vital because music inspires, intensifies and elevates the child mind to those superior levels where such ethical instruction is far more readily absorbed. Without music the Golden Hour would be like a world without the sun.

We are arranging with some public school music experts for some definite Golden Hour programs for future publication in THE ETUDE. Somehow, people are beginning to realize that music, administered in connection with character building, has a wonderful and far-reaching power. Charles M. Smith, a Boston detective, formerly manager of the Burns agency, and a detective of national note, insists, in the *Boston Herald*, that he has seen miracles performed by music in the way of reforming the most hardened criminals and fallen women. He claims that he has interviewed thousands in penitentiaries and that many suitable for leading them to a better life. Mr. Van der Wall, a work in New York prisons for a long time, with marked success. He is said to have quelled some of the most unruly groups through group singing.

Music, employed for the reform of criminals, may produce wonderful results; but why employ this agency when the human unfortunate has reached the lower levels? The place for "reformation" is long before the child has had an opportunity to err. That is the reason why people everywhere are realizing that some such plan as the Golden Hour is of far greater value in maintaining high standards of living in America than armies of police and aeres of prisons.

As an American citizen your first concern is the preservation of our commonwealth. The safety of every individual depends not upon the law courts nor upon the police alone. Save for one quiet, firm vital thing we should require 100,000,000 police in America—one officer for every citizen. That thing is character; and the backbone of character is conscience. Neglect the education of the conscience and civil government will become a farce.

We know of no more important sphere for music than this. We know of no phase of musical work which will give the worker a higher opportunity to represent to the community that music thus employed is at once one of the most necessary things in our human scheme of prosperity, happiness and security.

Sound Infinite

SCIENTIFICALLY speaking, the vibrations of a given musical sound never end. When a pebble is dropped in water the concentric circles extend to the boundaries of the basin holding the water whether that water is in a tin pail or in the Atlantic Ocean. The circles become fainter and fainter; but still they go on until some wave or tide interruption interferes with them.

Musical sound is much the same. The difference is that sound goes in all directions. At a certain distance it may seem to be inaudible; but by acoustical apparatus it may be heard. It may be boosted along its way by electricity via the telephone or the radio.

The popularity of the radio is due to the fact that modern inventions have made it possible to pick up sound vibrations and magnify them. Many people are now asking why it may not

vitality; they should also develop a great music. In the old world old depends on tradition; the people are fed and held back by it. They speak, act and feel through their parents, their grandparents, their great grandparents felt and acted. They are held back by barriers and obstacles of custom. Young America meets the obstacle fairly, gives it a blow, pushes it aside, and heated their homes very inadequately and froze in cold weather, their descendants do the same. America is more progressive and aggressive; the present generation will not follow the ways of their fathers, but believes in progress. I love this freedom to progress, to constantly climb higher, and I feel this spirit will animate the art-life of the nation.

"Yes, I practice slowly. Doubtless fast practice is the base of many a young student. Slow practice and medium power, not full power. I do not practice scales and finger exercises, but rather passages from pieces—difficult places from the whole piano literature, or perhaps I should say, from my repertoire. Take the *Chopin major Prelude* from Bach's 'Well Tempered Clavier'; that makes a fine finger study. Then parts of the Chopin Etudes, octaves from Tchaikowsky, or bits of anything that exercises the various muscles, or bits that need constant repetition. One must always practice; an artist can never get away from that!

Adapt the Work to the Hand

"As it may have been noticed from my recital programs, I have copied and revised many compositions, adapting them in various ways to the needs of the modern pianist. I have a large hand with a wide span and do not need to resort to the necessities of small hands in playing. For instance, take the little *Gigue* by Bach. It will be remembered that this short piece requires constant crossing of left hand over the right, in order to bring out the melody. This effort is really not necessary if one has a hand capable of reaching the intervals. I have altered the manner of performing the notes between the two hands, so there is seldom any crossing of hands necessary. It is quite simple in this way, and there is no change whatever in the notes themselves. In fact the theme sings itself more connectively by this manner of playing. Many compositions gain in ease of delivery by forethought in making them more pianistic and helping them to be better under the hand.

"Young would-be pianists do not work half hard enough and then wonder why they do not achieve great things. I sometimes think of the first lesson I had with Anton Rubinstein. I was told to prepare Schumann's *Exercise* in eight pieces, Beethoven's *Concerto in E-flat*, and *Sonata in A, Opus 101*, also Chopin's *Sonata in B minor*. All these were then new to me and I had but six weeks to learn them. That was a task! By slaving seven or eight hours daily I mastered the notes fairly well; but of the inner meaning of these wonderful works I had no idea through such a system of cramming, though such a system of cramming, through such a system of cramming, that the desire to learn was not killed in me was due to my happy disposition and real love for art. All the lessons with Anton Rubinstein were on the same order; I cramming for them and a afterwards playing them for me, but without correcting me or showing me how to do them. The work I did with him was after I had graduated from the Conservatory, and was perhaps the stepping stone to the period I spent with my revered master, Liszt.

"I have very definite ideas as to how music should be taught. Let me tell



SILOTI AND PADEREWSKI

After asserting that "he secured his brilliancy and resonance principally from the spaces of the mouth and head, especially the latter," Mr. Key goes on to say: "Many persons will recall that Caruso often frowned when he sang, drawing his eyebrows together until they appeared furrows just above his nose. He always said that this seemed to help in concentrating the tone in a way that was most effective. The base of the nose always expanded slightly showing this physiological singing act and it gradually enlarged during the latter years of his life, as a comparing of photographs will show."

Really Use Your Magazines

By Mrs. Levi Clark

It is the hope that is not well cluttered up with the magazines of the day; and, while we are being more and more criticized as getting less literary on this very account, we are certainly getting better informed. But the music teacher is apt to be too busy over what she thinks more necessary in her profession to use them more than for her relaxation.

A new magazine should meet a real need, in which everything is boldly undertaken as one goes along. Anything in print has twice the effect on the easy-going pupil as does his teacher's oft-reiterated remarks, and they are rather flattered than otherwise at your thought of them outside of lessons. Musical magazines of course come first, and should be lying around conveniently with pupils' names marked over articles you want them to read. But so much of value lies clear away from the technical side, and advice from financiers, biographies of great men, extracts from "Strength" or other physical culture magazines, all help to interest and inspire your pupils. It reacts to the teacher's own good also, as it keeps him broader-minded and out of his own narrow little rut. It gets pupils attracted to more serious reading, pleases the parents and teachers, and generally makes the music work a more important part of the pupil's real life.

Don't pay out good money for a lot of magazines from which you merely call a few good stories; when there is almost a liberal education to be derived from the parts so few people bother to read.

The Need of Muscular Freedom

By Myra Hale Peisnel

RECENTLY I held a conversation with a young lady regarding some of the various finger, hand and arm positions used in piano-playing. She went to the keyboard and shaped her hand to the normal five-finger position, asking me if at the time if it were not the correct position to try to maintain, save in the playing of octaves or full chords. As she is accomplished in interpretive dancing, I answered by asking her if the correct standing position of her body allowed the varied and beautiful effects that she produced in her dancing.

Many of us are quite proficient, pianistically, but do not always get the best results when we fail to use our fingers, hands and arms in the easiest possible manner. There is no doubt that the excessive stiffness of the joints, the lack of "spring," emanates largely from the general habit of tightening the unneeded muscles.

Many unthinking souls struggle and stiffen without a thought of the needs of the keys producing the effects required by the music at hand. The one desire would appear to be a wish to hit down the right keys, not knowing the general advantage of weighing them down.

Failure to realize the need of rotary freedom in the forearm and the vertical and lateral freedom of the wrist causes many to lack a definite basis on which to begin to build up correct muscular conditions.

The artist-pianist and the average player of ability differ noticeably in that the former is more dependent to the finer and more subtle tone-shadings and he works until he has succeeded in forming the habit of consciously objectifying what he inwardly feels as called for in the music. This inwardness sometimes brings about a more or less unconscious process of correctly-balanced muscular activities and inactivities.

Frequent keen and attentive listening to the programs of the various artists, of great value to those who are musical and analytically inclined. It develops a discernment for unreasoned tonal qualities and quantities, causing one to reason and analyze the ways and means whereby similar effects may be produced, provided that in the trying one does not forget that the chief itself is the crowning and inspiring reason for all the effort involved.

Carnivals in Music

By Francesco Berger

The word that heads these lines is spelled in so many different ways, that those using it have a perfect embarrassment of riches to select from. In the language of the showman: "They pays their money, and they takes their choice."

Probably it is of Italian origin, in which language it is written *Carnavale*. In Roman Catholic Italy it stands for that part of the calendar which occurs between Christmas and Lent. And as in these months the temperature is lowest, it is during their winter nights that dancing is mostly indulged in. It is his gay time, that the artist and his entourage culminates in its last three days, when Italian cities are given over to festivities and frivolities of all kinds, *Pierralla* and *Pierrettes*, as well as others more seriously disguised in masks or *trouades*, indulge, as they go, in practical jokes or horse-play, which no reusants, and a "corso" is held. This means that the well-to-do, in open conveyances of all kinds, parade the main thoroughfares, filled with ladies in extra finery, to be pelted in their slow progress by handfuls of confetti from their acquaintances and admirers. These "confetti" unlike those so common at English weddings, are made of flour-paste, to imitate sugar; they are round-shaped like pills, are of many colors, and are sold by weight at all confectioners and at temporarily erected street stalls. As soon as one bagful has been emptied, another is immediately purchased, to be emptied in turn by being showered at the fair occupants of the carriages.

Gallant young men avail themselves of the liberty accorded by a "corso" to offer to the objects of their admiration such choice gifts as bouquets, or choicest, or jewelry to be rewarded by a gracious smile, and a shower of confetti flung at their hats or into their faces. It is a perfectly harmless national custom,—one which no native would miss on any account, and very amusing to the foreigner.

The Carnival of Venice

There is one laurel-leaf on Paganini's crown which even his detractors cannot rob him of. It is that musical-inimitable Carnival of Venice. In truth, are there any facts, like this one, belong not to any particular nation but are the patrimony of the entire civilized world. Countless are the arrangements to which it has been subjected, and its services, its elegant simplicity and its appealing directness keep it ever green in the eyes of the admirers and defenders of Paganini; to be counted by generations, need have no fear for his enduring fame. He is in very good company. Have not Handel and Mendelssohn and Gounod been bespattered, and are not Tchaikowsky and even Beethoven the latest victims of these fanatic attacks? Having won the crown which men bestow on their heroes, all these are now passing through the stage of persecution, before attaining the immortality of martyrs.

In his *Carnaval Romain*, Berlioz has given us an orchestral picture of the type with which his other orchestral music has made us familiar. Incoherent, bizarre, fantastic, richly colored, it makes a strong impression on those who like music of the kaleidoscopic pattern. It is as far removed from what is conventionally called "classical" as a flashing comet is removed from the lasting brilliance of a Jupiter or Mars. Fortunately comets are but rare visitors, nor do they remain with us for long.

Schumann's *Carnaval* (Op. 9) and *Faustsichenshank* (Op. 16) are two works of similar character, as their titles imply. Each is a series of studies in the use of unequal meter. In the last-named, Schumann has provided a pit-fall for all non-Germans, the title not only looking formidable, but presenting a difficult mouthful.

"Faustsichenshank" is the usual German man word for our "carnival." But Schumann uses some pranks, or jest, or joke, is just seldom used. Possibly the American "Swank" is derived from it, though its meaning is not identical. By an odd coincidence, the late Sir W. S. Gilbert (of Gilbert and Sullivan fame), who had "Swenken" for his second name, and who wrote such paradoxical plots, was himself the greatest parodist of all, being anything but a comical personage.

Schumann was not always happy in the choice of his sub-titles; both the above-quoted works contain some that are singularly inappropriate. Musically, too, while some numbers in both are among his choicest hit-bits, others are less successful. It is interesting, however, to discover that the original he nearly approaches being eccentricity, in all matters, is the very opposite of good taste. What, for instance, can justify the introduction of the *Marche des Moutons* into scenes purporting to represent a Vienna carnival? And how can inharmon-

ous breves in the left hand be interpreted as representing sphinxes? Such eccentricities as these must detract from the value of both works as complete suites, though they do not diminish the charm of some separate numbers, such as the *Intermezzo* in one, or the *Reconnaisance* in the other.

One of his Hungarian *Rhapsodies* La di culla, *Carnaval* de *Frach*, and a very excellent show-piece it is for a brilliant virtuoso, put together by the hand of that master who knew so well (none better than he) all the secrets of effective pianism. If you do not expect more from him than this, you will be disappointed. The *Intermezzo* of Edward Schmitt's *Carnaval Japonais* is a very delightful composition, revealing in every measure the accomplished artist gifted with elegant imagination. The only fault is in its title. There is very little of a carnival in the effect, and its entry culminates in its last three days, when Italian cities are given over to festivities and frivolities of all kinds, *Pierralla* and *Pierrettes*, as well as others more seriously disguised in masks or *trouades*, indulge, as they go, in practical jokes or horse-play, which no reusants, and a "corso" is held. This means that the well-to-do, in open conveyances of all kinds, parade the main thoroughfares, filled with ladies in extra finery, to be pelted in their slow progress by handfuls of confetti from their acquaintances and admirers. These "confetti" unlike those so common at English weddings, are made of flour-paste, to imitate sugar; they are round-shaped like pills, are of many colors, and are sold by weight at all confectioners and at temporarily erected street stalls. As soon as one bagful has been emptied, another is immediately purchased, to be emptied in turn by being showered at the fair occupants of the carriages.

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Transposing Exercises to Build Technique

By Harold Myrning

TATSUMI was unjustly not the first resort to the plan of transposing exercises into all keys, but he possibly was the first to make it a regular part of his technical system.

The bundle of human brain, nerves, sinews and bones that we call the human hand is capable of doing a tremendous amount of work, but it is not until it has developed that the pianist should realize that he has accomplished his purpose when he has differently played an exercise in one key. Other keys have different hand positions and adjustments that are wonderfully

Let us say that we are to play a five-finger exercise beginning on D immediately above middle C. What have we if the exercise is played in the key of D? In the following notes, D—E—F—G—A. Four white notes with a black one. Let the fingers be numbered as follows: 1—white notes C—D—E—flat—F—G. Get a ruler and measure it on the keyboard. You will be surprised at the difference in distances. It calls for a quite different hand adjustment.

The writer would go even farther and call attention to the fact that the same exercises, transposed to another octave but with the player sitting in the same position at the keyboard, compel the employment of different hand positions, different muscle control and other variations of physical action. Here is one of the advantages of the four-octave and the five-octave scales. Transposition and playing in the different octaves is thorough. It gives no members unexercised.

Demolishing Criticism

By Eugene F. Marks

"My teacher says that Mr. Blank (a noted artist) does not play with much expression," said a young student strain my ears from asking.

"Can your teacher cheat him?"

The young student perceived the import of my question, smiled and shook her head. How demolishing is the spirit of adverse criticism; especially when a mediocre musician has the audacity to adversely criticize a great artist.

Just critic tears the scorchlight of criticism upon him. He sits stock of his own capabilities and analyzes the habits and objects of his criticism before he directs it upon someone else. The student who faults and fault and criticize others are the ones who pull down their feet and others have built and fail to erect something selves before he judges. Therefore, let us examine ourselves in our place as the one criticized, not the one who do we come up to the standard we have set for him? The introspective criticism counts and brings beneficial results. If it is one who fails to do better and strives to attain the criterion he has set for the other fellow, and thus his endeavors redound to his own advancement.

Musical Vistas

Sketches From a Busy Musical Life

By SIR CHARLES VILLIERS STANFORD

Professor of Music at Cambridge University

Professor at the Royal College of Music

Can the Unmusical Become Musical?

A MINUTUM of humanity is tone-deaf. A large number of persons have undeveloped ears. The number of persons who can distinguish between a high and low voice is very large. They are not tone-deaf. The low voice is very large. They are not tone-deaf. The number who can fix the accurate difference in pitch between a high and low voice is comparatively small, but not so small as the number of those who cannot distinguish any difference at all. Blind people are comparatively few; short sight is common, very acute sight is rare, but out of all proportion less rare than total blindness. As it is with sight, so it is with hearing. The ear which can distinguish between a higher and a lower voice in ordinary speech only needs training. It is only the notes upon which speech is based. It is only this that has been amply proved, by actual experiment, that defining the pitch of which the ear is already conscious, a class of children, some of whom have musical and others unmusical ears, can be divided into these two parts, the so-called unmusical becoming listeners, and the unmusical becoming musical. In other words, their ears have awoken to the acuter sense of sound, and have developed themselves in the process.

Hearing with the Eyes

The faculty of reading music from paper—of hearing it with the eyes—is ingrained in some, but must be cultivated in others. It is not a very difficult matter, but it may take time. To read a note without hearing it is an easy matter to the great mass of mankind. To adapt the same course to music is not so easy. No performer can translate a note without position on paper into sound upon the instrument, and some measure possessing this qualification; and the step from this accomplishment to reading the score of a string quartet in an archipelago is not so great as following a performer's score in hand. It means work, it means a performance, score in hand. It means work, it means work for himself in the majority, he who works for music in the minority; but in the latter sometimes ungrateful work, but the reward is great enough to justify the work. It will be of vast help to the intelligent listener, and will be of almost no help to everybody who has musical pretensions, especially to those who are too far away to hear what they read. No composer, naturally enough, is without this faculty. No one who reads the notes merely, but when the eye has to read upon the notes, it is a step further than the quality of the notes. This is a step further than appreciating the pitch, and it becomes a matter of necessity when orchestral music is read, where exigencies of color come in. This is, however, a pure matter of experience. It will come naturally to the eyes and to sensitive ears, more slowly to the less receptive. But it is a mistake to call it a gift; it is only an acquirement, however long a time mastery of its intricacies may take.

The True Test of Conducting

The true test of conducting is the result it attains, not the amount of arm-wielding and pose which the public sees. The best judgment of a conductor is formed by sitting in front of him, not at his back. It cannot be too often insisted that the best conductors more than with his arm. Richter and von Bülow often stopped conducting altogether, and left the orchestra alone; but all the time they watched, and locked. An organist under Richter—I speak from personal experience, for I played the organ in D twice for him—felt his eye through his spine without looking round for the beat.

Artists Priests of the Public

Singing appears to be the only branch of music in which the instrument counts for more than the person who plays upon it, or the manner of the playing. The key to the whole position is to be found in a little book, the *Principles of Music*, written by men which commonplace book (now printed) in which Brahms expressed him—the sentence in question is by Joachim and (translated) as follows:—"Artists are the priests, not the servants of the public." In other words, their business is to direct taste, not to follow it to give lead to their hearers of what they ought to like to hear, and not to play flimsy or inferior work merely because the public, perhaps after one hearing, momentarily prefers it. I may specify some of these departed artists of the highest ideals, chief amongst them Joachim and Hans von Bülow. Liszt was a curious figure, but he was above reproach; so even in his purely executive capacity was Sterndale Bennett.

Reveries and the Pouter

In connection with this much belauded tenor, I may recall an experience of Charles Hallé, who has long since announced him with Tietjens and other singers at a concert in Manchester. The rehearsal began, but no Reeves appeared. To explain his absence a note arrived, saying that he was unwell and confined to bed at his hotel. Hallé knew better, and went straight to the tenor's room, and found that the illness was caused by the tenor's contention that his name was in smaller letters on the posters than those of his colleagues. Hallé was equal to the occasion, procured a poster and a few rolls of tape, returned with him with Tietjens and gave me a most humorous description of Reeves crawling over the floor in primitive attire, and measuring the letters by the rule. Finding, as Hallé knew, that the letters were of identical size, he dressed and sang.

When conductors choose to doctor great works as Mahler did by adding three horns, trombones, and a tuba to the famous march in the "Eroica" Symphony, they are on the same reprehensible line, but even they are not so far as to alter the ending of the "Coriolan" overture to a fortissimo; a course which Costa himself would have approved, for he told Grove that he "would never play it again with *fortissimo* ending."

the standard of musical taste in the Europe of the present day. In *Interludes* of Tannhauser, the Charles presents many interesting sketches from which the following extracts have been made. The fine clarity of his opinions is refreshing.

conducting, Wagner has laid down many wise precepts. He has, unfortunately, as usual, mixed them up with irrelevant, and sometimes ill-natured, personalities. If irrelevant, and if mixed, his book would have been a still more valuable contribution to musical education. Von Bülow more succinctly divided the genus conductor into those who have their heads in the score, and those who have their heads in the clouds.

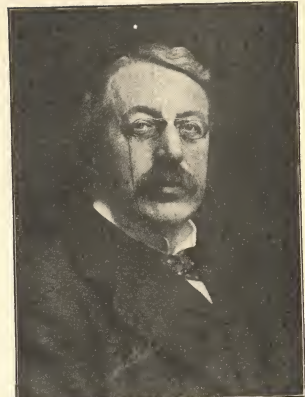
The Rise of American Music

The appearance of a school of American music dates, as might be expected, from the Civil War of the Sixties. In petty a new note was sounded by Walt Whitman the East. In music the beginning was made; although a nation of such recent growth, and consisting of so many still unannihilated elements, could not be expected to strike out a new and individual path. Nations have to grow old with a folk-music of centuries behind them to express themselves in unmistakable terms of their own nationality. The ingredients have to be mixed and boiled before the dish is served. Upon the point von Bülow is wrong. Dvorak was not American; he was not born in the prairie that with patience the day of American music would come.

Are You Really Working for Art or for Yourself?

The world of music may be divided roughly into two sections, those who work for their art, and those who work for themselves. So have those who create music been humorously divided into those who work for the public, and those who work for themselves. Of the two divisions of artists, the unselfish is (as most good things are) by many degrees the rarer, but it secures the larger power, and the larger fame. The last hundred years have not lacked a few such men, but they have been as high as their influence is far-reaching. Some examples come at once to the mind. Any composer, whose works have lasted one hundred years, and still hold the public taste, is indebted to the better race. We need not individualize such men; they proclaim themselves.

With prophetic artists, it is different, the man who works for himself is in the majority, he who works for music in the minority; but in the latter sometimes ungrateful work, but the reward is great enough to justify the work. It will be of vast help to the intelligent listener, and will be of almost no help to everybody who has musical pretensions, especially to those who are too far away to hear what they read. No composer, naturally enough, is without this faculty. No one who reads the notes merely, but when the eye has to read upon the notes, it is a step further than the quality of the notes. This is a step further than appreciating the pitch, and it becomes a matter of necessity when orchestral music is read, where exigencies of color come in. This is, however, a pure matter of experience. It will come naturally to the eyes and to sensitive ears, more slowly to the less receptive. But it is a mistake to call it a gift; it is only an acquirement, however long a time mastery of its intricacies may take.



SIR CHARLES VILLIERS STANFORD

for the good of music, as distinct from the display of voice, of Catalan, of Alkon, of Tannhauser, of the Paris, with all Europe at her feet, had the power; but her grasp of being a priestess of her art and she became a servant of the public, inducing them to hear her in Mozart, not Mozart in her, and popularizing the highest form of art—"Hear, Sweet Home" and "Coming through the Eye." She had a perfect instrument on which she played with perfect technique; but the results music were equivalent to those of a first-rate violinist who confined his efforts to the Fantasia of de Bériot and the

If only singers of the first caliber, who hold the public in their hands, no matter what they sing, were to use the great power they hold to disseminate the music, instead of wrapping their talent in a napkin, they might not get an encore for the high note at the end (which the composer probably eschewed) as they would gain immensely by singing a fine work of the composer (a better judge of what he meant) instead of to be produced; and the hearer would take the absence of merely vocal display as an artistic conviction, for he knows that the performer can sing the high note quite easily if the music demands it. Sims Reeves even changed the end of "Thou shalt dash them" in the "Messiah" to a high note to secure a round of applause.

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In connection with this much belauded tenor, I may recall an experience of Charles Hallé, who has long since announced him with Tietjens and other singers at a concert in Manchester. The rehearsal began, but no Reeves appeared. To explain his absence a note arrived, saying that he was unwell and confined to bed at his hotel. Hallé knew better, and went straight to the tenor's room, and found that the illness was caused by the tenor's contention that his name was in smaller letters on the posters than those of his colleagues. Hallé was equal to the occasion, procured a poster and a few rolls of tape, returned with him with Tietjens and gave me a most humorous description of Reeves crawling over the floor in primitive attire, and measuring the letters by the rule. Finding, as Hallé knew, that the letters were of identical size, he dressed and sang.

When conductors choose to doctor great works as Mahler did by adding three horns, trombones, and a tuba to the famous march in the "Eroica" Symphony, they are on the same reprehensible line, but even they are not so far as to alter the ending of the "Coriolan" overture to a fortissimo; a course which Costa himself would have approved, for he told Grove that he "would never play it again with *fortissimo* ending."

writing at a meeting previous to the one on which they are voted upon, and must receive the support of at least two-thirds of the entire number of members, in order to become valid.

It will be observed that a number of items that are changeable in character are not prescribed in the constitution—such as the amount of dues, the date and place of meeting, the nature of the programs. These items may be afterward embodied in a list of By-laws, which are subject to immediate change. Also the personnel of the club—pupils of Mr. Blank—is not mentioned, since this qualification cannot be rigidly enforced if the club is to be perpetuated indefinitely.

Section 3 of Article II is of prime importance, since upon its observance depends the continuing vitality of the club. This fact has been proved in the career of a club which I founded some twenty years ago, and whose continued progress in efficiency and enthusiasm is, I believe, largely due to a similar provision, which forbids the accumulation of dead wood and assures a live and interested membership.

The adoption of the above constitution, possibly with some minor changes, furnishes the chief business for the second meeting. The document is then signed by each member. Meanwhile, however, the committee has prepared a short program of music or essays, which will set the pace for future events. The club is now placed on a practical running basis. Programs for the remainder of the year will soon be planned out by the Program Committee, and the assignments made for special work in connection with each of these. Provision should be made in the By-laws that a member must either perform any such assigned work or furnish a competent substitute, under penalty of a fine.

Details of Meetings

Choice of the time for regular meetings will, of course, depend on the convenience of the members. A youthful personnel may prefer to meet after school, or on Saturday mornings; a teacher's club may find a mid-week morning hour most available; while a social club may prefer the evening. An ideal place for the meetings is the teacher's studio, but meetings at the homes of the members may sometimes, at least, be preferred.

- 1. In the conduct of meetings it is well to follow a general order, such as this:
 - a. Secretary's report.
 - b. Roll-call. Let each member respond to his name by presenting some current musical event, or relating some musical anecdote.
 - c. Reports of committees.
 - d. General business.
 - e. Program.
 - f. Adjournment.

Naturally, it is about the fifth item that the chief interest is centered. While the program should be considerably varied from time to time, some general subject should be chosen as a unifying factor, such as the following:

- 1. Early nineteenth century composers.
- 2. Ultra-modern music.
- 3. The development of the Symphony.
- 4. Absolute and program music.
- 5. Harmony as a factor in classic and modern music.
- 6. With such a subject as inspiration, a varied program may easily be arranged. In studying nineteenth century composers, for instance, the topic *Schubert* may give rise to the following:
 - 1. A paper on Schubert's life.
 - 2. A paper on Schubert's compositions.
 - 3. Several illustrative compositions, including piano pieces and, if possible, one or two songs.

Occasionally a debate may be introduced. At the Schubert meeting, for instance, two members may state positive and negative arguments on the question: "Resolved, That Schubert furnished the progress of music more than Mendelssohn."

A teacher who deals with advanced pupils may accomplish valuable results through a teachers' club of twenty or twenty-five members, drawn largely from his own pupils, yet broad enough to admit of those not directly connected with his work. Such a club, while following out the general plan outlined above, may discuss such educational questions as:

- 1. What musical courses should be taught in the public schools?
- 2. The assignment of school-credit for outside work in practical music.
- 3. The preparation of pupils for recitals.
- 4. How to deal with unmusical pupils.

Discussion of pedagogic points, too, will include the analysis and explanation of one or more useful teaching devices, the presentation of special teaching devices, and others these may suggest.

While simplicity should be the watch-word in the conduct of pupils' clubs, yet there are certain distinctive marks which should not be neglected. A club plan for its status, its work with pride by club members. A club circular, issued in the fall of each year, commits the members to definite accomplishments. A club library may be founded. It is hoped, too, that the club may eventually be a real force in the community toward the advancement of musical ideals, the furtherance of concerts, lectures and the like, and the regulation of music in the schools. In proportion as such activities are carried to the aid of the musical zeal of the members interested, and their own work given objective meaning. Here again, therefore, does team work fulfill a worthy destiny!

Teachers' Ruses

By L. E. Eubanks

At first thought it seems unreasonable that any child could learn more in fifteen minutes than in thirty, or in half an hour than an hour. But it is true. Even though he is highly receptive, a delicate child's nervous process may be very unstable, and he may lose in the lesson's latter half all he has gained in the first half.

Such a pupil has to be handled carefully. Usually the teacher presents any implication that he is weak or overly nervous. It is best not to let him know the real reason for the shortness of his lessons. If he learns this it may lessen his self-confidence and interest in the work, and kindle a sort of antagonism to the teacher. Invent a ruse. One teacher had such a pupil's parents explain that for a while 15-minute lessons were all they felt like paying for. Sometimes a reasonable explanation might lie in the hour of the day. The teacher might pretend that he just wanted to sandwich this fifteen minutes in between two to other periods.

Some sensitive children are afraid of censure for slow progress, especially if they have been considered helpful by hearing her teacher (who had very quickly discovered the youngster's fears) tell the parents that one thing she discouraged was rapid progress. The pupil got along twice as fast after that, for the handicap of dread was removed. And the ruse was worked so cleverly as never to be discovered.

Telling a child that he is nervous, especially a boy, who always considers it effeminate to have nerves, invariably makes things worse. The teacher I spoke of was a pupil. She knew that air is the great force in conscious conditions, and she was a nerve-ringing teacher. When little Miss Teacher was ready with two tennis rackets, she really, she was giving him some extra time that his mind might be normally receptive for the musical instruction.

Parents' cooperation with the music teacher makes possible many helpful ruses. Sometimes a child tells I have known a young man who never speaks at home, places of amusement to become newly interested in his piano through suggestions to his parents made by a little girl who "just loved parties"; was told by her family would have more parties if there were anyone in the household who could play the silent old piano, that day.

A simple ruse, and perhaps the most commonly used, indirect channels. Success or failure, in dealing with the child who talks too much, and irrelevantly, during his lesson. It would hurt his feelings, and perhaps him not to talk. But if you can have his mother, or some other friend, quote you, without any apparent reality is to you and how useless to the purpose, he will of you for the indulgences you have accorded him, and will thereafter talk less and work more.

Presently, if a child lacks perseverance, you may stimulate him by having his mother tell in his presence, admiration for someone who had shown great determination in mastering some study. I have seen this "direct request" method tried many times, along various lines, and have never known it to fail.

THE ETUDE

Stems

By Jan van Schoonhoven

If I were writing an instruction book I would most certainly insert in the very beginning, where the student is learning about the length of notes, something about their stems. I would tell the child that the stem on the note is something like a rudder, that it tells which way the note is going.

Now every student is confused when he comes to a half-note with two stems. It is easy for him to understand that in a quartet of singers two of them might easily sing the same note; but it is harder for him to realize that he must sing the same note, and have come together and are virtually singing the same note, on the piano.

In harmony exercises the soprano part has its stems turned up to distinguish it from the alto, which has its stems turned down. In the Bass clef the tenor stems are turned up and the bass stems are turned down. This same rule is sometimes followed in piano pieces, when there are four distinct parts, to indicate the "leading of voices." It is a great help to the intelligent, trained pianist.

In cases other than the above it is the general rule of the engraver to turn the stem up if the note is placed below the third line of any staff and down if it is above the third line of any staff. This alone largely helps for appearance sake and is not a hard and fast rule governing all cases.

Such a rule as this is broken, for instance, when it is desired to indicate a change in the use of the hands; that is, notes that are to be given by the right hand in a run are often written with their stems down, and those for the left hand with their stems down.

A double stem is often found upon the melody note where the accompaniment is played by the same hand. In such a case the length of the melody line shows out the value of the accompaniment note, as in the following example from *Divercy*.



A more difficult matter for some students to comprehend is the following in which the notes are given on the first beat of the left hand but there is no other way of indicating that these two notes are going together, as before. It is of equal importance to the novice, however, begins to count up the measure. It is usually and finds too many notes. The explanation of the double stems easily clears this away.



Routine Practice

By S. M. Charles

ALTHOUGH some well-known pianists object to routine practice—that is, following a definite program at regular periods—it seems that this should apply to artists rather than to the rank and file of music students. There is no doubt that the ordinary pupil, by following a definite program and setting aside certain hours of the day for this purpose, will form a habit of study which is not only safe but will be merely practiced in a haphazard fashion or when the "spirit was upon him."

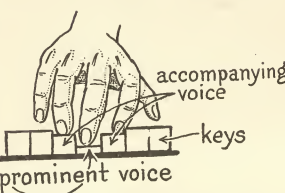
- (a) The pupil will do more and better work.
- (b) There will be no hesitation or waste of time in wondering what to take up next.
- (c) He will not spend too much time on pieces already learned.
- (d) He will not so easily yield to the temptation of putting off practice till to-morrow.
- (e) There will be an increase of interest in his lessons as a result of regular, systematic application.

"Accept the good and the beautiful at once; do not hesitate, for time is precious." —Wieck.

THE ETUDE

Artistic Chord Production

By LESLIE FAIRCHILD



MUCH of our modern music which is written vertically demands of the pianist a thorough knowledge of artistic chord production. The intricate and wonderful chord combinations can, with correct knowledge and study, be made fairly to vibrate with life.

The manner in which chords are played often distinguishes the amateur from the artist. No matter how brilliant our scale or passage; work may be, if our chords sound harsh and dry we are incapable of rendering dramatic or soulful effects that will move our audience.

One of the first requirements of the student in studying chord effects is to train himself to listen attentively to the quality of every tone that he produces. Learn to be critical of yourself and your efforts will reflect greatly in your work.

Condition of the arm, wrist and fingers play a most important part in the quality of tone that is produced. The fingers must be like lead, your fingers bold (of steel), but your wrist like a feather."

To play the notes of a chord accurately and clean, the hand should be prepared in the air to take the right chord of the chord. In other words, if the arm should suddenly lose its power to hold the hand above the keys and allow it to make a sudden drop on the keys, the right chord would be struck. Use the chord of C major for an example:



- 1. Raise the arm with hand hanging down loosely from the wrist, finger tips about six inches from the keys.
- 2. Project the third and fifth fingers so that when the hand descends on the keys the projected fingers will be the only ones to strike the keys C E G.
- 3. Let the hand drop to the keyboard.
- 4. Immediately after keys have been struck, lower the wrist slightly below the knuckles.
- 5. Bring the hand back to normal position, hand vaulted and wrist even with knuckles. In releasing fingers from keys at this point, lower the wrist and bring it back to its normal position, assures one of a relaxed condition of the wrist. When the above has been thoroughly analyzed and the motions well fixed in mind, movements one and two, and those of three, four and five should be combined into one movement.

Tone Contrast

In order to get a general idea of the shape that the hand takes in the air, it is advisable to place the fingers on the notes of the chord; then, after forming a correct mental picture of this position, try to form this same position of your hand in the air and test the same on the keyboard for accuracy. This preliminary exercise should be practiced in all major and minor chords and their inversions.

Contrast the quality of tone in this method of playing chords with that of the hammer-like action of the wrist and fingers. The former will be found to be beautiful, sonorous and rich; while the latter will sound cold and dry.

Flanissimo chords are played in the same way with the exception that the hands are held closer to the keys. Heavy chord playing and those that require great stretches between the fingers cause a fatigued condition of the wrist and fingers.

Saccato chords that come in quick succession are to be played with a wrist stroke. When a slow tempo is taken some weight can be used.

Another demand of some of the modern music makes on the pianist is to bring out the melody note or some inner voice of a chord, such as:



This manner of playing chords will be quite an innovation to many students and at first will appear to be more difficult than is really true. The illustration below will give a good idea how this beautiful effect is accomplished. The finger which takes the prominent voice in the chord is projected further than those which take the accompanying voices. When the chord is struck the finger which is projected the farthest presses the key down

to its full depth which gives the hammer a greater blow than those which are only partially depressed. The fingers wrist and arm must be held rigid, in order that the fingers may hold the correct position when striking the chords.

Practice striking out different voices in various chords and above all do not make the mistake of practicing them too loud.

Two very good examples of these types of chords will be found in Camille Saint-Saëns's *Etude in A minor*, and Percy Grainger's *Irish Tune from County Derry*.

Another charming effect of making the melody note of a chord sing out above the other is when one immediately lifts all the notes of the chord except the one that is to be sustained.



Take the pedal just after the accompanying notes of the chord (the eighth-notes) have been released. Lift these notes immediately after the chord has been struck in a Sustain the G by allowing the weight of the arm to fall on this note.

A good example of these chords will be found in Giovanni Sgambati's *Concerto*, Op. 15.

Pedaling plays a very important part in the artistic production of chords, and is really one of the secrets that the ambitious student should strive to master if he desires to make his playing real above the mediocre.

In speaking of the "half pedaling" in some of these examples it is intended that the damper pedal be raised exactly so as to partially arrest the vibrations of the strings.



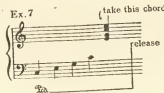
By half pedaling a chord in this manner the bass tones will continue to sing on but the treble tones will gradually fade out and vanish, which gives the effect of a beautiful diminuendo and also prevents an abrupt ending of a chord, by smothering it off.

Taking a chord "silently" has another very mysterious and fascinating effect. By taking a note or chord silently I mean to press the keys down so that the hammers do not deliver a blow to the strings and the notes are not heard. In doing this the dampers are withdrawn from the strings and if we strike other notes that are in sympathy with the chord that is held down we immediately start them vibrating in unison with the other notes. This is called sympathetic vibration.



A striking example of this vibration can be illustrated with two tuning forks of the same pitch. In fact a studio object lesson by means of tuning forks is very convincing. If we give one fork a sharp blow and then stop it with our hand the other fork will be heard. If it is not stopped it will gradually grind off the ends of the forks just enough to change its pitch slightly we would find that the other would not sound or vibrate in sympathy with it. By using this law of sympathetic vibration many beautiful pedal effects can be made.

The following is an example with which the student is earnestly requested to experiment, both on various higher and lower positions on the keyboard, as well as in the tones of the lower chord sounded together as well as the arpeggio.



A very fine example of this half-pedaling will be found in the closing measures of Percy Grainger's *Colonia Song*.

These are but a few examples which should act as guide posts to lead the student on an exploring expedition into the land of new and charming effects.

The backwoodsman who said that he didn't want to go to an conservatory of the second or third class, a great deal of the chord playing one hears is "choppin'." Go to any conservatory of the second or third class and hear pupils being drilled through four-hand pieces of Haydn, Mozart and Hummel. The main idea seems to be to bang them out in as close a resemblance to a choppin' machine as possible. In his *Symphonic*, of Rossini, or the *Military Symphony* of Haydn, one can see that what has about the same artistic fascination as a walk through a cotton mill or a ride on a threshing machine.

Four-hand playing may be made very fascinating; and it usually offers, particularly in the Secondo part, ample opportunities for excellent practice in chords. Teachers who insist upon having their pupils play chords with expression and beauty in duet playing will find that they will convey the same processes to their solo playing.

Hofmann, Palewsky, Grainger and Bauer are all good for their beautiful chord playing. To hear Mr. Grainger play his *Irish Tune from County Derry* is a delight. The melody is surrounded with a cluster of harmonies characteristic of the genuine Irish style.

Ragged chords are some of the common mistakes of the beginner. In fact, many advanced players do not seem to realize that in the usual chord playing the first consideration is to have all of the notes struck at one and the same time. The second is to have the notes of that in the right. Such a thing seems too obvious to demand attention in such an article as this; but are you absolutely sure that you do not do it now and then? Get some friends to listen for you. This may be one of your unconscious musical sins.

Pieces That Interest Pupils

By Earl S. Hilton

WHEN a pupil seems not to be interested in a nocturnal set of music, or so-called "easy" music, he usually will play of music, or so-called "easy" music, sometimes called "long" music. Generally a sentimental form of melody and an accompanying bass line, which is often played along with the loudness seems to appeal to him more than the merely monotonously big-sounding chords. So, in compositions should contain attractive melodies along with the large chords.

Often pupils who desire this type of piece may have very small hands, compared to those of the more advanced. For one with this sort of hands, the note cannot be successfully applied the following remedy:

When chords contain four or five notes—too large for such small hands—one of these notes may be omitted. That note should be the lowest of a chord for the right hand, or the highest of one for the left—unless the hands are crossed, then the opposite will be true. Chords, extended over more than an octave, may be converted back to a triad or seventh-chord by playing one of its extreme notes an octave higher or lower. The note changed in any of these processes should be by a part of the melody or by the other fork will be heard. If it is not stopped it will gradually grind off the ends of the forks just enough to change its pitch slightly we would find that the other would not sound or vibrate in sympathy with it. By using this law of sympathetic vibration many beautiful pedal effects can be made.

CALVE'S FRIENDLY BUTCHER

AMAZES of Calvé, the most famous of all Carmins, will find some interesting and amusing reading in her recently published book, "My Life." As is usually the case with great artists, she rose from comparative obscurity and poverty to riches.

"In her student days," we read, "her mother made a home for her on an exceedingly modest scale in Paris. They lived next door to a butcher, where the mother did her marketing. One day the butcher remarked on the beauty of Emma Calvé's voice—

"Yes, she's a fair singer," he interrupted, "but she's too thin. Much too thin. She ought to eat lots of breakfast and cutlets."

"My mother was taken by surprise at what appeared to be a rather crude way of increasing trade. Before she could answer, however, the astonishing man continued:

"I'll tell you what I'll do," he said. "To prove to you how much confidence I have in your daughter's future, I'll open an account for you at this shop. You can pay me when she makes her debut."

"I have never forgotten these good people. When I was singing at the Opéra Comique, we always sent tickets to the musical butcher and his family. I have no doubt he sat there telling any one who would listen to him:

"Do you see that wonderful singer? It is entirely due to me that she is in such fine form!"

BEETHOVEN'S MUSICAL PREDILECTIONS

AFTER Beethoven became deaf it was necessary to write out any questions regarding his answer, and many of his "Question Books" have been preserved. In one of these Johann Stumpf, a German harp maker resident in London who visited him in 1824, gives the following account of a conversation he held with Beethoven following a dinner at which says Stumpf, "he unbosomed himself on the subject of music which had been degraded and made a plaything of vulgar and impudent passions." "True music," he said, "found little recognition in this age of Rossini and his consorts."

"Thereupon I took up a pencil and wrote in very distinct letters:

"Whom do you consider the greatest composer that ever lived?" "Handel," was his instantaneous reply. "To him I bow the knee," and he bent one knee to the floor.

"Mozart," I wrote.

"Mozart," he continued, "is good and admirable."

"Yes," I wrote. "Who was able to glorify even Handel with his additional accompaniments to *The Messiah*?"

"It would have lived without them," was his answer.

"I continued writing. 'Sach, Bach?'"

"Why? Is he dead?"

"I answered immediately. 'He will return to life again.'"

"Yes, if he is studied, and for that there is now no more time."

"I took the liberty of writing: 'As you, yourself, a peerless artist in the art of music, exalt the merits of Handel so highly above all, you must certainly own the scores of his principal works.'"

"How should I, a poor devil, have gotten them? Yes, the scores of *The Messiah* and *Alexander's Feast* went through my hands."

"... At that moment I made a vow: Beethoven, you shall have the works for which your heart is longing if they are anywhere to be found."

In recording the above incident, Thayer adds that Stumpf fulfilled his vow two years later, to Beethoven's intense gratification, but alas, Beethoven was already on his death bed!

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

REHEARSING THE RHINE MAIDENS

WAGNER'S genius for stage-setting necessitated many curious inventions in order to give his ideas reality. The scene in "Das Rheingold," for instance, is supposed to take place under water. Lilli Lehmann, one of the first three *Rhine Maidens*, gives the following account of a "swimming machine" invented for the act in her book, "My Path Through Life."

"When we arrived at Bayreuth, on June 23rd, 1876, we saw our swimming machine for the first time. 'Good heavens!' It was a heavy, triangular contrivance—an iron pole, certainly twenty feet high, at the end of which was an oblique frame with cross-arms, and in that we were to be put and were to sing!"

"I had just brought upon myself had attacks of giddiness by submitting to very long posings for an oil-painting, and was far from well, so I absolutely declined to mount the apparatus. After coaxing from Carl Brandt, the old master-machinist, and Fricke, the ballet-master, Riezl, brave unto death, climbed up on a ladder, submitted to be buckled to the belt, and began to move about as directed from below. I could not let myself be put to shame, so I climbed up likewise. I was soon pleased with it, and after a few minutes, first with the arms—the entire upper part of the body was free, there was nothing one could take hold of—then with the body. Finally Miss Lammer, also, resolved to try the rehearsal in swimming, and now we swam and sang so freely up there that it was a real pleasure."

"Wagner staid us, then, with tears of delight, and brushed us, too, was full of praise for our bravery."

WAGNER'S ABSORPTION AT REHEARSALS

WAGNER'S intense absorption in his own works forced him to attend rehearsals at Bayreuth, but according to Lilli Lehmann, one of the greatest of the Bayreuth artists, he was not always fully conscious of what he was going on, once the music started. In her book, "My Path Through Life," she tells us, "Wagner sat upon the stage with his legs crossed and the score on his knee, and the orchestra rehearsed alone. He conducted for himself, while Hans Richter led the orchestra below. They indeed began together, but Wagner was so lost in his score that he did not follow the orchestra, which was often far ahead of him, having passed on to other tempi. When, at last, he chanced to look up, he perceived for the first time that it was playing something that was quite different from what he heard with his spiritual ear."

"The singers saw almost nothing of the church organists in the U. S. A. is a constantly recurring phenomenon. Although we know their organists, we are also of instances where the 'ecclesiastical authorities' have theaters from having things all their own thought that churches will not pay a secular competitor unless forced to do so by fear of parishes where there are vast numbers are paid without justifiable reason, merely from a parsimonious policy of long distance. Sometimes the rector is to blame,

PLAYING FOR QUEEN VICTORIA

AS readers of Lytton Strachey's *Life of Queen Victoria* will know, that lady was an awe-inspiring monument of Empire. So Landon Ronald, the English conductor, teacher and composer found when he attended Tosti (of "Goodbye" fame), Alboni and Pol Plançon as accompanist, at his first appearance at Windsor Castle. The concert was held on the night of Queen Victoria's Diamond Jubilee, and took place in a large salon. "There was a sofa for the Queen near the piano," writes Ronald in the *London Strand Magazine*, "and a small table just by with a program on it and a powerful pair of binocular glasses. Ten long minutes elapsed before the Queen entered, and then every one seemed to me to be petrified. She advanced very slowly, walking with a stick in her right hand and leaning heavily on the arm of a stalwart Indian attendant.

"At the end," he continues, "Mrs. Alboni Plançon and Tosti were all presented to Her Majesty who appeared to be most gracious and affable. Some kind Egeyri—Waiting noticed me standing by the piano alone, and in the most charming manner congratulated me on my accompaniment, and added: 'I'll have you presented in a minute.' When I saw him had finished talking to Mrs. Alboni I saw him approach her and say something in a low voice. She then took up the big pair of glasses on the table and looked at me through them (though I was only a few feet away) and nodded and smiled. The Egeyri promptly came up and, as I duly presented me, I bowed and wished that the earth would open. My hopeless embarrassment was added to by the fact that the Queen kept the opera-glasses to her eyes and stared at me through them. I suppose she did this for ten seconds but it seemed to me ten years. She thanked me for what I had done, and my reply was a low bow. A pause ensued, and I didn't know whether to retire or stay where I was. Another ten years passed, and she remarked, 'Accompanying is a very great gift' which elicited another bow from me. Still another pause and then I was unthinkingly dismissed from the Royal Presence. I had the good fortune to walk backwards without upsetting anything or anybody."

The next day I received an enamel and diamond pin as a souvenir of the event."

THE ORGANIST'S RISING SALARY

THE good old law of Supply and Demand seems to have been at work among the organists since the advent of the moving picture, according to the following views set forth by Dr. G. Edward Stubbs in *The New Music Review*: "Additional evidence that the cinema theaters are having a 'raising' effect on the salaries of church organists in the U. S. A. is constantly recurring. Although we know their organists, we are also of instances where the 'ecclesiastical authorities' have theaters from having things all their own thought that churches will not pay a secular competitor unless forced to do so by fear of parishes where there are vast numbers are paid without justifiable reason, merely from a parsimonious policy of long distance. Sometimes the rector is to blame,

THE ETUDE

THE ETUDE

AUTUMN GOLD

MONTAGUE EWING

A graceful air de ballet. The passages in legato thirds and sixths must be executed with smoothness and accuracy. Grade 8.

Musical score for 'Autumn Gold' by Montague Ewing. The score is in 3/4 time and consists of two staves (treble and bass clef). It begins with the tempo marking 'Lento con tenerezza' and 'M. M. = 144'. The score includes various musical notations such as dynamics (p, f, rit, a tempo, poco accel., mf), articulation (accents), and phrasing slurs. The piece concludes with a 'D.S.' (Da Capo) marking and a final cadence.

THE MUSICAL ATTITUDES OF CHILDREN

"There are many more musical children in the world than parents believe," says Emile Jacques-Dalcroze in his book, "Rhythmic Music and Education." In this most interesting of modern musical educators sets forth his theories. A small child may take no interest in music, no care for singing, march out of time in following a military band, and absolutely refuse to take piano lessons, and yet be not wholly lacking in musical feeling. Musical aptitudes are often deeply latent in the individual, and when one cause or another may fail to set the means of manifesting themselves, just as certain springs flow underground, and are only brought to the surface after a stubborn pickaxe has opened its way. One of the functions of education should be to develop the musical instinct of children. But how is this to be accomplished at an early age; and what are the natural signs?

"To be a good musician requires a good imagination, an intense and unimpeded—that is, the freedom of experiencing and communicating aesthetic emotions." Later in the chapter, and of which is a valuable contribution to the subject of child education, in an interesting pedagogic gives some practical suggestions. "If a child has no intonation of the conventional accuracy of harmony, he will usually be incapable of judging whether his mother is playing an out or wrong chords on the piano, and he should be taught to appreciate the nuances of music, and to judge whether he is playing softly, loudly, in triple or bass, quickly or slowly, near or far from him, or alone, and she can show him the difference between a crescendo and decrescendo by placing him behind a screen to be gently opened or closed while the music progresses. And when he listens to a military band, she can point out to him that each instrument has a different voice.

So much for Jacques-Dalcroze, but do we hear some American mother cry out in agony, "But I do not play the piano! How can I show my child these things?" There is nothing in this above which cannot be demonstrated with a Victrola (even to the opening and closing of the doors), or on some other phonographic instrument.

MUSIC AND THE GUILLOTINE

The terrible part played by music at the time of the French Revolution has been picturesquely described by Grétry in his Memoirs: "At the time," he says, "I was one evening returning from a garden in the Champs Elysees. I had been invited there to look at a beautiful lilac tree in bloom. I was returning alone. As I drew near the Place de la Revolution, I suddenly heard the sound of music. I came a little nearer, and could distinguish violins, a flute, a tambourine, and the happy cries of dancers. A man who was walking by my side drew my attention to the music. I looked up and saw the deadly knife vibrating lowered (twelve) of five times without a pause. On one side were the mystic dancers, the soft air of spring, and the last rays of the setting sun; on the other were the unhappy victims who would never know these delights again.... The picture was unforgettable. To avoid passing through the square I hurried down the Rue des Champs Elysees. But a cart with the corpses caught me up.... 'Peace and silent citizens,' said the driver with a laugh, 'they sleep.'"

MAZURKA BRILLANTE

THE ETUDE

A very showy drawing-room piece, affording practice in a variety of touches and technical devices. Grade 4

ALBAN FÖRSTER

Tempo di Mazurka M.M. ♩ = 126

Musical score for Mazurka Brillante by Alban Förster. The score is written for piano and bass. It features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings such as *mf*, *p*, *f*, *pp*, and *cresc.*. The piece is marked with a tempo of 126 M.M. and includes a CODA section.

THE ETUDE

Musical score for Lonesome Song Without Words by Josef Hofmann. The score is written for piano and bass. It features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings such as *mf*, *f*, *dim.*, and *D.C.*. The piece is marked with a tempo of 126 M.M. and includes a CODA section.

LONESOME SONG WITHOUT WORDS

JOSEF HOFMANN

From Mr. Hofmann's set of pieces entitled *Mignonnets*. Grade 3

Musical score for Lonesome Song Without Words by Josef Hofmann. The score is written for piano and bass. It features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings such as *Andantino*, *f espress.*, *ppoco rit.*, *p lunga p a tempo*, *mf*, *espress.*, *p*, *pp*, and *pprit.*. The piece is marked with a tempo of 126 M.M. and includes a CODA section.

FRAGRANT VIOLETS

WALTZ

MATILEE LOEB-EVANS

A smooth and sustained waltz movement, well suited to the modern style of waltzing. A good study or recital piece, Grade 3 1/2

Andante

Tempo di Valse M.M.♩. = 54

The left page of the musical score for 'Fragrant Violets' consists of seven systems of piano accompaniment. Each system includes a treble and bass clef staff. The music is in 3/4 time and features a variety of textures, including sustained chords and moving lines. Performance markings include *f*, *rall.*, *con espressione*, *rit.*, *al tempo*, *mf*, *con Pedale*, *affettuoso*, and *la melodia ben legato*. A section marked *D.S.* (Da Segno) begins at the start of the sixth system, with a key signature change to one sharp (F#). The score concludes with markings for *rit.* and *al tempo*.

* From here go back to S and play to A , then go to B

The right page of the musical score for 'Fragrant Violets' consists of seven systems of piano accompaniment. Each system includes a treble and bass clef staff. The music continues from the left page, featuring complex textures and dynamic contrasts. Performance markings include *con brio*, *mf*, *cresc.*, *f*, and *allarg.*. The score concludes with a *fff* marking. The page contains various musical notations such as slurs, ties, and dynamic hairpins.

THE COUNTRY BAND CHARACTERISTIC MARCH

THE ETUDE

Very successful as a solo. Arranged for four hands in response to numerous demands. Play in a humorous manner with exaggerated dynamics.

SECONDO

WALLACE A. JOHNSON

Allegretto M.M. $\text{♩} = 126$

The score for the second part consists of eight systems of music for four hands. It begins with a tempo marking of 'Allegretto M.M. ♩ = 126' and a dynamic of 'mp'. The music features various dynamics including 'p', 'p poco', 'cresc.', 'mf', 'f', and 'ff'. There are several first and second endings marked with '1' and '2'. The piece concludes with a 'D.S. Fine' marking.

THE ETUDE

THE COUNTRY BAND CHARACTERISTIC MARCH

PRIMO

WALLACE A. JOHNSON

Allegretto M.M. $\text{♩} = 126$

The score for the first part consists of eight systems of music for four hands. It begins with a tempo marking of 'Allegretto M.M. ♩ = 126' and a dynamic of 'mp'. The music features various dynamics including 'ppp (2nd time pp)', 'p poco a poco', 'cresc.', 'mf', 'f', and 'ff'. There are several first and second endings marked with '1' and '2'. The piece concludes with a 'D.S. Fine' marking.

MAZURKA POMPOSO

WALTER ROLFE

In chivalric style. Play in a majestic manner, not too fast.

Allegro con brio M.M. ♩ = 126

SECONDO

ff rall. *f* a tempo
 accel. *ff* *ff* *f* Fine *p*
 cantabile accel. e cresc. *f* vivo *mf*
 dim. e rall. *p* a tempo *ff* accel. rall. *p*

Tempo di Valse

TRIO *p*
mf
p
mf *p* rall. *pp* D.C.

* From here go back to the beginning and play to *Fine*; then play Trio.
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MAZURKA POMPOSO

WALTER ROLFE

Allegro con brio M.M. ♩ = 126

PRIMO

f *ff* rall. *f* a tempo
 Piu mosso
 accel. *ff* *ff* Fine *p* cantabile *ten.*
 accel. e cresc. *f* vivo *mf*
 rall. *p* a tempo *ten.* *ff* accel. *ten.* *p* D.C. *

Tempo di Valse

TRIO *p*
mf
p
mf *p* rall. *pp* D.C.

* From here go back to the beginning and play to *Fine*; then play Trio.

HARLEQUIN TRICKS

WILLIAM BAINES

In lively march rhythm. Grade 2 1/2.

Joyfully M.M. ♩ = 126

Musical score for Harlequin Tricks, featuring piano and bass staves with various musical notations including dynamics (mf, f, f), articulation (legato), and performance instructions (Fine, D.S.).

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BOYS' BRIGADE

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A lively military march, demanding precision and a firm accentuation. Grade 2 1/2.

March M.M. ♩ = 120

PERCY WENRICH

Musical score for Boys' Brigade, featuring piano and bass staves with various musical notations including dynamics (f, ff), articulation (legato), and performance instructions (Intro, D.S.).

Musical score for Southern Twilight, featuring piano and bass staves with various musical notations including dynamics (p, f), articulation (legato), and performance instructions (Fine, D.C.).

SOUTHERN TWILIGHT

A study in the singing touch (withing legato!) Grade 2.

Night is coming! Night is coming! Katydid, your voices tell us
 Katydid, begin their song, Of the sleeping birds and flowers
 Day is going! Day is going! As we listen to your music
 Darkness will be here ere long. In the passing twilight hours.

WILLIAM BAINES

Andante moderato M.M. ♩ = 72

Musical score for Southern Twilight, featuring piano and bass staves with various musical notations including dynamics (p, f), articulation (legato), and performance instructions (rit., f, pp).

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RICH. KRENTZLIN, Op. 75

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Allegretto M.M. ♩ = 72

p *grazioso*

Allegretto con spirito

p *cresc.*

Piano *mf* *cresc.* *f*

mf *cresc.* *f*

TRIO

mf *rit.* *f* *d.c.*

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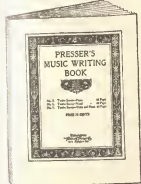
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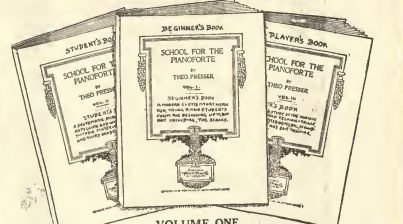
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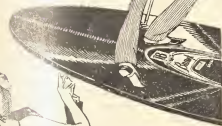
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A real inspiration, by one of the remarkable geniuses of the pianoforte. Grade 7.

Andante sostenuto M.M. ♩ = 90 *cantabile*

tranquilla *con espressione*

Più mosso M.M. ♩ = 112

ten. ritard. *Ped. simile*

THE ETUDE

Ped. simile *stringendo* *poco a poco*

allargando *Tempo I.* *cantabile*

f *delicato* *riten.* *p*

mf *il canto ben marcato*

IN ROMANY GIPSY IDYLS ZIGEUNERIDYLEN

ED. POLDINI, Op. 86, No. 1

I
Idealized gipsy music, harmonized in the modern manner, according to the exigencies of the so called Hungarian scale. Quaintly pretty. Grade 4.
Molto cantabile M.M. ♩=108

HOME, SWEET HOME

Transcription for Violin & Piano by
ARTHUR HARTMANN

To be played with an earnestness in keeping with the reverential character of the text.

THE ETUDE

VIOLIN *Softly and dreamily*

PIANO *rit. rit. p Stately (a tempo)*

mf roam, Be it ev - er so hum - ble, there's no place like home, A charm from the skies seemsto hal - low us

mf cresc. pp

there, Which seek thro' the world is ne'er met with else where.

f rit. slightly faster

rit. p a tempo rit. a tempo

mf rit. p a tempo

from here to end steadily slower

rit. p

* The double-stops are optional
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ALOHA OE HAWAIIAN NATIONAL HYMN

Transcribed by EDWIN H. LEMARE

THE ETUDE

III Sw. (Oboe 8; Strings 8 & Trem.)
II Ct. (Soft 16 & 5)
I Ch. (Soft 8 & 4)
Ped. (Soft 16) - 1

A new and masterly arrangement of a favorite theme.
Adagio M.M. ♩ = 62

Man. *poco rit. a tempo, p sempre legato*

Pedal

(add to Ped. with soft 8 & 2 (Gt. to Ped.))

p

(Reduce Ped. & Gt. to Ped. in)

III (V. H. Lieb. 8 & Trem.) or Echo

pp sempre legato

(add soft Flute 4)
(Harp) *pp*

(or Ch. soft 8 & 2)

Meno mosso Echo
pp (Chimes) *morendo.* *ppp*

(soft 8 & 2)

* (or soft Bourdon 16 with String-tone 5)

CROSSING THE STILE

HUBERT FLETCHER

MONTAGUE EWING

Gaily

He walk'd down the path-way that twines thro' the wood, Where song-birds and sunshine make Na-ture seem good; And pre-sen-ly
 "What toll must I pay, Sir?" she ask'd in a-larm, "For I have no mon-ey, yet must reach the farm!" He answer'd "Fair
 came to an old-fash-ion'd stile, And thought that he'd sit there and rest him a while.
 maid-en, to make it worth while, Just pay me with kiss-es for cross-ing the stile."
 A-long came a maid-en, the farm-house to seek. The blush of the rose on each fair dim-pl'd
 At first she re-fus'd him so shy-ly and yet, With blush-es, at last she sur-ren-der'd her
 check. Said she: "By your leave Sir," Said he with a smile: "There's a toll, pret-ty maid-en, for cross-ing the stile!"
 deb't. And soon one fine morn-ing they
 walk'd down the aisle And they bless'd Nature's path-way that twind to the stile.

mf *a tempo* *rit.* *mf* *colla voce* *rit.* *p* *leggiero* *a tempo* *mf* *colla voce* *rit.* *p* *leggiero* *a tempo*

WITHOUT YOU!

Lyric and Music by
 ROB ROY PEEKY

Ere
 If
 time jour-neys on and years pass-by, Oh come, hear the song I would sing; In-
 love such as mine were laid in the heart Of a rose that is fad-ed and bare; Though
 cline your heart and lend your ear, To this mes-sage of love that I bring.—"When
 sum-mer were gone and flow'rs were dead, A new rose would blos-som there.—"
 ros-es can bloom with-out fra-grance, When night-time no more fol-lows day; When
 riv-ers can flow with-out chan-nels, to guide them a-long the rough way; When

Moderato espressivo *f* *cantabile* *rit.* *fz* *poco ten.* *rit.* *pp* *colla voce* *poco rall.* *a tempo* *espress.* *rit.* *rit.* *accel.* *rit.* *accel.* *rit.*

a tempo
 God gives us Spring with-out sun - shine, And flow'rs cease to wake with the dew; When
a tempo
con sentimento *rit.* *cresc.* *ff*
 this world can live with-out love's ten-der blos - som, Then I can live with-out you - When
colla voce *rit.* *fz* *cresc.* *ff*
largamente *rit.* *rit.*
 this world can live with-out love's ten-der blos - som, Then I can live with-out you!"

GOD BE MERCIFUL TO ME

F. LEON PERCIPPE

Andante moderato *lamentabile*
 Sin - ful, sigh-ing to be blest, Bound, and long-ing to be
mf *p* *rall.* *lamentabile*
con Ped. *cresc.* *legato*
 free; Wea-ry, wait-ing for my rest, God be merciful to me. Good-ness, I have none to
cresc. *legato*

plead; Sin-ful-ness in all I see. I can on-ly bring my need, — Oh God! be mer-ci-ful to
dim. *rall.* *p*
 me; I can on-ly bring my need, Oh God! be mer-ci-ful to me.
dim. *rall.*
 Brok-en heart, and down-cast eyes, — Dare not lift them-selves to Thee
rall.
mf *legabile* *port.*
 Yet Thou canst in-ter-pret sighs, — God be mer-ci-ful to me. From this sin-ful heart of mine, —
mf *legabile*
 To Thy bos-om I would flee. I am not my own but Thine, — God be mer-ci-ful to me.
f *sfz* *rall.*
 an not my own but Thine! God! God be mer-ci-ful to me.
sfz *rall.* *allargando*

THIS IS KYMRIC PASTIME

DYDD GWYL Y CYMRU

THE ETUDE

DANIEL PROTHEROE

David Jones D.D.

Moderato

(Harlech)

This is Kymric pastime, may the sun a-bove
This is our Or-lympic, strike mer-ry lay
This is Kymric pastime, may we always cling

Smile on our Re-public, on the
As we count our ho-ties on this
To our traitors and our terrors we

land we love, To the Leek and Dra-gon, we will all stand true
fe-tal day; Come re-call the Brit-ones, name each gold-en deed
of them-sing; Fos-ter the Eis-ledd-fod, prose and muse grow strong.

Andante

White and Blue; We are al-ways loy-al, with-out tinge of guile
worth-y seed; Let us with our no-bles, strive to do the same,
'land of song; May the faith of Pa-rents, church and Sab-bath school

Though we boast of Gwa-lia now and then a-while,
That we may to-gether, glo-ry in their fame,
Fea-ture in the chil-dren, al-so in our rule.

Refrain (Cytgan)
a tempo (mewn awsech)

This is Kym-ric pas-time, join the mirth and weal,— May our hearts be burn-ing with true Kel-tic zeal.

Andante

White and Blue; We are al-ways loy-al, with-out tinge of guile
worth-y seed; Let us with our no-bles, strive to do the same,
'land of song; May the faith of Pa-rents, church and Sab-bath school

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Refrain (Cytgan)
a tempo (mewn awsech)

This is Kym-ric pas-time, join the mirth and weal,— May our hearts be burn-ing with true Kel-tic zeal.

1
Dyma wyl y Cymry, gwynd haul y nen
Ar ein iach weinieth ac ar Wallia Wen;
Hoff yw gan bob calon arwyddir Ddraig,
Dros y 'Sêr ar Rhesi' safwn fel y kraig;
Frydlawn ym yr newydd, heb un twyll na brâd,
Er yn Caru canmolai ein mabwl wlad.

Cytgan
Dyma Ddydd y Cymry, unwn yn gân,
Boed pob bron yn eirias gan wladgarol dan.

2
Dyma ddydd y Cymry, rhudderi ni hwy!
With adoffion dewion ar ein uchel wy!
Nodwn ein gwmlaid, ar gorchesion gant
Hyd nes creu uchelgais ynom ni plant;
Goresgwynn rwystrau fel y Tadau Fu,
Dedn in rhan arnydded mawredd parch a bri.

Cytgan
Dyma Ddydd y Cymry, unwn yn gân,
Boed pob bron yn eirias gan wladgarol dan.

3
Dyma wyl y Cymry, glynwn ar ein hyn!
With arfion dîod wîw ein llynafaid gînt;
Parch wa yr Eisteddfod, na d'wn a chan
Cofîwn ddiwygiadau nerthol Cymru lan,
Swynol bod y bregeth, ar ysgolion Sul,
Bendith Daw y tadau, fyddo ar yr hîl.

Cytgan
Dyma Ddydd y Cymry, unwn yn gân,
Boed pob bron yn eirias gan wladgarol dan.

Associate Only Pleasant Ideas

By E. H. Pierce

ONE need not be a deep student of psychology or pedagogics, or any other science with a long name, to discover that it is wise to associate only pleasant ideas with such things as we desire to have remain agreeable to us. Many a faithful but untactful music teacher has forever spoiled a pupil's pleasure in an otherwise enjoyable piece by some sarcastic or humiliating remark which the pupil remembers in connection with the piece long after the occasion is past. Later on, the teacher wonders at the pupil's apparent listlessness, and dislikes when he hears the remark, "I hate that old piece, now."

Advertising men learned this lesson long ago, by dear experience. A certain cereal food was put up in metal packages especially for shipment to tropical countries, where ants and beetles are apt to bite into and contaminate a spoiled article. The advertisement contained a spirited picture of ants, lugs and worms endeavoring in vain to effect an entrance into one of these improved packages. To the disappointment of the manufacturer, the sale fell off almost to nothing, solely because of the unpleasant association of ideas. One could not eat *Zee's* Breakfast-food without thinking of lugs and worms!

Just so, in teaching a Beethoven sonata or a Chopin nocturne, the teacher should on no account annoy the pupil with corrections of scale-fingering, or with fault-finding as to some little mannerism in position of the hands. These and other such things should be learned in connection with technical study; really beautiful or noble music should be viewed rather from its musical and emotional aspect.

The writer first became vividly aware of this principle in a peculiar way. In the act of trying over a new piece, he was suddenly called to help in putting out a fire which had started from an exploding lamp.

Beethoven's Love Affair

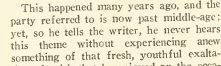
This one recorded moment of Beethoven's life affected him profoundly, according to the account of it given in "Beethoven," by Romane Rolland, the distinguished French novelist, critic and publicist, whose musical works are a joy to read.

"Beethoven," he reminds us, "suddenly broke off the C minor Symphony to write the Fourth Symphony at a single sitting without his usual sketches. Happiness had come to him. In May, 1806, he was betrothed to Theresa von Brunswick. She had loved him for a long time—ever since, as a young girl, she had taken piano lessons from him during his first stay in Vienna. Beethoven was a friend of her brother, Count Franz. In 1806 he stayed with them at Martonvasar in Hungary, and it was there they fell in love. The remembrance of those happy days is kept fresh by some stories in some of Theresa's writings. 'One Sunday evening,' she says, 'after dinner, with the moon shining into the room, Beethoven was seated at the piano. As he first laid his hands flat on the keyboard, Franz and I always understood this, for it was his usual preparation. Then he struck some chords in the bass and slowly, drifted into a song of Johann Sebastian Bach: "If thou wilt give me thy heart, first let it be in secret, that our hearts may commingle and no one divine it." My mother and the priest had fallen asleep and

The fire, fortunately, was extinguished without much trouble, but whenever, for months after, he attempted to play that piece, on arriving at the measure where the fire broke out, he was conscious of an unpleasant shock.

But, fortunately, pleasant mental associations are equally persistent. A young man, who had started mistakenly on a career for which he was ill-adapted by taste and temperament, had been through a long and severe inward struggle before he could make up his mind to give it up and start anew in a more congenial calling, albeit at considerable loss and with many misgivings as to the wisdom of the step. As he had arrived at a decision, although the exact details of his future course were still problematic, Carlyle has well said, "No man ever rises so high as when he knows not whether he is going."

In this aroused and exalted state of mind, he happened to hear some one playing the *Andante* from Beethoven's *Sonata, Op. 11, No. 2*, and it seemed to fall in particularly well with his mood.



This happened many years ago, and the party referred to is now past middle-age; yet, so he tells the writer, he never hears this theme without experiencing anew a feeling of that fresh, youthful exaltation of spirit that he enjoyed on the occasion described.

As everybody knows, this profigious wooing did not come to its fulfillment, but Rolland goes on, "Even to the last day (she lived till 1861) Theresa von Brunswick loved Beethoven and Beethoven was no less faithful. In 1816 he remarked: "When I think of her my heart beats as violently as when I first saw her." To this year belong the six songs, Opus 98, which have so touching and profound a feeling far away" (*da die ferne Geliebte*). He wrote in his notes, "My heart overflows at the thought of her beautiful nature; and yet she is not here; she is not near me!" Theresa had given her portrait to Beethoven, inscribed, "To the rare genius, the great artist, the generous man, T. B. Beethoven." Beethoven alone, and found him holding this portrait and speaking to himself through his tears: "Thou wert so lovely, so great, so like an angel!" The friend withdrew, and returning a little later found him at the piano, and said, "To-day, my old friend, there are no black looks on your face." Beethoven replied, "It is because my good angel has visited me." The wound was deep. "Poor Beethoven," he said to himself, "there is no happiness for you in this world; only in the realms of the ideal will you find strength to conquer yourself!"

symphonies, oratorios or operas. His music is poetry set to exquisite sounds. Poetry is an ecstasy of the spirit, and ecstasies in their very nature are not sustained moods."—ELBERT HUMANO.

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EVERY organist should be a leader or leading factor for the advancement of music in his community independently and outside of his church. When his position in the church should have a certain value to any outside musical work in which he may be engaged, he should aid the cause of music through any other available channels.

So many things are possible, and there are so many ways of going at them, that only a few can be mentioned here, by way of suggesting others.

He should, in cooperation with other enthusiasts, organize a church or singing club. It matters not whether it be men, women, children, or all three combined, so long as it is of value to the community.

Organists and pianists, who have never done this type of work and are not sure they could, will find that, just as they play music in three and four parts on the piano or organ and listen to each voice in its correct relation to the other, for the proper blending of all the parts, they should do the same with voices. If you have not done it and want to learn how, go to it and you will soon succeed.

What Can be Done and How

If the field in your own community is only partially covered by having a mixed and a women's chorus, then organists should enter into a singing club. If there is no men's chorus and there is one of mixed men and women, try that or a children's choir. If you find the field in your own community is not yet covered, you should try your immediate community and you will find many just waiting to be asked. Perhaps a letter plan is to get together a committee and send out a letter signed by the committee—calling it a committee on organization—to all in the community who are known to sing more or less, to come together for the purpose of forming a Glee Club, Oratorio Society, a Schumann, Orpheus, St. Cecilia, Apollo or whatever name or type of club you may wish to form. If the club or chorus society is representative of the community, the club should be in a quiet like a rehearsal room can be obtained, without charge, from some church that has the community spirit or through the courtesy of a Chamber of Commerce or some Fraternal Order, a public school auditorium or some public building might be secured.

The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Edited by Well-Known Organ Experts

The Value of the Organist to His Community

By Herbert Stately Sammons

ticularly those who may have some knowledge of the voice, which all experienced organists should have, should do something that will elevate the standard of music in their community or adjacent town, along the lines suggested. If it does not add directly to your income, it will pay in other ways.

A good way to start a singing society or club is to begin in your own church, taking as a nucleus the organist or organists in the church who may sing. Do not, as was said at the outset, confine it to that church, but invite from all the churches those who love to sing. You will find many just waiting to be asked. Perhaps a letter plan is to get together a committee and send out a letter signed by the committee—calling it a committee on organization—to all in the community who are known to sing more or less, to come together for the purpose of forming a Glee Club, Oratorio Society, a Schumann, Orpheus, St. Cecilia, Apollo or whatever name or type of club you may wish to form. If the club or chorus society is representative of the community, the club should be in a quiet like a rehearsal room can be obtained, without charge, from some church that has the community spirit or through the courtesy of a Chamber of Commerce or some Fraternal Order, a public school auditorium or some public building might be secured.

Giving Concerts

At least two concerts a season should be given, the expenses of which may be met in part by the dues of the active or singing members, but largely by an associate membership called subscribing members or patrons. Aside from the wonderful and inspiring work of elevating the musical taste of the community indirectly, the club should have a direct influence in molding the taste of its singing members. While some of the singing members may be studying music seriously, the largest part at the outset may not be able to read music at all and their highest ambition may be to sing nothing beyond "Dear Old Pal of Mine," or "The Sunshine of Your Smile" type of song, or perhaps some ragtime hit. In a short time you will have them singing and enjoying works of the great masters as well as songs of the best modern composers arranged for part singing, interspersed with light and humorous numbers that are a part of a well-arranged program.

One cannot realize the joy that such work brings to conductor and singers alike, without having tried it. A fine work for a community can be done by organizing a Sunday School or church courses for families, to make assistant song leaders out of certain picked men in a few weeks' time. While this was done, after a fashion, and met a certain contingency, no very high standard could be built on such a foundation. Such courses for families, which would develop the ability to enjoy people along. Therefore, all organists and pianists, and

Community Chorus in Industry Another branch of musical work, still in its infancy, is the organizing and developing of community choruses and glee clubs in Industrial Plants, Commercial Houses and Department Stores; a work that has wonderful possibilities of development. Such work is only waiting for the right person who will go it in a manner that will appeal to the heads of such organizations and be able to show the value of such work to all concerned. An eminently successful work of this kind is being done in the great department store of Marshall Field & Co. in Chicago. They have presented most of the great Oratorios with large choruses, full orchestra and noted soloists. Some of New York's stores have choruses, but their work is not generally known to the public. Just as we have a Bank's Glee Club, why not an Insurance Men's, or Stock Brokers' Glee Club? Industrial plants have their ball teams for Saturday and Sunday games during the summer months, so why not have glee clubs and bands. They could meet in friendly competition (with each other) on Saturday and Sunday nights of the winter and once a season give a feature concert with the combined forces. The possibilities are so tremendous that our indifference to the situation is a marvel, as well as the smug way we sit back and think how terribly busy we are just because we may occupy a position as organist of a Church and perhaps a Synagogue and have a class of pupils.

These organists do not come under this indictment, as their afternoon and evening work and sometimes morning rehearsals do not permit of the adjustment of their time as easily as those outside this line of activity. I know from personal experience that it is possible to be organist of a Church and Synagogue at the same time. I direct two or three choral organizations, have a class of private pupils, be an active member of a committee of an organization to which one may belong, spend a night here and there at a club, read the daily musical papers, a magazine article or two, a couple of movies, operas or concert now and then and to do various other things that might be mentioned and still be well and happy. In fact, such a life should keep one well energized and happy. If general distribution of one's energies and talents has been emphasized rather than a more intensive adherence to one or a few things, such as the playing of an instrument, to concert organ distinguished organists do well, it is because the attention of others should be called to a much neglected and unexplored field of endeavor, the development of which would make the community happier and richer.

The Importance of Music in the Church

By Henry Ward Beecher

(In June, 1872, the late Henry Ward Beecher delivered a sermon at the Methodist Church in Brooklyn, which was one of the most eloquent appeals imaginable for music in the church. The following is a short extract.)

The poorest tune or hymn that ever was sung is better than no tune or no hymn. It is better to sing than to be dumb, though the poor the singing may be. Any tune or hymn which excites or gives expression to true devout feeling is worthy of use and no music which comes to us from any quarter can afford to scorn those simple melodies which taught our fathers to worship and give thanks in prayer meetings and revival meetings. We owe much to the habit of the Methodist Church, which has been the most successful in the West, and first and chiefly through the use of little and little everywhere.

We ought to remember also, such venerable names as Henry and Hastings, who were early the missionaries of this good cause. They introduced, and they carefully nourished, the early development of music. We owe most, however, to the condition of things in the West, and to the fact of the present day, to foreign immigrants, above all, to the German people, who, if they have brought here some nationalism, and some of their own music, have also brought great musical enthusiasm with them—and I regard that as more than an offset for both of the others. To them we owe a debt of gratitude. I have seen many of them who were yet received at their banks (I have seen them) which they are prepared to give to our people in these later stages and in this fuller development of scientific music. We must, I think, have had a great deal of their music, and I think that which they are prepared to give to our people in these later stages and in this fuller development of scientific music. We must, I think, have had a great deal of their music, and I think that which they are prepared to give to our people in these later stages and in this fuller development of scientific music.

The Jews were predominantly a choral people; and as the early church was almost wholly Jewish—that was the dominant fact—therefore, the music of the church was almost wholly Jewish; that was the dominant fact. The Jews were predominantly a choral people; and as the early church was almost wholly Jewish—that was the dominant fact—therefore, the music of the church was almost wholly Jewish; that was the dominant fact.

The highest music for religious purposes is not vocal and instrumental music, pure and simple, but music which is wedded to psalms and hymns. Let us consider some of the advantages in a religious education which grows out of the use of music in connection with hymns and psalms. In the first place, I hold that there is more sound instruction given to a congregation by this method than by almost any other. Indeed, I doubt, if we were to analyze our religious emotions, whether you would not trace them back to hymns more than to the Bible itself. If any one will consider the bounds of his thoughts of heaven, I think he will find in the 23rd Psalm rather than in the Revelator, Saint John. I think that the hymns of Dr. Watts, and Charles Wesley's hymns, in which they describe heaven, its occupations, its glowing joys, its zeal and rapture, have more than any other forms, more than any other of the promised land than any other literature, not excepting the Bible.

THE ETUDE

Shall We Play Organist Transcriptions, and if so, How?

By E. H. P.

Organists have never come to an agreement as to the use of organist transcriptions. One party, the purists, claiming that original organ music supplies a sufficient and the only proper repertoire. With what being so presumptuous as to attempt to decide a question which is so many of my equals or betters differ, it is here suggested, that the organist, when the reproduction of orchestral effects on the organ, the question is not, "Is it proper?" but "Can you do it?" As an illustration, the writer once chanced to be present at a company where the topic of conversation touched on the marriage laws of England and other countries. Some wag, with a serious face pronounced the question of whether it was right for a man to marry his widow's sister, and the others discussed it for several minutes before it occurred to any one that the question was not a widow, he had passed to a country where there is neither marrying nor giving in marriage. "Rendering orchestral effects on the organ" is that same kind of consideration—the thing can't be done.

Nevertheless, it is surely true that there are many orchestral pieces which make splendid organ pieces, if only the transfer be made in the essential nature of the organ which has both its own peculiar powers and its peculiar limitations and is not too meticulously conscientious in sticking to the original. The test of a good organ-transcription, then, is not "how closely does this follow the orchestral score?" but "does this, in the form of a good organ piece, render a fair idea of the composer's musical intentions?" Technical Details The stops of an organ present four leading varieties of tone, and these are: the flutes, reed and string. (The stopped diapason is classed with flute tone.) The orchestra presents three leading varieties of tone—strings, woodwinds and brass. (The horn is regarded as sacred things, which makes it a special religious accomplishment, and which admission is to wonder and curiosity and admiration, is a desecration of the sanctuary. As an invariable rule, music is to accomplish some religious end. No matter how exquisite it is, in taste, if it fails to promote religious feeling, it fails to meet the end for which it was instituted. The highest music for religious purposes is not vocal and instrumental music, pure and simple, but music which is wedded to psalms and hymns. Let us consider some of the advantages in a religious education which grows out of the use of music in connection with hymns and psalms. In the first place, I hold that there is more sound instruction given to a congregation by this method than by almost any other. Indeed, I doubt, if we were to analyze our religious emotions, whether you would not trace them back to hymns more than to the Bible itself. If any one will consider the bounds of his thoughts of heaven, I think he will find in the 23rd Psalm rather than in the Revelator, Saint John. I think that the hymns of Dr. Watts, and Charles Wesley's hymns, in which they describe heaven, its occupations, its glowing joys, its zeal and rapture, have more than any other forms, more than any other of the promised land than any other literature, not excepting the Bible.

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Table listing musical works for Sunday Evening, October 14th, including organ numbers and anthems.

Table listing musical works for Sunday Morning, October 21st, including organ numbers and anthems.

Table listing musical works for Sunday Evening, October 21st, including organ numbers and anthems.

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Edited by ROBERT BRAINE

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Because of this subtle transference of the violinist's thought to the strings every player's tone has its own character. This tone is a reflection of the personality of the player.

ments have their own tones. But a good performer can extract from an inferior violin the best tone of which it is capable, while an incompetent one will draw from a Stradivarius only an indifferent quality.

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Individuality of Compositions But these are obvious generalities. An actor does not recite the same lines as another. Thomas as he would those of Shakspeare.

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he is "more emotional." Well, you have to make your choice. The finest violin playing is certainly emotional, but never sentimental, lachrymose, rude or unfinished.

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most precious quality the artist has—his style—will be handed down from times gone by. How is a violinist to conceive the meaning of an older work which he may be studying if by his own musical

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instinct, his freedom of conception, are offset by the dictum, "This must be played in such and such a manner because so-and-so played it that way two hundred years ago?"

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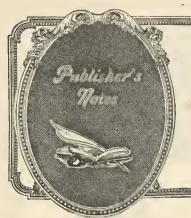
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Ubiquitous "Barbers of Seville"

By Guido M. Gatti

The following, from *Musical News and Herald* of London, is a condensation of and interesting historical article which recently appeared in that publication. One is led to a bit of interesting speculation as to just who will make the "Barbers" an even dozen.

If we go on like this there will soon arise the necessity of forming a League of Unemployed Barbers of Seville. Every now and then some "Barber" appears and joins the ranks of his unemployed brethren." Thus an Italian journalist writes, commenting on the announcement of a first performance of a new "Barbieri di Seville" by Leopoldo Cassone.

"Apart from the value of this latest opera, Cassone can justify his dangerous enterprise by quoting his numerous predecessors, from Paisiello onward. Amongst comedies, Beaumarchais' comedy *Le Seville* has provided the subject for no fewer than eleven operas since it was written, 150 years ago, without counting the parody by Mosler, *Der Barbier von Seville* performed in 1828 at the Theatre amper Wien.

"Paisiello opened first in 1782 at St. Petersburg, where Beaumarchais' comedy had been applauded the year before. Paisiello's 'Barbieri' had a great success, not only in Russia, but also in Italy and Paris.

"When, ten or four years later, Rossini wrote his immortal masterpiece (in thirteen days!), he was accused of plagiarism, irreverence, and worse. The Italian public then did not know that before him four other composers, three Germans and a Frenchman, had been guilty of this 'presumption.' These were the *Barbers* by Friedrich Ludwig Bendt, first performed in Hamburg in 1782 (it is not known if after Paisiello's or after R.); by Johann Abraham Schaud (1786, Reimsberg); and by Nicolo Insard, a Maltese of French parentage. This opera was performed at Malta in 1786.

"Three months after the enormous success of Rossini's *Barber* (from the second performance onward) we see another composer—the seventh—produce another *Barber*. And, indeed, this seventh is a mortal sin wherewith is stained the memory of France (Marchais) (1784-1841) then director of the Italian opera at the Royal Opera House at Dresden.

"A half of fifty years followed, and no further *Barber* saw the light until Costantini did *Argine* (1842-1877), an Italian, took it upon himself to be the father of another, using the same libretto (by Sterbini) which Rossini had written his masterpiece! However, to case his conscience, he first called on Rossini, then in Paris, and assured him of his great admiration. Rossini received him very kindly, and said: 'Argine is much better about the bush, confessed that he had found great difficulty in composing the melody to "La calumnia," and that he was still dissatisfied with his composition of this aria.

Teaching the Child to Form the Scales.

By Mrs. Polk B. Smith

A VERY simple and interesting way of teaching the major scales is to have the child learn them in this manner. One that in each scale there are eight letters, that each scale is divided into two groups, or tetrachords (four letters each), and the latter half of each scale forms the first half of the succeeding scale.

In each group there are two tones followed by one-half tone, the half-tones falling between the third and fourth, and seventh and eighth. After having a C scale, each scale must have its seventh raised one-half tone.

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C
G	A	B	C	D	E	F	G
D	E	F	G	A	B	C	D

Follow this plan throughout the sharp scales.

In the flat scales the fourth is lowered one-half tone, and each new scale is begun with the fourth tone of the last scale, as follows:

1	2	3	4	5	6	7	8
F	G	A	B	C	D	E	F
B	C	D	E	F	G	A	B
E	F	G	A	B	C	D	E

Follow this plan throughout the flat scales.

The Razor Quartet

HAYS, at the time of his first visit to London, lived in the house of the Musical Editor, Blind, who often told the following anecdote about the Celebrated Composer—

"Having called on Haydn, to invite him to come and stay with us, I was admitted to his house just when he was shaving himself, which is not always the most pleasant task, even when one has 'Mr. Hair.' But Haydn happened to have a very bad one and said to me, 'Ah Mr. Blind, if I could get an English razor I would willingly give for it one of the best compositions that I ever wrote.' Without adding another word, I went back to my house and got the best razor I possessed. When I presented it to the great Master he gave me the manuscript of one of his Quartets, which later I published under the title of the "Razor Quartet."

E. M.

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Should Expression Marks be Unnecessary?

By Ethel C. Gardner

Why are expression marks necessary in printed music? No one dreams of their use in printed books, and is not music a language as well as words and sentences? To be sure absolute music does not express thoughts which can be translated into words, nevertheless it contains a message. If the student could approach a new piece with the aim of discerning this message, he would, as its idea was gradually unfolded to him, naturally modulate his tones as simply as the voice is modulated in reading aloud a poem or essay. The poem of course approaches more nearly in its mode of expression a piece of music. As in reading poetry we fall into the rhythm, still keeping phrases and sentences distinct, so music, the measured must be accented, but metrical accent must not over-phrase accent.

The marking of phrases we may regard as punctuation. Even those who thorough musical could dispense with, but they are an aid. But such marks as piano, forte, ritard and so on, are entirely unnecessary to the intelligent student. He should be taught to examine the structure of a piece, to look for climaxes to contrast themes and voices, to give the proper value to imitations, arpeggios, augmentations and so on. A Bach fugue, a Beethoven sonata, a Schumann fantasia, or any composition worth studying at all, should be approached in the same spirit of investigation and artistic construction, that accompanies the

Love Your Pupils; Love Your Work

By Giulio Di Conti

THE mastering of achievement is love. Nothing really worth while ever was accomplished without it. Beethoven, Mozart, Haydn, Brahms, Tennyson, Raphael, Millet achieved fame, not because they started out on an earnest for it, but because each loved his work so well that he lived for the joy of doing it. To each his work became such a joy that even when other influences would have drawn him from it, he found contentment only when he was back at his accustomed labor.

Have you ever felt this call from your efforts? If not, then you have missed one of the sweetest experiences of life. Have you never become so saturated with the desire to see a task at a successful completion that you forgot that there was to be a substantial compensation at the end? Then you have missed the greatest pleasure that ever rewards well-directed efforts.

So, if you would make your greatest possible success in your teaching, forget that

Developing a Sense of Rhythm

By Celia F. Smith

EVERY pupil should learn to count time correctly, for obvious reasons; but some who can give each note the correct value of beats, play without any apparent feeling of rhythm. With rhythm, as with expression, it is impossible to make others feel it unless the player first feels it himself. Some pupils naturally have a strong sense of rhythm, while others find it very difficult to acquire. I have found marches and pieces in 6/8 time, such as Cradle Songs and Barcarolles, to be the most helpful in developing this rhythmic sense.

In the case of a march, I ask the pupil to play it as evenly as possible, while I march around the study. If that does not bring the desired result, I ask the pupil to march while I play it as rhythmically as possible. Then by playing it unevenly or

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