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AUGUST 1923



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PRESSER'S MUSICAL MAGAZINE



Edited by JAMES FRANCIS COOKE Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLI. No. 8

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the lat of the month preceding date of issue to insure insertion in the following issue.

The World of Music

A One-Million-Dollar Endowment in the Chicago Symphony Orchestra is provided by the will of the late Clyde M. Carr. Subject to the life interest of Mrs. Carr. the Orchestra is to receive one-half the residuary estate as an endowment, the entire Income to be used at the discretion of the trustees.

The Scenery of Weber's "Oberon" is The Scenery of Weber's "Uberon" is to be sent by the Metropolium Opera company to the State Opera House of Vintonia to the Provided House of the State Operation of the Heanty of American operatic productions.

Nicolo Paganini is the central figure in the plot of a new operetta on which Franz Lehar is reported to be working.

public and press received the revival cubus the statistically.

An "American Opera Company" is reported to have been organized library and the statistical provided to have been organized library and the statistical provided to have been organized library and the statistical provided to have been organized library and the statistical provided by the statistical pro

company early in the new year.

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The Triennial Haudel Festival was held in the Crystal Yalton, Sydeham and State Covered Company and Mar Van Schillers, Sydeham and State Federick Cower was Condensor for the General Walton and Covered Company and Mar von Schillers, conserved "Some of "Good Line" were married on June Barbaras Kemp of the Metropolitan Opera Company and Mar von Schillers, conserved "Married Company and Mar von Schillers, conserved "Married Company" and Mar von Schillers, conserved "Married Company" and Mar von Schillers, conserved "Married Conference Company" and Mar von Schillers, conserved "Married" and "Special Married Company" and Married Company and Mar von Schillers, conserved "Married", when had been a member of the family of the State Normal School of Addisonation 18 of the State Normal School of Technology (Special Married Company) and Married Company (Special Married Company) and Married Compa

Morart's "Magic Flute" was presented at the La Scala theater of Silan on the Lan tender of the La Scala theater of Silan on the Lan tender of the La Scala theater of Silan on the Lan tender of the La Scala theater of Silan on the Lan tender of the Land of the Control of the Land of

A Carrillon of Bells, set in a handsome tower, and sold to be the finest in Europe, is being erected at Loughborough, the center of the belt industry of England, by Memorial of the town and will be inaugurated on July 22, by the Chevalter Jef. Deayn of Malines Cethedral.

The St. Thomas Church of Leipsle, in the service of which Johann Sebastian Back spent most of his life, is this year celebrating its seven-hundredth anniversary.

Mrs. Alice J. Skolfield, now in her eighty-first year, is still active as organist and choir director of St. Partick's Cathedral of Lewiston, Maine, which position she now has held for more than a quarter of a century, during which she has played over fifteen handered masses.

Pierre Loti, famous French nuthor whose "Mme. Chrysantheme" was turned into an operatic version for the composer Andre Messagor, died in Paris on June 10.

Sixteen Hundred Bollars in Prices of the Pri

In the Eistedfodd held at Mausfield, obio. Lina made almost a "Grand Slan" od winning all the first prizes, crarping of flow for Mate Chrus. When a solution of the Chrus of t

Thirty-five Hundred Violinists from the school orchestras of London and vicinity. """" "Youth." A Symphonic Pocus by Felix the school orchestras of London and vicinity. Borowski, has been awarded the one thousand gave a concert in the Crystal Paisee on the control of the control of Eventual Research of Research Hillinob.

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CONTENTS FOR AUGUST, 1923

Nicolo Paganial is the central flagre in the plot of a new operation which Penns Lebar is reported to be working.

A Three-Million-Dollar Antitorium Colora in the June 11th election. Its large concern in the June 11th election. Its large concern

Antumn Glory
Fragrant Violets
Country Band, The (Four Hands)
Country Band, The (1 on W. A. Johnson 532
Mazurka Pomposo (Four Hands)
Harlequin Tricks
Boys' Brigade
Southern Twilight
Play of the Dragonflics R. Krentzlin 538
A Ghost Story W. Berwald 543
L'Esperance
In Romany
Home Sweet Home (Violin and Plane)
Home Sweet Home (violin and 1 land)
Aloha Oe (Organ)E. H. Lemare 549
Crossing the Stile (Vocal) M. Ewing 550
God be Merciful (Vocal) . P. L. Percippe 552
This is Kymric Pastime (Vocal)

THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa.

Clarence Eddy gave a recital on the new Bennett organ of the Sacred Heart Church of Moline, Illinois, on April 22, for which seats sold at five dollars and the receipts were over forty-live hundred dollars, close to a new record for organ recitals.

Six Scholarships of five hundred dollars each will be awarded, at the end of the summer season, to "the six most talented and consistent workers of the chorus" of the Mun-telpal Opera of St. Louis, to enable these to continue their studies for stage careers in light opera.

"The Perfect Fool," an opera by Gustav Hottz, has heen given in London with considerable success. It has stirred varied feelings among the auditors and critics, as it has the unique distinction of heing an opera which buriesques operatic themes and manners.

The San Carlo Opera Company recently closed a season in Havana, Cuba, with remarkable success and with repeated ovations. The audiences were enthusiastic, not only over the artists, but also towards Fortune Gallo, the impresario.

Masical Japan, the ploneer music journal of the Chrysauthenum Land, in its May issue devotes much attention to the visit of Fritz Kreisler. It is of especial interest to Americans because of the article on Bergamin Frankin and his Ilarmoulea. The Magazine is printed in the Japanese language.

"I Compagnacci" (Bad Companions), an opera in one act, by Primo Riecitelli, which won a prize of twenty-five thousand liras, has been presented at the Teatro Costanzi of Rome amid the greatest demonstrations of

enthulsam.

The Carl Rosa Opera Company, believed to have been the oldest independent organization of its nature in 1886, has voluntarily dissolved because of lack of support due to post var economies of the public. The first one of the control of the public of the pu

The Music Industries Chamber of The Music Industries Chamber Occumerce held its antional convention in Attendance. June 4-9, with several thousand in attendance. Aside from the cooperations of the allied trades of music in the home, in the cooperation of music in the home, in character huiding, the latter being especially stressed in connection with settlement work.

Boito's "Nero" is to have its première at La Scala during next winter's season. It has been waiting fifty years for a presentation, partly because it contains five acts and requires five hours for its performance.

Harold Randolph has completed his quarter of a century as Director of the Pencey Conservatory of Baltimore, in honor of which he was tendered a hanquet by the board of trustees and members of the faculty, with many notables present.

Siegfried Wagner is definitely announced to conduct a series of concerts during
the coming season, by the leading orchestras
of America, the proceeds to go to "the
revival of the festivals at Bayreuth."

Summer Opera at the Polo Grounds of New York, was inaugurated on the evening of July 20, with a performance of "Aida." The Handel Festival Chorns of 4000

The Hardel Festival Chorns of 4000 for the recent festival at the Crystal Palace was really a body of picked voices from a large list of applicants of which many were turned down as not up to standard in vocal and reading capacity. This is entbusiasm for choral singing!

(Continued on page 570)

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AUGUST, 1923

The Singing Welsh

THE greatest calumny ever put upon a race was done by Mother Goose. If there ever was 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 vet 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 battleficlds 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-Barrc, 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. Down deep in the mines, where dynamite and strange gases flirt with danger and death, the Welsh miner, excelled 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 hynn 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

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 folks come as notes, clefs, famous songs (Annie Laurie, Old Black Joe, Poor Butterfly, etc) or as characters in little playlets or operettas. Start them at the beginning of the year 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 emotionsnot with machines.

Watch their parents. Do they love to "dress up?" What of the dozens of organizations, associations which seem to let 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 bal 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 Inexterminable 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, Ircland, everywhere, everybody is faced with grave problems. Naturally this leads to social unrest; but back of it all is the state 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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SCHOOLS and COLLEGES

Continued on Pages 571, 572 and 573 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 have declared that music has been, in a great measure, responsible for leading them to a better life. Mr. Van der Wall, a Dutch musician and penologist, has been conducting similar 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 "reform" 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 acres 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

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 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

also become possible in the future to invent some apparatus to nick up sounds emitted years ago. Why might it not be Dussible to pick up the voice of Jenny Lind, the playing of Paganini. of Chopin or Mozart. Why might we not hear the voices of Lincoln, Washington, Shakespeare, Daute, Cicero? Of course this may seem like a wild flight of the imagination, but then who seventy-five years ago would have imagined the radio of to-day with our city roofs veritable forests of poles and trailing wires.

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 ease 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 intro-

duction 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-Curei. His father, in a different part of the room immediately commenced 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 cle pathy. 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 journalistically possible to help in the suppression of the fake publisher. the 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 bunco-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 his poverty and ignorance make him an easy victim for the 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

It may interest some that when we can identify a piece of this kind we are so certain that it is worthless trash that we

never even open the wrapper. It goes at once into the waste basket. If any reader of the ETUDE hears of anyone with a song-poem who has it in mind to patronize one of the swindlers described, better advise him to turn the money into pennies and 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

The teachers who for years have been adding the amount of "The Etude" subscription price to the first bill of each pupil sent out at the beginning of the season, in September, may do so this year confident that The Etude for the coming season-Our Fortieth Anniversary Year-will be a long successionsion of extraordinary issues. Both the pupil and the teacher will be helped immensely by a very slight added cost.

Leaves From a Virtuoso's Note Book

By the Famous Russian Pianist, Conductor and Teacher

ALEXANDER SILOTI

Practical Study Ideas from Personal Contact with Liszt and Rubinstein

(Secured expressly for The ETUDE by Harriette Brower)

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 Leipsic 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 sit at the very same piano which we students used to thump 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 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 stalwart man. But when one speaks of Liszt, then Rubinstein 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 intened 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

"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

"Some of the happiest, although some of the most Lorenzo di Medici, in the Church of Sau Lorenzo, in Florence. It will be remembered that he sits. a heroic figure, plunged in deep reflection, above two recumbent figures at his feet. The work is termed "Meditation," and is one of the great marbles of the world of art. So with Liszt's Sposolisio, an embodiment, in tones, of Raphael's masterpiece of the Madonna. Onc has only to turn to the pieces to which Liszt has given titles, to realize the poetical significance of the compositions. I carry photographs of these masterpieces with me as reminders of the master's intentions.

"In my long life I have met many interesting and remarkable personalities, but never have I seen any one as impressive as Liszt. One felt the instant of coming in touch with him, that there was something majestic, god-like in him; one felt that here was an allembracing spirit. He impressed people that way and he played music in that spirit-the spirit of a conqueror.

The Music of Bach

"How Liszt loved the music of Bach, and taught us all to love it with him! I am still a student of this great music, for I do not know all of it by any means. I am only beginning to realize and feel its deep, inner meaning. I was over forty years old before arrived at an understanding of the true greatness of the master and learned to play his music more in the way it should be played. Young pianists nowadays are fond of placing some of these big works on their programs. Well and good; if they play the notes with clearness and precision and give a general idea of the form of the compositions. When I see these programs I say-if the player is young-no, he has not lived, he has not the life experience to play such things. When one is twenty one cannot fathom the mysteries of Bach. Neither at thirty. At forty one begins to understand; at forty-five, yes, at forty-five, one should have arrived at years of experience—of life. But, lest these words should discourage young students and players who like to play Bach's music, hasten to say that I encourage them to study much and deeply into the works of this great master, for this study will bear rich fruit one day, when experience has prepared the soil and fertilized it.

"I feel, when I come to America, this great young country, that its people are strong, full of fire and Many compositions gain in ease of delivery by fore-

vitality; they should also develop a great music. In the old world all depends on tradition; the people are bound and held back by it. They speak, act and feel as their parents, their grandparents, their great grand-parents 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 rushes on. Because their ancestors, in the old country, heated their houses very inadequately and froze in cold weather, their descendants do the same. America s more progressive and aggressive; the present generation will not follow in the steps of its forbears, 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 bane 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 C-sharp major Prelude from Bach's 'Well Tempered Clavichord;' that makes a fine finger study. Then parts of the Chopin Etudes, octaves from Tschaikowsky, or 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 edited 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 in B-flat 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 connectedly by this manner of playing.

> thought in making them more pianistic and helping them to lie better under

"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 Kreisleriana, of eight pieces, Beethoven's Concerto in E-flat, and Sonata in A, Obus 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 a lad in his teens could hardly gain an insight through such a system of crowding 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 he hearing me go through my pieces and 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 per-

haps 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

THE ETUDE

Most musicians and music lovers believe that the

secret of Caruso's glorious voice lay in his vocal cords.

But when he was twenty years old a famous Italian

laryngologist, Professor Massei of Naples, after ex-

amining him, shook his head and said: "Take up some-

Dr. P. Mario Marafioti, another eminent laryngologist,

career in New York, also informs us that it was not

his vocal cords that made him preeminent: "Singers

endowed with the same and even better vocal organs,

The truth is, he goes on to say, that Caruso "had

nothing exceptional in his laryngeal apparatus, and the

larger size of his vocal cords or other peculiarities which

have been mentioned about his vocal organs were cer-

tainly not the decisive elements in his phenomenal sing-

ing. On the contrary, there were shortcomings in his

throat which were so evident that if he had had to

rely on his vocal organs alone for his career, he would

Have you ever read anything seemingly more paradoxi-

cal and amazing than these assertions of two famous

laryngologists, the second of whom knows more about

Immense Cavities

It lay, far above all other things, in the fact that,

probably more than any tenor that ever lived, he had

cavities in his head and body which acted as an immense

resonating case for his tones. To eite Dr. Marafioti's

voice-its exceptional characteristics-were due to the

resonance of the body, which was like that of a

Stradivarius violin. The much-emphasized properties

of his vocal cords, when compared to the striking feature

of the resonance of the body, had no more value than

Vocal Cords a Side Show

the vibrating parts-of a piano are the strings. The

sounding board out of a piano and touch the strings-

In some department stores you can buy a thing

called a "Strad." It looks like a violin and you can

put on it exactly the same vocal cords (strings) as

on a genuine Stradivarius. But the one will be worth

\$4.98, the other \$10,000, because of the difference in

A Stradivarius has a more beautiful tone because its

maker applied more genius, more patience, more hard

work to his task of making his instruments more

Devote an hour to thinking this over and it will

dawn on you that in singing, also, resonance must play

a vastly more important role than the mere vibrations

of the vocal cords which, like the strings of a violin

or a piano, are merely the brooklet out of which can be

made to grow an imposing stream of tone like Caruso's.

That this truth is unknown to most teachers of

singing is the greatest calamity that has ever afflicted the

musical world. It is responsible for the fact that

great singers are usually so scarce that they can be

resonant than those of any other violin builder.

the beauty of tone.

counted on one's fingers.

"The massive volume and the rare quality of his

Caruso's throat than anybody else in the world?

who took care of Caruso's throat during his triumphant

thing else, you have not the throat for singing.

on the whole, than Caruso's, are not scarce."

perhaps never have become a singer at all."

Wherein, then, did Caruso's secret lie?

treating the vocal cords as a mere sideshow.

you how we do it in Russia, in the great Conservatories than its artistic ideals to find the cause of its artistic

"Everything goes by system. There are two classes of students, the Lower and the Higher; there are also two classes of instructors. Those for the carlier grades must understand the foundation very thoroughly and carry the student from the first beginnings up to a certain point, when he is ready to enter the higher classes. The Lower Clas; instructor may or may not be a player; he can cover the elementary work without ever having come before the public as a pianist. His office is that of a teacher.

"The Upper Class master is called a Professor. He must be a concert artist, either actively before the public, or one who has done concert work at one time in his career. He builds up the student on the foundation laid by the assistant teacher and aims to turn him out an artistic player and good musician. The Professor trains him in advanced repertoire, forms his taste, and should be able to act as an interpretative model worthy of imitation

There is also system in studying repertoire. Take the Lower Class, for instance. It has several divisions. For each of these a certain number of compositions must be studied, such as are suitable for that degree of advancement. Small programs, for each division, can be made from these earlier lists. As the student advances, his repertoire grows with his progress. He must study for two years before he attempts anything of Chopin. As for Beethoven-with the exception of the little Sonatines and small pieces-a full-fledged Sonata is not to be thought of for a number of years.

"And so it is with all the big works of the pianist's repertoire. Thus the student is carefully grounded, grows slowly but surely and advances gradually into the stature of a well-rounded musician.

"Perhaps you may think this sounds too slow and pedantic for rapidly-moving America. It may be somewhat slow but it is thorough; and it forms sound musicianship and produces capable artists. Russia is not alone in desiring thoroughness; for these methods are followed in other European schools. The result of this artistic completeness is that Americans, in many cases, have felt it necessary to come to Europe to study. Why do they do so? Because they realize that there is more thorough and artistic training to be had abroad than at home. But there is no need for this condition to exist. If Americans felt they could get equally sound, thorough and artistic culture at home, there would be no reason for them to seek it elsewhere,

The General Music School

curriculum of the foreign music school—deeper even cause of music in this country."

standing and success. The crux of the matter really is that the big European music schools are not run for pecuniary profit; they do not exist to make money. There is always a deficit at the end of the year. If the school is subsidized, the Government attends to the deficit; if not, wealthy individuals or a Committee in charge of school affairs looks after it. It is art first with us in Russia, not to see how much money can be made out of teachers' labor or out of students' fees.

"The case is different in America, is it not? There may be a few endowed music schools with you. But the general run of conservatories follow the plan of building upon a financial standard-in other words, of

"I have conferred with some of the heads of flourishing music schools in this country, and they all tell me the same thing. They say: 'Our school is on a firm financial basis; it brings in large sums each year; we never have a deficit.' And I say to them it is not possible to run a school on the highest ideals, which will do justice to its professors, its teachers and students and yet make money. The money you make comes out of the teachers who must slave day in and day out, in order that the institution may take half the fee he earns from the student, and thus make money for it. I say to them frankly, I cannot teach in any institution under those conditions. Not that I wish to make large sums for myself; I am satisfied to earn enough for daily needs.

"It is the same with orehestras everywhere, They cannot be run with profit; there must always be sound financial backing. An illustration from my own experience might be apropos. I was arranging a performance of a large work by Ducasse for chorus and orchestra. In order to secure the musicians and ensure the necessary rehearsals, it brought the expenses-including hall and advertising-to 11,000 rubles. The tickets, all of which were sold, brought in 5,500 rubles, exactly one half the outlay; the other half came out of my own

"Therefore I repeat, it is impossible to give concerts of the highest class, or run an ideal music school at a profit. Have the latter endowed or subsidized; found it on the highest ideals; and there will then be no need for any student to leave his country to study elsewhere. You would have supreme institutions right in your midet

"I am very glad of the opportunity to say a few words gether tones or chords of different har-"It seems to me we have to look deeper than the on this question; for I feel it is a vital one in the

The Tell-How Teacher

By Abbie Llewellyn Snoddy

One of the most important qualifications for a music teacher is the ability to "tell how" a thing should be done. In other words it is the power to transmit her knowledge to the pupil so clearly and so definitely that there can be no doubt of her meaning. This is not as common an attribute as one might suppose. The gift of imparting one's knowledge is just as necessary to the music teacher as to the instructor of Latin or history. Unless one has thought out her efforts carefully and knows exactly how and why she does each thing, she cannot teach successfully, no matter how well she may play. Her pupils may copy her mannerisms, but they cannot work with the intelligent independence that will be theirs if they have the benefit of clear thinking on the teacher's part. The old adage about poets might paraphrased to read, "Teachers are both born and made;" for there are certain principles which the earnest young teacher may observe and apply to her own needs.

First, it is well to avoid too many explanations. Little pupils, especially, are confused by too wordy and lengthy liseussions. One's language should be simple and direct, suited to the age and mental attainments of the pupil, and so elear that one cannot possibly find himself in the situation of the good bishop, who, after preaching a sermon intended to prove beyond the peradventure of a doubt, the existence of God, met two laborers of his parish. "Well, Bill," he asked genially, "how did you and John like the sermon?"

Bill shuffled his feet and hung his head in a moment of embarrassment "Fine, yer honor, fine!" he said. "But," he blurted out

suddenly, "somehow John and me-we still believes there is a God."

As far as possible, use questions rather than state-As all as possine, use quasiless ones out autrements. A well directed question serves to draw out the airon will suffice to give the student a sense of confipupil, sets him to thinking and forces him to give out dence and accuracy in his early efforts. something, instead of receiving everything. Children like to do their own thinking. How often one hears a child exclaim, "Don't tell me, I'll get it in just a minute." Instinctively, he feels that if he can work out the problem for himself, he will have achieved something worth while, will have marked a milestone in his progress.

Another requisite, is patience in the telling. No matter how clear and intelligent the teacher's directions, if they are delivered in a nervous, irritable manner, they will lose much of their effect. Especially is this true in working with young children. Little folks do their best work when entirely unconscious of themselves. A few sharp words from the teacher can turn an intelligent,

happy child into a blundering, fumbling automaton. A little self-control is an excellent panacea for nervous-A little self-control as an executing passess and is well worth cultivating for one's own sales and is well worth cultivating for one's own sales in her studio, and pupils who arrive early for their less than the sales of the

ALWAYS remember that good musicianship carries one

The First Use of the Damper Pedal

By Lorene Martin

How often is otherwise good piano playing marred by careless pedaling! Quite invariably such delinquency is caused by too little attention having been given to the carly use of the pedal. The student was left to follow his own inclinations, with only the admonition to "change he pedal with every change of harmony.

Although the ear is the true guide to good pedaling the untrained instinct can seldom be relied upon to produce the best results; and since "the pedal is the soul of the pianoforte," we cannot be too careful about bringing our pupils into an understanding of its in-

As soon as the text requires the use of the damner needl, usually near the end of the second grade, every pupil should be given a concise explanation of what the pedal is, what it is for, and how it is to be used

First of all, open the piano and let the pupil see what happens inside. Point out the long row of dampers lying at rest against the strings. Play : few notes and show how one of these little dampers has back whenever a key is pressed, permitting the ugs which the hammer has struck to vibrate freely as the key is down, but checking them instantly released. Then play a few notes with pedal down All of the dampers will now be seen to imultaneously, not only leaving the strings that are unchecked but also causing other strucsympathy with them. This glimnse un ism, by revealing the reason for saying than "loud" pedal, will tend to make the

Next, explain that while the pedal all of the delicate effects which it is capable of well he the study of a life-time, the les under lying its use are simple and may readily

The primary use of the pedal is to together tones or chords which we fingers. This is accomplished in tw IVN, spoken s direct pedaling and syncopated of r pedaling. The direct pedaling, i.e. immediate prewith the striking of the keys, if used to bind tor mer tones or chords of the same harmony, as:





Here the pedal is taken just after the keys are struck, rather than at the same time. If used directly after sounding the chords in passages of this kind, the pedal will "color" each chord separately, but will loud no two of them together.

If these and similar illustrations are practiced until

Making Programs Attractive

By Sara Arnette Cooper

One way of making recital programs more attractive is by introducing recitations pertaining to music. In the Junior Department of THE ETUDE, there are usually very attractive little verses which children take great delight in memorizing. Appropriate verses can always be chosen by the teacher, and these may be used very effectively during a program. The writer has very successfully introduced this in recital work, with the result that several days before each rectal pupils make the request and

Each month the writer places THE ETUDE on a table sons read the Junior Department with a great deal of pleasure. The poems, riddles and little essays appeal to them strongly. It stirs enthusiasm in their work and increases their love for music. When pupils know that ALWAYS remember that good musicanson courses one much farther than a good natural voice.—ALMA GLUCK. Erupes are in store for them, they make it a point to come earlier to their lessons, thus making the teacher's

The Secret of Caruso's Glorious Voice

What Made the Voice of the Greatest of Tenors So Wonderful and Powerful?

By HENRY T. FINCK

Important Etude Articles

Just twenty years ago, there appeared in The ETUDE series of articles that were really epoch-making. Had they received all the attention they deserved (they were subsequently published in book form) they would have created a revolution in the world of singing. The writer of these articles was for twenty-one years professor of mouth surgery at Harvard University. Thomas Fillebrown is his name and the title of his book is Resonance in Singing and Speaking.

Now Dr. Fillebrown was not the first to recognize the mistake of attaching too much importance to the vocal cords and too little to resonance. He cites Dr. Lennox Browne, who wrote that "valuable as has been the laryngoscope in a physiological, as undoubtedly it is in a medical sense, it has been the means of making all theories of voice production too dependent on the vocal cords, and thus the importance of the other parts of the vocal apparatus has been overlooked."

The result has been that ninety-nine of every hundred persons, if asked what produces tone in the human voice, would answer "The vibrations of the vocal cords," and stop there as if that were all; whereas, in Dr. Fillebrown's words, printed in big fat type, "It is the vibrations of the air in the resonance chambers of the human instrument, together with the induced vibrations of the instrument itself, which give tone its sonority, its reach, its. color.'

In other words, "The principal vibrations are above the vocal cords, in the chambers of resonance."

To rub it in once more, the little vocal cords, instead of being the principal cause of tone, "are in themselves nsignificant as sound producers."

Yet it is to these unimportant cords that ninetynine of every hundred teachers of singing give most of their attention! They do not know that one should not sing with the throat but through it; and the result of this ignorance is that most vocalists sing in that throaty way which is so unpleasant to hear and so injurious to the singer.

the string of a Stradivarius when placed on an ordinary You know what happened to Jenny Lind, In consequence of incorrect teaching she lost her voice com-"Hear! Hear!" I say to the tens of thousands of pletely. She went to the greatest teacher of her time, young women and men who are eager to win fame and Manuel Garcia; but he said: "It would be useless to fortune as singers. Nearly all of you will fail miserteach you, miss; you have no voice left."

ably unless you thoroughly learn the lesson hinted at She implored him with tears to try to help her; and in the foregoing paragraph. You will fail unless you thanks to his skill and her patience she became the can find a teacher who consciously or instinctively shows Swedish Nightingale.

There have been in our time a few teachers who, you how to build up your voice by utilizing the resoconsciously or instinctively, have known how to build nance chambers in your mouth, nose, head and chest, or to rescue voices. Among these are Lilli Lehmann and Marcella Sembrich.

For years Geraldinc Farrar went every summer to her old teacher, Mme. Lehmann, to be scolded and What might be called the "vocal cords"-that is, overhauled. Johanna Gadski and others did the same thing. In her book, "How to Sing," Mme. Lehmann devotes a chapter (Section V) to ways of improving soul of the piano is the sounding board. Take the the voice by guiding it into the resonance chambers, and how will they sound? Not even as well as a tinkling her doctrines are developed in later sections. As a matter of course, she greatly admired Mmc. Sembrich, Or take the "vocal cords" of a violin and string them who, she says, "in recent years appears to have devoted up by themselves. Then ply your bow with all your very special study to nasal resonance, whereby her might and main. No use! You won't get anything but voice, especially in the middle register, has gained feeble, squeaky tones-not even as musical as a child's

greatly in warmth." Nasal resonance. Mme. Lehmann sums up, "cannot be studied enough. It ought always to be employed. . . . How often have I heard young singers say, 'I no longer have the power to respond to the demands made upon me,' whereas the trouble lies only in the insufficient use of the resonance of the head cavities."

The Singer's Best Friend is the Nose

Schopenhauer sagely remarked that the shape of a girl's nose has often determined her value in the marriage market. But he did not know-and nobody knew till I proved it in my books, Food and Flavor and Girth Control-how very important the nose is in the dining room, inasmuch as seven-eights of the pleasures of the table come from breathing through the nose, not in but out, while we are eating.

And now, at last, we are also gradually learning the extreme importance of the nose in singing. The truth about this matter has been so slow in reaching the studio because of a most unfortunate misunderstanding regarding the meaning of the word "nasal." Most persons use that word in an unfavorable sense, meaning the unpleasant, hollow sound you get by clasping your on Caruso:

nose between thumb and finger and then speaking or singing. As a matter of fact, when you do this you do not use the nose at all; why then should these sounds be called nasal? It's idiotic! By nasal we should always mean a sound which is made richer, louder, rounder and more beautiful by the resonance of the nose.

In the unfavorable meaning of the word, "Nasal" tones are produced, in the words of Dr. Fillebrown, "not because the vibrations pass through the nasal passage, but because they are obstructed in their passage through them." If you can learn how to avoid these obstructions and make the sounds seem to come, not from the throat, but from the nose and the other head cavities, you are on the royal road to becoming a firstclass singer or teacher.

Resonant Cavities

What are these other resonant cavities? They are the pharynx, mouth, lips, upper head cavities, and the largest of them all, the chest. You can learn about them in the books of Lehmann, Marafioti, and Fillebrown. The last-named gives very helpful exercises (on ng sounds) for development of vocal resonance.

One more word about the nose. Its all-importance in speech as well as in singing is forcibly illustrated by what Dr. Fillebrown says: "The elder Booth (Junius Brutus), about 1838, suffered from a broken nose, which defaced his handsome visage and spoiled his splendid voice. His disability was so great that afterward he seldem played. That the cause of this impairment of Booth's voice was due to the contraction and more or less complete obstruction of the nasal passages is too evident to eall for comment."

The close connection between the speaking and the singing voice illustrated by Booth's misfortune affords additional proof of the correctness of Dr. Marafioti's contention that it is through the speaking voice that we must reform the teaching of singing-a maxim held by Wagner and endorsed by Caruso, Calvé, Titta Ruffo, Maurel, Galli-Curci and other great singers.

This, however, does not concern our present topic, which is the small importance of the vocal cords as compared with the resonance of the head and cliest cavities, in which lies the secret of Caruso's success. On this point Dr. Marafioti has some wonderfully illuminating facts for us. A few excerpts should make it clear why every singer and teacher throughout the country should read his Caruso's Method of Voice Production, and not only read but re-read and study and nonder.

Caruso's Secret Laid Bare

Some years ago a prominent London doctor startled the musical world by declaring that Caruso's whole body was resonant-"even his bones were musical." In commenting on this, Dr. Marafioti says that while Caruso's bones were not exactly musical, he can say from personal knowledge that they had a power of resonance which was startling. Read in Chapter I of his book what he says about Caruso's various resonant cavities: nose, frontal sinuses, chest, tongue. In a later chapter (XXIII) he presents some most helpful remarks on Caruso's tongue, part of which I will cite in conclusion:

"It is certain that in the singing of Caruso one of the actual causes of the ease and brilliant enunciation of his voice was the flexibility of his tongue. It was his servant, and without constraint he could shape it in any way he pleased. . . . Before a performance the author often saw him pull his tongue repeatedly. to make it more relaxed. By natural instinct he put great faith in the flexibility of this organ and trained it so well that as a 'stunt' he used to hold the center of his tongue concave, and curl the end and side up, forming a cup, triangular in shape."

This "cup," it is needless to say, added much to that wonderful resonance which had so very much more to do with the glorious voice of Caruso than his absurdly overrated vocal cords. These differed from others only by their rather soft consistency, which, in the opinion of Dr. Marafioti, "accounted partially for the mellow and velvety quality of his voice."

But every other quality that made Caruso's voice perfect was due to his knowledge of how to use the resonant cavities of his body to the best advantage.

Here is one more hint, from Pierre V. R. Key's book

THE only lucky people are those who work hard; luck comes in the shape of what you earn.-EDWARD BOK.

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 frowne when he sang, drawing his eyebrows together until there 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 sidewise showing this physiological singing act and it gradually enlarged during later years of his life, as a comparing of photographs will show."

Really Use Your Magazines

By Mrs. Levi Clark

RARE is the home 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 mean a red pencil in which everything is boldly underlined as one reads 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 frem 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 readmg, pleases the parents and teachers, and generally makes the music work a more important part of the pupil's

Don't pay out good money for a lot of magazines from which you merely cull 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 Peirsol

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 key-board and shaped her hand to the normal five-finger position; asking me 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 expression, "My hands are stiff from lack of practice," 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 sensitive to the finer and more subtle tone-shadings, and he works until he has succeeded in forming the habit of accurately objectifying what he inwardly feels is called for in the music. This unusual color sense sometimes brings about a more or less unconscious process of correctly balaneed muscular activities and inactivities.

Frequent keen and attentive listening to the programs of the various artists proves of value to those who are musical and analytically inclined. It develops a discernment for unrealized 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 Music itself is the crowning and inspiring reason for all the effort a slice of The Marseillaise into scenes purporting to

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 embar-rassment of riches to select from. In the language of the showman: "They pays their money, and they takes

Probably it is of Italian origin, in which language it is written Carnovale. 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 the gayest time of the year, and its gaiety culminates in its last three days, when Italian cities are given over to festivities and frivolities of all kinds, Pierrots and Pierrettes, as well as others more seriously disguised in masks or dominos. hurry through the streets to places of rendezvous, indulging, as they go, in practical jokes or horse-play, which no one resents, 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 handsful 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 roundshaped 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 chocolates, 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 brow which even his detractors cannot rob him of. It is that musical jumortelle "The Carnival of Venice." Few, in truth, are the tunes that, 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 still survives. Its eloquent simplicity and appealing directness keep it ever green in our affections, and the defenders of Paganini, to be counted by generations, need have no fear for his enduring fame. in very good company. Have not Handel and Mendelssohn and Gounod been bespattered, and are not Tschaikowsky 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

In his Carneval 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 ealled "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 Carneval (Op. 9) and Faschingschwank (Op. 26) are two works of similar character, as their titles imply. Each is a suite of short pieces of unequal merit. 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 to all but Teutons. "Fasching" is quite the usual German word for our "carneval." But "Schwank," which means prank, or jest, or joke, is but 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 "Sehwenk" for his second name, and who wrote such paradoxical plots, was himself the greatest paradox 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 tit-bits, others are neither beautiful nor interesting. In endeavoring to original he nearly approaches being eccentric-and eccentricity, in all matters, is the very opposite of good taste. What, for instance, can justify the introduction of represent a Vienna carnival? And how can inharmoni-

ous breves in the left hand be interpreted as representing sphinxes? Such eccentricities as these mar the artistic value of both works as complete suites, though they do not diminish the charm of some separate numbers, such as the Intermesso in one, or the Reconnaissance in the

One of his Hungarian Rhapsodies Li zt calls Carneval de Pesth, and a very excellent show-piece it is for a brilliant virtuoso, put together by the hand of that musician 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 not be disappointed here.

Eduard Schütt's Carneval Mignon is a very delightful composition, revealing in every measure the accomplished artist gifted with elegant imagination. The only fault about it is its title. There is very little of a carr val in it, except its sub-titles, and nothing whatever that is "mignon." Indeed it is rather difficult to play properly. and Suite in G would have been its more appropriate de-

Probably there are other "Carneval," besid those here mentioned. The title seems to have become a attractive to writers of Pianoforte Solos as that of the in a pantomime. We have had quite an pridemic of Pierrots and Pierrettes in their various moo flirting, or languishing, and quite a gallery ades, Columbines, and Marionettes, alive and kirking, or dving of broken hearts.-From the Mouthly ard London.

Transposing Exercises to Build Technic

By Harold Mynning

Tausig was unquestionably not the first in resort to the plan of transposing exercises into all 0 he possibly was the first to make it a regular and of his technical system.

The bundle of flesh, muscle, nerves, sme that we call the human hand is capable of tonish. ing development that the pianist should in feel that he has accomplished his purpose when he played an exercise in one key. Other keys I hand positions and adjustments that are valuable

Let us say that we are to play a five-finger ginning on D immediately above middle (we if the exercise is played in the Key of I lowing notes. D-E-F#-G-A. Four white with a black one. Is not this the same as the follow J-difference of notes C-D-E-flat-F-G? Get a ruler and on the keyboard. You will be surprised a ence in distances. It calls for a quite differ justment.

The writer would go even farther and to the fact that the same exercises, transposed another octave but with the player sitting in the at the keyboard, compel the employment 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. Trusposition and playing in the different octaves is thorough. They leave no members unexercised.

Demolishing Criticism

By Eugene F. Marks

"My teacher says that Mr. Blank (a noted artist) Joes not play with much expression," said a young student sitting near me at a recent piano recital. I could not restrain myself from asking.

"Can your teacher excel 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

A just critic turns the searchlight of criticism upon himself. He takes stock of his own capabilities and analyses the motives and objects of his criticism before he directs it upon someone else. Usually, those who find fault and eriticize others are the ones who pull down what others have builded and fail to erect something better as a substitute. Therefore, let us examine our selves before we pass judgment upon others. Are we as good in our place as the one criticized is in his position Do we come up to the standard we have set for him The introspective criticism counts and brings beneficent results. By it, one endeavors 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.

THE ETUDE

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

IEDITOR'S NOTE.—The following paragraphs are selected for ETUEB readers from the new work of the famous British composer, conductor and teacher, Str Charles Villiers Stan-ford. He was born in Dublin in 1852; and few musica careers have heem more active and more important in rais-

Can the Unmusical Become Musical?

A MINIMUM of humanity is tone-deaf. A large number of persons have undeveloped ears. The number of persons who can distinguish between a high and a 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 rarer, but out of all proportion less rare than total blindness. As it is with sight, so it is with hearing. The undeveloped ear can be trained, as painters, microscopists, and tailors can train the undeveloped eye. The ear which can distinguish between a higher and a lower voice in ordinary speech only needs training to specify the notes upon which speech is based. It is only defining the pitch of which the ear is already conscious. It has been amply proved, by actual experiment, that 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, the musical, performers. The result eventually being that the unmusical become musical. In other words, their ears have awoke 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 book without hearing it read out is an easy matter to the great mass of mankind. To adapt the same course to music is not at all a far cry. No performer can translate a composition on paper into sound upon an instrument without in some measure possessing this qualification; and the step from this accomplishment to reading the score of a string quartet in an armchair is not so great as it seems. It needs practice, which is often gained by following a performance, score in hand. It means work, 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 all-round value to exerybody who has musical proclivities, especially to those who are too far away to hear what they read. No composer, naturally enough, is without this faculty. No performer ought to be. The real difficulty comes in when the eye has to read not the notes merely, but 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 quickly to quick 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

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 he too often insisted that the master conducts more with his eye than with his arm. Richter and von Bulow 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 Mass in D twice for him-felt his eye through his spine without looking round for the beat.

It is now too often the fashion to go and hear, not the music, but conductors. They are at best only interpreters, not creators. As Wagner truly said, the greatest test they had was to hit upon the real tempo, by nature not by instruction. In this gift von Bülow was the greatest of them all. In his pamphlet upon largely in the majority. Who can recall a single action ending!"

ing the similard of musical taste in the Europe of the present day. In Intertudes (E. P. Dutton & Co.), Six charles presents many increasing sketches from which the following extracts have been made. The fine clarity of his opinions is refreshing.]

conducting, Wagner has laid down many wise theses. He has, unfortunately, as usual mixed them up with irrelevant, and sometimes ill-natured, personalities. If he had only omitted these, his book would have been a still more valuable contribution to musical education. Von Bülow more succinctly divided the genus of conductors into those who had their head; in the score, and those who had the score in their heads.

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 peetry a new note was sounded by Walt Whitman in the West, answering the trumpet call of Tolstoi in the East. In music the beginning was made; although nation of such recent growth, and consisting of so many still unamalgamated 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 before they express themselves in unmistakable terms of their own nationality. The ingredients have to be mixed and boiled before the dish is served. Upon this point von Bulow and Dvořák were equally positive; both agreed in the prophecy that with patience the day of American music would come.

Are You Really Working for Art or for Yourself?

The world of music mar 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 compose, and those who decompose. 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 artists whose ideals have been as high as their influence is far-reaching. Some examples come at once to the mind. Any eomposer, whose works have lasted one hundred years, and still hold the public taste, belongs to the better race. We need not individualize such men; they proclaim themselves.

With reproductive 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 case, we have abiding influence, in the former but names. No violinist ever took first rank by reason of the instrument upon which he played. Many a singer has lived in history by the instrument which was physieally in his throat. No pianist has survived over and above his contemporaries, because he happened to play on a Plcyel or a Broadwood, on a Bechstein or a Steinway, but by the interpretation of music which he gave upon any pianoforte. Such survivals are, in comparison with the hosts of players and singers, few but striking.

Artists Prlests 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 commonplace book (now printed) in which Brahms jotted down the sayings and writings of men which impressed him,-the sentence in question is by Joachim and (translated) as follows:-"Artists are the priests, not the servitors of the public." In other words, their business is to direct taste, not to follow it, to give the 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 ven Bülow. Liszt was a curious blend of both, with a strong bias on the right side. Clara Sehumann was above proof: so even in his purely executive capacity was Sterndale Bennett.

In the world of singers, the eases are rarer, and instances of what I may term artistic selfishness are



SIR CHARLES VILLIERS STANFORD

for the good of music, as distinct from the display of voice, of Catalani, of Alboni, of Tamberlik? Even Patti, with all Europe at her feet, had the power in 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 as the highest form of art "Home, Sweet Home" and "Coming thro' the Rye." She had a perfect instrument on which she played with perfect technic; but the results inusically were equivalent to those of a first-rate violinist who confined his efforts to the Fantasias of de Beriot and Ernst.

If only singers of the first calibre, who hold the public in their hands, no matter what they sing, were to use the great power they hold to disseminate the best music, instead of wrapping their talent in a napkin, how different would the taste of the public have become! They might not get an encore for the high note at the end (which the composer probably eschewed) but they would gain immensely by singing a fine work as the composer (a better judge of what he meant) intended it 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, not for the sake of Handel, who knew what he was about when he put his high note climax on "dash them" and not on the "potter's vessel." If Handel had heard this vandalism, he would have treated Reeves as he did the recalcitrant soprano Cuzzoni,

Reeves and the Poster

In connection with this much belauded tenor, I may recite an experience of Charles Hallé, who had engaged and announced him with Tietjens and other singers for 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, went straight to his 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 foot rule,, returned with them to Reeves' room, 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 doetor great works as Mahler did by adding three horns, trombones, and a tuba to the funeral march in the "Eroica" Symphony, they are on the same reprehensible lines, but even they have not got 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 that piavissimo

Swimming to Music

By Percy N. Stone

Music is being put to new purposes in a School of Athletics of New York city.

It has been discovered, according to the directors of this institution, that the fear of the aspiring swimmer is lessened if, across the pool, he hears coming to him some instrumental music in which the rhythm is easily caught. No one in the school attempts to explain the reason for this; but they do insist that since a small orchestra has been playing near the pool they have had almost no diffioulty with beginners. Where, before, students would hold back and hesitate before plunging their heads under water, now it appears that the music robs them of all

With the advanced students the music works in another way. By following the rhythm of the tune that is being played, these persons, who already can swim well enough to prevent fear, restrain a natural tendency to rush strokes that should be taken slowly. Waltz music is used almost entirely, for it was discovered that most swimming strokes are best executed to this. For some of the racing strokes, though, four-four time is used.

Finished swimmers are turned out of the school with the aid of music in their instruction in about half the time that was previously required, reports the head of the organization. She says that no ballroom or rhythmic dancing ever gave her the satisfaction that is to be found in swimming to the music of an orchestra. Strokes which were difficult, she explains, seem to solve themselves if one listens to the music. Where, previously, she was eager to rush her movements in the interest of speed, she now is able to make better progress through the water if she holds back her strokes to keep with the music.

The school is also using waltz music to aid youngsters in learning to ride horseback. In "posting," two beats are held in the air; and by listening to the music, which is timed to the gait of the horse, the child is better able to adjust his "posting" movements.

"Not only is swimming and riding easier if music is used," says the director, "but the swimmer and rider acquire a grace that usually comes only with years and years of practice. Some of the girls who have been swimming with me but a few hours have certain strokes under perfect control. It has solved the problem of the timid student, and there is nothing to be thanked for it except the rhythmic qualities of music."

Those Pictured Walls

By Frank H. Williams

WHY not make the pictures on the walls of the music school be definitely inspirational to pupils?

This would mean that photos of musical wonders like Caruso and Geraldine Farrar, would be replaced by humbler successes in musical endeavor because, in the vast majority of cases, the pupils attending the school would not have attainments which would give them even the ghost of a chance to attain to such eminence as Caruso and Farrar. But these students could become successful in local concert work, in choir work, in orchestras, as movie theatre musicians and so on. Consequently it would be better if the school would place on its walls the photos of local musicians who were its former pupils and who have made good in some line of musical endeavor.

Such photos would attract the school's pupils more than those of world leaders in music; for people are always more interested in local than in far-distant things Also these photos would act as an incentive to the pupils to work harder in striving for musical success, because they would show definitely just how the school has helped

Finally, this plan would be a good thing for the school because it would please those former pupils and would make them more anxious to send new scholars to it.

Ten Be's that do not Sting

By Tom Willis

Br. ambitious Be enthusiastic. Be punctual at lessons. Be regular at practice.

Be courteous to your teacher, Be at the head of your class.

Be anxious to learn things without help, Be considerate of the composer's wishes and inten-

Be sure that a good student will make an efficient musi-

True or False! Which? Musical "Screws" to Adjust

By Lynne Roche

DRAW a line through the incorrect word. If you don't know-look it up. Beethoven was blind in his old age. Chopin wrote three Concertos for piano. -true false The Eroica Symphony was written by Tschai-

kowelev The Kreutzer Sonata was composed by -true false Beethoven. -true false Spohr was a virtuoso pianist.

Handel wrote the "Messiah" in twenty-three —true fals€ Both Bach and Handel were born in 1685. -true false Schubert's most famous song is The Two -true false Grenadiers.

Patti made her début at a New York concert when seven years of age. -Liszt was known as "The Wizard of the -true false

Brahms' music is noted for its jovial nature.--true false Mozart wrote the overture to Don Giovanni, in a single night. -true false Haydn wrote 125 symphonies.

Gounod's best known opera is Samson et Delila The piano was invented in 1711. -true false Wagner wrote the libretti of all his operas. —true false Puccini is the greatest modern composer of -true false

Thurlow Lieurance is our greatest living authority on the music of the American In-

_true false The first opera was performed in 1600, -true false Bellini's greatest opera is Lucia di Lanimer-Edward MacDowell was the most original of

American composers. -true false ohann Christopher Bach wrote the Well Tempered Clavichord. -true false Richard Strauss is best known by his opera

Lillian Nordica stands highest among sopranos born in the United States. -true false Schubert wrote nine symphonies. -true false The Oratorio was born in Italy, but found its "home" in England.

A Musical Debt to Aristocracy

Music, the most cosmopolitan of the arts-would it be going to far to call it the art of the people?-has been something of a Cinderella with the masses. Scarcely ever has a large musical enterprise survived its swaddling period except as some Maecenas stood as the "Angle of the Purse." And so we have W. I. Turner in the control of the Purse. And so we have W. J. Turner, in "Music and Life." (E. P. Dutton and Company), saying very pertinently

"It is in court music that our modern art music has its origin. During the eighteenth century the highly cultivated aristocracy of Vienna, Paris and London had a considerable musical culture; in Vienna, especially, many noblemen were excellent amateur musicians, and could and did take their place in a string quartet with the professionals. They were mainly responsible for the material ressionals. They were mainly responsible for the material support of Haydn, Mozart, Beethoven and others, and although they did not by any means appreciate the greatness of these men, nor always behave like gentlemen, yet in their circle these composers found genuine appreciaion and help, as may be read, for instance, in any life of Beethoven. The private bands of musicians, together with the subsidized theater orchestras which many of these Viennese noblemen supported, were the foundations of our modern orchestras; and the fact that the people had nothing whatever to do with the development of modern music—the opportunity for the necessary culture being limited to a small class—explains a certain sterile intellectuality which ultimately developed and has become

evident during the past fifty years. It is the conscious and unconscious realization of this sterility that has been the cause of the recent interest in Folk Song. During the whole of the period under survey, when both Church and Court were the sole-employers of the professional musician, music continued to survive among the people; but it is safe to assert that with the passing of every century its vitality grew feebler. The people had no professional musicians, at least none of the highest order; for although every one of the great composers came from the people (a fact which is really rather astonishing) their exceptional gifts marked them out for early adoption into aristocratic circles, and their activities were then confined to that small highly cultivated musical world of the capital."

The Lure of the Song Game

By T. Rogers Lyons

PERHAPS in no other matter is the general public. often mistaken. Certainly no business has been more often mistaker. fruitful in its rewards to the swindler; and possibly no business, seemingly open and aboveboard, is in realist more dark, devious and mysterious.

The really wonderful thing about this whole business the idea that ninety-nine per cent, of the public has Collectively and individually, people seem to believe that they have the knowledge, talent and ability to write a hir Content in this belief, Dorothy Dutiful Dobkyns snatches a few moments from the daily grind and dashes off a masterpiece (?). This embryo hit is then sent to the publisher, who, of course, has nothing the to do but to accept the offering, put six months' me and perhaps \$25,000 in advertising behind it, and "hit-making" machinery in motion, and o) to the author two cents per copy royalty monthly. one of these writers would know that "poem" would not be published in any journal or nev aper; it would not be accepted anywhere. Not one twenty would consent to read the "poem" aloud in mpany or in a crowd: yet all of them expect that by ne hocus-pocus -true false the Hit Publishers can make a hit out their offering. Added to these inconsistencies, the r. who won gladly accept \$2,00 for three verses for any published immediately wants \$10,000 for the "S-

Whence Come These Notions

The public believes that a hit is a nig which has become popular by reason of unanimous iblic approval.

The fact is that "HIT" is the trade is a of the songs put out by a certain group of publisher and their most worshipful staff music grinders. Ever ong printed by this group, and by all who follow the group-known as "Hit Alley" or "Tin-Pan Alley"-gots through the same course of promotion order to give it a flying start, it is branded a "hit' the original plate before it is printed; because the many weeks has said that this song w going to be a "hit." Never by any accident has one issued a song that was not, on the and in the advertising, referred to as "a hit."

A Popular Delusion

The next popular delusion is that ev "Tin-Pan Alley" is waiting to get a ch steal the offering of each new writer. can continue to propagate is a mystery cursory inquiry will reveal the fact th. lishers" employ their own staff of rs. Reason should tell anyone that if twenty-five hers employ two hundred song writers, who are rig the ground and can develop any idea instantly and ha on the press before the outsider can least if the event they are in such a position as not to be in side offerings. Especially is this so he contract between writers and publishers provide, do, that each is to render service exclusively to the other. It seems that the "Hit Publishers" are not in the market. nor can they possibly be in the market for nome-brewed Yet, in spite of this, the public believes there is a market, and they manufacture some 500,000 "hits" a year, which are "duly submitted" and "regretfully returned."

The reason for this condition is that the public reads the stories, both true and otherwise, of the large rewards to hit writers for certain songs published. Without stopping to consider cach step in the hit's progress, these readers grab the seven-league boots of imagination and immediately decide that if they write a "song" that is no worse than the "hit," they will get the \$50,000 royalties. The only defect in this idea is that they don't, and they won't, and they can't.

Into this fruitful field stepped the "Song-Poem Wanted advertiser, and playing up this general belief, he coined money by offering to buy "some poems," when as a matter of fact, he wanted you to buy a chance on the game of hit-making, which many have found the most unsatisfactory gamble that was ever invented

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Why Piano Classes and Pupils' Clubs Pay

By CLARENCE G. HAMILTON, M. A.

The Third of a Series of Four Interesting Discussions of "Teamwork With Pupils"

which has so little supervision by the teacher as that of so-called "private" music lessons. In these the teacher meets the pupils ordinarily but once, or, at the most, twice a week, and then for a period of only a half or threequarter hour. During this scanty time the vast resources of music are to be revealed; the technic of an instrument, the principles of musical interpretation, with their special application to the work in hand, methods of practice, aural dictation, sight-reading, etc.-truly a magnificent task, and one which amply accounts for the frequent failures in its fulfilment!

Preceding papers have suggested how this task may be lightened by auxiliary class-work. In the present paper I purpose showing how class-work may become a valuable aid toward the mastery of a particular instrument and toward the facile reading of music. The instrument chosen for special remark is the piano; although similar methods may be employed in the study of other instruments or of the voice.

Open Lessons

In the first place, may we not profitably remove some of the emphasis placed on the word "private" in conducting a lesson that is given primarily for the benefit of an individual pupil? Is there a necessity for the cloistered seclusion with which such a lesson is usually surrounded, as if it were some mystic rite, to which the teacher and pupil alone were initiated? Take the example of Liszt, whose words of wisdom were disseminated to a roomful of eager pupils, who thus imbibed a flow of enthusiasm that helped to make them the pianistic leaders of the world. My own recollection of the work of that leader among English piano teachers, Tobias Matthay, is that of an ample studio, in which a considerable number of pupils were always present, listening attentively to his every word, and prepared to present their own views whenever called upon to do so. Occupied especially with the individual pupil, Mr. Matthay nevertheless found time to make comments at intervals to the assembled group, or to ask their opinion in regard to certain points, such as the exact nature of a fault committed by the player. Such points frequently provoked animated discussion, in which the students crowded about the instrument, energetically illustrating their views, and incidentally enriching their own musical acumen.

True, in ordinary piano teaching such united effort is not always practicable. For special reasons—especially nervousness or self-consciousness-certain pupils may object to the publicity of listeners. But in other cases, why not throw the lesson open to all pupils who care to attend it? To lessons given in certain afternoons of each week, for instance, as many pupils as wish or as are desirable may be admitted to the studio as listeners. At first their presence may prove a trifle embarrassing to teacher and special pupil; but soon they will be taken as a matter of course, like the furniture of the room. Perhaps, too, the teacher will be impelled to more than usual alertness, and to especial care as to the accuracy and clearness of his statements-not an undesirable result,

The pupils in the "open" afternoons should be grouped with some tact, so that no one may be placed at a decided disadvantage. Each pupil may then be asked to appear an hour or more previous to his regular lesson period, and to be prepared to stay for an indefinite period afterward. Take care, during each lesson, to ask occasional questions or to address remarks to the listeners, so that they may feel that they are really taking part in the lessons. As a result, the pupils will find their knowledge broadening, their interest stimulated, and, better still, they will gradually lose their nervous fear of playing before others since such performance will become an habitual experience.

The question of admitting parents or friends to the lessons here arises. Certainly, if they can thus the better advance the aims of the teacher, let them be welcomed. It sometimes happens, however, that an intensely interested mother is unable to refrain from adding her instructions to those of the teacher, so that the poor victim is bombarded on either side by corrections and reproofs-with the result that the lesson explodes in tears. Take pains to seat such dangerous parents as remotely from the piano as possible, and to provide them with engrossing literature to occupy their minds,

Classes In Sight-reading

Another fruitful field for class-work is provided by in arth sight-reading. With the laudable desire of producing places.

It would be difficult to find any educational course a careful and musicianly player, the teacher often spends the entire lesson period in a thorough study of the meticulous details of a few short passages. At future lessons the same material, with slight additions, is revised again and again, so that at the end of a season the pupil has learned two or three pieces, root and branch, but has acquired little or no ability to read music off-hand.

Experiments with piano classes in schools, on the other hand, naturally gravitates toward the acquirement of a facility that may ultimately enable the pupil to read a page of music as he would that of a book. In the Minneapolis schools, for instance, such classes consist of ten pupils, one of whom plays on the piano (or two, if two pianos are available), while another stands by his side as monitor. Meanwhile, the others play on paper keyboards, placed on the desks. Absolute rigidity of tempo and rhythm are maintained, even at the cost of wrong notes; and at frequent intervals the pupils exchange places without interrupting the flow of music, so that all may have experience at the instrument.

Some such class-work as this may profitably be carried on by the private teacher. Its danger, of course, lies in the tendency to emphasize sight-reading at the expense of careful habits in the observance of technic, notes and expression marks. Such dangerous tendencies, therefore, should be counteracted by placing the emphasis in the private lessons upon thorough workmanship.

Ensemble Classes

An even better opportunity for cultivating sight-reading is afforded by small ensemble classes. For these classes two pianos are necessary. If practicable, these pianos should be permanently in the teacher's studio; or perhaps they may be rented for certain hours in a room a piano warehouse. The class may consist of five members, four of whom play on the piano, while the other acts as monitor at one piano, the teacher attending to the other. As with the other sight-reading classes, there are frequent rotations, so that cach pupil may in turn play either primo or secondo, or act as monitor.

Many piano quartets are available for this work, such arrangements of the classic symphonies and overtures, rieg's Peer Gynt Suite, etc. In addition to this material, duets may be brought into service, with each part doubled on the second piano. Sonatinas by Diabelli, Kuhlau, Elementi and others are suited to the easier grades, while or more advanced work Schubert's Marches, Weber's riginal Compositions, Haydn's Symphonies-of especial value for this work-and a host of others may be studied. Occasionally the quartets may be varied by four-hand compositions for two pianos. While the sight-reading feature is emphasized in these classes, certain pieces which seem most successful may be more thoroughly studied and eventually played at recitals. In short, by devoting an afternoon each week to such ensemble work the teacher will open many avenues toward a wider efficiency.

Kindergarten Classes and Mothers' Meetings

Before closing our discussion of class-work, two other types should be mentioned. The first of these is the Musical Kindergarten, which may accomplish much in preparing the soil for more mature study. Let the work of such a class be simple, but well organized in materials, and let it not wander too far afield with fanciful devices. Since the limit of this paper forbids a detailed discussion of this work, the reader is referred to specialized books on the subject, such as the Musical Kindergarten Method, by Daniel Batchellor and Charles W. Landon.

Secondly, these classes, as well as all early instruction in music, may be aided by occasional Mothers' Meetings, in which the teacher sets forth the principles on which he bases his instructions, and gives advice as to how to regulate and supervise the children's practice. Perhaps uch advice may serve to open the eyes of parents to obvious responsibilities which they are too often ready to shift to the shoulders of the long-suffering teacher!

Pupils' Clubs

We now approach a type of team work in which the teacher's supervision is only indirect. For the virtue of a pupils' club lies in the voluntary and independent exertions of its members, and the consequent consciousness of personal responsibility which must actuate them, if the club is to be a success. Nevertheless, the subtle touch of the teacher must be present, at least in the earlier stages of the club's existence, and the teacher's skill must be felt in artfully conducting the experiment over precarious

There is, however, something fascinating to young people about the paraphernalia of such a club, and the teacher who successfully organizes one will be well repaid by the enthusiasm that it engenders. The very youngest pupils are, of course, not available; but those from the ages of twelve to fourteen may be profitably utilized. The club may be small, but it should be well organized and definite in its objects. These may emphasize general music study, playing, or, with older pupils, methods of teaching. Whatever the primal object, however, the general plan will be the same.

As a specific instance, let us assume that a teacher has ten pupils whose ages range from fourteen to cighteen years and who welcome the idea of a club. These pupils meet on a Saturday afternoon at the teacher's studio. The meeting is called to order by the teacher, who unfolds its purpose and makes it clear that, while he is willing to act as adviser, the running of the club is to rest strictly in the hands of the pupils.

A temporary chairman and secretary are chosen, after which comes the selection of an appropriate name. Permanent officers are now elected—president, secretary and treasurer-to serve for the ensuing year, and these officers are instructed to draw up a constitution, to be presented at the next session.

The remaining time is devoted to the discussion of items to be embodied in the constitution and with general plans for the future work of the club. After fixing a place and date for the next meeting, the motion to adjourn is carried.

During the intervening period before the next club meeting the committee of officers hold several sessions to consider the all-important matter of the constitution. It is agreed that this document should be as simple and concise as possible, yet that it should be comprehensive enough to serve as a permanent working basis. Finally all decide upon the fellowing:

Constitution

Article I, Name The name of this organization shall be the CRESCENDO

Article 11, Objects

Its objects shall be to aid the musical culture of its members and to promote musical interests in the com-

Article III, Membership

Section 1. The number of active members shall be limited to fifteen.

Section 2. A person may become a member of the club only after his name has been proposed by the Executive Committee and has been accepted by the unanimous vote of the members present at a regular meeting.

Section 3. If a member be absent from two consecutive regular meetings without sufficient excuse, his name shall be dropped from the membership roll, and a new member shall be elected in his place.

Article IV, Officers

The officers shall consist of a President, Secretary and Treasurer, to be elected at the annual meeting and to perform the duties usually required of such officers.

Article V. Committees Section 1. The three officers shall constitute an Executive Committee for the transaction of general business

and for the proposal of new members. Section 2. A Program Committee, consisting of three members, shall be chosen at the annual meeting.

Article VI, Meetings

Section 1. A regular meeting shall be held each month, from October to June, inclusive, at such time and place as the Executive Committee may appoint. The last regular meeting in the spring shall be the Annual Meeting, for the reports of the officers and the election of new officers for the coming year.

Section 2. Special meetings may be called at any time by the Executive Committee.

Article VII, Quorum

Four members shall constitute a quorum for the transaction of business.

Article VIII, Amendments

Amendments to this Constitution must be proposed in

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

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 alteration. 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 continued 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 ac cumulation 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 vouthful 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.

In the conduct of meetings it is well to follow a general order, such as this:

2. Roll-call. Let each member respond to his name by presenting some current musical event, or

relating some musical anecdote. . Reports of committees

General business.

1. Secretary's report

. Program. 6. 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:

Early nineteenth century composers.

Ultra-modern music.

The development of the Symphony. Absolute and program music.

Harmony as a factor in classic and modern music. 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.

Oceasionally 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 furthered 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 others not directly connected with his work. Such a club, while following out the general plan outlined above, may discuss such educational questions as:

What musical courses should be taught in the public schools?

The assignment of school-credit for outside work in practical music.

The preparation of pupils for recitals.

How to deal with unmusical pupils,

Discussion of pedagogic points, too, will include the playing and explanation of one or more useful teaching pieces, 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 pin, for instance, is worn with pride by each member. 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 become 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 success is the musical zest of the members increased 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 poise 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 he will resent any implication that he is weak or goes to pieces easily. 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 other periods.

Some sensitive children are afraid of censure for slow progress, especially if they have been considered slow in school, A little girl of this type was greatly helped 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 an adept in dealing with nervous and self-conscious pupils. She knew that air is the great food of nerves, that there is nothing like moderate out-door exercise to condition one for a nerve-trying ordeal. When little oy, an extremely self-conscious boy, came for his lesson, Miss Teacher was ready with two termis rackets. She made him think that he was doing her a favor, while really, she was giving him some extra time that his mind might be normally receptive for the musical instruc-

Parents' cooperation with the music teacher maker possible many helpful ruses. Sometimes a child tells things to a teacher of which he never speaks at home, I have known a young man who frequented questionable places of amusement to become newly interested in his home through suggestions to his parents made by a piano teacher to whom he had given confidences. Also a little girl who "just loved parties" was told by her nother (at the teacher's suggestion) that they (the family) would have more parties if there were anyone in the household who could play the silent old piano That child's interest in her music lessons soared from

A simple ruse, and perhaps the most commonly used, is to let a child know your likes and dislikes through indirect channels. Success here presupposes that the child likes you, the teacher. For instance, in dealing with a child who talks too much, and irrelevantly, during a lesson, it would hurt his feelings, and perhaps ultimately do more harm than good, for you to tell him not to talk. But if you can have his mother, or some other friend, quote you, without any apparent reference to him (the pupil), stating how distasteful loquacity is to you and how useless to the purpose, he will feel that he has discovered something, will think more of you for the indulgences you have accorded him. and will thereafter talk less and work more.

Similarly, if a child lacks perseverance, you may stimulate him by having his mother tell in his presence, in a seemingly casual way, how she heard you express admiration for someone who had shown grit and determination in mastering some study. I have seen this "indirect request" method tried many times, along various lines, and have never known it to fail.

Stems

THE ETUDE

By Jan van Schoonhoven

Is I were writing an instruction book I would me 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. It would save him many mixes.

Nearly 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 migin easily sing the same note; but it is harder for him to realize that he must imagine that two parts have come together and are virtually singing the same note, on the

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 piant pieces, when there are four distinct parts, to indicate the "leading of voices." It is a great help to the intellment, trained

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

Such a rule as this is broken, for instadesired to indicate a change in the use the hands; that is, notes that are to be taken by the sent hand in a run are often written with their stem and those for the left hand with their stems down

A double stem is often found upon the where the accompaniment is played by II ame hand. In such a case the length of the melody me the value of the accompaniment note, as in the following



A more difficult matter for some st prehend is the following in which the given ou the first beat of the left hand other way of indicating that these two gether, as both are of equal importance however, begins to count up the measure i and finds too many notes. The explanati it 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 regu lar 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 would not be the case if he merely practiced in a haphazard fashion or when the "spirit was upon him. In addition to this:

(a) The pupil will do more and better work (b) There will be no hesitation or waste of time

wondering what to take up next. (c) He will not spend too much time on piece

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."

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 ations 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 neapable 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 o the quality of every tone that he produces. Learn to he critical of yourself and your efforts will reflect

Condition of the arm, wrist and fingers play a most important part in the quality of tone that is produced.

"Your arm should be like lead, your fingers bolts 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 notes 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 first, 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 the wrist rises first. These last two movements, lowering the wrist and bringing it back to its normal position, assures one of a relaxed condition of the wrist. When the above has

been thoroughly analyzed and the various 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

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

Pianissimo 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 that can be overcome by forming the hand in a loose fist above the keys after each chord is struck.

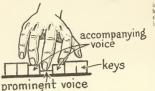
Staccato chords that come in quick succession are to be played with a wrist stroke. When a slow tempo is taken some weight can be used.

Another demand that 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

Practice bringing 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-Saën'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 immedjately 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 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 oduction of chords, and is really one of the secrets that the ambitious student should strive to master if he desires to make his playing rise above the mediocre.

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



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, smoothing it off.

Taking a chord "silently" has another very mysterious and pleasing effect. By taking a note or chord silently 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 the hand the other fork will be heard. If we should grind off the ends of one 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, and with the tones of the lower chord sounded together as well as in erneggio.



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

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 have his daughter play "Choppin" because he had been choppin', himself, all his life, makes one realize that 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 machine as possible. To hear Semiramide, of Rossini, or the Military Symphony of Haydn done in this fashion 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 Secundo 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, Paderewski, Grainger and Bauer are all noted for their beautiful chord playing. To hear Mr. Grainger play his Irish Tune from County Derry is a The melody is surrounded with a cluster of delight. harmonies characteristic of the genius of the composer.

Ragged chords are among the most 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 worst offense is to have the chord or note played in the left hand struck in advance 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 friend 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 ort of music, or so-called "soft" music, he usually will attracted by a more bravura style, sometimes called "loud" music. Generally a sentimental form of melody along with the loudness seems to appeal to him more than the merely monotonously big-sounding chords. So, in selecting pieces to interest a pupil of this kind, the compositions should contain attractive melodies along vith the large chords.

Often pupils who desire this type of piece may have very small hands, compared to the extent of their musical advancement. For one with this sort of hands, the teacher can successfully apply 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 mere 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 must be neither a part

of the melody nor the bass note of the chord. Here are four pieces that may serve as examples of the kind to be used for the above purposes: Shower of Stars by Wachs, Coronation March by Karganoff, Song of the Swallow by Bohm, and La Grace by Bohm.

How Long Has Your Brain Practiced? By Felian Garzia

"Practice makes perfect." Yes, but only perfect prac tice. And how many piano students can be sure that they are practicing in a way which will bring out the best there is in them. Hours are spent at the piano on endless repetitions of difficult passages, and yet so often the result is that when the student is called upon to play in public, he is seized with a panicky feeling, a terrible fear and uncertainty of how it will go,

The pieces which went so easily at home among familiar surroundings here seem bristling with difficulties. Nervousness makes one lose control of his fugers. Some one must have put soap on the keys. It is impossible to play as one wants to. The fear of forgetting makes one rely upon one's finger memory The fingers left to themselves increase the speed at every bar. A frantic appeal is made to the brain to check that breathless, racing pace, but the brain is powerless. It does not seem to know that piece any more. Well, the truth is the brain never did know it, for where was the brain while the fingers were repeating and repeating mechanically those difficult passages? Was it not thinking of a thousand and one different things?

If one will recall honestly the practice hours, he will be obliged to admit that, while the fingers were "wriggling" over the keyboard for an hour, the brain did not spend more than five minutes in real study. Result? While the fingers may have practiced that piece for a whole month, the total brain study spent on it amounted to three or four days at the most. Of course, under such conditions one has to trust the fingers and never dare say to himself, while playing in public,-"I wonder what comes next?" For, if the brain fails us, we are only inviting catastrophe. The brain should be the real leader in playing and have perfect control over the fingers, as an orchestra leader has perfect control over his musicians. Then, and then only, can one begin to play the way he wishes and not the way the fingers feel.

No instrument is more sensitive to the different moods of the player than is a good piano. Unfortunately, the is usually practiced brings out of it more of an insipid, lifeless noise than the wonderfully harmonious rich tones and really expressive phrases of which a good instrument is possible

Mechanical, thoughtless practice ean only develop mechanical, senseless playing. Yet, what a fascination it is to be able to render a composition without strain or stiffness. Just to have the sensation that music is really flowing from your finger tips, free from that painful labor which very often simply awakens the pity of your listeners! Even in the loudest, most powerful passages, the ear should always be flattered and not rattled.

It is indeed a wonderful thing to know how to practice so as to gain to its fullest extent that entire freedom of technic which makes the hardest passages relatively easy to play. The relaxation which produces beautiful tones and makes it possible to bring out the exquisite phrasing one admires so much in the interpretation of performers is thus acquired. Then playing ceases to be work and becomes a truly fascinating means of ex-

Writing It Out

By L. Gackstetter

THE success of a summer class of beginners seemed to be due largely to the varied routine of their work.

At every lesson each pupil was given a certain amount of written work to be done at home; for example, four measures of music using half-notes for the right hand and quarter-notes for the left; or simple little things relating to the lesson which were brought to class for

A liberal amount of written work was done during class hours. Time, and the value of the different notes, explained in this manner, were easily understood and proved more interesting because progress was faster. If difficult measure was encountered during the lesson, the pupil wrote it out. Writing demands concentration, which is so often lacking, and it also develops a habit of thoroughness.

With the second lesson the scales were begun. There are no better exercises to accustom little fingers to the keys. These, too, were written out and then copied in their notebooks with other work of the pupils,

Once each month the whole class assembled for review work and a story hour. At the end of the summer an examination was held. Part of the test was a composition, written, named and played by each pupil. To be sure, there was not a great deal of art about them, but the work was there, just the same.

Ten Pointers for the Pianist's Left Hand

not let the left hand remain dormant, so to speak, while the right hand is carrying the melody bravely.

2-Train the left hand to carry a melody. Sections of various selections are written with the melody for practice of these selections. the left hand. Practice these portions diligently, Theory will not give the left hand agility; it must have practice. Try occasionally to play with the left hand melodies written for the right one. At first this is unduly awkward, but the practice is beneficial.

3-Give the left hand ample scale practice. As a rule the right hand has very little difficulty in performing its work in scale activity; but often the left hand needs a great deal of practice to overcome inaccurate playing

4-Try for gradual improvement in speed in left hand playing. Take simple selections stressing left hand activity; then try more difficult compositions where greater

speed both in sight reading and execution are required. all the playing that should be distributed among all the five. There is a tendency for some players to let their left hand take on a sort of lethargy while the right hand pose for which the composer of the selection wrote. by the right hand.

1-Make the left hand do its own share of work. Do Leaving out left hand notes is like reading and omitting

6-Stress practice on piano pieces written for the land hand alone. Both agility and accuracy come from the

7-Keep the left hand in proper position over the keyboard. Many mediocre players keep their right hand in proper position, whereas their left hand falls into any position it sees fit. This applies especially to students who practice a great deal alone—who do not have a good teacher to guide them through the critical parts of habit formation in playing.

8-Students who have weak muscles in the left hand have improved them by some violin training. The violin fingering in the left hand not only strengthens the muscles but also aids in ohtaining accuracy in execution.

9-Play selections that have octaves written in the left hand; then play those selections that include hoth octaves and "runs."

10-Notice some of the best piano players that you 5-Do not let two or three fingers of the left hand do have the opportunity of hearing. Of two how they employ the left hand to interpret the anty of many selections. There is no clumsy fumble of the keys Each note by the left hand expresses is part of the is doing faithful work. Such playing defeats the pur- whole composition just as effectively a does any one

On Selecting New Pieces

By Mabel Madison Watson

that operate in establishing and maintaining a plain busi- both musically and technically. ness enterprise govern equally the conduct of a professional or artistic career.

A teacher with the ability to select the right material at the right time possesses one essential qualification for success. Mistakes along this line lose us more pupils than perhaps we suspect. Only good judgment for individual cases will avail, but a few broad, general rules may help to save the situation.

First, know your repertoire! Study graded lists and catalogs. Select whatever promises to meet your needs. Order "on sale," if some good music store where you can go over the stock at the counter is not available. Study carefully all that appeals to you, not only for immediate use, but also for future needs; and keep your own note book for reference lists and comments. These will need

constant revision, in the light of your growing experience. No stereotyped list of graded material will avail; for work suited to one pupil would be inappropriate for another with equal ability, at the same stage of advancement. Whenever possible, consult your pupil's tastes in assigning new pieces. Play him several suitable numbers (not too many at one time) and let him choose the one he likes the best. Interest and the desire to learn a coveted piece are wonderful incentives to diligent practice.

Your own taste, prejudice, or ambitions for a pup'l may not be your first consideration, for unless both parents and children are pleased and satisfied with the work you are giving, you will not hold them long enough to develop the musical appreciation, the love of really good things and the understanding and ability to perform them which is your ultimate objective,

Inquire carefully what parents think they want their children to accomplish; but do not take them too seriously if they say they want "all-'round musicianship, a thorough knowledge and appreciation of the best music!" In ninety-nine cases out of a hundred they want their children to play. And they are right, as far as they go! But, unless they are willing to cooperate in planning and enforcing adequate practice, the only course open to a conscientious but practical teacher is to get results, and to use every means that ingenuity can devise to lay a serviceable foundation while so doing.

From the earliest possible moment encourage the pupil to play for his parents and friends. Have class playing or informal recitals as often as you can. Teachers who "do not believe in having their pupils perform in public" are always under the suspicion of inability to prepare them to do so. "Playing for people" should be as much a matter of course as practice or lessons and should inspire no dread or unwholesome excitement. Learning to play, without the ability and willingness to use one's music to give pleasure to others, would be as purposeless and unfortunate as a fresh water stream or bers. spring with obstructed outlet.

Of first importance is the selection of pieces for performance. Choose numbers that can be memorized and correctly played without too long or arduous preparatory

Few persons realize that the same fundamental laws study. These must be absolutely within the pupil's ability

With a young child a five-note piece of is quite amhitious enough for a first real. A simple piece beautifully played creates a better more effective than a more difficult one Unless a piece is labeled "Easy" or Beginners neither parents nor pupils will have any parative simplicity. If one thing you have elected seems nard for a child to master, do not be af something easier next time. Any chi riovs doing what he knows he can do well

Do not hurry from one grade to and of avoiding impatience for harder pienumbers contrasting in style. You broader foundation for a varied reper and at the same time allow yourself time for ade ate technical preparation for the next grade. If the pression time curtails essential technics, try to find pieces needed problems.

Avoid giving the same piece to pupils to come in touch with each other. For e thing, this would limit your resources for recital stograms; and again it is apt to create too much opport mity for criticism and rivalry through comparison in interpretation and progress. It is easier for a teacher to keep up fresh interest if it is not necessary to listen to the same thing over and over 1

The best results will come from work in several grades simultaneously. Some difficult pieces, slightly beyond the pupil's present ability, should be given to spur his enthusiasm and make him realize his limitations; but these must not be impossibly hard to conquer, and must always be something that appeals to his taste so that he will very must want to be able to play them. Another class of work, easy enough for him to learn quickly and play with confidence, should be given in greater number to be used for repertoire. Then there should be his sightreading pieces or duets, possibly several grades below the rest of his work,

Each grade and style of music has its own peculiar difficulties, and to be able to play certain advanced selections does not necessarily guarantee the ability to play termediate or even elementary pieces of another type When one considers that the larger compositions usually have passages of varying styles covering several grades, it is obvious that in preparation for their study no essential state. tial steps should have been omitted,

Sclect pieces that please; Pieces that can be played; Pieces contrasting in style and not too long; Some classic, some modern, a few good popular num-

Keep your hand on the pulse of each pupil and parent Never try to force on anyone something he does not

Study to lead pupils to want the best.

To summarize:-

Know your repertoire.

The Cult of Nonsense in Music

A Mid-Summer Fantasy of Musical Humor

By PROFESSOR F. CORDER

Professor of Composition at the Royal Academy of Music of London

It is curious what a fascination nonsense has for everybody, even for those models of starched propriety who affect to despise it. The infant has probably never existed that did not love to have nonsensical rhymes spoken and sung to it. The mother of every nation, barbarous or cultured, has hushed her baby to sleep with "Lullaby," if English; "do-do," if French; "ninna-nanna," if Italian; "ro-ro," if Portuguese; and some equally meaningless equivalent, if Chinese or Esquimo. When the child gets old enough to understand, it is delighted with "Hey diddle diddle" and a thousand other bits of gibberish; when old enough to talk it loves to memorize ridiculous rhymes and presently to invent them for itself. Any child that has the least spark of imagination turns from the dull moral verses it is bidden to memorize and hangs with delight upon such stirring lines as:

A man of words and not of deeds Is like a garden full of seeds, And when the seeds begin to grow It's like a valley full of snow; And when the snow begins to fly It's like an eagle in the sky; And when the sky begins to pour It's like a lion at your door; And when the door begins to crack, It's like a stick about your back; And when your back begins to smart It's like a dagger in your heart; And when your heart begins to bleed You're dead, and dead, and dead indeed!"

"Such Precious Nonsense"

Nonsense—yes; but, as the lady in Patience says, "such precious nonsense!" I find, even in mature years, the manner in which this string of incongruous similes is woven very attractive. Need I remind those, who once have all been children, of the games they played, with crazy verses spoken or sung-generally the latter? Or of those mysterious "counts" when the one on whom the last weird syllable falls is to commence proceedings?

"Horkum, borkum Kewery corkum Ellieum, bellicum, bony bus, Stick, stack stone stead!

O-U-T spells out, with A long brown snout, Lift up The latch and walk right out.

These and many of a similar character once imprinted on the memory's virgin page are memorized for life. How was it that Samuel Foote was said to have invented his famous "Grand Panjandrum" to baffle the powers of a great actor who boasted of his quick study? So far from the piece being unlearnable in half an hour, I would wager that any child could memorize it in five minutes merely on account of its absurdity. You know it, don't

"So she went into the garden to cut a cabbage leaf to make an apple pie. And at the same time a great shebear popped his head in at the window and exclaimed "What I no soap?" So he died, and she very imprudently married the barber. And there were present at the wedding the Garalilies and the Jobalilies and the Grand Panjandrum himself with the little round button on the top. And they all fell to playing the game of catch-as-catchcan, till the gun powder ran out of the heels of their

The Children's Games

The children's games specially designed to test the memory, such as "A gaping, wide-mouthed, waddling frog" or "Good morning, genteel lady!" entirely fail in their proposed purpose, because in fact nonsense is much easier to remember than sense.

Does not this fact supply a clue to the reason why there has always been such a tendency in music to introduce a refrain, or burden which shall be entirely devoid of meaning? Going back to the very earliest lyrics known we find this idea already firmly in favor.

Whether in The Three Ravens (1550) with their "Down a down, hey down" or "It was a lover and his lass, with a hey, with a ho, with a hey, nonny no" (1600), or the thousand and one mediæval Madrigals with their invariable refrain of "Fa-la-la"—from which they were often designated as "Fa-las"-we find that all writers of lyrical airs loved to use the nonsense refrain, and not only to use it, but to make it the most attractive part of the song. Clearly, then, musical inspiration was and is Sing til de ril dil de ril dildo

always at its best when there are no words or sense to bother about. That this is a sober fact a moment's thought will convince anybody. From the ancient folksongs just mentioned down to Solveig's Song, Damon or almost any popular song of today, the best part of the melody is set to the words "La-la-la" or "Rumpty tumpty" or "Ta-ra-ra boom di-ay" or something equally devoid of meaning. Here are some satirical verses on the subject which I may quote without breach of copy-"LA, LA, LA!"

I went to the Opera yesterday night, A terrible crush, but I got in all right. Twas Faust, and the first act had not finished quite, For the chorus sang "L'a, la, la!"

The Faust sang in German, Mephisto in French The Marguerite was some Hungarian wench Whose English put all of my nerves on the wrench, But the chorus sang "La, la, la!"

The Siebel was Spanish, the Valentine Dutch; What nation the band were does not matter much, But their boss was Italian and acted such, While the chorus sang "La, la, la!"

Yes, whether as soldiers, as angels, or mob, And whether they had to acclaim, laugh, or sob, The audience's pulse they contrived to make throb By the mere sound of "La, la, la!"

They sat there, that audience, in circle and stall, A "crib" or translation in front of them all, To furnish the sense of each bellow and squall, When the chorus sung "La, la la!"

Meanwhile the poor soloists strove with each word, Maltreating the text in a fashion absurd; No atom more meaning or sense could be heard, Than if they sang "La, la, la!"

What joy if our artists for ever renounced That polyglot jargon of tongues mispronounced, That babel of opera which critics have trounced; In favor of "La, la, la!"

Blest onomatopean sounds! Might ye fall, From every lip, understanded of all!
No Volapiik then to our aid we need call, If they would but sing "La, la, la!"

'Tis American, French and Italian in one; Familiar to all and a puzzle to none. 'Twill express every sentiment under the sun, Be content then with "La, la, la!"

So no more shall we foreign opera repel, But truly cosmopolite with us 'twill dwell, And all hearts shall beat and rejoice in the spell Of the blessed words "La, la, la?"

There is a vast collection of the words of old songs, called "The Universal Songster." Published about 1830 with crude woodcut illustrations by the Cruikshank brothers, it contains about four thousand lyrics dating from the 16th to the 19th century. Here you will find such a farrago of nonsense as Bedlam itself never dreamed of. Looking through this collection you become aware that certain types of refrains were peculiar to certain types of song. Thus, if a comic song of plebeian courtship had a refrain of "Tol de rol de rido" you might be sure you were in for something rather broad, if not worse. But the refrain of "Whack fol de rol" or "Whack row de dow" was peculiar to Irish songs of a mildly humorous type. This was a recognized rule in the early 19th century, as witness the lines from one lyric: "Let first rate singers stretch their throats

In fine falsetto squeaking, With new and strange unnatural notes

Applause from fashion seeking.

The blockhead connoisseurs among, E'en let them trill and squall, sirs Give me, my boy, a jolly song

That ends with "tol de rol lol," sirs. This feature could be (and often was) over done. There is one song which tells, in no less than sixteen verses, the ancient story of how a traveller bested a highwayman, each verse having the elaborate burden of: Sing til de ril dil de ril dil,

Sing til de ril dil de ril dido Sing til de ril dil de ril dil,

I find the substitution of "I" for "o" here hardly suffices to maintain the interest. But there were many other elaborations of familiar nonsense refrains. The old song of Giles Scroggin's Ghost has

"Giles Seroggins courted Molly Brown Fol de riddle lol, fol de riddle lido" the second line sandwiching the entire poem. Sometimes, but less frequently, you had this kind of thing:

"O'Darby he courted Kitty O'Whack, A sweet little maid to be sure, and after every four lines came

"With a ditheroo duddrio la, Fillaloo maviro crack

With a smililoo smililoo la, Singing-huzza for Kitty O'Whack.

But this seems rather poor wit. You may remember the specimen quoted by Charles Dickens in Great Expecta-

When I came up to London town, sirs, Tooral looral, tooral looral, Wasn't I done very brown sirs? Tooral looral, tooral looral.

Pip remarks plaintively, "I found the amount of tooral looral rather in excess of the poetry." But it is in these points that artistry, or the lack of it, is shown. One can have too much of even nonsense, as you may see in Lewis Carroll's Hunting of the Snark, where a quaint idea is elaborated to boredom. Or, to return to The Universal Songster, the song of Timothy Snook'em, the Cadger has the refrain;

Cadgety, cadgety, cadgety hum, Priggity, jiggity primo, Fidgety, didgity, pridgity mum, I swallow the victuals and rhino.

I find these words difficult to memorize, but a mere trifle compared with The Song of Punch, by Charles Dibdin, who really ought to have known better than to have written:

Can't you see by my hunch, sir, Faddeldy, daddledy, dino, I am master Punch, sir, Riberi, biberi, bino. Fiddledy, diddledy, faddledy, daddledy, Robbery, bobbery, riberi, biberi, Faddledy, daddledy, dino, Riberi, biberi, bino.

That merry fellow Punchinelle Dancing here you see, sir, Whose mirth not hell Itself can quell, He's ever in such glee, sir. Niddlety, noddlety, niddlety, noddlety, Niddlety, noddlety, nino. Etc., etc., for pages.

This kind of thing makes you angrily shut the book and positively long for a little sense, if only for a change. It has been seriously affirmed by certain antiquaries that most of our children's nonsense rhymes are unconscious perversions of real words imperfectly heard or remembered. This is to deny in others the precious gift of imagination lacking in themselves. Is there a family where the children have not invented words which are their own private property? No; music is responsible for the refrains I have quoted above and for thousands of similar ones, and the phenomenon occurs in every language of the world.

But now what about nonsense in music apart from words? Does it exist? Well, the whole structure of music is artificial and conventional, so that one may assert that it is all "nonsense" in a manner of speaking But the building of it up into phrases, sentences and periods, punctuated by cadences, assimilates it to poetry, with which art it has gone hand in hand for the last five centuries; so that it is only when the well-understood poetical conventions are departed from that music appears nonsensical to the listener. During the nineteenth century, there was an ever-increasing tendency to substitute arbitrary association of ideas for architectural form. This has been derided by Murger in his Bohemians of Paris, where Schonard talks about his grand symphony "sur l'influence du bleu dans les arts" (on the influence of blue in art), and by an American writer

whose hero writes a piece describing how his Aunt Tabitha emigrated to New Orleans in the year 1859 and died of the vellow fever in St. Louis two years later. This program seems at least as possible a subject for music as the Sonata I have lately seen which attempts to picture the writings of Emerson, Hawthorne, Thoreau and the Alcotts by seventy pages of absolutely cacophonic arrays of notes which no one could either play or com-

The latest phase of musical art appears to be to write down musical notes at random and take your chance of what may happen. Of course, no.hing ever does or could happen; but, since the malefactor has discovered that the borderline between musical sense and nonsense is undiscernible to all but the few, he boldly writes abso lute trash, secure in the conviction that he cannot be

Liszt's Glissando Chromatic Scale

A Short Anecdote Related by Dr. Nicholas J. Elsenhelmer

THE following ancedote was told to some highly interested piano pedagogues by the late renowned pianist Alfred Reisenauer, one of the most gifted musicians and virtuosos of the incomparable master's piano classes.

"Liszt," so he started, "possessed a real genius for inspiring all devotees of the art of piano-playing with ardent zeal; and he knew the true secret of keeping the fire of ambition aglow, through his marvelous suggestions of genuine practical usefulness. We had learned to interpret the expression of his characteristic features whenever he desired to impart a new discovery to us, and we were eager to hear what had caused this peculiar smile of bewitching power in his face whenever it showed itself

"One day he intercepted an imminent question by asking us, 'Do you know how to play a glissando of the chromatic scale on the keyboard?' We were stunned by his words and their suggestiveness. We raked our brains to find a solution, but in vain. Liszt kept us in a state of trying suspense. Finally he made his way to the piano chair which was speedily vacated at his approach. We all closed in on him and got as near him as possible. We were all ears and attention.

"With a significant smile and a merry twinkle in his eves, he placed the second finger of his right hand, nail downward, on the white key of Contra C, while playing a glissando on the white keys of this Contra Octave, the five fingers of his left hand in the customary wellknown position struck (with the usual touch) the black keys of that same octave, thus intertwining both sets of keys in a magnificent chromatic effect which he carried through the seven octaves of the keyboard.

"The result of this was indescribable, irresistible, electrifying. Pandemonium reigned supreme for a while We were so eager to imitate this wonderful trick that we nearly crushed the poor master who pleaded for mercy. Efforts to restore order and attention proved fruitless. Each member of the class sought speedilypresto possibile-his headquarters. There was heard all over Weimar a tremendous wave of chromatic scales during the week.

"And Master Liszt was responsible for this phenomenon, through his marvelous power as the unrivaled explorer of new devices in the realm of keyboard pos-



Into Your Teaching

By Dora F. Nye

THERE are many ways of varying pianoforte lessons so that the pupils will always be interested. The following plan robbed the work of all monotony. I told the class that every fifth lesson would be a different kind.

The practice lesson affords much amusement, as the pupils play very little at it. I play their technical exercises and exaggerate their way of studying and playing. For instance, in the ease of a child who accents too much. play all her pieces with a very pronounced accent. During the preceding four lessons, I have been watching each pupil and learning how they practice at home. I noted marked improvement after this lesson in the amount of work accomplished.

A Painting Lesson

All enjoy this. For the younger ones I ask questions until the following is what we get: Brushes-Ten fingers.

Coloring—f, ff, p. pp, mf, etc.
Shading—Different kinds of touch, a blending of loud and soft, etc.

For the older ones, you can explain more about per fect blending to make a real picture and to what extent the character of the picture determines the amount of coloring to be used. Tell them to study great artists' We decided that to play well is as wonderful as to paint well. Several thought playing was more wonderful; for in music we hear, and in painting we see.

Musical History Lesson

For this I have lists made of, let us say, nine of the older masters and nine of the modern composers. Then I suggest books to be read that are in our library. Every music teacher should know of a goodly number of musical books that are in the library in order that they may refer the pupils to them. For the younger, nothing could be better than the "Child's Own Book of Great Musicians"-Thos. Tapper. The children enjoy

Grammar Lesson

In this I explain how Harmony is the Grammar of music. How we cannot play music well or compose without knowing these fundamentals. I explain phrases as musical sentences and sturs as parts of a sentence, generally speaking; and I use the period and comma to punctuate them. In this lesson we review chords and have them know the Tonic, Sub-dominant, the Dominant and Dominant Seventh, in all keys. This is to awaken in each child's heart a desire, as years go on, to know more about the foundation and grammar of music.

The Silent Music Lesson

When I told my class we were to have a Silent Music Lesson, several exclaimed, "How can we?" I explained that both teacher and pupil were expected to keep silent all throughout the lesson. I could only point to the technic or composition I wished them to play. It proved most entertaining, novel and instructive. In this way the instructor ascertains just how much the pupil is depending on himself and how much attention he has been paying to what the teacher has said before. The pupil is thus taught to observe details for himself,

I play them several selections that the great artists are giving in their programs. Then, I give them a list of the names of a dozen great pianists of our day, also articles they can read about their concerts. Several of my class have become so enthusiastic that later they went many miles to hear Grainger, Rachmaninoff, and others.

Visiting-Day Lesson

The father, mother or special friend of the pupil is invited to be present a half-hour at this lesson. It gives the pupil something to work for and often brings about a better understanding between the teacher and the parent.

Interpretation Lesson

Here I try to give them a glimpse, at least, into the Promised Land of true understanding of a composer's

Eight Novel Lessons That Put New Life be one who can truly interpret many wonderful musical measures. In the world: for we know put when it musical measures. In the world: great artist of to-morrow.

My experience has been that very few lessons have been missed, for each pupil, young or old, was interested to know what the next "Special Lesson" had for him.

My chief idea was to create an "all-round interest" in the great art. Once, a teacher said to me, "No wonder you like to teach, for you have so many talented pupils." To my mind, there is much ability in students that is never developed, owing to teachers of no vision and who are not overfond of work. We must "Do our best, and leave the rest" to the Divine Artist to develop

A Musical History Intelligence Test Questions on the Lives of the Great Composers

Arranged by Eleanor Brigham

[THE ETTOR will present during reasoning most of questions similar to the followings. The properties of the properties of the followings of the properties of the properties of the following of the properties of th

Series No. 1V

- 1-Who composed a Minuet at the age of the 2-Who composed the opera Rigoletto in wiv days?
- 3-Who wrote one Norwegian pianofort muata? 4-Who composed the light opera Taba
- 5-What composer lived in a Cardinal' passe almost all bis life?
- 6-What composer started a band with large musicians and increased it to 200 members 7-Who composed Rounco and Juliet?
- 8-Which French composer has written a mok about
- 9-Who has arranged many Schubert for the
- 10-Who wrote a great Torcador's Son 11-What little boy copied his brother
- 12-Who composed Lat Boheme?
- 13-Who composed the Emperor's Hymn
- 14-Who composed the symphonic poem
- 15-Who composed the Clair de Lune? 16-Who composed the most famous Il'co-
- 17-Who is the greatest of all opera comp 18-Which great composer was deaf the law years of
- his life? 19-Whose father-in-law was Frederick Walk
- 20-Who composed a set of four Veneti n seces 21-In 1797 the composer of The Erl King was born. Who was he?
- 22-What composer started to earn his mutical education working in a kitchen?
- 23-What composer sang in an opera at the age of 10? 24-What composer set his music aside to take up
- 25-What Englishman composed the Pirates of Pen-
- 26-What violinist played so marvelously that his audience accused him of having the devil at his elbow?
- 27-Who composed the opera Oberon?
- 28-Who composed Robert le Diable?

Answers to Series III

1—Massenet, 2—Biret, 3—Bapt., 4—Ladly, 5—F. S. Consee, 8—Goomed, 7—Richard Strauss, 8.—Rechever, 911—32.— 11—Japt., 11—Johann Strauss, 12—Direct, 13—
13—2.— 11—Japt., 14—Verd., 15—Directla, 16—Month of the conGrigg, 18—R., 14—Verd., 15—Directla, 16—Month of the conGrigg, 18—R., 14—Verd., 15—Directla, 16—Month of the congraph of the conGrigg, 18—R., 14—Verd., 15—Pagn., 25—Wagnet, 12—Corell, 23—Chopt., 25—Magnet, 13—Rhabis.

28—Dveriak, 25—Sullivan, 30—
add, 31—Brahms.

"How Adult Piano Students May Overcome Their Chief Difficulties"

Ernest Hutcheson, the famous virtuoso teacher of New York, whose classes are thronged with eager students, will, in a coming interview in "The Etude," give students over the age of twenty some very in teresting and profitable information. "The Etude" work. I try to give them a glimpse into the future of for the coming season will be literally crammed with what they will study, appreciate and enjoy. There may momentous features of great practical value.

THE PUBLIC SCHOOLS AND MUSIC EDUCATION

The Crying Need in Public School Music

By T.P. GIDDINGS

Supervisor of Music of Minneapolis, Minnesota

of Public School Music in America. Only inadequate space has prevented us from giving it more consideration in these columns in the past. Every day the work of the private music teachers and the individ-

"The Etude" has long been conscious of the growing importance ual success of the pupil becomes more and more closely linked with Etude" will have in every issue for some time to come articles from the best-known Music Supervisors of America.

THE trend of modern education is away from the private school and the private tutor, to the public school with teachers paid from public funds. This efficient and economical plan gives everyone an opportunity to get an education.

THE ETUDE

Music education is moving along the same pathway. Class lessons given by teachers paid by the state are taking the place of expensive, inefficient private lessons. Soon music students, from the beginner to the finished artist, will be taught in school and college classes. Everyone will have the opportunity to acquire a music education, as well as a general education, free. People are coming to admit that music is education; that a person trained in Music is as truly educated as one who has been trained in Algebra and Latin. Besides, the tendency of education is now toward the practical instead of the purely academic; and the musician can always use his music, while the Latin student seldom uses his Latin. In other words, educators are looking for subjects that train the mind and that can also be put to daily use. In this latter class music stands high. (We musicians have always known this, but we are just beginning to sell the idea to the educational world.)

The class music lesson is the way to make a musical nation, not only because of its cheapness and efficiency, but also because of its scope. It can cover every phase of music, and so give the student an education in complete music instead of the incomplete one he usually receives.

To make this clear, let us remember that music is made up of three parts:

Rhythm, Melody and Harmony

The noblest of these is harmony. It is the part of music that is least understood, but it is the part of music that is the most appealing to people when they are able to hear and appreciate it. Let us, for a moment, analyze music teaching. We see that harmony is not well taught. Do we not there find a reason why so much poor music is tolerated in the world?

Everyone knows that in the development of music rhythm came first, melody next and harmony last. The human race is still largely in the savage rhythm stage; but whose fault is it? Let music teachers look at their work and see why this is so. Of course, rhythm and melody are very important, but they have been allowed to take the most preminent place in music teaching and to crowd out or smother the harmonic side of music.

We must remember that until the human ear is trained it can hear clearly only one tone at a time; and it takes an appreciable time for even one tone to register distinetly enough for the ear to decide whether it is on the desired pitch or not. If this pitch discrimination is not specifically developed, the ear becomes hardened to discords and anything that is nearly correct in pitch passes for good music.

Hearing and Enjoying Harmony

The ear must be led to hear and classify several sounds at once; then it is hearing and enjoying harmony. This takes long and intensive training, which should begin early but which, instead, is usually omitted entirely. Without this ability it is very apparent that the listener hears and enjoys only the rhythm and melody, and the noblest part of music is a closed book to him. The number of music students who are totally unable to hear simple harmonies of three- and four-part singing in the upper grades is a sad commentary on our music teaching. What is to be done to remedy this state of affairs?

Look first at the training of the voice, the universal instrument whose use in the school room is rapidly becoming general.

The first weakness discovered is that very few supervisors insist upon a perfectly smooth tone which is is the first step the child must take if he travels the advanced piano students. The partial remedy is, of road to harmonic hearing and enjoyment. Carcless

intonation in the early grades means that there can be little part-singing worthy of the name in the upper grades. With part-singing rough, unbalanced and out of tune pupils have no chance to hear perfect harmony, even when they listen to the other parts, a thing that they are soldom taught to do, to say nothing of reading all the parts to see how they should sound. A very great change must be made here if we are to remedy this widespread harmonic deafness.

Second, consider the piano. The piano is most useful. It is in fact the one instrument which at all adequately expresses the three phases of music. It is available to most people and it is widely studied and played. One cannot have a really well-rounded musical education



T. P. GIDDINGS

unless he plays the piano or some other complete musical instrument, like the organ or harp.

Useful as the piano is however, we must not blind ourselves to its limitations and its menace to true music appreciation on the harmonic side. The student who listens to the piano hears no perfect chords and no steady tones. (The piano players are now beginning to rise up and take notice.) The piano is not a singing instrument, like the stringed or the wind instruments of the orchestra. It is a percussion instrument and cannot make smooth sustained tones. It is never in tune. Equal temperament forbids that Piano music is usually of a rapid tempo, the chords following one another so quickly that young ears are not capable of hearing them. For these reasons piano pupils do not develop the harmonic hearing so necessary to music appreciation and enjoyment. Harmonically insignificant to the average car, melodically unsustained and weak, rhythmically strong and easy to follow, is it any wonder that the piano stands convicted of being the "Mother of Jazz?"

Now if you think that the mass of piano students have learned to hear harmonically, just drop into that funniest thing in all music study-the car training class of course, to make the piano sing or sustain its tones as

well as it possibly can, and to teach pupils from the very beginning to "play by ear," in a sensible way.

Third, consider orehestral and band instruments. Here

again the student suffers a painful lack of harmonic training. The player of any single-toned instrument malle only two phases of music-rhythm and melody. Even in the usual study classes in these instruments, they play in unison, and harmony is absent. Supervisors have vaguely sensed the need of harmonic training and have gathered these pupils into orchestras as soon as possible; but here again they have usually failed to supply the lack. Instead of getting the pupils to play cnough different instruments to supply a harmonic balance, the usual school orchestra consists of a let of fiddles assisted by the patient "Mother of Jazz" with her limitations in pure harmony.

Practical Remedies

· What is the remedy? First, all the c'asses of orchestral or band instruments should play in parts very early in their work. Even when there is but one kind of instrument in a class, the music should be in parts. Instead of classes containing but one kind of instrument, however, it is far better to have all the strings in one class and all the wind instruments in another. Let these instruments play in parts even though they do not play well. The very effort to make harmony early will make pupils ears keen. Not only will they learn to hear several tones at the same time; but also they will play in tune, by constantly matching and comparing their tones with others in uniscn or in harmony with them.

A piano should never be allowed in a school orchestra. The tunes the young orchestra plays should be slow and the harmony simple. Harmonic sense will develop early and jazz taste will not be cultivated. When jazz does enter, it will take its rightful place as a musical joke and will be enjoyed just as the literary person enjoys a

joke or a humorous story.

In the light of the above, it is easy to understand why Americans do not flock to hear symphony orchestras in sufficient numbers to support them. We have raised a nation incapable of hearing and appreciating harmony. Orchestral selections are too rapid, involved and intricate for listeners whose ears are attuned only to rhythm and melody. The plight of people who have studied only two phases of music and have missed harmony is well illustrated by the story that appeared on the funny page of a daily a few menths ago. The hotel stenggrapher said to the house detective, "If I could only hear the Minneapolis Orchestra play Ain't We Got Fun, just

once, I would die happy l" But there is promise of a brighter day. The St. Olaf Choir fills the largest concert halls whenever it appears. Why? Why do people sit spellbound through long programs of classical vocal music sung by this choir? Because they are hearing perfect harmony produced by the best instrument known-the human voice. Because the harmony is sustained enough for listeners' ears to catch perfection.

Learning to Love the Best

When pupils have been taught music in the right proportion of rhythm, melody and harmony, from the very beginning, they will be able to hear and appreciate and they will love the best in music all the rest of their

It is useless to expect this of a generation of pupils who grow up with little or no opportunity to make or to hear pure and beautiful harmony or, in other words,

I. E. Maddy, of Richmond, Indiana, who has a complete symphony orchestra in his high school, says that when these young players first attempted Tschaikowsky's Fifth they almost rebelled. Before long they played with marked enjoyment. Why? In time they heard lovely harmonies that they never knew existed Later, they agreed among themselves and made it a rule of the orchestra that Jazz should receive no attention from them. Individual members either withdrew from dance orchestras that played Jazz or saw that better dance music was substituted.

To sum up: What shall we do about it?

Before we become a musical people, able to enjoy and willing to support music in its highest forms, there must be a vital change in the teaching of music. We must stop emphasizing merely rhythm and melody. We must stop merely talking about harmony; we must teach it in a practical manner. Pupils do not learn harmony by spelling and naming chords. They learn it by making harmony and listening to it and this must be done from the very beginning in some such way as suggested above. With this as a foundation, pupils will be prepared to study composition and analysis, learning formal harmony as they need it, in the high schools and colleges, and with a far greater degree of success than at present,

How Music Saves Criminals

By Charles H. Smith

(The following article reprinted from the Boston Standy Herdd is by a nationally known detective, who are sensely at the head of the Burner of the Person of the Burner of the Person of the Seventy of the Burner of the Person o

"MANY poor souls have found new life and consolation in good music. Good music has been responsible for changing the lives of many persons from had to good. There is no doubt in my mind that Divine Providence created our great masters of music-Mozart, Gounod, Verdi, Wagner, Beethoven, Mendelssohn and others -for the express purpose of furnishing the world with celestial harmony. Beautiful tones, divine harmonies, perfect melodies soothe the fevered mind of man. They lift him from the lower depths to higher and nobler thoughts and actions.

"Music is the expression of a divine aspiration. It cannot but have a lasting and noteworthy effect upon the minds of the people.

"In my work as a private detective I have seen what might almost be described as miracles performed by music. I have seen the hardest criminals and fallen women practically converted and led to the right road after they had been inspired by hearing sacred or senti mental music, which had penetrated the very heart of their being and won them over. They had been changed from dangerous enemies to society to good and useful

Music a Balance Wheel

"A half-hour or more spent in listening to good vocal or instrumental music after a long day's contact with the friction and asperities of this work-a-day world will act as a balance wheel to restore the jaded soul, the perplexed mind, the tired body.

"The man who is worried or excited or downcast will find in good music a stimulus, or, it may be, a sedative which will go far to correct the strain and stress under which his whole being has been laboring. It will inspire him with nobler thoughts, purer vision, peace and calm.

"I am convinced that in these days of agitation and unrest, when the very foundations of established institutions seem sometimes to be crumbling and we wonder what cataclysm impends, music, good music and an abundance of it, will prove a powerful corrective, an agency which will heal the sickness in the human soul and help to restore civilization.

"Music's worth has not been as generally recognized as it should be. I have seen soldiers in France sent into battle and win the victory under the influence of the inspiring music of the army bands.

'Music has the same effect on men in civil life and during these days of upheaval, of discontent, of mental and moral disintegration, it can be used as a potent and effectual means to offset these malign influences and to recreate a happy and contented spirit in the minds of our

"I have seen thousands of people in penitentiaries, prisons and reform schools inspired with the keen desire to do good things and to live a right life after leaving these institutions; and music, they have declared to me, has been, in a great measure, responsible for this inspira-

In art our opinions must, in all cases, rest directly on the thing under consideration and not on what is written about it .- MACDOWELL,

Rabindranath Tagore on European Music

(Translated from Die Musik by Rudolf Thomas)

(I transactor trout of a traverse mode as even trasted with the smale of the Organia Italia, confur from the per for the man to the organia Italia, confur from the per for the per for the per for the per form the per for the per form the p

WHEN I was in Brighton (England), I once heard a Prima Donna in a concert-I forgot her name. It might have been Mme, Nilsson or Mme, Albani. I had never before found such an extraordinary control of voice.

Even in our very best singers in India we feel their effort; and they do not hesitate at singing tones beyond their normal ranges, even though the performance may

In India it seems quite natural to the connoisseur of music that his fantasy supplies lacking ability for the benefit of a perfect performance. That is why we do not mind listening to a perfect musical melody, even though the voice of the singer sounds harsh or the expression would lack beauty. On the contrary, we apparently have the opinion that these secondary, external defects only enable us better to see the inner perfection of the composition-as in his external poverty is manifested the divinity of the great Asket Mahadeva.

There seems in Europe absolutely no understanding for these feelings. There, on the contrary, the external technic in all its possibility has to be perfect and the least defect dare not be shown before the public. In our musical meetings nobody would mind if the tuning of the tampuras or of the large and small drums would last half an hour longer.

In Europe all this has to be done and prepared behind the scene, as what happens before the public has to be perfect and faultless.

Songs and Singers

In our country the main aim consists in a correct and artistic performance of the melody to its most beautiful perfection. In Europe the voice is the object of a particular training; and with this voice one tries to do the impossible. In India the music lover is perfectly satisfied to listen to a song; in Europe one wants to hear the singer.

This is the fact I happened to state in Brighton. It seemed to me almost like a circus performance. But even though I was admiring it, I could not appreciate this sort of performance. Honestly, I hardly could help laughing when some cadenzas were imitating the trills of birds. It appeared to me as the abuse of the human voice. With the entrance of a male character on the scene I experienced a sense of relief. I like especially tenor voices, which have more flesh and blood and which do not seem to imitate those ghostly laments of the damned.

When I later heard more and more of European music, I succeeded in penetrating its nature; but even to-day I am convinced that the European and Indian music must live in two entirely different rooms and that they certainly cannot enter our heart by the same door. It seems as if European music is deeply woven with the material life itself

Music and Life

If we would try to make our melodies contributory to the multiplicity of life, they would lose their sense and would become ridiculous; for our melodies extend over the borders of daily life and it is merely this fact which enables them to carry us to deepest wee and to highest delight. Their noblest task is to give us a look in that mysterious, impenetrable depth of our human nature, where the pious finds his hermitage cell prepared and the epicure his arbor; but for the worldly business man there is no space....

I certainly cannot maintain having penetrated the soul European music; but the little that I learned to understand from the outside, attracted me in a most extraordinary way. This music appeared to me so roman-It is not quite easy to say what I want to express with these words. The fact I want to suggest is the aspect of multiplicity, of abundance, of the waves rolling in their eternal rhythm of light and shadow in the ocean of life. Besides this, there is the opposite aspect-of abstract extension, of motionless blue of sky, of a quiet presentiment of eternity in the distant circle of the horizon. However it may be, I can only repeat, even if

I do not express myself perfectly clearly, that wherever I do not express in pean music made a great impression and whenever Editorial in the music is romantic; it changes upon me, I said: "This music is romantic; it changes the instability of life into music."

he instantity of that our Indian music would be able to will not say that the sometimes also; but it happens seldom and express this sometimes alent. Our melodics lead to the becomes much ass problem to the voice of a first dawn. They star-covered fight, oes, hidden in the darkness from the speak of all the woes, in the sky with its dark sorrows, they speak of the silent and wonderful delight of spring passing through the woods.

A Remedy for Stiffness that Boys Will Understand

By Bernard Miller

ONE of the most difficult faults for the student of the piano to overcome is stiffness. E after some students are no longer beginners it is hard to impress upon them the need for perfect relaxative find their arms rigid, who have the ferrog that they must strike each note with great force playing the piano is a matter of great place ical exertion at all times may find relief in the filmwing simple

Picture yourself on the athletic field. he mile run is the next event. The runners are out. the pistol they are off for their long Notice, as they start off with their long, swinging how free and lifeless their arms hang beside them. they are not running with their arms.

You may smile at this statement. It and obvious. But stop and think! If you who has suffered from stiffness, how sat down at the piano with your arms hit the instrument hard and continuous hi half an hour you have exerted ten times the coand played one-tenth as well as the master because you have not learned the lesson of the athlet

Watch the untrained boy about to but His pose imitates that of the great Babe But there the likeness ends. While this vacant his muscles and stiffens himself consta throughout way. The his entire time at bat, that is not Babe R famous batter stands ready. But he moment save that brief time when the leave the pitcher's hand. Between the tim leaves the c catcher's pitcher's hand and the time it smacks uscle tense. wit the famous batter has every nerve a If it is the He centers everything on judging the ball he wants, he hits it with a careful strength to be expended. He may want so that it will go over the left field fence only to bunt it. But his brain is back of every stroke.

When to Use Your Strength

Now, aspiring pianist, be like the rules, like the famous batter. Don't sit at the piano like were about to make the physical effort of your life the lext instant. All tenseness and stiffness must be eliminated Try this: Sit at the piano in the usual position. Now allow the hands to fall from the keys, giving them no more support than if they were dead. Allow them to hang as limp as if they did not belong to you.

Now read your music. Some sounds are to be soft, some loud, some thoughtful, some rousing, and so on-Be utterly at rest before the music calls you to play these sounds. Strike them with precisely the degree of physical and nervous energy for which the music calls. Then drop back into your limp feeling of perfect rest. Each time your arms rise from a position of perfect relaxation, each time they return to it. You rise to the point where you are exerting all your strength only

when the music demands' it, and that is not often. Until you eliminate stiffness you cannot advance. A rigidity and over-intensity persisted in may give you neuritis, or "pianist's cramp." Nervous, intense natures find it hardest to eliminate stiffness. But it can be done if you will again and again, if necessary, take the example of the runner and the batter and force yourself into perfect relaxation at all times except when called from it by the music.

Clear the way for greater triumphs. The new season spells new opportunity for those who know how to spell it. Its synonym is work, ambition, sacrifice and high ideals. Many will fail-many will triumph -which will you do? The choice is largely yours.

THE ETUDE

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Right and Wrong Teaching

I find great difficulty in making my pupils carry out my ideas. Often I correct materiales, marking the wrong notes, or the great pupil inst how a given passage is to greatly, and he comes to the next lesson playing everything inst as before. Can you suggest a remarkly—C. G.

EVIDENTLY the trouble is that you try too hard to teach him yourself and do not insist enough on his teaching himself. If you simply say "that is F sharp instead of F natural," he quite likely will not take that fact into his real consciousness, and will go on playing F natural as before. Say instead "there is a note wrong in that measure." Then let him hunt until he finds it, even if it takes much more time; and when he has found it, let him mark the note himself. In this way he himself becomes the teacher and gets the correct idea from his own mental processes, instead of having it thrust upon im from outside.

Relative to this question I may quote some pertinent remarks made by Mr. Tobias Matthay in his "Musical Interpretation." He points out the radical distinction between what he calls "useful and useless teaching"

"The wrong attitude is, to try to make the pupil directly imitate the musical effects, the "points," etc., which your musical sense tells you are required, but althout explaining the why and wherefore musically. Thus you turn your pupil into a mere responsive autonaton, a Trilby to your Svengalism. This is sheer 'cramming," and can have no abiding influence educa-

"The right attitude is to insist on your pupil trying o see for himself all the time, to the best of his capacity, musically and technically. You must force him to use his own judgment and imagination, so that they may prompt him all the time; and you must guide that judgment and imagination all the time, so that right seeing and thinking is learned:

In the first case you teach your pupil to play without thinking, whereas in the second case you teach him to play because he is thinking, and is thinking rightly."

A Lesson Assignment

A Reader writes regarding her piano work with a teacher whom she describes as a well-known composer, conductor and concert pianist:

I am playing fifth and skith grade compositions. For a regular lesson I am assigned two pages of the players are successful as the player of the players as the player of the players as the players as the players are the positions and a melodich, three purposes, it is the positions and a melodich player purpose per 1s the positions and a new week's practice after banks and the players are proposed to be presented by the position of the players are proposed to the position of the players are presented by the players and the players are presented by the players and the players are presented by the players are presented by the players and the players are players as the players are presented by the players and the players are players as the players are players. The players are players are players and the players are players are players and the players are players and the players are players are players. The players are players are players are players and the players are players are players are players and the players are players are players. The players are players. The players are players are

No wonder you are discouraged with such a crazy quilt of a lesson to work upon, which seems to contain a smattering of everything and not much of anything! I advise you to change immediately to a teacher who may be less famous but has more common sense.

Concentration, indeed, is the salient point of any wellregulated lesson. A definite piece of technical work, a study in which this work is practically applied, a portion of a new piece and the review of an old one-these furnish sufficient material for an ordinary lesson. Quality not quantity should be the end in view. It is better to master a single page of a composition than to scamper over twenty pages in a mad attempt to learn them all. A pupil came to me some years ago whose teacher had given her a new Beethoven Sonata to learn at each lesson. I spent about ten weeks in endeavoring to teach her how to play Opus 2, No. 1!

When to Begin to Teach

I am nineteen years old, have been studying plano about four years, and am playing fifth and sixth grade music. How long do you think it will be be-fore I can teach?—A. R.

Under certain conditions, I see no reason why you should not begin to teach immediately. These conditions are (1) that you take at first only elementary pupils-beginners or those within the first or second grades; (2) that you continue your own study under

a competent teacher, meanwhile cultivating a knowledge of elementary harmony, and studying some of the excellent pedagogical books and magazines now available; (3) that you base your teaching on some well-prepared course, several of which are also in the market. Experience, you know, is the best teacher; and there is no better way of promoting your own accuracy of thought and attention to detail than by retailing these qualities to others.

Typewriting Versus Piano Playing

Does typewriting aid or injure the piano touch?

On the whole, it is more liable to do harm than good. The scientific typist, who uses all the fingers, may approximate to the piano touch, and incidentally increase their strength. The unscientific one (like myself) pokes about with two or three fingers of each hand, and so develops them at the expense of the others. The great danger in either case, however, is in using habitually a stiffness of wrist which one has to avoid like poison in good piano playing. If a typist does his best to keep his wrists loose and to cultivate the semblance of a piano touch on the machine he may be able to escape its harmful possibilities.

Several Composers

(1) Who is G. A. Grant-Shaefer? Are his works very meetul, and in what styles did he write? (2) Who was Frank Lynes? In what forms did search? e write?

(3) Could you give me concise statements on C. L.

(anon? What else besides the Virtuoso-Pianist

George Alfred Grant-Shaefer was born in Williamstown, Ontario, July 4, 1872, and since 1908 has been head of the vocal department at the Northwestern University, at Evanston, Illinois. He has written songs and piano pieces of moderate difficulty, and in pleasing style. Some of his piano pieces are useful for pedagogic

Frank Lynes (1858-1913), of Cambridge, Mass., purposes. studied in Boston and Leipsic. From 1885 he lived in Boston as organist and conductor. His compositions include songs, some chamber music, and light, melodious piano pieces which include excellent teaching material.

Charles-Louis Hanon (1820-1900) a French organist and pianist, wrote an elementary piano method and Extracts from the chief works of the great masters, 25 well as his Virtuoso-pianist. The last-named is, however, his only work that has been republished in this country. He was also author of a curious trea ise on How to Learn to Accompany Plain Chant Without Knowing Music.

Memorizing

I cannot memorise. From the simplest piece leaves me the minute I try to play it from memory for Triend. I have done everything possible to acquire the memorising and "kerping to solve the high try to no real," in rectal on this experiment of the property of the propert

Musical memory is a gift which some persons possess in much greater degree than others. In all cases, however, it should be cultivated systematically and regularly, since it will thus lead to a careful analysis and appreciation of the music one is studying.

Try this plan. Take a piece which you have learned to play readily-preferably a short and tolerably easy one-and set yourself to memorize a single line each day. Do this first by playing each measure twice from the notes, twice on top of the keys and twice playing aloud, the last two processes from memory. Then put pairs of measures together, and finally the entire line. Remember that the most important part of the work is in playing on the keys without sounding them; since one has then to depend entirely on the memory of the finger motions, with no audible sounds to guide him.

Each day review the piece, adding lines until a page or so has been mastered, when a new start may be made with the second page. Finally, in review werk, play each page carefully with the notes before doing so from

When you feel that you have a good hold on the piece as a whole, play it to someone from memory nearly every day, if possible. Get your friends to aid you by listening to your performance until you overcome some, at least, of your self-consciousness. I remember a case like yours, where a young lady corralled her friends at every possible opportunity, until she was finally able to give a public piano recital with success!

But, after all, why worry if you cannot perform easily without notes? "The play's the thing," and not acrobatic stunts of memory. Personally I should much prefer to hear a player perform easily and surely with notes before him, than to realize that he was trembling in an agony of terror lest his memory should play him

Formal Studies Versus Exercise

My former teacher said that Czerny, Cramer, etc., were not necessary, since all the underful in their studies was covered in scales and arpergios. My present reacher uses Cserny, Cramer, etc., and also scales and arpeggios. Which is right?

I am inclined to vote in favor of your present teacher. Technical exercises for hand and arm, based mainly on scales and arpeggios, are very necessary for the student; but their chief value lies in their immediate application to formal compositions. Studies such as you mention constitute a kind of middle-man between strictly technical exercises and the freer style of picces; hence they furnish the most obvious form of that practical application to which I have just alluded. Inasmuch, however, as they are merely the "middle-man" between technic and interpretation, they should not be unduly stressed, and should yield place soon to the more musical studies. like those of Heller and Chopin, in which interpretation is an important factor.

Arpeggios

When should arpegglos be introduced in a beginner's lessons?

The two fundamental classes of technical equipment are scales and arpeggios; and these should be studied hand in hand. As soon as the scale of C is learned, for instance, the simple triads on C may be treated first in the compass of an octave, with various figures such as



and then in more extended arpeggios, of two or three octaves. Similar work may be done in each key as the scale is learned, so that the pupil comes to associate closely the scale with its triads.

Eventually it is well to alternate scales and arpeggios, so that scale work is assigned for two or three weeks, arpeggios for the next period, scales for the next, and so on. Thus the pupil will practice in turn extended and contracted positions of the hand,

Upright vs. Grand Pianos

Which, in your opinion, is it best to do; should one who has a limited amount of money buy a good upright piano or a grand of cheaper price and quality—M. T. M.

If you can possibly afford it, I should advise a grand cano, since there are distinct differences in construction which make the latter a much more valuable asset to the musician. For one thing, the more direct and simple action of the grand makes the touch more firm and resilient; secondly, the keyboard of the grand is lower than that of the upright, so that the seat is lower also; thirdly, the soft pedal of the grand piano which shifts the action along so that the hammers cach strike on two instead of three strings-making it possible to produce a variety of tonal color which cannot be obtained on an upright.

But instead of buying a grand of a cheap make, why do you not negotiate for a rebuilt instrument of a standard and reliable manufacturer? Such pianos, thoroughly renovated in all essential details, are procurable for perhaps half the price of a new instrument; and they will give you much better service than a piano poorly constructed in the beginning. I advise you to correspond with some of the leading firms relative to the matter.

ADMIRERS of Calvé, the most famous of all Carmens, will find some interesting and gossipy 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 beefsteak and cutlets.

"My mother was taken by surprise at what appeared to be a rather crude way swer, however, the astonishing man con-

in your daughter's future, I'll open an a heavy, triangular contrivance—an iron small table just by with a program on it and account for you at this shop. You can pay me when she makes her début."

"I have never forgotten these good neople. When I was singing at the Opéra Comique, we always sent tickets to the

is entirely due to me that she is in such Carl Brandt, the old master-machinist, and Her Majesty who appeared to be most gra-

BEETHOVEN'S MUSICAL. PREDILECTIONS

one of these Johann Stumpff, a German visited him in 1824, gives the following account of a conversation he held with Decthoven following a dinner at which and sang so freely up there that it was a and ...duly presented me. I howed low says Stumpff, "he unbosomed himself on real pleasure. 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?"

his answer

"I continued writing, 'Seb, Bach?" 'Why! Is he dead?

turn to life again.'

is now no more time."

The Musical Scrap Book

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

Conducted by A. S. GARBETT

REHEARSING THE RHINE MAIDENS

sitated many curious inventions in order was an awe-inspiring monument of Empire. to give his ideas reality. The scene in So Landon Ronald, the English conductor, "Das Rheingold," for instance, is supposed teacher and composer found when he atto take place under water. Lilli Lehmann, tended Tosti (of "Goodbye" fame), Albani one of the first three Rhine Maidens, gives and Pol Plançon as accompanist, at his first the following account of a "swimming ma- appearance at Windsor Castle. The conof increasing trade. Before she could an-"My Path Through Life."

"I'll tell you what I'll do,' he said. To "When we arrived at Bayreuth, on June in a large salon." Inere was a sorar or another, may fail to prove to you how much confidence I have for the first time. Good heavens! It was in the London Strond Magazine, "and a manifesting flow understand." pole, certainly twenty feet high, at the end and a powerful pair of binocular glasses. were to sing!

no doubt he sat there telling any one long posings for an oil-portrait, and was stalwart Indian attendant. far from well, so I absolutely declined to

"Wagner pinched us, then, with tears of

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 gift, which elicited another bow from me, was going on, once the music started. In her book, My Path Through Life, she tells us, "Wagner sat upon the stage with ence. I had the good fortune to walk his legs crossed and the score on his knee, backwards without upsetting anything or if an orchestral piece was being given or anybody the orchestra rehearsed alone. He con- I received an enamel and diamond pin ducted for himself, while Hans Richter led as a souvenir of the event," 'It would have lived without them,' was the orchestra below. They indeed began together, but Wagner was so lost in his score that he did not follow the orchestra, Why it is not occur? "I answered immediately. "He will re- loop passed on to their temps. When, at the organists since the advent of the mos- den in the Charmys Rlyses. I had been in-

Those the merty of writing: Section of the art of music, exalt the merits of Handel so conductor (Hans Richter). A black cloth church organist in the U. S. A. is convious, a fute, a tambourin, and the happy that the merits of Handel so conductor (Hans Richter). A black cloth church organist in the U. S. A. is convious, a fute, a tambourin, and the happy that the merits of Handel so conductor (Hans Richter). A black cloth church organist in the U. S. A. is convious, a fute, a tambourin, and the happy that the merits of Handel so conductor (Hans Richter). music, exalf the merits of transer so connector (trans referrer). A mass countries of the merits of transer so connector (trans referrer). A mass countries of the merits of transer organisms in the U. S. A. is conviolint, a fute, a tambourin, and the nearest standy forthcoming. Although we know crits of dancers. A man who was wellwas nated become quit against use soming sourcement. Annough we know they of dancers. A man who was the state there and his of a number of churches that have lost ing by my side drew my attention to deally ing-nour so that rains against an in the shift of the state of the sta How should I, a poor devil, have gotten them? Yes, the scores of The Messalways conducted in his shirt-sleeves. He
when the declarisation authorities have knife raised and lowered twelve of
the sibution and become the real and lowered twelve of
the sibution and become the sibution and sibution and become the sibution and sibution and sibution and sibution and ten them? Yes, the scores of The Mass. Always conducted in his sinti-steeces. He where the excessistical authorities have knife raised and lowered twelve sigh and Alexander's Feast went through drive up to rehearsals at the theater, whenever the situation and have prevented the fifteen times without a pause. On one side drove the tot the opportunity, sitting helind the teaters from having the staters from having things all their own were the mystic dancers, the soft air of way. It is not always the staters from having things all their own were the mystic dancers, the soft air of always the state of the sta ever he had the opportunity, sitting beams a goke of oxen in the glowing heat. Every-way. It is not always a comforting spring, and the last rays of the settlements. At that moment I made a a yoke of oven in the growing mean, body, which is the state of the section of the state was novel—the immense thought that churches will not pay in-sun; on the other were the unhappy with the state of the section of the state of the section of the state of the section of the state of the sta vow: Beethoven, you shall have the thing on the stage was nover—the minorage works for which your heart is longing if distance the conductor was from the stage, creased salaries unless forced to do so by this who would never know these deficient competition. These works were the unhappy to consider the conductor was from the stage, and the lack of a promuter. We Rhine works for which your heart's longing if distance the conductor was from the stage, creased salaries unless forced to do so by time who would never know these designations and the lack of a prompter. We Rhine secular competition. There are a vast numary again.....The picture was unforgetable. In recording the above incident, that we have a prompter, but there be not present the same of the picture was unforgetable. In recording the above incident, Thayer Moidens did not need a prompter, but uncre see of parsons where punching stipends To avoid passing through the square adds that Stumpff stuffiled his vow two were many others who required one all the are paid without justifiable reason, and hurried down the Rue des Champs Elymphotography.

PLAYING FOR QUEEN VICTORIA

As readers of Lytton Strachey's Life WAGNER'S genius for stage-setting neces- of Queen Victoria well know, that lady Victoria's Diamond Jubilee, and took place When we arrived at Bayreuth, on June in a large salon. "There was a sofa for of which was an oblique frame with cross- Ten long minutes elapsed before the bars, and in that we were to be put and Queen entered, and then every one seemed to me to be petrified. She advanced very "I had just brought upon myself bad slowly, walking with a stick in her right musical butcher and his family. I have attacks of giddiness by submitting to very hand and learning heavily on the arm of a age; and what are the

"At the end," he continues, "Mme. Albani "Do you see that wonderful singer? It mount the apparatus. After coaxing from Plancon and Tosti were all presented to Fricke, the ballet-master, Riezl, brave unto cious and affable. Some kind Equerry-indeath, climbed up on a ladder, submitted Waiting noticed me standing by the piano to be buckled to the belt, and began to move about as directed from below. I congratulated me on my accompaniments, After Beethoven became deaf it was could not let myself be put to shame, so and added: Til have you presented in a necessary to write out any questions re- I climbed up likewise. I was soon pleased minute. When the Queen had finished quiring his answer, and many of his "Con- with it, and moved myself, first with the talking to Mme. Albani I saw him approach versation Books" have been preserved. In arms—the entire upper part of the body her and say something in a low voice. She his mother is playar was free, there was nothing one could took up the big pair of glasses on the table harp maker resident in London who take hold of—then with the body. Finally and locked at me through them (though Minna Lammert, also, resolved to try the I was only a few feet away) and nodded rehearsal in swimming, and now we swam her head. The Equerry promptly came up and wished that the earth would open, My and she can show him hopeless embarrassment was added to by the tween a crescendo and delight, and Brandt, too, was full of praise fact that the Queen kept the opera-glasses placing him behind a to her eyes and stared at me through them, opened or closed wh suppose she did this for ten seconds but progress. And when seemed to me ten years. She thanked me for what I had done, and my reply was a each instrument has a d 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 How can I show my ch Still another pause and then I was unmistakably dismissed from the Royal Pres-

THE ORGANIST'S RISING SALARY been which was often far ahead of him, having mand seems to have been at work among "I was one evening returning from a garhas been do to look up, he perceived ing picture, according to the following vited there to look at a beautiful like for the fact time that it was always one four that the following vited there to look at a beautiful like for the following vited there to look at a beautiful like for the following vited there to look at a beautiful like for the following vited there to look at a beautiful like for the following vited there to look at a beautiful like for the following vited there to look at a beautiful like for the following vited there to look at a beautiful like for the following vited there to look at a beautiful like for the following vited there to look at a beautiful like for the following vited there to look at a beautiful like for the following vited there to look at a beautiful like for the following vited there to look at a beautiful like for the following vited there to look at a beautiful like for the following vited there is not the following vited the following v The first is studied, and for that there for the first time that it was planing someview set forth by Dr. G. Edward Studies tree in bloom. I was returning about

The Manual Annual An for the first time that it was paying some views set some prof. C. Edward Stubbs tree in bloom. I was returning thing that was quite different from what in The New Manie Review: "Additional As I drew near the Place de la Révule."

or the church treasurer, or, in hopeles cases, the rector and vestry combined is quite possible that the film theaters they keep increasing in numbers and musical importance, will produce an actu scarcity of organists, sufficient to affer churches seriously."

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THE ETUDE

THE MUSICAL APTITUDES OF

"THERE are many more musical children in the world than parents believe," says Emile Jaques-Dalcroze in his book "Rhythm, Music and Education," in which this most interesting of modern musical educators sets forth his theories. A small child may take no int care for singing, mare lowing a military b and absolutely refuse to take pian wholly lacking musical feeling Musical aptitudes are en deeply latent in the individual, and oin one cause or the means of just as certain springs flow undergi brought to the surf fter a stubborn pickaxe has opened way. One of should be t of children But how is this to be cried at an early rual signs?

equires a good and temperaexperiencing and communicating which is a Later in the chapte valuable contribution subject of child-education in mu-Swiss peda gogue gives some pr suggestions of the conventional accuracy nony, he will lging whether ht or wrong chords on the piano e should b taught to appreciate t es of music laying softly and to judge whether loudly, in treble or ba ly or slowly near or far from han minucudo h to be gently music is i tary band, she can po to him that

So much for Jaque oze, but do we hear some Ameri in agony, "But I do no the piano these things? There is nothing in 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 THE good old law of Supply and De- in his Memoirs: "At the time," he says. adds that Stumpff fulfilled his vow two were many others wno requires of all kinds rose merely from a parsimonious policy of long sées. But a cart with the corposes caught disease. Sometimes the rector is to blame, said the driver with a laugh, 'they sleep.'

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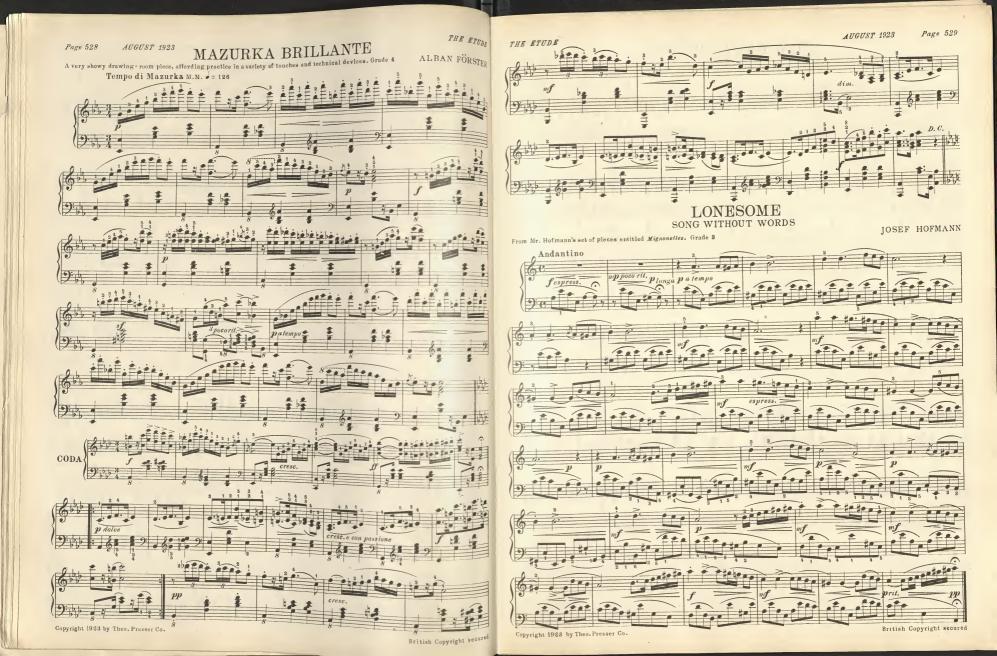
AUTUMN GOLD

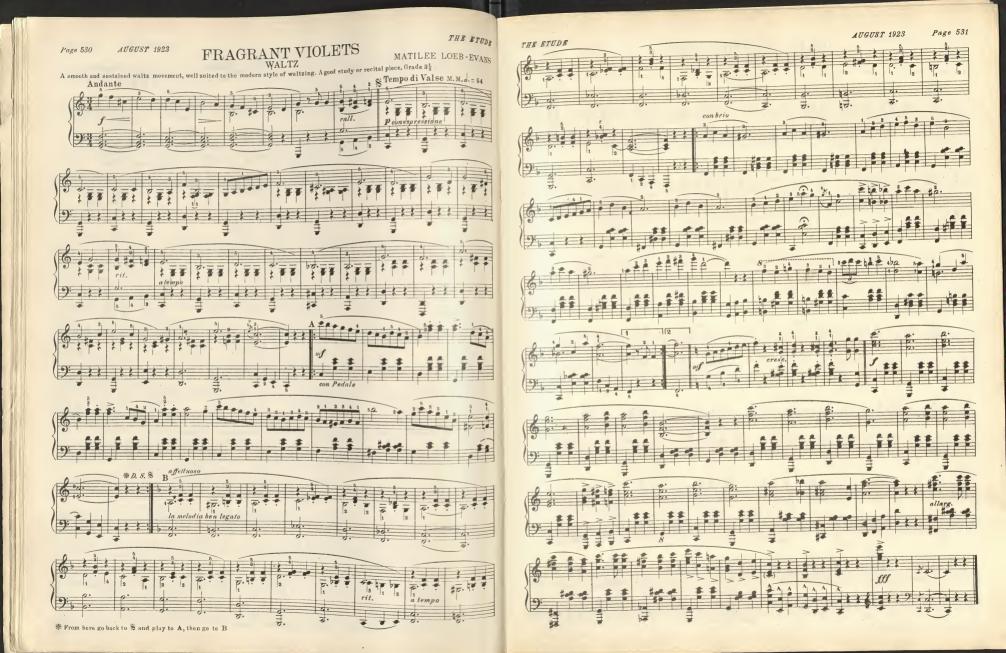
MONTAGUE EWING

Page 527

A graceful air de ballet. The passages in legato thirds and sixths must be executed with smoothness and accuracy, Grade 3.

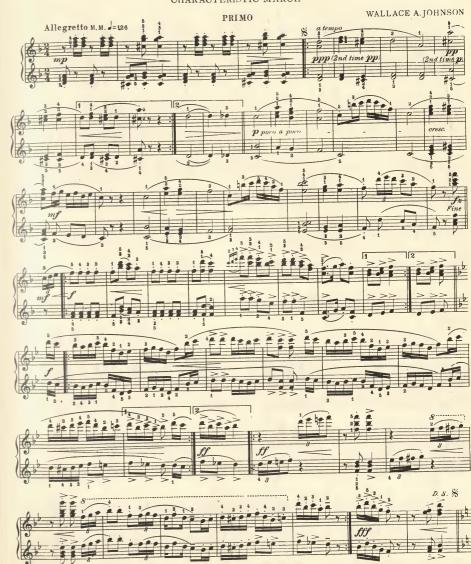






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THE COUNTRY BAND CHARACTERISTIC MARCH





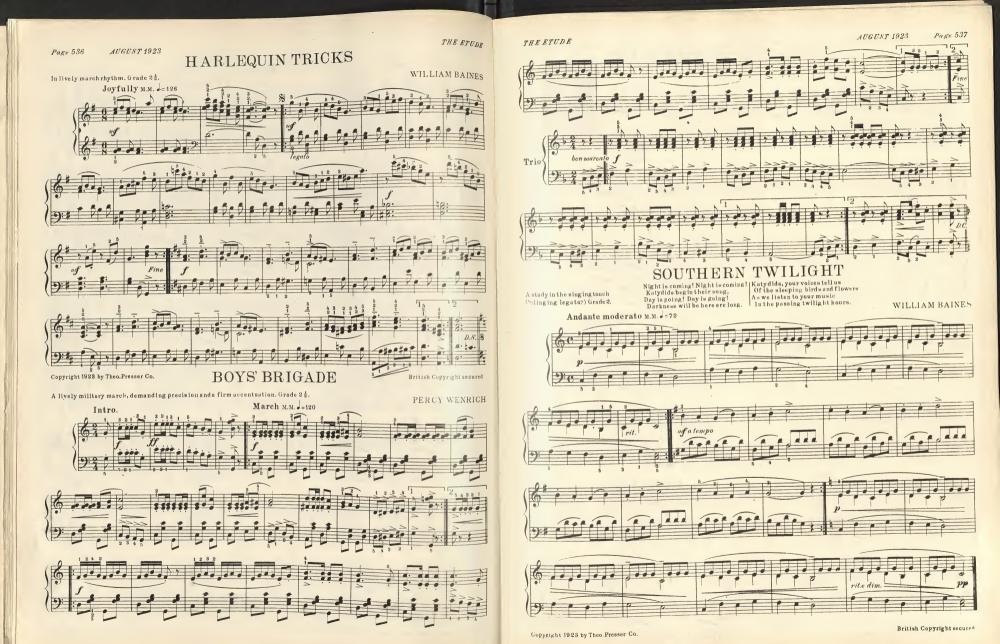


From here go back to the beginning and play to Fine; then play Trio.

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Page 535 AUGUST 1923 THE ETUDE MAZURKA POMPOSO WALTER ROLFE PRIMO Allegro con brio M.M. = 126 p cantabile Tempo di Valse TRIO * From here go back to the beginning and play to Fine; then play Trio.



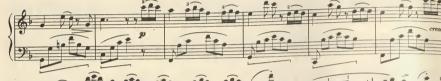
PLAY OF THE DRAGONFLIES

RICH, KRENTZLIN, Op. 75

THE ETUDE

LIBELLENSPIEL













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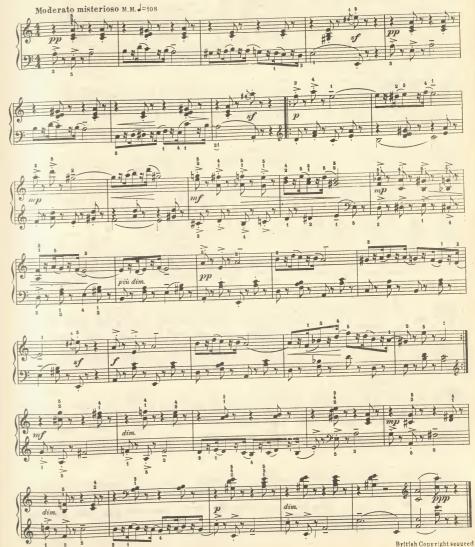
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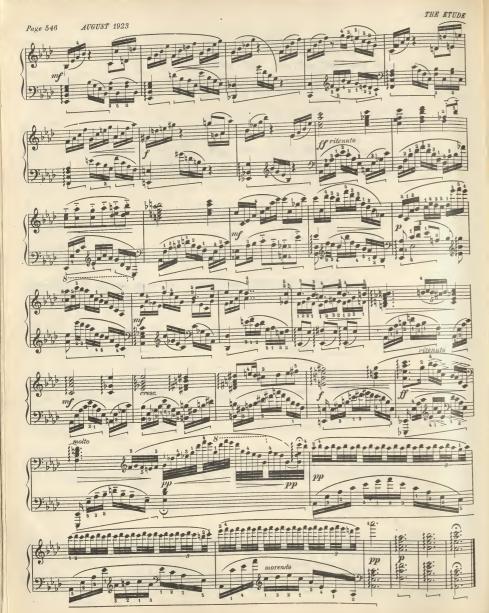
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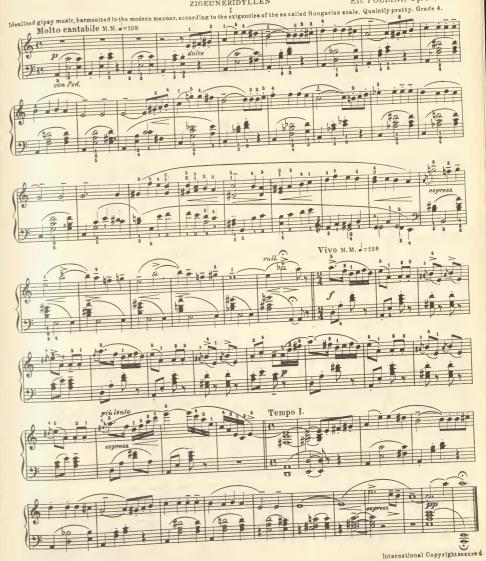
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ALOHA OE
HAWAIIAN NATIONAL HYMN

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AUGUST 1923

THIS IS KYMRIC PASTIME

DYDD GWYL Y CYMRY DANIEL PROTHEROF

David Jones D.D. Moderato Smile on our Re-pub-lic, and the This is Kymric pastime, may the sun a-bove This is our O-lym-pic, strikea mer-ry lay As we count our he-roes on this To our traits and customs as we This is Kymric pastime, may we always cling

Fight we will to hon - or "The Red. we will all stand true To cre- ate am - bit - ion, in their the "Leek and Dra-gon" land we love. name each gold - en deed Come re - call the Brit-ons, Ne'er for - get re - vi - vals of fes - tal duy; prose and muse grow strong, Fos-ter the Eis-tedd-fod, of them sing slower cresc. (Arafach)

Though we boast of Gwa-lia now and We are al-ways loy-al, with-out tinge of guile White and Blue; That we may to-geth-er, glo-ry their fame. Let us with our no-bles, striveto do the same, worth-y seed: Fea-ture in the chil-dren, al - so May the faith of pa-rents, churchand Sab-bath school "land of song!"

Refrain (Cytgan) Slowly and Broadly a tempo (mewn amsek) ioin the mirth and This is Kym-ric pas-time

Dyma wyl y Cymry, gwened haul y nen Ar ein iach weriniaeth ac ar Walia Wen; Hoff ywgan bob calon arwyddair y Ddraig, Dros y "Sêr a'r Rhesi" safwn fel y graig; Ffyddlawn ym ir newydd, heb un twyll na brâd, Er yn Caru canmol iaith ein mabol wlad.

Dyma Ddydd y Cymry,unwn yn y gân, Boed pob bron yn eirias gan wladgarol dan. Dyma ddydd y Cymry,rhodder i ni hwyl Wrth adgofion dewrion ar ein uchel wyl; Nodwn ein gwroniaid, au gorchestion gant Hyd nes creu uchelgais ynom ni y plant; Goresgynwn rwystrau fel y Tadau fu Doed in rhan anrhydedd mawredd parch a bri Dyma Ddydd y Cymry,unwn yn y gân,

Boed pob bron yn eirias gan wladgarol dan,

Dyma wyl Cymry, glynwn ar ein hynt Wrth arferion clodwiw ein hynafiaid gynt; Parch wn yr Eisteddfod, noddwn a chan Cofiwn ddiwygiadau nerthol Cymru lan, Swynol boed y bregeth, a'r ysgolion Sul, Bendith Duw y tadau, fyddo ar yr hil.

Cytgan Dyma Ddydd y Cymry,unwn yn y 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 The fire, fortunately, was extinguished psychology or pedagogies, or any other without much trouble, but whenever, for science with a long name, to discover that months after, he attempted to play that with such things as we desire to have re-main agreeable to us. Many a faithful but unpleasant shock. untactful music teacher has forever But, fortunately, pleasant mental assospoiled a pupil's pleasure in an otherwise ciations are equally persistent. A young enjoyable piece by some sarcastic or hu- man, who had started mistakenly on a miliating remark which the pupil remem- career for which he was ill-adapted by hers in connection with the piece long after taste and temperament, had been through the occasion is past. Later on, the teacher a long and severe inward struggle before wonders at the pupil's apparent fickleness he could make up his mind to give it up of likes and dislikes when he hears the and start anew in a more congenial callremark, "I hate that old piece, now."

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Advertising men learned this lesson long ago, by dear experience. A certain cereal step. At last he arrived at a decision food was put up in metal packages espe- although the exact details of his future cially for shipment to tropical countries, course were still problematic. Carlyle has where ants and beetles are apt to bite through a pasteboard box. The advertise- when he knows not whither he is going: ment contained a spirited picture of ants, In this aroused and exalted state of mind bugs and worms endeavoring in vain to effect an entrance into one of these im- Andante from Beethoven's Sonata, Op. 14, proved packages. To the disappointment of the manufacturers, the trade fell off well with his mood, almost to nothing, solely because of the almost to nothing, solely because of the unpleasant association of ideas. One could s Breakfast-food without thinking of bugs 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 faultfinding 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

which had started from an exploding lamp, sion described,

science with a long name, to discover that it is wise to associate only pleasant ideas piece, on arriving at the measure where Sunburn, tan, freckles

ing, albeit at considerable loss and with many misgivings as to the wisdom of the well said "No man ever rises so high as he happened to hear some one playing the No. 2, and it seemed to fall in particularly



This happened many years ago, and the from its musical and emotional aspect. party referred to is now past middle-age; The writer first became vividly aware yet, so he tells the writer, he never hears of this principle in a peculiar way. In the this theme without experiencing anew act of trying over a new piece, he was something of that fresh, youthful exaltasuddenly called to help in putting out a fire tion of spirit that he enjoyed on the occa-

hut, Rolland goes on, "Even to the last

found him holding this portrait and speak-

ing to himself through his tears: 'Thou

wert so lovely, so great, so like an angel? The friend withdrew, and returning a little

Beethoven's Love Affair

THE one recorded romance of Beetho- my brother was dream-gazing whilst I ven's life affected him profoundly, ac- who understood his song and his exprescording to the account of it given in "Bee- sion felt life come to me in all its fullthoven," by Romaine Rolland, the distin-guished French novelist, critic and publi-As everybody knows, this propitious cist, whose musical words are a joy to woong did not come to its fulfillment,

"Beethoven," he reminds us, "suddenly day (she lived till 1861) Theresa von broke off the C minor Symphony to write Brunswick loved Beethoven and Beethoven the Fourth Symphony at a single was no less faithful. In 1816 he remarked: 'When I think of her my heart beats as sitting without his usual sketches. Happiness had come to him. In May, violently as when I first saw her. To this 1806, he was betrothed to Theresa von year belong the six songs, Opus 98, which have so touching and profound a feeling. Brunswick. She had loved him for a long time-ever since, as a young girl, They are dedicated To the Loved One she had taken piano lessons fron him dur-ing his first stay in Vienna. Beethoven was a friend of her brother, Count Franz. at the thought of her beautiful nature; It 1806 he stayed with them at Marton-and yet she is not here; she is not near vasar in Hungary, and it was there they fell in love. The remembrance of those Beethoven, inscribed, To the rare genius. happy days is kept fresh by some stories the great artist, the generous man. in some of Theresa's writings. One Once during the last year of his life a Sunday evening,' she says, 'after dinner, with the moon shining into the 100m, Beethoven was seated at the piano. At first he laid his hands flat on the keyboard. Franz and I always understood this, for later found him at the piano, and said, it was his usual preparation. Then he To-day, my old friend, there are no black struck some chords in the bass and slowly, looks on your face.' Beethoven replied with an air of solemnity and mystery, 'It is because my good angel has visited drifted into a song of Johann Sebastian me.' The wound was deep. 'Poor Bee Bach: 'If thou wilt give me thy heart, thoven,' he said to himself, 'there is no first let it be in secret, that our hearts may happiness for you in this world; only in commingle and no one divine it.' My the realms of the ideal will you find mother and the priest had fallen asleep and strength to conquer yourself,"

of art by its size. Thus the sculptor who sic is poetry set to exquisite sounds, does an 'herote figure' is the man who Poetry is an eestasy of the spirit, and looms large to the average exister at the cestasies in their very nature are not sus-art-gallery. Chopm words no lengthy tained moods."—Elbert Hurbard.

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duced by the vocal cords and that the breath is the agent which sets them in vibration. However misty their notions may be con cerning the manner in which this mechanism ought to function, at least they recog nize that it exists and that they must learn

how to manage it. But, almost without exception, they have no place in their vocal theories regarding resonance or the functioning of the resonating system in the forming of tone, Not only is this ignorance nearly absolute in all young students, but the beginnings of resonance are almost invariably unpleasing. Instead of recognizing the principle of resonance as one of the essentials in tone making, they dislike the first feeling of it and the sound of it, so that they tend, more or less unconsciously, to shrink from it. However, if the voice is to develon and become an instrument of beauty, they must somehow learn to understand the principle of resonance and adjust them-

Making an Instrument

out thorough comprehension of this department of tone production, it is impossible to gain vocal technic.

The voice is an instrument. Like all other instruments, its value depends on the beauty of the tone quality. If the singer produces a tone of musical beauty, his voice will have value because people will like to listen to him. If his tone is unpleasing, it has no value since people will plain fact of the matter,

All instruments of music are made up to bring out the quality of the voice. of two principles: the tone-producing printhe string. But what gives to the tone of remember the playing of a Kreisler or a Heifetz? Why is a Stradivarius worth \$25,000? The tone of the violin which leaves such a vivid impression of beauty receives from the vibrations of the violin; and the great price charged for a Stradivarius is because of the exquisite sensitiveness of the wooden bodies which came a less delicately fashioned instrument.

the strings from off his favorite instru- from it, because this sensation is new, the strings from off his favorite instru- from it, occase and unexpected quality ment and attach them to an ordinary stick brings a strange and unexpected quality flowing freely. If the passage through the ment and attach them to an oromaty sick soungs a strange of wood. Then, with his regular bow and into the tone, and feels curious. He does throat be in any way constricted, the breath and an adjustment to these laws must be also fined by the does throat be in any way constricted, the breath and an adjustment to these laws must be also fined by the does throat be in any way constricted, the breath and an adjustment to these laws must be also fined by the does throat be in any way constricted. of wood. Then, with his regular bow and more than the consequently will not do cannot get properly up into the resonating tained. This requires both time and intelligence of wood and appropriate the present and an adjustment to these naws made and an adjustment to the name and intelligence of the name a you imagine he could draw from this it save under the strong moral suasion of chambers; and a tone of poor quality is instrument? A tone which you could hear, the teacher-which is one of the many the result. and that would be all. There would be no reasons why he has to study. tone as you think violin tone, since that It is to every young student an incom- that he gains the impression almost invariing the how across the string.

The Singer's Etude

Edited for August by the Well-known Chicago Voice Specialist, KARLETON HACKETT

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Resonance in Singing and How to Secure It

breath upon the vocal cords depends upon he admires, but he has not the skill nor avail. the sensitiveness of the resonating system the vocal development to make such a to vibration and to the skill with which the tone possible. Also, he cannot tell when know that the throat should be free and tone is concentrated in the resonating chambers so that they are set in vibration. A resonating surface must be a hard,

resilient material. In the case of the violin, it is a box made of wood. No matter how exquisitely adjusted and delicately that will be pure, free and rich. finished, it nevertheless is fashioned of In simple, understandable terms this wood. The resonating system of the huprinciple must be made clear; since, with man voice is formed of bone; all the bones Young students almost invariably think bers which is the final esset in in good of the head and chest, but principally the of the tone as something white comes because of the front of the head straight out of the mouth. When they breath and the free throat tone in these resonating chambers of the the beautiful tone flows out of her mouth. young students do not unhead. There are two-the arched roof of It sounds that way; but the fact is quite usually do not like it. the mouth, which is the larger, and nasal different. The tone of richness and beauty The fundamental princip pharynx, which lies just back of the nostrils. Here the bone surfaces are covered not care to hear him sing. This is the by the thin mucous membrane and form the vibratory system designed by nature

"Voice placing," since we must use terms of two principles; the tone-reinforcing principle, to explain the meaning, is so adjusting the throat tension so that it passes normally they do not realize that it is Everybody knows that the tone of the vocal mechanism that the column of air into the resonating chambers, he does not they must adjust themselve violin is made by drawing the bow across which makes the tone has a free passage understand nor like the sensation. It seems certain ideals of tone quality the violin the quality we think of when we chambers. How this may best be accom- free it and send it right out of the mouth. plished is work for the studio and a comtaking for granted that the student has any other term in singing. Yet there is a learned how to do this well enough so which the primary tone, produced by the drawing of the bow across the string, and is concentrated in these resonating actual practice, if the student is ever to with case. How this is to chambers

A Peck of Trouble

At once the student is in a peck of from his expert hands. The skill with trouble-and all of his own making, bewhich these wooden bodies were adjusted cause of his lack of understanding of the by him gives them a power to reenforce principles of tone production. The moment the primary tone which is impossible from he becomes conscious of this sense of vibration towards the front of the face term, "Closed tone." Now this sense of Suppose Kreisler, himself, should take and in the nose, he instinctively shrinks

stick of wood could not reenforce the prehensible thing that he cannot tell accu- ably that the "closed tone" is a something primary tone which he had made by draw-rately by his own ear when he is producing artificial, for which nature has not prothe best quality of tone. He may have a vided. Also, he has in the beginning no g the bow across the string.

He best quanty of tone. The majorate it conception of the concentration of the colquality which the great artist draws from comes to judging the tone quality of others, umn of air in the resonating chambers of quality which rue great arise was a but he has, and can have, no definite the head, which produces the "closed tone" of the violin-box to vibration. For genstandard by which to judge of his own. The only part of the mechanism which he of the violin-box to vortation, you gure same unit is because he cannot knows or has any practical control of, is every London critic insists above all on the erations now the keenest minus nave occur tone. The reason is the strong of the strong of the strong of the strong of the strong their whole lives to find the se- get away from himself and listen in a his throat. Therefore he closes the only fact that I am sixty, sixty-five, seventy, or striving their whole lives to find the see get away 1001 amount of mind to the tone thing he can think of, which is the throat even (in one case) seventy-nine years. hear his own tone from the wrong side, In the ideal vocal mechanism, which hearty, hear his own tone tront use being been hearty.

There is a close analogy between the so spaed, and his attention is spreagarily exists in some human throat just often not advertising myself as the old man.

Attention of the control of the There is a close analogy between use 50 or seen, use the base of the first state of the f

tone produced by the breathing of the from certain great artists whose singing course of time, will bring out the tone tained, they do not realize. Als

Free Tone

The beauty of the tone quality comes listen to a fine singer they receive the imthrough the concentration of the primary pression that she just drops her jaw and nating chambers. Yet when t which he hears from the matured singer Italian school was that "the is so delicately adjusted and produced with tone quality is the result of the such freedom that it is all concentrated in the tone production." This pr the resonating chambers and sort of radi- as true to-day as it was two

ates through the face as from a great bell. in Italy. It is a physical fac-But when his own tone has been suffi- there is no escaping. Most ciently freed from breath restraint and have a vague notion as to through the throat up into these resonating to him confined somehow, and he desires to plete ignorance as to how the

This is the beginning of the "closed they have to study. plex study. For the moment, we are tone," which is more misunderstood than fact underlying this term which must be of the tone shall develop and his voice be- if the singer is to be a succe

come a sensitive and responsive instrument. secrets of singing, used to speak of the finely poised tone as "entirely enclosed in the bell of the hcad." It did not come out concentration in the head never comes unless the throat is open and the breath

The difficulty for the young student is

violin and the human voice. The vocas current some whole is a some violin and the human voice. The vocas current some violin and the human voice. The vocas current some violin as the also forming the tone. He may know nature, there being no constraint in any of tone. I wish to be compared with harmonic violing to the violin to be compared with harmonic violing to the violin to be compared with harmonic violing to the violin to be compared with harmonic violing to the violin to be compared with harmonic violing to the violin to be compared with harmonic violing to the violin to be compared with harmonic violing to the violin to be compared with harmonic violing to the violin to the violin to the violin to the violing to the violin to t

of effort and is beautiful in quality. The purpose of voice study is to come as close to this perfect freedom in tone production as is possible for the particular individual This means the understanding of natural laws and the adjustment of the individual to these laws.

The young student almost never thinks of the tone as being produced by a physical mechanism having ai solute laws which he must learn. We in America still have the romantic conception of singing as being a God-given gift. Of course, one must have a well-constructed vocal organ, natural antitude for singing and instinct for music This goes without saying. But granted al these gifts, unless the individual has good instruction and the sense to work intellipently and for a sufficient length of time. his natural qualifications will be of little

he produces the kind of tone which has in the tone produced by a quiet breathing on it the germ of these qualities. Therefore, of the breath. But that this condition can he must place himself under the direction be established by intelligent understandof some teacher who understands how the ing of certain natural laws, and must be so delicate adjustment is made which, in established if good results are to be obpractically no conception the resonating chambers. It is the concentration of the tone in the resonating cham

to be made into actualities.

The public expects to h in this land a great number The old Italians, who first mastered the fine voices, voices with the pushilities of developing into instruments What our young singers fail prealize, as is also mournfully true of the parents and of the mouth, but radiated through the friends, is that fine singing a skill deface, being enclosed in the head; hence the pending on the mastery of a simplex technic. Consequently they will not study earnestly enough nor long enough to produce the desired results

There are physical laws to be learned ligence. But the rewards and great both fame and the practical benefits which follow after fame. Therefore select the

The Singer's Senility

BATTISTINI, the wonder-baritone of our time, has some interesting reflections in a

cords perform the same function as the also forming the tone. The may know nature, there being no constraint in any of tone. I wish to be compared with harry vibration as does the drawing of the bow namely, to send forth a mellow, rich and itself in the resonating chambers. This my art judged as such, and not under the vibration as does the drawing or the bow induced, to said the has heard such tones kind of tone is produced without any sense mitigating circumstances of senility.

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ONE confusing problem for young difficulties about taking breath.

space of time is required for a proper inhalation. Therefore, this required space must be allowed for and in some way that will not disturb the rhythm of the music. breathing space, In songs there will be phrase after phrase in which the notes are continuous with no stand it. Yet if you do not understand the rests between; and yet the singer must law you will be in constant conflict with somewhere take breath. What is the rule? the rhythm and apt to fear that there is You must take your hreathing time from something the matter with your lungs. the last note of the phrase you are Learn the fact and remove one more

Do you comprehend the principle? In the rhythm of the music it makes no difference whether you hold the final note its full value or not. But if you do not attack the next note exactly on the beat the rhythmic accent will be destroyed.

that is with no interval of rest between, to the New York Telegraph, remarks: if you hold the last note of the first phrase out to its full length the next note will as varieties of freaks. Not long ago a be due, and there will be no possibility of charming club woman from up-state paid getting a proper breath without destroying me the compliment of engaging me for an the rhythm. Therefore you stop the last important entertainment given by her ornote of the phrase you are finishing just ganization. When she told fellow members early enough to leave time for taking a she had selected a singer from the Metrohreath so that you are ready to attack the next phrase exactly on the beat.

If you know anything about correct breathing, the space of time required for much,' was the way the women expressed full inflation of the lungs is very small. their reaction toward their leader's selec-But no matter how small the actual space tion. of time, it is a definite space and must be "Geraldine Farrar-and there is no finer provided for in such a way as permits you example of an American artist extant than to take a good breath without disturbing Miss Farrar-did more to chase away this the rhythmic accent.

this principle and consequently are in con- the movies convinced the public a singer stant hot water and worrying about their is a human being, a regular person, willbreathing. They hold the last note of the ing and eager to give whatever message phrase they are finishing so near to its he or she may have to deliver to the full value that they do not leave them- people, regardless of the box office. selves time enough to take a breath. If "An American artist who succeeds deyou give this final note its full value serves a dozen times more credit than a nobody on earth, no matter how expert foreign artist. Why is it our own people a breather he might be, could possibly will not stand behind us? They seem to take a good breath and be ready for the think unless a voice has a foreign label it following phrase. This is a practical is inferior. We carry the burden times matter which comes up inevitably in without number, and are happy to do it. songs you sing; and it is perfectly simple Why? Because, if we have the flair, the when you understand the principle.

the impression that there is something the truth will come into its own. As Farrar matter with their lungs because they can-not take a full breath in certain places; musical public."

Helping Pupils to Memorize

By Lorene W. Martin

DESPITE efforts to render the task less irksome, a pupil found it exceedingly hard memorize. During one of her lessons I happened to recall Josef Hofmann's brief explanation of the mental process involved in committing music to memory, as given in his "Piano Questions":

When we play without notes there are four distinct memories at work. The visual, which retains the picture

f the brinted page. II. The tonal, the memory of pitch, time, and all that pertains to the strictly musical. III. The muscular, the automatism in us which acts through habit.

IV. The formal, which is architectural in nature and impresses on the mind the order in which the various thoughts or sections follow each other.

and the only difficulty is that they have not allowed themselves sufficient time. When you comprehend the correct principle, the singers is to learn the proper places in difficulty disappears. It requires a certain which to take breath. There is an un- space of time to take a proper breath; written law in music which a great many not much time, yet a definite space. This of them do not know and which they ought must be provided for, since breath you to have explained to them. If they grasp must have if you are to sing. After a the principle, it will solve many of their little observation and practice you will develop a sort of anticipatory sense which No matter how well developed the tells you with remarkable accuracy just breathing apparatus may be, a certain how long a space will be required for the breath. Therefore the trained singer automatically stops the last note of the phrase he is finishing just enough short of its full value to allow this necessary

Simple and inevitable when you undersource of embarrassment and worry.

Opera Singers not Freaks

THE commonly circulated idea that opera singers are abnormalities is resented by Miss Cecil Arden, of the Metropolitan Now if two phrases are continuous, Opera House, who, in an interview given "Opera singers have long been regarded

politan company, they did not hesitate to inform her they felt she had made a grave mistake. 'Those opera singers yell so

freak bugaboo than any other single or Many young singers do not understand collective element in opera. Her sally into

real voice, it is only a question of time A number of young singers labor under until we shall compel recognition—until the

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The Taste of the Public

REMEMBER that the public is the final judge of the worth of your singing. If such as a thickening of the tissues or some they like to listen to you then your art is worth something; whereas, if they do sician will at once inform you that this not eare for it, what are you to do about places a serious impediment in the way of the matter? Young singers with high correct tone production. If it be merely ideals frequently lose the right path and the unconscious and involuntary tightenbecome quite hopelessly out of touch with ing of the tissues, it is work for the the facts. They know that they meant in voice teacher. all sincerity to do something fine. They Vote tractier. Yet when the passages are open and the have worked hard and put their hearts tone freely concentrating in the upper into it. Consequently, when they fail to resonating chambers this sets the front of produce the expected effect, they are apt the face in vibration; and, since the nose

what practical avail is it? The singer is one and the audience many. It is quite usually fearful. He feels the vibration in as likely, perhaps far more so, that the his nose which suggests to him that his singer misjudged his excellence than that tone must be taking on the forbidden nasal it was the fault of the public. The in- quality. He must learn with the help of telligent young singer in such circum- his teacher to recognize the difference stances will take the matter under serious between the pure nasal resonance which

he thought, or was the fault really with the audience? Since his success depends on gaining the goodwill of the audience, tion in the passages and must never be must find a solution for the problem. It will do no good for him to adopt an antagonistic attitude towards his public. is not difficult to understand when the It is easy to say that the public has not student has been given the key to the high ideals and does not appreciate the mystery. finer things; but the singer must be very sure that what he does is of superior excellence, before he indulges in such thoughts

audience; but possibly you can improve lack of sensitiveness to music, there is very your singing. If you please and interest little to be done about the matter. Somethem, you are worth something. If you times a greater acuteness of hearing ean do not please them, it will afford you be developed, especially if the pupil be little satisfaction just to call them names. Search your own heart; and remember that the public decides.

Pure Nasal Resonance and the Nasal Quality

ONE of the confusing problems for the young singer is in this matter of masal resonance. One of the most disagreeable faults that a singer can fall into is producing a tone with a nasal quality. Everybody knows this. Yet early in his study he begins to hear about nasal resonance and the necessity of having the nasal passages entirely free and open in order to improper pressure of the breath, which make pure tone. This at first is almost brings about congestion in the threat. The though one moment he is told that above through this obstruction sets up a strain all things he must not have a nasal quality in his tone and the next instant that in order to produce the true tone he must

have pure nasal resonance. We lack a word, and in this respect we are in the same box with the peoples who speak other tongues; since we are compelled to employ the term "nasal," both as expressing something desirable and something altogether wrong. However, it

pay close attention. The nasal quality of tone to which all of the state of musical culture in Morocco, people object is caused by some stiffening Algiers, Tunis and Cochin China, and other or obstruction in the nasal passages. This French colonies. Seven pages of fine type or obstruction in the manner in which the obstruction are given to the cataloging of the culture quality to appear and therefore making it possible for the teacher to correct it. We know that the throat must be open and are over one hundred music teachers, sevfree of tension in order to afford the eral with the "Palms" of the Academy, proper passage for the tone up into the resonating chambers. Any obstruction in the throat reveals itself by producing a "Melody has by Beethoven been freed

sages he open and free so that the tone art."-RICHARD WAGNER

shall find full opportunity to concentrate against the bone structure of the head. If there be any permanent obstruction there, of the bones out of alignment, your phy-

to accuse the public of lack of appreciation. is precisely in the center of the vibrating This is a most convenient alibi, but of system, it also feels the sensation. At once the young student is confused and dvisement and seek to find the answer. econes when the passages are all open, and Was his singing less admirable than which is essential to the production of good tone, from the disagreeable nasal quality which comes from some obstrue-

> tolerated. It requires intelligent observation, but

Singing Out of Tune

If the young student sings out of tune You cannot fight successfully with your because of some defect in his hearing, some young; but it is problematical.

In a great many cases, however, the young student sings out of tune because of some mechanical difficulty in tone production-too heavy a pressure, which is apt to force the voice sharp; or improper support, whereby the tone sags down below the pitch. It is precisely for this kind of difficulty that the teacher of singing exists; and, if the student is willing to take pains enough, the trouble can be remedied,

The Tremolo in the Voice

THIS is almost invariably due to an which renders the breath flow unsteady and brings on that wabbly tone which has a tremolo. Apt to come also from foreing it can be rectified if the pupil will calm himself down and learn to sing freely.

Wonders Never Cease

THE Annuaire des Artistes, a Parisian is possible to clear up the difficulty if you musical directory published from time to time, in a recent edition reveals something of art, literature and music in these remote regions. In the city of Tunis, alone, there

"throaty" tone. In the same way any from the influence of Fashion and changobstruction in the nasal passages makes ing Taste, and raised to an ever-valid, obstruction in the masal passage tone, purely human type. Beethoven's music How this is to be remedied is work for the will be understood to all time, while that studio; but if it is there it must be of his predecessors will for the most part only remain intelligible to us through the Pure tone requires that the nasal pas- medium of reflection on the history of

THE ETUDE New Records Critically Discussed

By Horace Johnson

of August, palm beach suits and hats and balcony, a shining, dark-eyed senorita of August, paint beach some and have and barcony, a snining, dark-eyed senorital leaning on her elbows and looking down their monthly productions and release only at the face of her lover who strums a about half the usual new records.

the cuthusiastic music-lover there is much eadenza at the end certainly would comthat will cool and revivify the tired spirit pel it. which pants because of the humidity.

Ware's Boat Song, sung by Louis Gra- by Giuseppe de Luca, of the Metropolitan veure with his most consummate art. The Opera Company. Mr. de Luca sings it in bric melody, smooth and even in its long English, and excellent English too. Rosa phrases, is supported by an arpeggio ae- has not the same seductive guality which companiment which carries it like a skiff Princesita possesses, though withal it is over the cool, dark-blue twilight waters meritorious and an accurate and artistic to the lights of a distant shore. The rip-interpretation of the ballads of Italy. pled surface of the lake spats the prow The Brunswick offers a number of interof the boat in gentle rhythm as it pushes esting reproductions for August. First of on to its destination. Mr. Graveure never importance is a Josef Hofmann record of fails of an artistic reproduction. In this Nocturne, his own composition. With fine, disk he sings bequitful pianissimo tones crisp tone, yet possessing a far truer with skill and ase

the same and ty which characterizes the the great melodic charm of this soothing disk just mentioned is the new violin re- little piece. It is not elaborate, not intenproduction Devi de Kerekjarto has made sive in expression; but, modeled much of the Addition of Beethoven's Moonlight after the style of Chopin, it pleases the ear Sonata.

ment from the most popular Beethoven listener. There is a wistfulness and pathos sonata. The briginal title for the whole about the whole selection which enhances work was (masi una fantasia (Like a Fan- its value. Needless to say, Mr. Hofmann tasy). It was composed during a period plays with skill and fluency. when Beethoven was in love with Giulia A negro spiritual record sung by the Guicciardi, a girl of noble birth, who was Criterion Quartet also deserves mention his pupil. These facts are known. Fiction this month. Though saturated with relisupplies the test of the story. One evening gious fervor, there are many chuckles for Beethoven, wandering through the out- everybody, in the way and manner with before which he paused. There in the religion. There are several verses to Moonlight Sociata is what Beethoven im- of the text follows:

provised that evening. Mr. Ker latto has made a disk which has an append for everyone. His tone is warm, full and vibrant, and his phrasing and bowing can be listened to advantageously all violin students. This is a record in the luxury hour of the day,

importance is the reproduction Florence their enunciation is clear. Macbeth, the coloratura soprano, has made One song which is everybody's favorite of the Norwegian Echo Song. It was first is Cadman's At Dawning. Theo. Karle sung in America by Jenny Lind. It is sings it for the Brunswick this month. It based on a folk song of Norway, and is an excellently balanced reproduction, though it has undergone many embellish- and the orchestral accompaniment, parments and suffered considerable adornment, ticularly in the interlude where an atmosits lyric beauty has not been marred in the pheric flute trills in bird-like fancy is least. Miss Macbeth sings with a brilliant worthy of comment. Mr. Karle has tone, in Norwegian, accomplishing difficult achieved a praiseworthy record. His voice cadenzas and phrases of uncommon inter- has registered brilliant and with sparkling vals with much grace and fluidity. Singers freshness. would do well to listen carefully to this A new artist, Alta Hill, plays Percy disk, for it will aid them to attain coveted tones and accuracy.

transcriptions for the Victor this month. accurately re-created. There are the breath The record is Midwight Bells, a Viennese of warm sunlight winds and the smell of melody by Hcuberger. It is a charming lilac and clover. tune written in waltz rhythm, very singable and catchy. Mr. Kreisler has fitted it contribute a splendid recreation with the with an accompaniment which abounds in disk Good-bye, Beloved, Good-bye. It has the rich, luscious harmonies with which all the elements for great popularity, espehe frames his beautiful melodies.

full and mellow voice to perfection. It grandfathers.

WITH the advent of the hot, sultry days takes little imagination to picture a Juliet guitar and sings in soft accents, "Prin-These releases number many interesting cesita!" If the song itself didn't get a and delightful selections, however, and for flower tossed to his waiting hand, the

There is another song of somewhat The Columbia issues just such a record similar thought and musical expression on on their current bulletin. It is Harriet the same Victor list. This is Rosa, sung

pianistic quality than most of the needle A Columbia record which has much of cut piano records, Mr. Hofmann displays in dignified and simple manner. A This is 170 hably the most popular move- counter-melody adds to the interest of the

skirts of Vienna, chanced to pass a villa which the negro race accepts and practices moonlight he was recognized by Giulia and Open the Gate of Glory which the quartet dragged in to play for her guests. The sings to banjo accompaniment. A sample

"Won't we look handsome Won't we look sweet When we get to walkin' On dat golden street. We will have some slippers To wear upon our feet."

The four male singers have made a after dinner and before night falls deeply, splendid disk. Their ensemble is per-Another Columbia record of paramount feetly timed, their voices blend well, and

Grainger's Country Gardens for the Edison's recent releases. This merry, Fritz Kreisler plays one of his new quaint and sprightly tune has been most

Virginia Rea and the Lyric Male Quartet cially with the folk of our older genera-Tito Schipa sings a fascinating little tions. It is a song of the Civil War days Spanish song for the Victor. It is entitled and full of melodic charm and southern Princesita (Little Princess), and it is full sincerity and sentiment. On the reverse of warm, southern, amorous temperament, side is a duet of The Danube River, sung much Spanish rhythm and all Spanish by Ida Gardner and Vernon Dalhart. This seductiveness. Mr. Schipa certainly song, also of old-time days, will recall selected a composition which displays his fond memories to your grandmothers and

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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.

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mixed and a children's choir in every community. Their value to all concerned is too obvious and only needs an enthusiastic musician to bring it about. Why not be that one? Some organists may feel that they cannot give the time or have not the time to give to it. Such usually have the time, if only they were willing to use it that way. Few, if any, are so crowded with pupils as to be obliged to teach public school auditorium or some public think how terribly busy we are just bewas a singing church. morning, noon and night. If there are building might be secured. any such, it would be better that they should omit some of the teaching before health or the doctor tells them to and some work of this kind.

The work requires just the sort of training and knowledge that an experienced bership called subscribing members or of their time as easily as those outside this organist is supposed to possess, along with certain other qualifications that require only exercising for development, and not the type of leader whose only qualification is a good singing voice but who lacks musicianship. There has been too much of this type of song leading in community of this type of song reacting in community
work since the World War, and since be studying music seriously, the largest member of a committee of an organization authorities have declared that the success work since the World War, and since the need or excuse for it ceased with the part at the outset may not be able to read the need or excuse for it ceased with the part at the outset may not be able to read to which one may belong, spend a night of the German Reformation depended more war. This is one of the reasons why commusic at all and their highest ambition may at home once in a while, read the daily upon the fact that the great mass of the munity singing has not reached a higher have been to sing nothing beyond "Dear papers, a magazine article or two, a couple munity singing has not reacted a linguist and the respect and Old Pal of Mine," or "The Sunshine of of musical publications a month, attend support of more of the best musicians.

World War, one of the duties of the Gov-numbers that are a part of a well-arranged sized rather than a more intensive adherernment's Song Leaders was to make asprogram.

One cannot realize the joy that such
devoting of one's time to concert organ

There is a great difference in music itnew trings, such as the feelings.

There is a great difference in music itnews for one of the such devoting of one's time to concert organ.

There is a great difference in music iternment's Song Leaders was to make as- program. sistant song leaders out of certain pieces of the sistant song leaders out of certain pieces out of certain pieces of the sistant song leaders out of certain pieces of the sistant song leaders out of certain pieces of the sistant song leaders out of certain pieces of the sistant song leaders out of certain pieces of the sistant song leaders out of certain pieces of the sistant song leaders out of certain pieces of the sistant song leaders out of certain pieces of the sistant song leaders out of certain pieces of the sistant song leaders out certain contingency, no very high standard A here work for a community on some account of the condition of t could be built on such a foundation. Such done by organizing a sumay sume or work requires far more than a voice and community hand or small orchestra. In properties of much neglected and unexmode of which would make the order of which would make the organization of which would would would will be the organization of which would would would will be the organization of which would would will be the organization of which would will be the organization of which would will be the organization of which would would will be the organization of which would will be the organization of which we will be the organization of the organization of the organization of the organization work requires far more than a voice and community band or small ortenate an protection of which would make the community tion loy in praise, and hope the ability to jolly people along. There-cidentally one might obtain a practical of which would make the community tion loy in praise, and hope.

The Organist's Etude

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The Value of the Organist to His Community

By Herbert Stavely Sammond

or organ and listen to each voice in its ticularly those who may have some knowlcorrect relation to the other, for the proper edge of the voice, which all experienced blending of all the parts, they can do the organists should have, should do something in its infancy, is the organizing and desame with voices. If you have not done that will elevate the standard of music in it and want to learn how, go to it and their community or adjacent town, along clubs in Industrial Plants, Commercial the lines suggested. If it does not add Houses and Department Stores; a work directly to your income, it will pay in that has wonderful possibilities of develop- were early the mission other ways.

and a women's chorus, then organize the taking as a nucleus those of your choir or others 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 better plan it to get together a ists. Some of New York's stores have of the others. To them find a place where there is no singing committee and send out a letter signed by choruses, but their work is not generally which we shall not sown that committee-calling it a committee on known to the public. advisedly, for, if there is any community organization-to all in the community who advisedly, 101, it little is all Community of the state o ing club of some sort, such a place needs together for the purpose of forming a Brokers' Glee Club? Industrial plants have peopler three burdeness of some sort, such a place needs together for the purpose of forming a Brokers' Glee Club? Industrial plants have Glee Club, Oratorio Society, a Schumann, their ball teams for Saturday and Sunday must, I think, admit that There should be a male, a female, a Orpheus, St. Cecilia, Apollo or whatever games during the summer months, so why our ancestral blood. The start. If the club or choral society is meet in friendly competition (with each many other things which representative of the community, as it other) on Saturday and Sunday nights of knowing. should be, it is quite likely a rehearsal room the winter and once a season give a festican be obtained, without charge, from val concert with the combined forces. The some church that has the community spirit possibilities are so tremendous that our or through the courtesy of a Chamber of indifference to the situation is a marvel, Commerce or some Fraternal Order, a as well as the smug way we sit back and

Giving Concerts

vary their labors more by engaging in given, the expenses of which may be met this indictment, as their afternoon and eve- early centuries there were in part by the dues of the active or singing ming work and sometimes morning re- song like that of the aparth in our text, members, but largely by an associate mem- hearsals do not permit of the adjustment patrons. Aside from the wonderful and line of activity. inspiring work of elevating the musical I know from personal experience that taste of the community indirectly, the it is possible to be organist of a Church club should have a direct influence in mold- and Synagogue at the same time, direct ing the taste of its singing members, two or three choral organizations, have While some of the singing members may a class of private pupils, be an active mody for the catechism. Not insignificant Your Smile" type of song, or perhaps some the movies, opera or concert now and then Any singer with a good robust voice, ragtime hit. In a short time you will have and to do various other things that might Any singer with a good tools tools, them singing and enjoying works of the be mentioned and still be well and happy. possessing little or no knowledge or many, them singing and captures of the best. In fact, such a life should keep one well with the critical personality, and some section of well with a certain type of "Now let's all sing" modern composers arranged for part sing and happy. If general distribution of community song leading. During the ing, interspersed with light and humorous one's energies and talents has been empha-

Community Choruses in Industry

Another branch of musical work, still veloping of community choruses and glee ment. Such work is only waiting for the A good way to start a singing society right person who will go at it in a manner that will appeal to the heads of such concerns and be able to show the value of such work to all concerned. An eminently the present day, to fo successful work of this kind is being done above all, to the Gern in the great department store of Marshall have brought here some Field & Co., in Chicago. They have pre- much more layer beer by sented most of the great Oratorios with great musical enthusiasm large chorus, full orchestra and noted solo- regard that as more than

> Just as we have a Bank's Glee Club, which they are prepare cause we may occupy a position as organist soled itself in sorrows; of a Church and perhaps a Synagogue and it ministered to its own

have a class of pupils. At least two concerts a season should be

Theater organists do not come under been none. All the way

ence to one or a few things, such as the feelings. distinguished organists do and do well, it used as to express religious feeling. We

The Importance of Music in the Church

By Henry Ward Beecher

(In June, 1872, the late Henry Ward Reecher delivered a sermon at Plymouth Church in Brooklyn, which was one of the most eloquent appeals imaginable fo music in the church. The following is: short extract:) The poorest tune or hymn that ever was

sung is better than no tune or no hymns, It is better to sing than to be dumb, however 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 an quarter can afford to scorn those simple melodies which taught our fathers to ween and give thanks in prayer meetings and revival meetings. We owe much to the habit of the Methodist Church, which introduced popular singing throughout our land, and first and through the West, and little by little We ought to remembe

lso, such ven erable names as Mason : d Hastings, who of this good cause. They introduced they carefully nourished, the early dev nent of music. We owe most, however the condition to music at tionalism, and also brought a offset for both owe a debt we yet received at their half of that ld Saxon blood has taught us

The Jews were prec tly a choral people; and as the early much was almost wholly Jewish-th inating characteristic Tewish-the habit of song as well as other habits passed over into the ex burch, and it song it contructed itself ence; it crethrough the where he is teaching men low to maintain their faith under adverse circumstances.

The Hymn the Creed

In the early church the hymn was the creed. It was at a later day, when music common people were taught to sing, and that there was furnished them an immense natural literature of hymns, than upon any

other thing. Religious music, as distinguished from other music, is that which shall excite or express some inflection of the highest feelings. But in our use ordinary music is designed either to promote or to express what may be called the moral and spiritual

Not only the character of the music but

also the method of rendering it, is con- Shall We Play Orchestral Trancerned in making it devout or religious. scriptions, and if so, How?

It is not the character of the music presented which always determines its relig jousness. The nature and object of in strumental performance and singing in the house of God is the excitement or expression of religious feeling. That alone should limit and determine the character of the music which is employed. Much music is so mingled with what may be call musical gymnastics that it inevitably will excite curiosity and admiration, rather than thoughtfulness and emotion.

THE ETUDE

I should shock even the least venerating in my presence if, standing here, I should employ my prayers, the devotions of the church, as an elocutionary exhibition. I should do violence to your feelings, if, addressing God, I were to begin with the where the topic of conversation touched on all the way from the lowest to the highest, in the midst of my prayer. You would be shocked if in the most devout passages of my prayer I should go through these ter, and the others discussed it for several You could not help being shocked if I a the name of God as a pivot can't be done. trill or explode the sounds. Nobody could tolerate such an outrage of are many orchestral pieces which make propriety as this would be.

Church no Place for Musical Calisthenics

most of which are prayers? Why is that sticking to the original. than in singing, to see how rapidly one can run up or down, or to see how high or low in the scale one can go? Why is it any worse than for one to show how exquisitely and artistically he can utter the highest notes? There is a great deal of the gymnastics of music that is proper in some places, which would not be proper in a church; as there is a great deal in calisthenics that would be proper in a flute, reed and string. (The stopped diapahall devited to physical training, which son is classed with flute tone.) The or crely a physical accomplishment, addresses it to wonder and and admiration, is a desecration ametuary. As an invariable rule, sions of purely religious service, music is to accomplish some religious end. And no matter how consummate it is, 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.

poses is not vocal and instrumental music, struments. In modern organs this defect pure and simple, but music which is wedded to psalms and hymns.

Let us consider some of the advantages in a religious education which grow out of the use of music in connection with is to get a quality like that noticeable in hymne and pealme

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 land in Dr. Watts, rather than in the are the most removed from violin-tone. Revelator, Saint John. I think that the hymns of Dr. Watts, and Charles Wes- once for the hands and feet, a flute stop ley's hymns, in which they describe may very acceptably render an important heaven, its occupations, its glowing joys, flute solo, a clarinet stop, a clarinet solo and its zeal and rapture, have more to an oboe stop (prefcrably "orchestra do with forming men's ideas of the oboe"), an oboe solo, but when it comes not excepting the Bible.

By E. H. P.

Open viers have never come to an agree ment as to the use of orchestral transcriptions. One party, the purists, claiming that original organ music furnishes a sufficient and the only proper repertoire. Withcut being so presumptuous as to attempt to decide a question on which so many of my equals or betters differ it is here suggested that, when one purposes 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 in a social company scale of vowel sounds and explode them the marriage laws of England and other countries. Some wag, with a serious face propounded the question of whether it was right for a man to marry his widow's sisthe rising scale and on the de- minutes before it occurred to any one that scending scale, observing the various in- when a man has left a widow, he had flections and reflections, giving all the tones passed to a country where there is neither the sweetest ones and the harshest ones. marrying nor giving in marriage. "Rendering orchestral effects on the organ" is make an elocutionary drill of that same kind of consideration-the thing

Nevertheless, it is surely true that there splendid organ pieces, if only the transcriber keeps in mind the essential nature of the organ which has both its own pe-But why is that any worse than to do culiar powers and its peculiar limitations the same thing in singing, with our hymns, and is not too meticulously conscientious in

> 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 inten-

Technical Details The stops of an organ present four lead-

ing varieties of tone color-open diapason. would not be proper here on this platform. chestra presents three leading varieties of The place has one object, while this place tone-strings, wood-wind and brass. (The has another. And I affirm that any use of flute, though in these days commonly of regard to sacred things, which metal, is classed with wood-wind.) these, the strings form the great basis, the wind instruments commonly being added for power, or used for variety. A tyro would naturally jump to the conclusion that the "strings" of the orchestra would be rendered by "string tone" on the organ, but this is the exception rather than the rule. In the older organs, the string stops, while sometimes of very agreeable quality, were very slow of speech, rendering them entirely unfit to reproduce the sharp at-The highest music for religious pur- tack of the bow in orchestral stringed inhas been overcome, and organ builders flatter themselves (though without good reason, it would appear) that they have approximated more nearly a characteristic string tone. What they really have done very cheap fiddles. A violin which sounded In the first place, I hold that there is like a modern string-tone stop would be more sound instruction given to a con- worth about five dollars. Violins worth gregation by this method than by al- five thousand dollars sound more like the most any other. Indeed, I doubt, if you open diapason, though infinitely more warm were to analyze your religious emotions, and expressive. Of course, this statement the saying is, yet it is much nearer the truth than many suppose. Diapasons from different builders differ somewhat in scale and voicing. Those of the larger scale

Where there is not too much going on at promised land than any other literature, to trumpet, violin, or any one of several other instruments, the organ stops taken

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ANTHEM

a. Praise be the Lord..O. M. Schoebel a. Praise be the Lord...b. Spirit Divine, Attend Our Prayers
R. M. Stults

OFFERTORY
I Heard the Voice of Jesus Say
(High or Low)...F. G. Rathbun
ORGAN NUMBER
Processional March....Ralph Kinder

SUNDAY EVENING, October 7th ORGAN NUMBER a, Holy Ghost with Light Divine

John Spencer Camp b. Lord. I am Thine Kullak-Ludebuchl

OFFERTORY
As Pants the Hart (Med. with
Violin Obbligato)...Handel-Orem
ORGAN NUMBER
Portlyin in C

Postlude in C......Walter Lewis SUNDAY MORNING. October 14th ORGAN NUMBER

a. Worship the Lord
J. Lamont Galbraith

b. All Glory, Laud and Honor T. D. Williams OFFFRTORY

OFFERTORY
The Earth is the Lord's (High or Low).......T. D. Williams
ORGAN NUMBER
Festal March in F.....J. E. Roberts

SUNDAY EVENING. October 14th ORGAN NUMBER
Reve Angelique....Rubinstein-Gaul

a. Now the Day is Over

Harry Rowc Shelley
b. Still Will We Trust...W. Berwald

b. Still Will We Trust...W. Berwald OFFERTORY Far from my Heavenly Home (High or Low)....F. G. Rathbun ORGAN NUMBER

SUNDAY MORNING, October 7th SUNDAY MORNING, October 21st ORGAN NUMBER

Ave Maria.....Schubert-Nevin ANTHEM

a. God's Love Eternal

b. Let not your Heart be Troubled F, H, Brackett OFFERTORY

God be Merciful to Me (High or Low)......F. Leon Percippe
ORGAN NUMBER
March in B flat.....W. Faulkes

SUNDAY EVENING, October 21st Solace Sibley G. Pease

a. How Sweet the Name Harry Rowe Shelley
b. God Shall Wipe Away All Tears
Walter Howe Jones

I am Trusting Thee (High or Low)

ORGAN NUMBER Postlude in G..........E. M. Read SUNDAY MORNING, October 28th

ORGAN NUMBER Chant du Matin.....J. F. Frysinger a. Let the Earth Rejoice

T. D. Williams b. Sometimes a Light Surprises
Walter Howe Jones

OFFERTORY

SUNDAY EVENING. October 28th

ORGAN NUMBER ANTHEM a. Light at Evening Time. R. M. Stults
b. Jesus, Saviour, Pilot Me

Chas, B. Blount

OFFERTORY
Jesus, Still Lead on (High)
R. M. Stults

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sort of orehestral music.

of stops in the course of a movement, through misguided attempts. Much variety may be obtained merely by change of manuals, the use of the swell and recital organist. Had the movie orpel you to he a one-legged pedal player, apply in full force. there is no reason why it must always be

Great set for full organ, there should mar the whole effect of a piece by clumsi occur a short antiphonal phrase of melody ness in this. The effect is worst of all in requiring a different tone color, play it on the Swell, along with the aecompaniment. much better than if oue should attempt an elaborate and difficult change of registra- of course, requires consummate mastery

The poor phrasing and amateurish tempos of many organists sound almost unbelievably erude to a good violinist. The particular excellence which distinguishes such organists as Courboin and Bonnet from the rank and file of otherwise good the only book on that particular theme is ones, is their excellent phrasing and the crisp rhythm of their tempos. In particu- gan," by Ellingford-a somewhat expenlar they are not afraid to use a (mild) staccato in certain passages nominally legato, if necessary to give elearness. In a

The Legitimate Field of Transcriptions

With the exception of Bach and to ridicule.

literally, would furnish but a ridiculous Mendelssolm, few of the greatest comcaricature. Further, man is not a centi- posers have written much for the organpede, and it is a physical impossibility to but by the use of transcriptions the organearry on so many different motives and ist may introduce to his hearers much of lines of tone-color as exist in the better the world's greatest music which otherwise would remain inaccessible to them. A good transcription should not be too But nothing is gained when the performintricate in structure. To obtain the gen- ance does not rise beyond elumsy mediceeral effect of orehestral color (as distin-guished from conventional organ tone) der the Gloria, from Mozart's Twelfth learn to make a free use of combinations Mass, at a snail's pace which deprived it of flute and string tone, with occasional of all its sparkling vigor. Those of the addition of a light reed tone, leaving the audience who had the courage of their condiapason tone in reserve for the fortissi-mos. Doppel Flöte 8', Gamba 8' and Flute they had ever heard, and, having no other Harmonie 4' is one characteristic, useful knowledge of Mozart's music, had "no example. Do not imagine you will acquire use for Mozart" from that time forth. any extra merit by too frequent changes. This shows how real harm may be done

pedal, and, as a last resort, the much-ma-ganist, now becoming so important, been ligned erescendo pedal. One should learn taken into consideration, a far stronger to be able on occasion to use the left foot case might have been made for the use of for the swell-pedal, if the pedal part hap- transcriptions; but the same remarks in pens to run high. If eircumstances com- regard to the manuer of performance would

Turning Pages

If, in playing a solo-stop melody on One very prosaic difficulty besets the Choir, accompaniment on Swell, with the organist-turning pages! Some organists orehestral transcriptions, where the rhythmical effect is of prime importance. One Of course it will be the same power and eminent organist preferred to play from tonc color as the accompaniment, but if piano transcriptions, adapting them to the short the effect will be perfectly good, and organ as he played, just because turning of pages came one-third less often. This of the instrument but is an art which all organists should aim towards. There is a little book by Clifford Demarest, "Hints on Organ Accompaniment," which is very helpful in this line

Speaking of books, the best and almost "The Art of Transcribing for the Orsive book, but worth the cost.

But a knowledge of appropriate regis-tration is only one small item in the art huilding where there is some eeho, such a of playing organ transcriptions. The thing on which most organists fall down hope lessly, is phrasing, together with a feeling for proper tempo. Unless one is already a musician of very wide experience in or To play transcriptions on the organ in a chestral and operatic music, he really large city where good orchestral concerts are numerous, is of doubtful value; but in smaller places it offers both pleasure and heard the piece actually played by a good a valuable means of musical culture. The orehestra; this, not so much with a view to writer happens to know of one case where imitating the orchestral tone color, as to get the hearing of Beethoven's Egmont Over- an idea of the right swing of the tempo, the ture, played by a good organist, affected character of the climaxes, and other essena half-grown boy so powerfully as to cause tial features. Otherwise, his attempts may him to choose music for his own life ca-

Stop! Look! Listen!

By Claude Bellport

OF all qualifications for the good piano in acquiring it have been misspent. Mozart, student, none exceeds in value that of whom every subsequent master has ac-learning to listen well. No other one claimed as his superior, says. "Passions,

the aural sense. If this he true, then describing the most horrible situations, it is but a step to realize that the keenness music should never offend, but always of this sense of the performer rules his please the ear-in short, always remain fortunes. His ear must be so trained that music." it is sensitive to the slightest variation of So, we as students will searcely do any tone in either pitch or quality. And this one thing that can add to our success is acquired, not by studying learned more than to learn to listen well. By treatises on aeoustics, nor by psychological listening, and listening carefully, we shall analyses, but hy continued listening to tones so train the ear that it will be offended by and phrasing, both for their individual anything unbeautiful or inartistic and will beauty and for their part in the interpre- lead us to where the voice or fingers will

has missed its mission. The efforts made produce only things musical

thing helps more towards a final success. however violent, should never be portrayed Primarily, music appeals first through in all their ugliness, and even when

If music is not pleasant to the ear, it and esthetic senses that they will be led to

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L ONG observation of concert-goers has convinced me that a large proportion of them discover the most soul-melting expression in the melancholy wailing caused by the use of the sliding finger on the left hand, a method of heart-breaking singularly neglected by Kreisler and Hei

The sliding of the fingers in passing from one note to another produces a mournful sound much like the crying of a baby, but it destroys the outline of a melody and usually leads to playing out

The violin and other bowed instruments such as the violoncello, differ radically from the piano in that the justness of the intonation of a melody is dependent on the accuracy of the player's application of the left-hand fingers to the strings. One cannot play out of tune on a piano if he strikes the right keys, unless the instrument is out of tune; but on the bowedstring instruments it is possible to play out of tune with almost infinite variety.

The first requirement of good violin or 'cello playing is that the instrument shall be in tune. This includes two elements. First, as the violin is usually accompanied by a piano or orchestra, it should play at precisely the same pitch as the accompani-Secondly, it should be in tune with itself, which is to say that, even if it were unaccompanied, as in the case of certain works of Bach every interval must be exact. Playing in a pitch foreigh to the piano or orchestra is infrequent. When it the perfectly flexible wrist. occurs, it is probably because the violin itself has not had its four strings properly tuned before the playing began. But playing inaccurate, and therefore discordant, intervals is very common and leads to that kind of sound which caused the famous Mr. Weber (of Weber and Fields)

to demand, "Who sang that sour note?" Unfortunately, bad intonation, as it is called, seems to escape the ear of the general public. Violinists and 'cellists play out of time, singers sing out of time, and

When are We in Tunc?

whole orchestras are out of tune in their different choirs without disturbing the pleasure of audiences. I have heard celebrated opera artists sing a whole act without more than two or three times being on the same pitch as the orchestra and yet receive as much applause as if they had delivered their music without a flaw. Almost every human being brought up in the conditions surrounding Western life1 is fond of music, but not one in a thousand has a musical ear. So perhaps, after all, it signifies nothing that a few who hear accurately are annoyed by what the majority of mankind does not hear. Erika Morini's occasional false intonation and Mischa Elman's tendency to lachrymose utterance are rewarded with abundant

Since this is a statement of what constitutes good stringed instrument playing, it was the duty of the writer to declare that playing in tune was its fundamental requirement. We may now pass to more subtle matters. The expressive power of the violin and its kind rests in the management of the bow. The use of the bow corresponds to the touch of the pianist. There is telegraphic directness in the communications of the musician's brain to the strings of his instrument. A pianist has to overcome the mechanical intervention of the hammer action, but every shade of the violinist's pressure on the bow is reproduced immediately by the strings. If he stroked them with a gloved hand, he could not be in more direct command of their sensitiveness.

the violinist's thought to the strings every when they are sung. A clear, light, firm ing is now good. It is in the departments player's tone has its own character. This staccato can be obtained only by good of taste and style that we have to seek tone is a reflection of the personality of bowing. The position of the bow on the for supremacy. Many music lovers prefer the player. It is quite true that instru- strings affects the tone. Playing close to Elman to Heifetz because, as they put it.

The Violinist's Etude

Edited by ROBERT BRAINE

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The Enjoyment of Music

About Good Violin Playing

By W. J. Henderson

know something of the secret of the to become veiled and very soft. A difshould not be what the athletes call muscle- at the bridge. bound. But the soul of the bowing is in

tone is advantageous in playing with an must have seen violin and 'cello players orchestra, but it is not essential to beauti- causing the fingers of the left hand to ful performance. Erika Morini has a big quiver when pressed on the strings. This admired, for it is essential that the tone be pure, mellow, and sonorous. Purity means freedom from scratchiness or twanging, might be so were it not that most perfrom audible scraping of the hairs of the formers use it all the time, so that it bow on the strings. It should flow becomes a mere mannerism. Leopold Auer, apparently spontaneously, like clear water teacher of Heifetz, Elman, Zimbalist, and from a spring. It should always be mel- other eminent players, is very severe in low, which means that it should not be his censure of this continual employment squeaky, or dull and opaque, or hard, as of what ought to be introduced occasionif the strings were of metal. Steel strings ally and for a manifest purpose. "The are sometimes used, but they should not vibrato," he says, "is an effect, an embelsound steel-like. The term "sonority" lishment; it can lend a touch of divine does not mean loudness, but resonant vi- pathos to the climax of a phrase or the bration. There is a peculiarly bell-like course of a passage, but only if the playquality in a sonorous violin tone, and one er has cultivated a delicate sense of proshould expect it from every good per- portion in the use of it."

Prime Requisites of Violin Playing

A beautiful tone, perfect intonation, youd technic. There must be purity of and free elastic bowing are the prime taste and propriety of style; but such requisites of good violin playing. Two matters do not readily lend themselves or three special effects will doubtless to definition. However, the most inattract the attention of what is called "the experienced music lover will have no average" hearer, and he may wish to difficulty in perceiving that shallow and know something about them. Harmonics showy compositions, such as the conare those high, flutelike tones which seem certos of Paganini or Ernst, admit of to lie beyond the natural range of the more ad captandum playing than the digniinstrument. It was long ago found that fied and deeply-felt creations of Bach or by lightly, instead of firmly, touching a the elegant and finished writings of the string with a finger of the left hand a Italian classicists. At the bottom of all performer could cause an overtone to be truly great musical performance there is heard while the fundamental tone was a certain indescribable, but none the less silent. Every musical sound consists of a evident, nobility which always succeeds fundamental and several overtones. The in making itself known to those who do untrained listener can hear some of these not wish to find sensationalism in solo overtones when a big bell rings. The art. For those who do it is safe to say harmonics of the violin and other bowed that the best violin playing is always uninstruments are overtones, and they can bearably dull. be produced from all four of the strings, Excitement is what the unthinking coneach giving a different quality and thus cert-goer desires. He would rather obadding to the number of tonal tints at serve the stormy flights of rash Toscha the command of a composer,

acquire some idea of the elasticity and his 'cello than to be wafted into a celestial Because of this subtle transference of detached notes which seem so astonishing Casals. Technically, almost all violin play-

ments have their own tones. But a good the bridge gives a thin, nasal tone, often performer can extract from an inferior used in orchestral pieces for special effects. violin the best tone of which it is capable, Playing a little further away increases the while an incompetent one will draw from power. But as the bow approaches the a Stradivarius only an indifferent quality. finger-board the tone decreases in strength Heifetz owes much of his success to the and increases in mellowness. Playing ravishing beauty of his tone. Would you right over the finger-board causes the tone infinite variety of shades at the command ferent variety of soft veiled tone is seof the violinist? Watch the wrist of the cured by the use of the mute, a little ow arm. To be sure the entire arm should wooden contrivance in appearance like a absolutely without constriction. It small comb, pushed down over the strings

The Vibrato

Tone may be large or small. A large All concert-goers who are observant but Erna Rubinstein's is more produces what is called the vibrato, a

> Excellence in violin or 'cello playing, like that in all other musical performance, is dependent upon something be-

Seidel up and down the finger-board or Reverting to the bow, the listener may the bold attacks of Boris Hambourg on freedom of the bow arm from noting dream by the seraphic chanting of some how the violinist plays staccati-those short new Sarasate or the organ tones of a

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

While we are considering the playing of bowed instruments, we may give our thought for a moment to the performance of the best of their combinations. the string quartette. All that has been said about tone and intonation applies with equal force to quartette performance. In the department of intonation the requirements are very exacting, for an absolute agreement among four stringed instruments is rare, and yet it is essential to true beauty in quartette achievements. Finish of style in the performance of such an organization is another necessity. To attain it the four performers must play together without the slightest inexactitude of attack or movement, and every phrase must be delivered with flawless smoothness, purity of tone, and justness of accent. The subject of interpretation cannot

e discussed. All that can be made obedient to clearly definable law is the technic of performance. The rules which apply to it are general; those which might b laid down in regard to interpretation would surely have to be equally general, but much fewer. It is difficult to go further in determining the requirements of interpretation than to say that the style should be appropriate. Now style is itself a dubjous term, for it is open to more than one construction. We are quite ready to assert that the style appropriate to the performance of one of Bach's unaccom panied violin sonatas is not that which should be applied to the Mendelssohn Concerto and that a chamber music organization could hardly be expected to treat a Beethoven quartette as it would that by

Individuality of Compositions

But these are obvious generalities. An actor does not read the lines of Augustus Thomas as he would those of Shakespeare. But when we have accepted this rather hazy conception of st still confronted with the fact that every composition worthy, of study has its own individuality, and that this individuality demands of the interpreter a Beethoven's "Emperor" piata concerto cannot be played in the same style as his G major concerto. The true artist will o course endeaver to assimilate the art work and reproduce it as nearly as he can in its own spirit. But he can never be any one except himself. When he tries to be, he smothers himself in the wet blankets of tradition. In regard to violin playing there are some very uncomfortable traditions which cramp and fetter the genius of young artists. These are the traditions about the true school of Tartini, the true school of Bach, and other true schools of which we know very little and in some cases nothing at all. Here, again, it is a pleasure to quote the great teacher

"Tradition in reality weights down the living spirit of the present with the dead formalism of the past. For all these hard and fast ideas regarding the interpretation of the older classic works, their tempi, their nuances, their expression, have become formalisms, because the men whose individuality gave them a living meaning have disappeared. The violinists of to-day are rightly just as individual, each in his own way, as were those of the past. Let them play honestly as they feel they must; let them give us beauty as they-and we-understand it. Let them express themselves, and not fetter their playing with rules that have lost their meaning. Let them not hamper that

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most precious quality the artist hashis style-with the dusty precepts handed down from times gone by How is a violinist to conceive the meaning of an older work which he may be studying if his own musical

instinct, his freedom of conception, are obfuscated 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?"

Reforming the Violin Repertoire

By Arthur Hartmann

nerves be minimized? A few changes of any passage, the exact opposite is true. which overthrow the conventional ideas of Equally to be condemned are all forcible practicing are offered. More people, who efforts to strengthen the third finger; for are totally unqualified, are engaged in the Nature has otherwise decreed. The ligaprofession of music teaching, than is the ment which binds the middle finger to the case in any other profession or business, small one definitely fixes the height to The great majority of so-called teachers which the third finger may be raised. No for three years or so, and who have a or fourth fingers independent, whereas tolozen or two pupils of their own) are but slightly acquainted with the literature of the violin, from the old masters to the modern, and certainly have no systematic or progressive way of guiding others. Programs of pupils' recitals throughout the country bear ample evidence in support of this statement; for compositions by Keler-Bela, the Humoresque, the Meditation from Thais and Old Refrain, are prime favorites; while Corelli, Nardini, Viotti, Tartini, and others are conspicuous

It would seem that everything has progressed in music except violin pedagogics, and that a strict revision of teaching material is in order. The situation is quite simply: the old masters, who not only laid the technical foundation of the violin. but whose music also helps to build that cultural background which is so necessary to the musical mind of students, are disgustingly neglected for very mediocre stuff of modern sheet music. Countless pupils come playing potpourris and "selections" up to Sarasate's Zigeunerweisen, and Kreisler's Caprice Viennois, yet who are totally ignorant of the works of Tartini, Corelli, Nardini, Viotti, not to mention Bach, Beethoven, Mozart, Spohr, and other great masters,

The problem then facing the real violin teacher is how to gather the knowledge of the student, and to fill in the huge voids. the uneven and dispersed bumps of ignorance. Added to this the pupil's unwillingness to retrace his steps and patiently work to fill in the vacuums and to correct basic defects of position, of fingers, of bowing and of crude musical comprehension. It is a terrible situation that pupils scarcely out of the intermediate stage become teachers, and that most "graduates" in the fiddle know the Mendelssohn concerto, but not the Beethoven, and often

none other. No one is more eager for modern music than the writer; and when the revered masters have been studied, there should be an equally arduous campaign for all the great violin compositions and artistic transcriptions which have been done, since, let us say, the Brahms and Tschaikowsky concertos. Let us forever relegate to the bonfires, the Souvenirs de Bade, de Haydn, the Danclas, Mayseders, Papinis, and others; and let us have, firstly better music in their places, and secondly equal attention to the best of modern and living composers and transcribers.

So many crudely elemental and vicious things are being practiced, that it might be permissible to list a few under the caption: "TO BE CONDEMNED"

extending of the fourth finger. The first duced from a mute violin is peculiarly ininstance of this is in playing B and C (on gratiating; and constantly listening to it the E string) with the little finger, thus makes a sensitive ear regard the real usurping the rights of the second position violin tone as singularly harsh in compari-The extension of the fourth finger does son.

How can the hours of mechanical repeti- not, in any way help strengthen it, and ion, of giving one's best thoughts and as for adding to the musical expressiveness (including those pupils who have studied amount of work can make either the third



ARTHUR HARTMANN

tal disability can so quickly ensue that it would scarcely leave time for surprise Nature's warnings in this regard are very mild, but they should be heeded at once. Also to be condemned is the pernicious habit of vibrating all the time; for the vibrato is an emotional force, and the oozing away of this nerve power is a weakness. It is better to learn to contro it as it is an added strength and makes tone. There is more in the psychology between the right and left hands than ninety out of one hundred teachers under-

It is better to play loudly than softly for loud playing develops strength of finger as well as of the bow. Furthermore, a certain amount of benefit is to be derived from silent practice, and for small hands this would be even more desirable on a viola or mandolin, for the wire strings would demand a greater amount of pressure. However, silent practice on a mutc violin, or mandolin, should be limited to twenty minutes- and in most cases half that time would be found sufficient. The greater resistance offered by the wire strings becomes detrimental, inasmuch as leads towards a hard tone.

The playing on mute violins (especially with a high bridge) is not to be indulged in beyond the time one considers beneficial for acquiring additional strength. A muscle-bound condition may accrue (though this possibility is somewhat remote); but more certainly one will lose the ideal of true tone.

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the bow (necessitated by the unusual height extracted therefrom, of the bridge of a practice violin) that the Finally— "Give the Americans a chance student then fails to produce the real tone There are some good composers here and on his violin. Either his tone becomes many transcriptions published right here harsh; or to flatter his fancy, he degenerates into "flautato" playing.

chanical work have been explained at cription of a song or piano piece than an length; through a sensible indulgence in antiquated fantasia the vulgarisms of it is fully endorsed. However, nothing is which soon vitiate the unformed taste

It is mostly through a wrong balance of so wrong that some good may not be

ago, much of which even then was consid The dangers of over-indulgence in me- ered mediocre. Better a violinistic trans-

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By R. S.—Phe unjectly of yield teachers arive including the stack of the low a little scale of the low and little scale of the little line of the string, without another little line of the little line line of the little

II. S.—There were two Mathias Neuers, father and son, who made violus to the control of the cont

while "fet your violin without seeing it, so you will have to send it to an expert for valuation.

Decrary.

G. S.—berassy was a Preuch violin maker of some little reputs, but would hardly be thousehold to judge the value of a violin without seeing it, just as it would be impossible to judge the value of a horse, a house, a done to see the presence of the deslers in old violins, who advertise in "The Evens, and arrange to send the violin for examination."

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This set of studies are tuneful throughout and have much rhythmic variety and harmonic interest. Any student about completing the second grade, may be given these studies with beneficial effect. Teachers will find it a great help to use new studies such as these in departing from a set curriculum from time to time to avoid "getting in a rut." These studies are cata-

The World of Music

(Continued from page 505) The Chicago Civic Opera Commany list of 2,200 guarantors seems to ha ton the road to prosperity. This year is reported to have been consideral than that of previous seasons, which has braged the Board of Trustees to extend season of 1923-1924 to eleven and one-weeks instead of ten weeks which has

the custom. The Two-Million-Dollar Anditorium The Two-Millon-order and forling of Memphis, Tennessee, is to open with a production of "The Apocalypse," the oratorio by Mrs. MacArthur and Paolo Gailleo, which won the five thousand dollar prize offered by the National Federation of Music Clubs two years

Adolph Lewisohn's great benefactions to the cause of Music in New York were reegulated on the evening of May 24th, when a large party of chine and a large party of chine the control of the latter of the latter of the latter of the latt concert of the series established at that that that the yd. Lewisohn, presented him, with appropriate ceremonies, a heautiful bast of himself.

one of numeri.

"Polly," the companion piece to Gay's
"The Beegar's Opern," is having a phenomenal
run at the Savoy Theatre of Loudon, withher
run at the Savoy Theatre of Loudon, withher
Theatre. Its cosmopolitun appeal is emphassized by the presence of Japanese, American,
Freuch and other nationalities nightly at
the performances.

"The Inmovtal Honr," an Opera, "on the grand type," the lift Flora Macleod and the music by Boughton, has passed 11s two hundrs formance at the Regent Thentre (Lonis still drawing good audiences. Wanerkea do about 12°

The Public School Music Co. preparation of the Grade Teach and of the Public School Musle

The International Festival of Chamber Music was held in Salburg beginning August 2d, the change of dase having been made hecause of the abundance of the "Mozart Festival," for this year, which has the composer's birthince for its home.

The Music Publishers' Association of the United States held its two up-ninth yearly convention in New York City on June 12th. A subject for especial discussion was that of advancing the Interests of the Americal Conference of the American Conference on the American Conference on the Conference of the American Conference on the Confere

A Moart Festival was held in Munich in May. Ten days of nothing but Moart? Among performances of cessered imonal were the Hope Plate by the Munich here of the Plate Plate is the Munich here or the transport of the Munich here of the Ten The celebrated "Ten String Quartets' filled three evening programs, and were given by the Busch Quartet, which is recognized in Germany as the legitimate successor of the ower hecomparable Josebin Quartet.

lgor Struvinsky is reported to be planning a visit to America next season, principally to hear how some of his works are interpreted here and especially by the Philadelphia Orchestra under Stokowski.

Bulletin of The Presser Home for Retired Music Teachers

A new Superintendent, succeeding the late Miss & Shearer, has been appointed at the Miss & Shearer, has been appointed at the Miss & Shearer, has been appointed at the Miss with the Miss of the Miss and the of similar fields has been extensive, is now assuming the responsibilities of the position. Many new applientions have here received with the month of June and a point is list" will soon he necessary as the home very nearly filled,

Exercises in the First Position by O. Sevcik; Op. 1, Part 1

Serciks Op. 1, Part 2 Isolated between the completing the first part of his instruction book and between the first part of his instruction book and between the first part of his instruction book and between the first part of his instruction book and between the first part of his instruction book and between the first position. By working through statutes faithfully, he will familiarize this set throughly stuffled the first position and the first position and the first position and the first position of the second properties of the first position of and were received w

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work was performed in 1868 in Bologna

and was a complete failure. Notwith-

standing this, Achille Graffigna (1816-

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"Will this close the list? It is dif-

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child form them in this manner. Explain

that in each scale there are eight letters,

that each scale is divided into two groups,

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In each group there are two tones fol-

seventh and eighth. After leaving the C

scale, each scale must have its seventle

DEF GABCD

Follow this plan throughout the sharp

In the flat scales the fourth is lowered

F G A Bb C D E F Bb C D Eb F G A Bb

Eb F G Ab Bb C D Eb

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London, lived in the house of the Musi-

cal Editor, Bland, who often teld the fol-

lowing anecdote about the Celebrated

"Having called on Haydn, to invite him

best compositions that I ever wrote.' With-

out adding another word, I went back

pessessed. When I presented it to the

great Master he gave me the manuscript

of one of his Quartets, which later I pub-

lished under the title of the 'Razor

E. M.

Composer:-

HAYDN, at the time of his first visit to

Follow this plan throughout the flat

G A B C

D E F= G

raised one-half tone.

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teaching Music in

"When, thirty-four years later, Rossini

Malta in 1796 mortal sin wherewith is stained the mem-ory of Francesco Morlacchi (1784-1841),

Royal Opera House at Dresden. the bush, confessed that he had found

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Ubiquitous "Barbers of Seville"

By Guido M. Gatti

THE following, from Musical News and 1896) wrote another Barbiere, which is Herald of London, is a condensation of also dead and buried, and interesting historical article which "The tenth Barber is recently appeared in that publication. ish composers, Jimenez and Neto (Madrid, One is led to a bit of interesting specu- 1901), while the eleventh's father is, as lation as to just who will make the "Bar- already mentioned, Cassone, whose offspring we are going to hear shortly. bers" an even dozen.

"If we go on like this there will soon arise the necessity of forming a League ficult to say. But it is filtely, if not cer-of Unemployed Barbers of Seville. Every tain, that the public will always come back now and then some new 'Barber' appears to the real Barber." and joins the ranks of his unemployed brethren." Thus an Italian journalist wrote, commenting on the announcement of a first performance of a new 'Barbiere di Seviglia' 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 teaching the major scales is to have the comedies, Beaumarchais' Barbier de Seville' has provided the subject for no fewer than eleven operas since it was written, 150 years ago, without counting the parody by Mueller, 'Der Barbier von Sievar- the latter half of each scale forms the first ing' performed in 1828 at the Theatre am- half of the succeeding scale.

er Wien.

"Paisiello opened fire in 1782 at St. lowed by one-half tone, the half-tones fall-Petersburg, where Beaumarchais' comedy ing between the third and fourth, and had been applauded the year before. Paisiello's 'Barbiere' had a great success, not only in Russia, but also in Italy and Paris.

wrote his immortal masterpiece (in thirteen days!), he was accused of presumption, 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 one-half tone, and each new scale is begun Friedrich Ludwig Benda, first performed with the fourth tone of the last scale, as Hamburg in 1782 (it is not known if before Paisiello's or after it); by Johann Abraham Schulz (1786, Reinsberg); and by Nicolo Isouard, a Maltese of French parentage. This opera was performed at

"Three months after the enormous suc-cess of Rossini's Barber (from the second performance onward) we see another composer-the seventh-produce another Barber. And, indeed, this seventh is a then director of the Italian opera at the

A lull of fifty years followed, and no further Barber saw the light until Costantino dall' Argine (1842-1877), an Italian, to come and stay with us, I was admitted took it upon himself to be the father of to his house just when he was shaving another, using the same libretto (by Ster- himself, which is not always the most bini) to which Rossini had written his pleasant task, even when one has a good masterpiece! However, to ease his con- razor. But Haydn happened to have a science, he first called on Rossini, then in very bad one and said to me, 'Ah Mr. Paris, and assured him of his great ad- Bland, if I could get an English razor I miration. Rossini received him very kindly, would willingly give for it one of the and dall' Argine after much beating about great difficulty in composing the melody to 'La calunnia,' and that he was still disto my house and got the best razor I satisfied with his composition of this aria,

Effa Ellis Perfield Quartet'." Music, Musicianship Carnesie Hall New York For PIANISTS, ACCOMPANISTS and TEACHERS august 20th to September 8th The SIGHT, TOUCH and HEARING System of Teaching. Write for Booklet THE ETUDE

Should Expression Marks be Unnecessary?

By Ethel C. Gardner

WHY are expression marks necessary in work of an actor about to produce a new printed music? No one dreams of their play, or of a dancer making a new interuse in printed books, and is not music a pretation. The dancer's work of course tanguage as well as words and sentences? parallels that of an instrumental player, as To be sure absolute music does not express he merely plays on his body instead of an thoughts which can be translated into instrument, but I have chosen his art and words, nevertheless it contains a message. that of the actor for comparison as they If the student could approach a new piece are both interpretative and dependent and with the aim of discovering this message, one might say not purely creative. he would, as its idea was gradually un- This mode of study of a musical comfolded to him, naturally modulate his tones position is of course impossible without a as simply as the voice is modulated in primary knowledge of musical structure; reading aloud a poem or essay. The poem but the necessity of preparation in harmony of course approaches more nearly in its and form is now so generally conceded. mode of expression a piece of music. As that this really goes without saying. in reading poetry we fall into the rhythm, Anyone who has become accustomed to still keeping phrases and sentences dis- the Streingraber edition of Bach, will be tinct, so in music, the measure must be ac- quite annoyed if he picks up some other, cented, but metrical accent must not over- "revised and annotated," and finds himself power phrase accent.

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, strettos, augmentations and so on. artistic construction, that accompanies the translation into English.

directed to play loud here and soft there The marking of phrases we may regard to accelerate in such a place or retard in as punctuation. Even those the thorough another. It is quite possible to teach a musician could dispense with, but they are young child-and perhaps more easily than an aid. But such marks as piano, forte, a pre-experienced student—to originate his own expression, purely by dint of studying. intelligently, phrases, sections and periods. and that without aid of poetic description or imagery either; but simply and naturally by letting the music tell its message in its A Bach fugue, a Beethoven sonata, a own way. Music, like beauty, is its own Schumann fautasy, or any composition excuse for being, and requires no sponsorworth studying at all, should be approached ship from the other arts; it is a universal in the same spirit of investigation and language and may be understood without

Love Your Pupils; Love Your Work

By Giulio di Conti

Nothing really worth while ever was ac- usually view it. So lose yourself in the complished without it. Beethoven, Mozart, labor of the moment, in the love of seeing Hawthorne, Tennyson, Raphael, Millet it come to fruition, that your whole mind achieved fame, not because they started out is filled with that one thought. Bury all on a conquest for it, but because each loved other motives under the one idea of doing his work so well that he lived for the joy your work so well that in the days that of doing it. To each his work became follow you will not have to reflect on it such a joy that even when other influences with regret for its quality, and you need would have drawn him from it, he found have no fear of the rewards either from a contentment only when he was back at his professional or business standpoint.

Have you ever felt this call from your with the idea that it is your medium for with the loca mat it is your inclusion seefforts? If not, then you have missed one of the sweetest experiences of life. Have you never become so saturated with the deviation of the future generations, and there will be no way to get away from sire to see a task at a successful completion loving your pupils. Get sufficiently interthat you forgot that there was to be a substantial compensation at the end? Then ested in accomplishing your mission, and you have missed the greatest pleasure that that red-headed, pug-nosed, freekled, ever rewards well-directed efforts.

sible success in your teaching, forget that admiration. Try it1

THE mainspring of achievement is love. you are teaching, in the sense in which we

Love your work, get thoroughly imbued rough-handed little urchin who comes for So, if you would make your greatest pos- lessons will become an object of physical

Developing a Sense of Rhythm

By Celia F. Smith

EVERY pupil should learn to count time without accent, I try to make the pupil who can give cach note the correct number to end by playing it rhythmically before of beats, play without any apparent feel- asking the pupil to play it again. With a self. Some pupils naturally have a strong sake of the rhythm. sense of rhythm, while others find it very . In the 6/8 rhythm, try to make the pupil difficult to acquire. I have found marches feel the motion of a cradle, or swing, or Mrs. Lilian Courtright Card, 116 Edns Ara., Bridseport, Com. and pieces in 6/8 time, such as Cradle boat, as the case may be. Play the piece Songs and Barcarolles to be the most help-

ful in developing this rhythmic sense. In the case of a march, I ask the pupil to play it as evenly as possible, while I free, swing motion of the arm or of the whole body. If the pupil is unable to do march around the studio. If that does not bring the desired result, I ask the pupil to this, the teacher may find it necessary to march while I play it as rhythmically as beat the time with him until he feels the possible. Then by playing it unevenly or rhythm sufficiently to do it by himself.

correctly, for obvious reasons; but some, feel the difference, but am always careful ing of rhythm. With rhythm, as with ex- pupil who is ordinarily careful to play the pression, it is impossible to make others correct notes it is better at such times to feel it unless the player first feels it him- sacrifice a few notes if necessary for the The Courtright

> very rhythmically, having the pupil beat the time (two heats to a measure), using a whole body. If the pupil is unable to do

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The birds must practice every day To make their perfect song, And so they start at early morn And sing the whole day long.

And just beause they're birds, you know, Don't mean that they can sing Their songs that we so love to hear Without some practicing.

They do their trills and runs and things noying. Before most folks awake; You certainly have noticed them When day begins to break.

I think I'll imitate the birds And practice early-too; And then when other folks come round I'll play my pieces through.

Lessons from Flowers

who asked his mother how the little pack- he would scold, too. ages of seeds know what kind of flowers "Were you at the concert to-day?" he to be when they grow up? People do asked. not have to tell the little seeds what kind "Yes," said Alice, for she really was of flowers to be-of course not, but they sure of that. do have to do something else for them, "And were you at the orchestra?" he however. They have to give them some asked, turning about to look at her. earth to cover them, and some water to dampen them, and put them where the ing more frightened. sun can shine on them. Then the little seeds will take care of their part of it; but as long as they are kept in a paper package, even if it were for a hundred years, they could never turn into flowers.

And it was just like this with the little wanted her to be when she grew up, and she wished she had never met the Cater-ion." said she hoped her mother would let her pillar. turn into a musician, because she felt

little music-seeds sprouting in her heart. Perhaps you feel little music-seeds asked Alice. sprouting, too; but if you do you must take care of them just as you would other seeds, or they will never grow up and be soon," she answered. up, you must keep all the weeds out; for hookah. the weeds are bad habits, carelessness, irregularity, unearnestness, and others that you know about yourself. These weeds will also prevent your little music seeds from blossoming forth into beautiful

A pussy cat can only mews He can not sing like me or you But other pussies think it's good, If we were eats I'm sure we would

Alice and the Caterpillar

Caterpillar.

"I am through," answered Alice.

"Try it hands alone; Said The Coterpollar

"It was a Bach Invention," said Alice

"Invention! Oh, yes, of course. But

And with this the Caterpillar turned him-

"Now," she said to herself, "I hope he

"Try it each hand alone," he called after

"Why, the Bach Invention, of course,"

Playing Well

to think is the case. Many people seem being sure of one's self, making no mis-

lessons several years may play a very give yourself one hundred per cent of each

of the above details?

person who has only had six lessons may esting interpretation.

Playing well is not the same thing as PLAYING WELL consists in getting

"Like what?" asked Alice, somewhat would go to sleep again. surprised.

"Why, the concert, of course," answered suddenly. the Caterpillar. "Oh," said Alice, "I did not know you

were talking about that." "About what?" asked the Caterpillar. practicing."

"Of course," said the Caterpillar, was through for the day.

stupid child."

very rude. "But," she thought to her-about now.

"That last piece you played. What is the difference between an or- sit?"

"What is the difference between an or- sit?"

"A string quartette, playing without these chestra and a concert?" asked the Caterpillar suddenly.

"Well," answered Alice, "an orchestra is-" and she hesitated, for she knew if she said the wrong thing the Caterpillar Did you ever hear about the little boy would scold her, and if she said nothing

"I thought so," she answered, becomproudly.

"Well, then, what is the difference?" "Oh," said Alice, "I---" "Stop saying Oh," scolded the Cater- tion. They were your own invention.

Ohne ' "Perhaps I do," said Alice meckly; and in that Invention were your own invent-

"When is the next concert?" he asked, self around on the mushroom and closed "Do you mean the next orchestra?" his eyes, to Alice's great relief.

goes to sleep. Then I can slip off without

"I mean what I say," he said. "Oh, excuse me, I mean Oboe. It is to hurting his feelings," and she tiptoed

quietly away. blossom into beautiful music. You must "Soon," snapped the Caterpillar. "I take music lessons and practice regularly; suppose you mean bassoon. Remember her. for this is putting the earth and water we are discussing orchestras, not adverbs," on them. Then, when they begin to grow and he took several long puffs on his at him.

play a tiny little piece, and yet may play

well; while someone else who has taken

elaborate piece, yet play very badly.

"Well," said the Caterpillar, "did you Alice said nothing. She really disliked HAVE you ever heard a string quartette; the Caterpillar very much and hoped he or, if not, do you know what it is? Those of you who study violin perhaps know "Why are you not practicing?" he asked most about them; but every music student should know all about them, even if they have never yet had an opportunity to hear "Through!" exclaimed the Caterpillar, one.

The four instruments are first violin, sec-"No such thing? No one is ever through ond violin, viola and violoncello, all play-"About the orchestra," said Alice; and Alice knew there was some truth in ing together, but having independent parts she thought the Caterpillar was quite an- this; but she did not care to argue with and without any piano accompaniment. him or to explain that she meant that she Of course, in many ways this is harder to do than to play solos, as there must be "And it seems to me that you are a very "It was wrong, anyway," continued the perfect "ensemble" or teamwork, which takes a great deal of practice together. Alice said nothing, for she was cm- "What was wrong?" asked Alice; for The players must all have a very good barrassed and thought the Caterpillar she could not imagine what he was talking sense of rhythm and perfect intonation; that is, play in perfect tune, which takes

> two qualities, sounds horrible. The music played has been composed especially for this combination of instruments and is usually in three or four "movements" or sections, although many

shorter pieces are used, too, Some of the string quartettes composed by Beethoven, Mozart and others of the old masters are among their most famous compositions. Do not miss an opportunity of hearing a string quartette, for you will thoroughly enjoy it.

Letter Box

those wrong notes were not Bach's Inven- DEAR JUNIOR ETUDE:-

I am a Chinese girl and I like to hear pillar gruffly. "I suppose you mean Bach never invented any wrong notes in the news of America very much. I think any Invention, and all those wrong notes you must also like to hear the news of Chinese. I like to tell you the news of Chinese but I can not tell it all, so I shall tell you only about our school.

Our school is just beside the Grand Canal. The boats row up and down all day long. There are many hills around our school. From our class-room we can see two beautiful pagodas; one is eight stories high and is the largest in China. The other is a leaning pagoda which my teacher says looks a little like the leaning tower of Pisa. From another window we "Try what?" asked Alice, looking back can see the wall around our old city, for you know Soochow is more than two thousand years old and has a wall around it as all old Chinese cities have. When the Spring comes, the blue hills, green water, and other colors of flowers make our school very pretty. When the Summer comes, the trees of our school will call the wind to come and make us very cool playing difficult things, as so many seem good tone, good phrasing, good pedaling, and happy. When Autumn comes, then the weather is very good to us, and makes to think that if one says "She plays well" takes or stumbles, avoiding stiffness, clumsy us glad. When Winter comes, then the to think that it offers the plays very difficult fingering, monotony and other bad habits, snow will come to make our school very pieces, but that is absolutely wrong. A and using artistic expression and inter- white and clean. All the year we are

very happy in our school. We have a How WELL do you play? Can you new building now, and I am so, so glad. Your Friend

Helen Tsa, Soochow, China,

Junior Etude Contests are discontinued for the summer months. Results of April Contests will be in October issue.

Club Continue their Discussion of Great Pianists

By Rena L. Carver

ist?" queried Felice with a troubled frown. peared in Junior Etude, September, 1922.) "He was no virtuoso on the piano, but he played exquisite accompaniments, and he read well at sight in spite of defective eyesight," said Helen

list," decided Harlan,

our last meeting, and it seems to me that third Weber should have been placed upon our list," said Harold seriously,

a piano virtuoso and did much to develop the technic of the left hand."

After much discussion Weber's name

playing. He was the pre-eminent poet of the piano," exclaimed Elaine.

"Liszt was the greatest pianist the world has yet seen, to whose influence all piano playing since has been obliged to acknowledge its indebtedness," said Elwood in a voice full of wonder.

"Let us put him down now," enthusiastically remarked Maynard,

They continued the meeting until they brought the list past Liszt's contemporaries. They called this a Chronogical List of Piano Virtuosi who flourished in the Middle of the 19th Century.

if Prano Virtuosi wno Isonissias at a line in the Erican Middle of the 19th Century.

1786-1826 Carl Maria Fredrick Ernst In the Erican Street, hope I may see this in print I wise every hope I may see this in print I wise Error, inch. I wise every hope I may see this in print I wise Error, inch. I wise every hope I may see this in print I wise every hope I may see this in print I wise every hope I may see this in print I wise every hope I may see this in print I wise every hope I may see this in print I wise every hope I may see this in print I wise every hope I may see this in print I wise every hope I may see this in print I wise every hope I may see this in print I wise every hope I may see this in print I wise every hope I may see this in print I wise every hope I may see this in print I wise every hope I may see this in print I wise every hope I was seen with a print I wise every hope I was seen with I win Von Weber, Eutin, first great musician of aristocratic birth went on concert tours frequently. A pianist with an immense

the most prominent trait in his playing was its all-pervading and inexhaustible

1811-1886 Franz Liszt, Raiding, Hungary, the greatest virtuoso of the century, giving an unparalleled series of recitals throughout the length and breadth of Europe, which were a series of triumphs such as no artist had ever before experienced. Created "orchestral style" of pi-

1811-1885 Ferdinand Hiller, Frankfort, pupil of Hummel, and a follower of Mendelssohn,

1812-1871 Sigismund Thalberg, Paris, was the greatest pianist before Liszt, whom he rivalled in Paris. He excelled in left-hand technic, octave playing and sing-

1814-1889 Adolph Henselt, Berlin, another Hummel pupil, who spent most of his life as court pianist at St. Petersburg. 1815-1888 Stephen Heller, Pesth, spent

The Dominant Junior Music most of his life at Paris, where he was celebrated as a teacher

1819-1896 Clara Schumann, Leipsic, was one of the most eminent woman pianists. Her astonishing skill and interpretative insight won her many dis-tinguished friends. Toured Europe with

"Could Schubert be called a great pian- (N. B. The first part of this list ap-

Letter Box

Be redu was a fifteen with the control of the contr

After much discussion Weber's name was written down on the blackboard. This was followed by a heated talk about Mendelssoln.

"There is one thing certain. Schuman will not go down on this list because while training with Wieck to become a virtuous planists, the had the misfortune to injure his fourth finger; so he resolved to devote the misself to composition," commented Harring the misself to composition, and the misfortune of the misself to composition, and the misfortune of the misself to composition, and the misself to composition the misself to composition, and the misself to composition the misself to composition, and the misself to composition the misself to composition, and the misself to composition the misself to composition the misself to composition.

Greguently. A pianist with an immense command of technic, original in style and eloquent in expression.

1809-1847 Pelix Mendelssohn Bartholdy, Berlin. A remarkable pianist of an unaffected-type, not a virtuoso, yet his interpretations were full of vigor, charmand a thoroughly musical spirit. His improvisations were remarkable.

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Although he possessed great philliancy, and the processing the possessed great philliancy.

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