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James Francis Cooke

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THE ETUDE

Presser's Musical Magazine



THE MUSICIAN'S FRIEND

PRICE 25 CENTS

MARCH 1921

Drawn by
Wm. S. Northrup

\$2.00 A YEAR

The Commencement Program Plan It Now!

BRIGHT AND STRIKING CHORUSES

Choruses for Treble Voices

UNISON AND TWO-PART

10634 Alma Mater, Blichof (Illinois).....	10
10635 Blossom Time, Aram.....	15
10636 Our Country's Day, Wolf (Ill.).....	10
10637 Happy Song, Hoff.....	10
10638 Message of the Birds, Hopkins.....	10
10639 Piped Lilies, Wagoner.....	10
10640 Spring Hill, Forman.....	10
10641 Nites of the Woodland, Forman.....	10
10642 Call of Summer, Forman.....	10
10643 Nightingale, Schuch.....	10
10644 Butterfly Hill, Colburn.....	10
10645 Pleading, Schuch.....	10
10646 Young Town, Widener.....	10
10647 Spring Song, Boehmchen.....	10
10648 Haste to the Barque, Spencer.....	10
10649 The Spring, Channing.....	10
10650 Goodnight, Cooper.....	10
10651 Refracting Angels.....	10
10652 Golden Wedding Day, Gabriel.....	10
10653 Hark.....	10
10654 In the Spring, Mendelssohn.....	10
10655 Spring, Callaway.....	10
10656 Ecstasy, Fernandez.....	10

Choruses for Treble Voices

THREE-PART CHORUSES

10657 Hope of the Pine Tree Fairies.....	10
10658 My Water.....	10
10659 Minnetonka.....	10
10660 Happy Song, Hoff.....	10
10661 Message of the Birds, Hopkins.....	10
10662 Spring Hill, Forman.....	10
10663 Nites of the Woodland, Forman.....	10
10664 Call of Summer, Forman.....	10
10665 Nightingale, Schuch.....	10
10666 Butterfly Hill, Colburn.....	10
10667 Pleading, Schuch.....	10
10668 Young Town, Widener.....	10
10669 Spring Song, Boehmchen.....	10
10670 Haste to the Barque, Spencer.....	10
10671 The Spring, Channing.....	10
10672 Goodnight, Cooper.....	10
10673 Refracting Angels.....	10
10674 Golden Wedding Day, Gabriel.....	10
10675 Hark.....	10
10676 In the Spring, Mendelssohn.....	10
10677 Spring, Callaway.....	10
10678 Ecstasy, Fernandez.....	10

Choruses for Treble Voices

FOUR-PART CHORUSES

10679 I'll Think of Thee, Edwards.....	10
10680 Indian Credit Song, Clark.....	10
10681 Syrian Voices, Garbett.....	10
10682 Oh Upon the Rockies, Sete, Sade.....	10
10683 Hunger.....	10
10684 Where the Buttercups Grow.....	10
10685 Little Song of Long Ago, Wilson.....	10
10686 Summer Idyl (Vainobla), Howard.....	10

Choruses for Mixed Voices

10687 A Walk with the Lark, De Reef.....	10
10688 Come, Sing with Zevs, Andrews.....	10
10689 Fish, Orleans, Hall, De Reef.....	10
10690 Huntmen, Up and Sound the Horn, Smith.....	10
10691 Where the Buttercups Grow.....	10
10692 Stula.....	10
10693 Basing Bay, Barrett.....	10
10694 Our Home, Costello.....	10
10695 I Saw Thee, Brown.....	10
10696 Song Beloved (Medley), Lieberman.....	10
10697 I Saw Thee, Brown.....	10
10698 I Saw Thee, Brown.....	10
10699 I Saw Thee, Brown.....	10
10700 I Saw Thee, Brown.....	10
10701 I Saw Thee, Brown.....	10
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10798 I Saw Thee, Brown.....	10
10799 I Saw Thee, Brown.....	10
10800 I Saw Thee, Brown.....	10

VOCAL NUMBERS

SPRANO

10181 Indefinite Sprano, Licurance.....	10
10182 Indefinite Sprano, Bailey.....	10
10183 Springtime, Smith.....	10
10184 In Summer Time (with Violin).....	10
10185 Spring is a Lady, Strickland.....	10
10186 Springtime, Smith.....	10
10187 Moonlight-Starlight, Fisher.....	10
10188 A Carlin, in Foreign Countries.....	10
10189 A Gay Maiden, L. Parker.....	10
10190 Felice, Licurance.....	10
10191 Youth (Valse Song), Ferris.....	10
10192 Zara, Feodory.....	10

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CONTRALTO

10701 Mummy's Sleepy Time Song, Strickland.....	10
10702 When the Dawn, Tate.....	10
10703 Little Brother, George.....	10
10704 In the Hush of the Twilight.....	10
10705 The Old, Old Love, De Koven.....	10
10706 When the Dawn, Tate.....	10
10707 Little Brother, George.....	10
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VOCAL NUMBERS

TENOR

10741 Sing with You, Romill.....	10
10742 Where Love is True, Taylor.....	10
10743 Sweetheart, I'm Dreaming of You.....	10
10744 You Bring to the World of a Summer.....	10
10745 Ah! Sentira Harc, Ward.....	10
10746 I'm Dreaming of You.....	10
10747 Sing with You, Romill.....	10
10748 Where Love is True, Taylor.....	10
10749 Sweetheart, I'm Dreaming of You.....	10
10750 You Bring to the World of a Summer.....	10
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10788 I'm Dreaming of You.....	1



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THE following selection has been made from the best new and standard numbers in our catalogue. Solos, Duets, Anthems and Organ Compositions; all have the true festive ring. In addition to our own comprehensive catalogue we carry a complete stock of the music of all publishers. We will gladly send any of these copies for your examination.

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THE ETUDE

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"Keep Step to the Music of the World"

The ETUDE's first principle is that of trying sincerely and enthusiastically to help as many students, music-lovers and teachers as possible. We confine ourselves almost exclusively to that which pertains to the profitable and enjoyable study of music.

Yet, we like to think that it is within our power to indicate how music may be identified with the great movements of the day for the coming good of all.

The sphere of music has enlarged so enormously within the last few years that the prospects are really staggering. We cannot in fact of this take a supine "milk and water" attitude. Music has become part and parcel of the people, and we rejoice in it. This ETUDE is in the sense that it aspires to promote those ideals which represent the best in our American civilization. It reaches out to musical people the world over and its contributions come from the four corners of the earth. We have been criticised at rare intervals in the past for being pro-German, pro-English, pro-this and that; but our staff is 100 per cent. American, and we have in mind those wonderful words of Rufus Choate delivered in 1855:

"We join ourselves to no party that does not carry the flag and keep step to the music of the Union."

What Jenny Lind Demanded

When Jenny Lind became Head Professor of the "Female Department" of the teaching of Voice at the Royal Academy of Music, in 1888, she was very definite in her outline as to how the department should be run. A recent article in the *English Musical Times* gives what might be called her specifications. Among other things she refused to receive pupils before the age of seventeen and after the age of twenty-three. Her outline for a course is most interesting. It was

- (1.) Sol-faing properly classed and under the control of the head professor;
- (ii.) Pianoforte and musical harmony;
- (iii.) (a) English (pure enunciation, poetry, etc.); (b) Declamation;
- (iv.) One foreign language at least; and, as in course of

time instruction in one or other of the above-named subjects can be lessened or replaced by—

- (v.) Concerted vocal music;
- (vi.) Department, etc.

Many vocalists in this day fail to realize that they are "behind the times" unless they can play the piano acceptably and know the simple laws of harmony and counterpoint. With the opportunities at hand, ignorance is inexcusable. If the greatest singer of the day thought these were imperative forty years ago, how can they be disregarded to-day?

The nose and the ear are close rivals in the government reports. We spent last year 750 millions for perfumery and cosmetics. While there is a record of only 250 millions spent for pianos, organs and talking machines there is little doubt that three times that sum at least went for music as a whole.

One Thought a Lesson

GERTRUDE M. GREENHALGE-WALKER, long a friend and contributor to THE ETUDE, writes:

"Our Normal and High Schools are introducing a 'Daily Thought' idea. The pupil is given one thought at the beginning of each day and asked to give consideration to it during the day. Why not a Daily Thought for the Music Pupil? Would it not be feasible for the teacher at the beginning of each lesson on a certain day to give the pupil a slip of paper with the thought inscribed upon it? Take the following, for instance (unfortunately I do not know the author):

OPPORTUNITY

"They do me wrong who say I come no more,
 When once I knock and fail to find you in,
 For every day I stand outside your door
 And bid you wake, to rise, and fight, and win."

Your editor was fortunate in having had inspiring teachers. They gave him something practical to think about until the next lesson. Yet there were a few whose lessons carried with them no uplift—nothing to make the ambitions flame, the desires strong or the will determined. Perhaps a real inspirational thought at each lesson would help.

HOW YOU MAY HELP SOLVE OUR COUNTRY'S GREATEST PROBLEM

Next month it will be our privilege to present in these columns a proposed solution for what many foremost Americans concede to be our country's gravest problem.

Several of the most distinguished Americans of the day have already enthusiastically endorsed this plan.

It is a problem that concerns the State, the Church, the School, the Home, the Business, the Factory and the happiness of every citizen young and old.

Here is a magnificent altruistic work in which you may, without cost, have the privilege of taking the inaugural step. Music is an indispensable part. You will be proud of everything you may be able to do to promote this plan.

Watch for "The Golden Hour"

Mme. A. Pupin and Her Friends

MME. A. PUPIN, for over a quarter of a century a regular contributor to THE ETUDE, has been flat on her back for several years in a Los Angeles hospital. Picture to yourself the emul, the monotony of being in one room, if you had to endure it for only a few days. Suppose you were unable to stir and yet had a mind as active as a girl in her twenties. Wouldn't you welcome anything from the great outside world of art, music, activity, friends, to bring you a message of good cheer?

Mme. Pupin loves THE ETUDE like a member of her family. We have tried to be kind to her but financial assistance alone will not put joy into the drab life of the average hospital, no matter how attentive and kind the nurses and doctors may strive to be.

If you ever have read and enjoyed any one of the helpful and stimulating articles of Mme. Pupin in past years, you may do a good deed to-day by sending her a little letter of good cheer to break the hospital tedium. If you send a stamped envelope she may have strength to pencil an answer.

It is a long jump from playing concertos with the Thomas Orchestra to a hospital cot, but the vicissitudes of life are such that none of us know just where we may be a few years hence. Mme. Pupin has inspired and encouraged many in the past when she was a teacher, a lecturer in colleges and convents, a concert pianist, and a contributor to THE ETUDE. It is easy to forget such a service to the art; it is noble to remember. Mme. Pupin's address is Sister's Hospital, Los Angeles, Cal.

Give attention to music is increasing in all parts of the country. The Detroit Chamber of Commerce, for instance, now has a music section.

A \$2,000.00 Average Minimum Salary

HON. PHILANDER P. CLAXTON, Director of the United States Bureau of Education, in a recent address made a bid for a \$2,000 minimum average annual salary for teachers in all parts of the United States. His observations are very interesting. If we are not mistaken we have seen another government statement indicating that the living wage of the adult, with a family, in America, at this time should not be under \$1,400.00. Hundreds of school teachers content themselves with less than this and music teachers without number receive less. The reason is two-fold.

A. The public does not yet realize that all important service rendered by the teacher. It does not perceive that the very foundation of our state rests upon making better, able citizens.

B. The teachers themselves, so absorbed in the altruistic side of their work, have failed to put a proper value upon what they have to give. All honor to the Western educator who, knowing what his services were worth, refused to accept the presidency of a great university unless his salary was at least \$30,000.00 a year, or half as much as the income of some moving picture stars.

The following from Dr. Claxton's address will interest many ETUDE readers who have been timid about working together for a little higher reward for their services:

"The average wealth production of the adult worker of the United States is not far from \$1,250 a year—probably somewhat more. The average for men and women of ability, preparation, and industry, of such teachers as we are talking about, cannot be less than \$2,000; it is probably nearer three or four or five thousand dollars. But in view of the fact that teaching is by its very nature an altruistic calling, and also because it may reasonably be supposed that the purchasing power of the dollar will increase considerably within the next few years and the cost of living as measured in dollars relatively decrease, let us agree on \$2,000 as an average salary for teachers in the elementary and secondary schools of the United States. This is three times as much as the average for the year 1917-18 and more than 150 per cent. above the average for the year 1919-20."

No Excuse for Ignorance

IN these days ignorance is a synonym of laziness. Never since the beginning of the world have opportunities for acquiring knowledge actually been thrust upon the public as we find them now. If you will only work and work hard you can accomplish almost anything within your powers.

Take the matter of general literature, for instance. Every music lover will gain by knowing more about general literature. "How shall I go about it?" you ask. Very simple. Just write to the United States Bureau of Education at Washington. The bureau has established what is known as the National Reading Circle. You can secure the materials outlining the course, without cost. The books you can borrow from any of the hundreds of free and traveling libraries. If at the end of three years you can furnish the Government with satisfactory evidence that you have read the books prescribed, the Government will issue to you a certificate bearing the seal of the Department of Education. You can start to-day, at the cost of a penny postal, by writing the Home Education Division, Department of Education, Washington, D. C., for particulars.

You say that you want to advance in your music but don't know how to go about it. If you cannot secure a teacher do not despair. You can teach yourself by writing to your publisher to-day for a copy of *Guide to New Teachers on Teaching the Piano*. This not only tells how to make a start but also indicates the essential studies, pieces, books to be used all the way up to grade ten. Of course, if you can possibly have a good teacher, get one. But if you are "stuck," don't give up. A little persistence along the right road will work wonders. *The Guide to New Teachers* points out the way and gives suggestions made by experienced teachers on how to proceed. This will be sent to any ETUDE reader gratis.

There are also innumerable courses and correspondence schools which many have found very helpful under certain conditions. No one but a fakir can promise invariable success in any case. A good teacher in person is invaluable, but what is more important is the will to fight one's way ahead, over obstacles mountain high, if necessary.

The bassoon has been called the "clown of the orchestra." When the saxophone gets in it will probably earn the title of "the sobrette." Both are horrible misnomers, as they may be used for the most charming effects.

An Alien Language

The pepatic for the tergiversation employed by contentious neophytes in music is one of the ineffable phenomena of psychological sedulity.

The foregoing sentence is written in English and is composed of words admitted to be in good use in our tongue to-day, providing you want to use them.

The following is also in the English language:

Tch aens elder ben ich sees a winter and alee

Te waldre more pannecke dade mi with ah to ben more.

But this is the English of pre-Chaucerian days. If you are another Dr. Francis A. Marsh you will not require anyone to translate these passages for you; but otherwise they will be about as clear as a foreign tongue.

When your editor was a very young teacher he had a pupil who was the daughter of a school principal. Once the principal came in to listen to a lesson. Naturally this was an opportunity for a young teacher to exhibit all his ability. After some time the principal said:

"Young man, do you realize that that child has not understood more than forty per cent. of the words you have been using?"

"That was a lesson that was hard to forget. It made the young teacher in question start to create an entirely new vocabulary and one which the average child could not fail to comprehend. You are paid to impart knowledge, not to conceal it with pedantic terms. The vocabulary of the average child is limited. It is absurd to go beyond it and still imagine that you are a good teacher.



Practical Phases of Modern Pianoforte Study

By the Celebrated Russian Pianoforte Virtuoso

JOSEF LHÉVINNE

From an Interview Secured Expressly for THE ETUDE



Biographical

Josef Lhévinne was born at Moscow, Russia, in 1874. He studied pianoforte with Cryander, a Swedish teacher, and also at the Moscow Conservatory under Safonoff, where he received the virtuoso diploma, the gold medal and later the Rubinstein Prize in the International Competition at Berlin. His first public appearance was made at the age of eight, and at the age of fifteen he played

the Beethoven Fifth Concerto with the great Rubinstein conducting. After concert tours in various parts of Europe he became professor of pianoforte at the Imperial Music School at Tiflis, and later at the Moscow Conservatory. He then made numerous tours of Russia, France, England and Germany. His American career was marked by the Russian Symphony Orchestra in 1906. During

the war he was interned in Germany, but is now in the United States, where he has made many public appearances this season. His playing is marked by its very musical and interesting tone coloring as well as its brilliant virtuosity. Mme. Galli-Curci, herself, a piano virtuoso before she achieved fame as a singer, declares her preference for Lhévinne above all contemporary pianists.]

peatedly put things on the back of my hand, while I was playing scales and five-finger exercises, with the injunction that I was not to permit them to fall off. In order to do this the action at first was purely one of the fingers, but, at the same time, I had to strike the keys over and over again without the slightest strain. He was one of the most careful and insistent teachers one could possibly imagine, watching every muscle as a cat would a mouse, never letting me progress a note unless the hand conditions were entirely without strain. This was one of his secrets, minute attention to every detail. American audiences must have noticed that when he was the conductor of the New York Philharmonic Orchestra.

Safonoff's Helpful Ideas

He had many definite ideas about various phases of pianoforte playing. One was that the thumb should be suspended in a natural position under the curve of the hand in scale playing. That is, in the ascending scale of C, for instance, in the right hand the thumb strikes C and the moment the next note D is struck with the second finger the C is released and the thumb moves rapidly, lightly and gracefully all one under the second finger. This keeps it in playing position all the time and forms a habit that becomes very valuable to the player in later years. He also insisted that the wrist should be free at all times when the fingers were playing. It seems very easy to say, but it took me years to accomplish it.

Why Scales Are Indispensable

Scales, it seems to me, are the basis of the development of a perfect technique. I always have been a firm believer in them. I am aware that some seem to think that they are not necessary, but anyone who has sat beside pupils and watched the almost magical effect that the right kind of scale drill produces upon pupils at a certain stage of advance could not fail to be convinced. Of course they must not be played in a perfunctory manner. Rubinstein could play a scale so exquisitely that it was almost heavenly. You held your breath with the beauty of it until he had touched the last note.

A perfect scale is one of the hardest things to play. That is, a scale with evenness and quality. One should play the scales until they become absolutely effortless. My wife is an excellent pianist, with also a diploma and gold medal of the conservatory. Safonoff used to say that she seemed to shake the scales out of her sleeve.

That is a very good expression. Not until the student can shake them out of his sleeve can he play them well. His fingers should fall into their proper places automatically. There should be no need for thinking about what notes to play or what fingers to use. If there is any such thing as that he should go back and play them very, very slowly, until he knows them. If in pronouncing a word one has to stutter or sputter over it, there is only one cure and that is to say the word in its proper syllables over and over with the proper pronunciation very slowly. It is precisely the same with scales. Fluency comes with knowing, and knowing comes with very slow playing. I was with Safonoff for six years and he invariably asked for scales at each lesson. I do the same thing with my own pupils.

At the same time no exercise should be mechanical. Someone created a fiction that a great pianist used to practice and read a book at the same time. I can scarcely credit it. If I were to practice it in that way every moment would be wasted. In fact if I am to accomplish anything at all I must concentrate every second.

A Valuable Success Secret

If after playing for two hours, let us say, I find that irrelevant thoughts persist in coming up in my mind, I stop and do something else. It is a sign that my mind is tired and must have a rest. I do something else for



JOSEF LHÉVINNE

awhile and then go back to practice again. Concentration and interest are the secret of success in pianoforte practice. Any concentration without interest, that is, concentration that is manufactured by the will power, will not do. You must be mightily interested. Your concentration must be the result of a most intense desire and love for what you are doing. You must be happy while you are practicing than when you are doing anything else.

(This highly instructive article will be continued in "The Etude" for April.)

Mercenary Methods and the Result

By J. M. Baldwin

EDITH'S NOTE.—An former friend has written us of a circular that has come to his attention bearing the stamp of a notorious mercenary manufacturer of expensive methods conferring upon those who adopt the method certain imaginary privileges. This circular was put out by two new children who only claim musical ability as that they were clever concertists and fine pianists. According to the reading of the circular the very fact that these children had been thus permitted to buy the method and sell it to others entitled them to be classed with the best teachers in their town. At the same time we have heard of numerous other really well-established teachers who, owing to the circular, have been dismissed from their positions. Some of these teachers had installed such methods only to throw them out as impractical, exorbitant and next to useless for most pupils, after a trial of a year. Mr. Baldwin gives his experience with such methods in the Middle West.]

Nor long ago the following incident was related to the writer. The gentleman speaking had a son studying piano. He wrote:

"I have received several letters and advertising material. Among the letters the writer spoke very highly of a certain music teacher, saying that she was the principal teacher in that section of the state. I thought it something new. I had known this lady a number of years and never knew of her teaching further than the kindergarten steps. But I began to notice matters, and soon learned that this particular teacher was urging my son to take certain pieces of music consisting of notes, I noticed that the firm writing me, and informing me that this lady was 'the leading instructor', was also pushing a particular publisher's music. Then it dawned on me how she had suddenly become so well known and a 'high-grade' teacher."

The practice of this publisher in writing this man, in behalf of this teacher, caused curiosity, because neither was trained in music nor had a knowledge of the tricks of publishers.

Every student about to take up the study of music should find out first of all whether he is likely to be tricked into buying mercenary methods costing ten times as much as ordinary methods or music bought in the regular way. Just because certain publishers permit certain teachers to purchase their wares certainly confers no honor upon the teacher. Such an arrangement would be similar to having a corrupt book trust "permit" Harvard or Yale to confer degrees. Beware of mercenary methods put out at enormous prices to unthinking teachers.

The Teacher Who Makes You Work

By W. H. Moody

HAVE you ever met the teacher whose greatest asset was that he had the power to inspire his pupils with the desire to work? There is one in the acquaintance of the writer. His musicianship cannot be compared with several of his rivals, but he succeeds because he has a kind of power over his pupils which keeps them busy all the time. He reminds one of the remark of Wendell Phillips: "What the Puritans gave the world was not thought, but action." The parents of the pupils want more than anything else "action." They want to see things move. Indeed the average teacher may use this as a barometer of success. If you have the gift of promoting action, of starting the pupil to work and keeping him working you will probably become a successful teacher.

Everybody likes and respects self-made men. It is a great deal better to be made in that way than not at all.—Oliver Wendell Holmes.

Some Common Failings and Their Correction

By Marjorie Gleyre Lachmund

THERE are some mistakes of a general nature for which it is well that the teacher be always on the lookout. For instance, almost every one plays the left hand before the right when both have chords. I have known of but one case where a pupil played the right hand first. With a little care this is easily corrected. The pupil should listen sharply to hear if both chords are together. If the right hand is deliberately played first for a while, it seems easier to play them exactly together afterwards, as the left hand has learned to wait.

With fingers the inclination is to read the exercises by the fingering instead of the notes. It seems so much easier to them, as they have to stop to think what each note is. With most children a simple explanation of the trouble this method will later cause is sufficient to stimulate them to the proper effort. Show them in an advanced exercise how the notes move from the first finger position; hence a note with 4 over it might be A, D or any other note instead of F, which they would play if reading the notes by the figures. When they get further on they will have to learn their notes anyway, and will only be kept back by their negligence. This appeal to their common sense rarely fails. Then to test them, keep the fingering covered while they play their exercises.

A pupil once seemed to be very slow in learning, though she was about sixteen. She did not learn her notes, principally from lack of application. The fourth lesson was asked what note was on the fourth line, she replied B, and I lost my patience. She felt that some explanation was necessary, and said she was not "Good at guessing." And that at her fourth lesson! Some pupils think they can accomplish everything at the lesson and do nothing at home.

Many times when pupils do not do well, the whole trouble is that they are not trying. They will assure you that they are—and indeed they really think so. They have to be waked up. You must make them work harder. Show them that they are capable of more than they think they are, and you will be surprised at the results.

Making Strong Individual Fingers

Lifting each finger properly is another weak point with many. They play by jarring the hand up and down instead of lifting the fingers. They should be required to lift every finger before playing it, bring it down with a snap and press hard. This is necessary to develop the fingers individually and strengthen them for more difficult work. Often a pupil does not lift one finger by itself, but when one is raised all the rest go up too. Slow, careful work is the only cure for this. Scales of Schmitt's *Preparatory Exercises* are excellent to use. The pupil should play them slowly enough to see that each finger goes up alone while the others rest on the surface of the keys. Little children can be stimulated by pretending it is a game to see which hand can lift its fingers the highest.

The fifth finger is very weak and needs special attention. So often a player will drop his wrist and let the whole hand slope over when playing the fifth finger. Of course, this is incorrect and ruins a good position. The wrist must be held up when the fifth finger is used and the hand kept even across the top.

Some pupils, often without realizing it, play by ear instead of reading the notes. Knowing how a passage sounds they strike one note or chord after another until they get the right one, instead of simply reading what the notes are and then playing them.

A Musical Waterloo

Staccato is the Waterloo of many. It is so often played incorrectly. Many do not seem to realize that a staccato note should be dropped on. The hand should start in the air, not on the key. The wrist should be held very loosely, and the hand starts in the air and ends in the air, moving from the wrist. The pupil should be told to get over the note, strike it sharply and leave it as quickly as if the key were red hot. If staccato is played slowly the swing time is spent by the hand in the air. It should not swing up and down, nor drop on the next key until time to play it. So you see, the teacher has all these common mistakes to watch for, to say nothing of each pupil's individual failings.

Young at Seventy—Old at Forty

By M. C. Gowin

ONLY a short time ago I met a man who was not in any way musical. He was fifty-five, fairly successful, but tremendously discouraged because he thought that he was growing old and all opportunities were being shut to him. It happened at that time that there was an extremely optimistic article upon this subject in *The Etude* and I got him to read it. It seemed to give him a new lease on life. It was about practice and still more practice, just to contribute to the daily interest. He said to me, "That is what I need. Something fresh to practice upon. I have no avocation, but my books at the office. Nothing to look forward to when I get home but the newspaper. I am not studying anything. I have nothing to work for. No wonder it is all a confusion of ideas." I was glad to wonder I am sick of this thing. I see just what I need now! I need a goal, an objective, something to keep me developing." He did not take up music, but he did take up another study which was very interesting to him, and I am sure that he was always thankful that *The Etude*. As he goes on he may some day be able to echo those lines which the ever-living Oliver Wendell Holmes said at the seventieth birthday of Julia Ward Howe:

"To be seventy years young is sometimes far more cheerful and hopeful than to be forty years old."

Be Comfortable While You Teach

A Word of Advice to Young Teachers

By Anna S. West

WHEN I first began to teach the piano, how little I knew how to take care of myself while teaching! As I look back over the early years of my teaching I see myself as I was when I started with my first pupils—eager to succeed, but not knowing or realizing that I must save myself all of the nervous strain possible. I have visions of a young teacher, myself, young, keen, hurrying in to the last moment before the first pupil's arrival. In some one, then another, each to be greeted pleasantly of course, hurrying one pupil out of the studio and hurrying another one in (you know how slow the little people usually are in getting off hats and coats and overshoes).

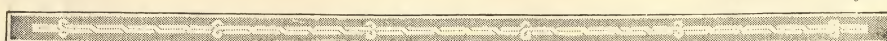
Then I find myself sitting on the edge of the chair, watching the fingers and the fingering, listening intently, so that none of the finer points of the music are neglected—and if I did "let go" and lean back—where did I lean? On the stiffest kind of a stiff-backed chair! How little I knew, and how much I might have saved myself, and still have accomplished just as successful work with my pupils!

I gradually grew wiser, however, and now what do I do? Just as I am going to advise you. I "take it easy," and I do not stirk my work either. In the first place I do not hurry so much before my teaching hours. I allow, and plan for at least ten minutes' rest, with my eyes closed, and my brain shut to all planning and thinking. I let it be "up to the pupil" to move or she is seated at the piano at the appointed time. They soon realize whether they are losing those two or three minutes which count for so much.

I sit comfortably (not on the very edge) of a comfortable chair. This is the most important part of all—have a comfortable chair, high enough to see the printed music on the piano and also high enough to reach over a little, to illustrate any short passages desired—but, above all, keep yourself comfortable while you work!

It need not take away from your teaching powers, or your success as a teacher, if you lean back in an easy chair while you are listening and criticizing your pupil. It rather will add to your success, for as sure as fate, if you are not on the mood of a teacher, when you are strained, anxious and feeling hurried, the pupil will feel so too; and the music is studied accordingly. So, my young teacher, "take it easy" as you teach. Be "on your job" (to use a slang, but forcible phrase), but do not give out all of your nervous energy every day. Remember how you best can relax and rest—even while you are working; and then "go to it!"

"If young men had music and pictures to interest them, they engage them and satisfy many of their pulses and to lighten their minds, they would not go to the low pleasures of the streets; they would have an alternative and would be too fastidious to do so."—BERNARD SHAW.



Steps in Learning to Compose

By the Well-Known American Composer

JAMES H. ROGERS

IN the preparation of the series, and we are sure that our readers will find the articles very clear, understandable and helpful. Mr. Rogers was born at Fair Haven, Conn., February 7, 1887. He studied with Clarence Eddy in Chicago, with Loeschhorn, Erlich, Rhode and Haupt in Berlin,

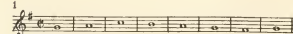
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it inventiveness, in the earliest stages of counterpoint. A definition of this branch of music writing that is perhaps as good as any other is this: a synchronizing of two or more melodies.

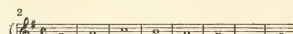
The student takes a melody, or "cantus firmus," as it is called. To this he must write another melody. (It would not be correct to say another cantus firmus, however.)

I refer, of course, to two-part counterpoint. Let us see how this works out—though it is not our purpose to speak of the rules of counterpoint. They are rather numerous, especially the "don'ts."

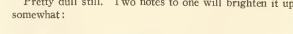
Take this row of notes for a cantus firmus:



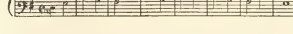
1. Not very exciting, I grant you. Anybody can get up as good a tune, and a better one, too. Still, it will serve. Let us add another voice:



2. Pretty dull still. Two notes to one will brighten it up somewhat:



3. Let us see how the cantus firmus will work out in the bass, with four notes against it instead of two:



4. Let us give some suggestions as to how one should set about this business of music writing.

First of all, learn harmony, though you determine, as you study it, to violate every rule and precept in the book, directly you are through with it. Almost everybody does, in these days, and generally speaking, quite properly, though here we would make substantial reservations. The mere production of discordant notes is considered by some to reveal an artistic nature seeking self-expression. Whatever the reason, the artistic attitude toward this music of Schoenberg and his fellow-cubists, it is hard for the student to follow, at first, main-traveled harmonic roads. Later he may branch out for himself. Little more need be said about this.

Get a Good Teacher

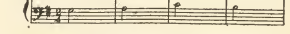
Get a good teacher and learn the subject thoroughly. It is by no means a formidable study. The mastery of it—I am speaking of its conventional substance, not of any daring modern experiments—requires simple application and intelligence, nothing more.

Now (as the movies have it) "six months class"—or maybe longer—the time required depending on the student and not much less on the teacher. Then what? To my mind nothing so stimulates the mind to musical invention as does the writing of counterpoint. Harmony may be called musical mathematics, and not without justice, in so far as its orthodox procedures are concerned. The student has problems to solve, whether in writing chords to figured basses, or in harmonizing given melodies. It solves them, and it is about all there is to it, save that good taste may be shown in securing as facile a melodic flow of the voices as possible.

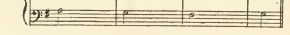
Counterpoint is a horse of another color. The student has opportunity here to exercise his imagination, or call

and Flioss, Widor and Guilmant in Paris. Altogether he is one of the best school of American writers of music. Some of his compositions have had a very large sale. Mr. Rogers' articles touch a different aspect from the recently published and greatly liked article of Fred Corser.]

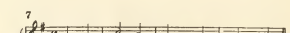
1. Forsaking counterpoint altogether, let us see how our very insignificant theme will sound over a substratum of sustained chords:



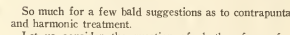
2. Let us see how the cantus firmus will work out in the bass, with four notes against it instead of two:



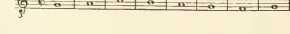
3. Suppose, always keeping the same sequence of intervals, we see if there isn't a waltz hidden here somewhere. How would it work for a starter?



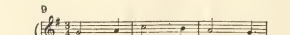
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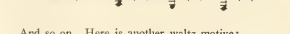
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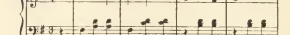
7. Let us see how the cantus firmus will work out in the bass, with four notes against it instead of two:



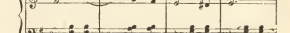
8. Let us see how the cantus firmus will work out in the bass, with four notes against it instead of two:



9. Let us see how the cantus firmus will work out in the bass, with four notes against it instead of two:



10. Let us see how the cantus firmus will work out in the bass, with four notes against it instead of two:



11. Let us see how the cantus firmus will work out in the bass, with four notes against it instead of two:

12. Let us see how the cantus firmus will work out in the bass, with four notes against it instead of two:

We might try a more harmonic treatment, and see how it works out:

Perhaps we can put a little Magyar snap in the tunelet; noting at the same time that it is quite feasible in a minor key:

11 Alla Omgangse

And so we might run on, ad infinitum.

From all this the student must not come to the rash conclusion that the making of music is a comparatively simple matter after all. There must be an individual message.

Herein music is akin with all the arts. If a work is not imbued with a definite personality, or (which means the same thing) if it is not original, its artistic value is small.

Imitators never have more than a passing vogue. But in the expression of musical ideas one must command the means of expression. One's ideas must be set forth in order, in logical sequence. In a word, one must acquire the necessary skill; the creative artist must also be a resourceful, persistent craftsman, or his natural gifts are likely to avail him little. Carlyle says somewhere (in *Sartor Resartus*, I think; I quote from memory), "Beethoven vague, wavering capability and fixed, indubitable performance, what a difference."

In my next article I will discuss some of the elements of musical form.

That doesn't work out so very well. Too tame to portray the fiery Hungarian spirit.

Here is a little scherzo theme. Not especially promising, but something might be done with it. It is all in the working out:

12 Vivace

Maybe we could get a passable march motive out of

Learning to Like the Classics

By Edward Ellsworth Hipscher

THROUGHOUT all modern musical history there has been an endless striving to elevate the public taste where the works of the serious-minded musician would be appreciated. So long as composers remain true to their aspirations and tell us in their language the great story of the human heart, that long will they find followers thirsty for the best they can produce and eager to interpret their gospel of good music to those who have enjoyed lesser advantages.

Some of the forerunners of these musical missionaries are that great army of earnest, conscientious teachers who are once and all the time devoting their energies to the improvement of the musical taste of their respective communities.

"O these teachers most often comes, in some form, the question, "Can I learn to enjoy or appreciate classical music?" Interpreted, this is equivalent to, "Can I learn to hear and appreciate good music?" For, to the untutored mind, whatever rises above the popular "slush" with which the market is flooded, is tagged as "classical," regardless of the nice distinctions of the schools of the classic, romantic and futuristic epochs of music.

And now to answer this persistent question, "Can I learn to appreciate classical (good) music?" Most certainly it can be done, and to the same extent and with the same success that any set of extra-curricular students will learn to enjoy good literature. In almost every educational institution, a class, varying in general tastes, in preparation and in capacity, is organized for the purpose of studying literature and appreciating the most artistic forms of expression through the medium of letters. Just as to a greater or less degree, each one who makes a serious effort will acquire that intangible something which causes his mind to demand a higher type of literature to satisfy his sense of the beautiful and true; just so, if he will follow some simple method of procedure, can anyone with a normal mind learn to discern and enjoy the beautiful in the higher forms of music.

By way of caution, do not try to scale Parnassus at a bound. Seek beauty first in the simpler things. Many selections from Schumann's *Album for the Young*, Op. 68, of Hilder, Op. 47, Op. 45, or Op. 46, from Mendelssohn's *Songs Without Words*, the easier and simpler movements from the old masters, as well as many gems by modern composers, will serve as materials for study. In teaching a class in Music and Appreciation the wide-awake person need not ask, "What can I use?" There is such a wealth of material that it becomes a problem of elimination, because there is so much more of value than one could possibly present in any ordinary course on this subject.

Of course, anyone undertaking to study these works alone or to present them to a class, must be able to execute them in a finished style, with regard to phrasing, dynamic effects and the meaning of the composition. If the blind lead the blind, all will land in a musical mire.

First select a composition of real merit, possessing an attractive melody, good harmony and a pleasing rhythm. And there are plenty of such. Study its general structure, its phrasing and the relation of one phrase to another. The first phrase of a period almost

our "row of notes":

always leaves something of the impression of having asked a question; the second partially answers this, but leaves one somewhat in suspense by ending with a half or imperfect cadence; the third phrase repeats the first question, which it may emphasize by variations of melody, harmony or rhythm; to which there is added the fourth phrase usually brings with it a sense of completeness, as if a final answer were given to the question. Sometimes the last two phrases will be repeated in a somewhat altered form, so that the period is made to consist of six phrases. Occasionally the third or fourth phrase only is repeated for emphasis, which produces a period of five phrases.

This language of the phrases, or development of alternate questions and answers, is one of the most powerful means to attracting earnest in students. They will be listening, eager to tell you when the music has been finished. It is valuable practice to have them call "phrases" at the end of each one. It will destroy that artificial atmosphere for the moment, but you are now teaching them a mechanical outline that will make possible the esthetic quality in their future playing. If they are slow to catch the phrase groups, study with them a few familiar standard hymn tunes, so they may catch the divisions of music as they are fitted to the lines of poetry. Then apply this knowledge to instrumental themes.

When the students have begun to grasp the idea that there is a real language in music that can be expressed in an idea conceivable to the mind, then begin the study of selections in which the imagery or mood is clearly portrayed. Take, for instance, the *Reiterlied* from Schumann's Op. 48. Here not only the cluckety-cluck sound of the galloping horse's hoofs is plainly heard, but also the approach, the passing, and the departure in the distance of the hunting party are conveyed almost more powerfully than ever words could do. And this is done in two paragraphs—a genuine "short story" in music.

Bachman's *Festiva* is another composition of great value for awakening imagination. Here we have the quiet theme of the shepherd, the bell of the neighboring farm, and the sound of the mill, falling on the second beat of the left hand. Then comes the tinkling of the small bells of the flock interspersed with the deeper tones of a larger bell; and a little later are heard the notes of the shepherd's flute. And all these are caught together in an attractive composition which, if not truly great, is yet fine material for awakening the student's faculties so they will be able to grasp the more subtle significance of works of a higher order.

Madowell's *Scottish Tone Poems* has two strongly contrasted moods graphically portrayed. First, we have the onward sweep and gathering fury of the waves as they approach and then break upon the rock-bound coast of the comes the middle section—a plaint of pining loneliness.

As the studies proceed selections will be used in which the imagery is less apparent and in which greater emphasis is put on the imagination and sympathies. Gradually the point will be approached where the pure classics will be enjoyed for their beauty of form, their classic sentiments and their more elusive significance.

Perspective in Teaching

By Abbie Llewellyn Snoddy

WHETHER or not recitals pay, is usually discussed from the standpoint of the pupil. But there is another side to the question. A conscientious wide-awake teacher may, besides the great deal from a recital by her pupils. There is a certain psychological influence in hearing them play before other people, which enables her to view them critically, dispassionately, as if through the eyes of an audience. For the time, perhaps, she stands aside in forced detachment, and, unable longer to aid, correct or urge them on, she may merely listen.

The chances are this will be at least for the inexperienced teacher, as valuable a lesson as if it is for the pupil. I shall never forget what I learned from my first recital.

My pupils were all gathered in shining array; their mothers were seated, all ready for prompt approval; and I was leaning with my real inner character and the nature of his talents. One may, with diligence and skill, raise finer and finer roses from a rose bush, and never potatoes; the best razor in the world would make but an indifferent can opener—and it would ruin the razor, at that.

In examining the lives of the great musicians we find that each one of them had some guiding principle in his work which he carried out resolutely without counting the cost or reckoning the reward; but we must not expect that in every case this principle is to be found expressed in the form of a brief, pithy saying. Few musicians have been great phrase makers or proverb quots, but as it is a dictum both of law and of common sense that a man's intentions are to be judged by his actions, it is not difficult, supposing we are sufficiently familiar with the facts of a person's life and work, to deduce the chief underlying motives in each individual's case. A "maxim," then, is not necessarily a verbal utterance, but simply a guiding principle sanctioned by experience and relating to the practical conduct of life.

One other caution before we proceed—what do we mean by "success"? If we mean the accumulation of a great fortune, we shall find that an unprofitable field for discussion in the musical profession, although it is a pleasure to be able to recall some worthy exceptions, such as Verdi, who became immensely wealthy and made good use of his wealth; Paderewski; Caruso; Patti; Ole Bull; some half dozen others perhaps. Brahms, a composer, whom many critics reckon in the same class with Bach and Beethoven, by a lifetime of the most conscientious and hard work, had accumulated a fortune of \$80,000. He is worthy of all respect, but no one, unless through a false and distorted sense of life's true values, would attempt to maintain that he was a greater "success" than Mozart, although the latter through a lack of worldly wisdom passed up his best opportunities for advancement (for instance a most flattering offer of a high salary from the King of Prussia) and at last filled a pauper's grave.

What then is success? To the one who is born to be—to develop one's powers to the utmost—to live life as a great adventure, taking bravely whatever hard knocks come to one, but never turning aside from one's main purpose! If one has great and peculiar talents, this is a great and peculiar problem. For other than that which comes to those whom Wagner (in one of his letters to Liszt) designated as "Dauidend-Menschen" —people who come in dozen packages!

We are now ready to consider some of the most interesting individual cases.

THE ETUDE

THE ETUDE

Life Maxims of Great Musicians

By EDWIN HALL PIERCE

It is self-evident that one who wishes to accomplish any great undertaking must at least know *what* he intends to accomplish. Then, too, it must be something in accordance with his real inner character and the nature of his talents. One may, with diligence and skill, raise finer and finer roses from a rose bush, and never potatoes; the best razor in the world would make but an indifferent can opener—and it would ruin the razor, at that.

In examining the lives of the great musicians we find that each one of them had some guiding principle in his work which he carried out resolutely without counting the cost or reckoning the reward; but we must not expect that in every case this principle is to be found expressed in the form of a brief, pithy saying. Few musicians have been great phrase makers or proverb quots, but as it is a dictum both of law and of common sense that a man's intentions are to be judged by his actions, it is not difficult, supposing we are sufficiently familiar with the facts of a person's life and work, to deduce the chief underlying motives in each individual's case. A "maxim," then, is not necessarily a verbal utterance, but simply a guiding principle sanctioned by experience and relating to the practical conduct of life.

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Bach and the Ministry of Music

The young music student who knows Bach only from the *Inventions*, a few *Canzonets*, *Minuets* and *Bowlers*, or even that wonderful collection of preludes and fugues known as the *Well-tempered Clavichord*, is in no position to form any adequate idea of the real nature of Bach's genius. His greater organ works, such as the *Fantasia and Fugue in G major*, display him in a more noble aspect, but above all he was by nature a composer of sacred music. His greatest works are the *Passion According to St. Matthew* (a work requiring the dimensions of an oratorio, and suitable for performance on Good Friday in the days of Holy Week), the *Christmas Oratorio*, and the *Mass in B Minor*, but his sacred cantatas and other miscellaneous church compositions number hundreds and embrace material suitable for every possible occasion of the Church Year. Probably the finest performance in the world of these works at the present time are at the annual Bach Festival held at Bethlehem, Pa., under the direction of Dr. Wollé. To listen to these renditions of Bach's greatest music under such ideal

conditions is a privilege to any musician, well worth much effort and sacrifice.

Bach had excellent musical training in his youth, which was supplemented by constant study in later years, and by going to hear other great musicians of his day; he was untiringly diligent as a worker and had no vices or unprofitable habits; but above all, his success as a co-poser of sacred music lay in his intense sincerity. He was a profoundly religious man—had some eighty books on religious or theological subjects in his library—made a practice of daily family prayers in his large household, and in the conduct of daily life honored the religion he professed. He was a member of the Lutheran Church, but so far removed from religious bigotry that he wrote four Masses for the Roman Catholic service. The greatest of these, by the way (the B minor Mass), has never been used in the Catholic Church, on account of its length; interfering with the ritual, but portions of it have been used on some occasions in certain Protestant Churches, after the manner of anthems.

Why Not More Bach?

Why is it that these words—the cantatas, for instance—which are to be classed among the greatest music of all time, are almost never heard in churches to-day? There is a great reason, and it has had its origin in the habits of the church-goer, second, because the words (except such as are directly quoted from the Bible) were written by persons of no particular ability or good taste, and are often so far from being suitable for the church that their use in any instance will be amply sufficient to illustrate what we mean by "Muddle-Headedness." "The words of the psalmist were of our Lord are quoted, 'O my Father, if thou wilt, remove this cup from me; but not as I will but as thou wilt,' the plain librettist (not Bach, but the author of the libretto) undertakes to improve on the thought of the author, and the whole work are immersed in a kind of the slush of the libretto (literal translation). Each actually sets this to music and sings it."

But let us forget these unfortunate little blemishes in view of the surpassing greatness of his work taken as a whole; what maxim seems to have been the guiding principle of life as a musician? We have his own words:

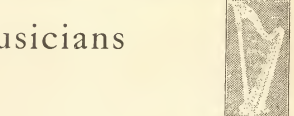
"The true purpose of Music is none other than this, to minister to the honor of God and the comfort of humanity, whereof if you take not heed, it becomes no true music, but devilish din and discord."

Query—What would Bach think of Richard Strauss' *Sinfonia*—of the "futurists" Ornstein, Schönberg, or Stravinsky?

Haydn was an incurable optimist; the apostle (in music) of light-hearted, good-natured merriment and joy.

Was he then akin to the present-day writers of rag-time or of bad comic songs? Perish the thought! As Ruskin pointed out in alluding to the expression—"Vital feelings of delight" in one of Wordsworth poems—not all feelings of delight are "vital" (i. e., life-giving) some are *deedly* feelings of delight. There is a most important distinction, but we leave the reader to draw his own moral. Haydn's music always leaves a clean taste in the mouth.

This, in spite of the fact that he had his own share of troubles, great and small, throughout his life. Leaving home at the age of six years, to the expression of music by a relative of the family, his fun-loving disposition often got him into trouble; thrashed for climbing up on a high scaffolding of a palace that was burning; and for not coming to school for two days; thrashed again (for so they wore their hair in those days); later on having to get his own hair clipped short and wear a wig, "for the sake of cleanliness," he explains. When a young man, falling love with a barber's daughter, where he was boarded; but she became a nun and was transfused to marry her sister, who proved a very disagreeable, quarrelsome and unsympathetic woman, so that it is not strange that he sometimes sought consolation in other society. In later life he was disgusted



by a growth in his nose (a polypus), yet he never lost his cheerfulness. His dark eyes beamed with benevolence, and he used to say himself, "Anyone can be by the look of me that I am a good-natured fellow."

Like Bach, he was an indefatigable worker, and one of his marked characteristics was his constant aim for perfection in his art. The greatest master of orchestration of his day (with possible exception of Mozart), he nevertheless, in old age said regretfully to a friend, "I have only just learned how to use the wind instruments, and now that I do understand them, I must leave the world." His musical penmanship was extremely neat with seldom a correction. "Because," said he, "I never put anything down till I have quite made up my mind about it." This element of care, definite thinking is evident musically in all his compositions; nothing is ever confused or superfluous.

His best works are decidedly not his piano sonatas, but his symphonies for orchestra, his string quartets, and his oratorios. *The Creation and the Seasons*. In regard to his specialty, of which he wrote a number, one must speak especially. Considered from a purely musical standpoint, they are masterpieces. Freshness of invention, beauty of melody, sparkling orchestration are everywhere in evidence; they have not the dignity that is imposed to pervade church music, yet this in no way lacks of reverence or decorum in Haydn's part, but the sincere reflection of his true religious faith. In spite of some forgivable shortcomings, Haydn was, like Bach, deeply and truly religious, though his temperament was totally different. He told Carpani (speaking of his character of his church music) that he could not help but be a religious man, and he would not have written an oratorio, had he not been so. He would not have written an oratorio, had he not been so. He would not have written an oratorio, had he not been so.

Haydn was a Free Mason, as was also Leopold Mozart, and his more famous son. In his old age, he attributed much of his success in life to the habit of untiring diligence which he had acquired in early youth through the hard discipline of Johanna Mattheson's "tradition," as he himself declared. "I shall be grateful to that man as long as I live," said he, "for keeping me so hard at work, though I used to get more flouting than food."

It is summed up in a few words, the maxims of Haydn's success seem to have been:

Hard work.
Clear thinking.
Constant striving for perfection in his art.
Frank expression of his own cheerful nature.
A grateful and sincere religious faith.

Mendelssohn's Happy Life

In the Leipzig Conservatory (founded largely through Mendelssohn's efforts) stands the motto, *SIC SEVERA VERUM GAUDIUM—A perfect* (strict, or exact) thing is a true joy. This same motto is said to have stood in the Old Gewandhaus, famous for symphony concerts for many years before the new building was erected for that purpose. That Mendelssohn chose this motto, we have no direct evidence, but it seems intrinsically probable as the phrase would be so wholly characteristic of his character. His father, for his love and veneration, brought him up *always to finish one thing before he began another*, and he early showed such methodical habits and such efficiency in all he undertook that he was at the age of ten years, to the expression of music by a relative of the family, his fun-loving disposition often got him into trouble; thrashed for climbing up on a high scaffolding of a palace that was burning; and for not coming to school for two days; thrashed again (for so they wore their hair in those days); later on having to get his own hair clipped short and wear a wig, "for the sake of cleanliness," he explains. When a young man, falling love with a barber's daughter, where he was boarded; but she became a nun and was transfused to marry her sister, who proved a very disagreeable, quarrelsome and unsympathetic woman, so that it is not strange that he sometimes sought consolation in other society. In later life he was disgusted

by a growth in his nose (a polypus), yet he never lost his cheerfulness. His dark eyes beamed with benevolence, and he used to say himself, "Anyone can be by the look of me that I am a good-natured fellow."

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An intelligent appreciation of art, literature and music. The time came when he humbly remarked that in his youth he was best known as his father's son, but in middle age as his son's father! Abraham Mendelssohn gave his son Felix the benefits of a thorough education, both in the more solid branches and in what may be classed as "accomplishments." He made such diligent use of his opportunities that, besides developing wonderful talent in music at an early age, he made translations of poetry from several different foreign languages into German verse, and he learned to sketch and to paint in water-colors, some of his attempts in this line showing almost a professional degree of excellence. In this, by the way, he resembled our own Edward MacDowell. He was a good dancer and fond of society, making hosts of friends, and in his correspondence he showed himself a delightful letter-writer.

Abraham Mendelssohn was a Jew of such an extremely liberal type that he grew and lived away from the religious intolerance and perhaps intolerance some Felix, was a Christian churchman. Felix was chosen as member of the church. This position was in his choice of "St. Paul" as a subject for his first great oratorio.

The wealth of the Mendelssohn family, coupled with Felix's own monetary success in his professional work, placed him in a more independent position than has been the fortune of most musicians, and he was able to carry out consistently the maxim which he adopted, of writing solely to express his own individual taste in the best manner possible, without regard to the critics—for even Mendelssohn was not exempt from much hostile criticism. He wrote some little verses expressive of his views, which we quote here in Sir George Grove's translation:

"If the artist gravely writes,
To sleep it will be vain;
If the artist gaily writes,
It is a vulgar style."

"If the artist writes at length,
How sad his heaven's lot,
If the artist briefly writes,
No man will care a jot."

"If the artist simply writes,
A fool he's said to be,
If the artist deeply writes,
He's mad; 'tis plain to see."

In whatsoever way he writes
He can't please every man;
Therefore, an artist writes
How he likes and can.

Chopin's Definite Path

If Mendelssohn's character may be called rich by its distinctness, Chopin's may be called rich by exclusiveness; he early realized that he was his chief talent, and confined his energies within one narrow but deep channel, with wonderful results.

Though born in Poland (of a French father and Polish mother), he lived most of his life in Paris, where he mingled in a circle of high society more distinguished for graceful manners and witty conversation than for fastidious morality.

Unlike other great composers of his day and earlier, he did not attempt every field of composition, but confined himself almost exclusively to piano solo, and composed an intrinsic piano-style, free from the influences of orchestral or choral music. He wrote several really beautiful songs, which are less known than they deserve to be, but his few excursions into the realms of orchestral music (as in the orchestral parts of his two concertos) show that he was not thoroughly at home except at the keyboard. Aside from the returns from his work as a composer, he supported himself as a piano teacher, having a fashionable clientele and charging high prices, but experiencing some difficulty in meeting the expenses involved by living among extravagant people.

He seldom wrote letters, and mingled so little among other professional musicians that many of them probably have expected him greatly, as did Schumann, and he was much missed after the vague of his compositions in Germany. Chopin's very evident maxim was to confine himself to the development of a medium of his own, and he succeeded so admirably as to remain a model imitated even to the present day.

Schubert's Difficult Road

Schubert spent his whole life in almost squalid poverty, relieved occasionally by short periods of financial success. He had talents sufficient to have won him a com-

fortable position in the world, and he was by no means destitute of friends willing to be helpful, but he had no overwhelming purpose in life—to write down the beautiful musical thoughts which seemed to flow from his brain in an endless torrent of melody. The most incredibly prolific of composers, he appeared to write music with as little premeditation as one would write a friendly letter. To Schubert's absorbing devotion to this employment, regardless of consequences, we owe the rich treasure of music that has come from his pen. This was evidently his maxim—to produce creative music, and he could no more dare to turn aside from this than one of the old Hebrew prophets could refuse to speak "the Word of the Lord" when the spirit of prophecy came upon him. Who dares say he was not a "success"?

Brahm's Intense Sincerity

The keynote of Brahms' character was his intense sincerity in work and his tireless strife for perfection. One is reminded of Longfellow's verses:

"In the early days of art,
Balders wrought with greatest care
Each minute and unceasing part,
For the gods see everywhere."

We are fortunate in being able to quote authentically the maxim which he spoke to his friend, Sir George Fensholt: "Beautiful if may not be, but Perfect it must be." As an admirer of Brahms, even after his death, I make a naive composer, used to work exercises in counterpoint, to limber up his brain. Not all of his compositions are so happy in conception or pleasing in style, but we defy the most experienced musician to take any one

Negative Criticism and Why It Fails

By Dean H. B. Hellmann, Columbia, S. C.

BETWEEN "Don't do that" and "Do this" lies all the difference between destructive criticism and constructive criticism. The first is all that is implied in its name, destructive. It hampers, narrows and discourages. The second has in it all of the elements of progress. It suggests, points new ways and encourages effort. If it is ever permissible to say "don't," it is to say to the teacher, "Don't say don't."

Only the thoughtful and observant and sympathetic teacher who has had wide experience in the training of young people, particularly those of the adolescent period, can know how sensitive their mental mechanism is and how delicately it must be dealt with. Intellectual habits are formed during these years and tastes defined. A lasting distaste implanted. The future is in the hands of the teacher. The very stuff of destiny is being dealt with.

New Ideas

The young mind, as a rule, really likes information and is genuinely hospitable to new ideas; but, with the growing sense of individuality increasingly noticeable during these years, it is peculiarly sensitive to unfavorable criticism. A large part of the difficult problem of guidance solved in the very simple and practicable matter of constructive criticism—and in the avoidance of "don'ts."

Take note of the number of times you say "don't." If, during the course of a half hour piano lesson, you have said to your pupil, "Don't play so fast," "Don't sit so far from the piano," "Don't forget the feet," "Don't measure," "Don't stiffen your wrist," "Don't lift the fingers," "So high in a rapid passage," "Don't forget the accent," "Don'ts." The pupil will leave the lesson hour with the impression that everything has been wrong that he has made no improvement, that his practice has been in vain, didn't have no talent, and with an ardent wish that he were allowed to study piano.

Wouldn't it have been quite as easy to say, "Move your chair closer," "Play more slowly," "No pedaling that measure," "Loosen your arm," "Fingers close to the time effect of several positive directions. Instead of this prohibition, will create the impression in the pupil's mind that he has been told something new and therefore is progressing, and he will altogether overlook the fact that the directions were criticisms and the psychological effect is overwhelmingly favorable and encouraging.

of them and actually improve on it by any change in detail. Of its kind, everything is perfect, which is just as he intended.

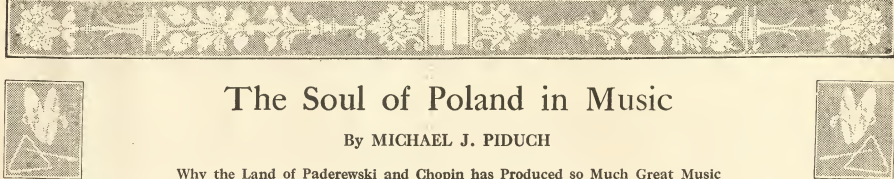
Grieg's Precept

When Grieg was a student at the Leipzig Conservatory he was a delight to Helmholtz, his composition teacher, on account of his premeditation as one would write a friendly letter. A great vocation because he would not stop the time honored teacher eccentric oddities. It was the old story of the ban with full-hearted attempts to compose in his own style, but he was in with Richard Wagner, and he was seen often to his first friend, and he was a student style founded on Norwegian folk-song, and traditional music, and throwing overboard bodily all that was not in Leipzig, except the habit of thorough and conscientious work. His maxim was to be a composer frankly representative of the genius of his nationality, and in this he was an artistic and financial success.

Concluding Remarks

Did space permit, we might mention this interesting discussion almost indefinitely, taking up the other great musicians one by one, and commenting on what appeared to have been their leading maxims in life; but we have already gone far enough to deduce a general principle, all these maxims narrow down to one—*Know thyself and Be thyself!*

So much for maxims which have a broad bearing on life as a whole; besides these, however, there are many little maxims, helpful to young musicians, which have a bearing on the technique of the piano or other instruments, and which may easily be searched out by those who are interested, such as Robert Schumann's *Rules for Young Musicians*, also many maxims and passages here and there in *Great Pianists on Piano Playing*, in which are quoted various pianists' views on the subject of important principles in their art.



The Soul of Poland in Music

By MICHAEL J. PIDUCH

Why the Land of Paderewski and Chopin has Produced so Much Great Music

POLISH music in general, is like a kaleidoscope—so varied in color and tenseness that it seems almost impossible to acquire one definite, clear and comprehensive idea of it. Much less is it possible to discuss the subject *per longum et latum* in a few passing paragraphs. Therefore out of moral and physical necessity I shall limit myself to the sole consideration of—why Polish music is what it is.

Psychology teaches us that music, as such, is a finer sense of the human soul. Music belongs to the most subtle and most sensitive organs of the soul, and as such, it is necessarily controlled by the most subtle and tender activity of the human intellect. We see herein, the strong and evident possibility of certain given nations or races acquiring a certain taste in music under the influence of environment. Thus southern music (Mexican, Hawaiian or Spanish) differs essentially from the music we would expect to hear from the inhabitants of Norway, Sweden or Germany. Thus also those of us who have a rather comprehensive knowledge of music at least in theory, can very easily distinguish between a French court ballet and a maxixe, between our own Sousa and Richard Wagner, between *Drumheller's Love and Devotion* and Schuber's *Serenade*.

Sweet Melancholy

Furthermore, generally speaking, music expresses, more than does literature, the soul of a nation. A typical case of this truth is the music of Poland. Polish music expresses the soul of Poland more than the deep, mystical and inspiring words of Adam Mickiewicz, the famous Polish author. In Polish music each little folksong, each musical theme from the single old-fashioned country dance to the exquisite *False Brilliance* of Chopin, seems to breathe a different spirit. They all seem to suggest a different mood for the soulful listener. In Polish music, to speak in plain terminology, when we hear one melody, we love it, when we hear another, we love that too, when we hear another, we love it also, and so on, until—until our brains seem to be awfully with that certain, unexplainable feeling which is as hopeless as a endeavor. Pleasurable pain indeed! When it came we know not; we do not even dare to analyze our feeling of sweet melancholy, lest it should leave us for a moment or so.

But a realistic world of pleasure do we find in this—pleasurable pain! On hearing a typical Polish melody, I recall that I smiled even through oncoming tears. Could I say more about this unexplainable feeling? Could I say more about the effects of hearing Polish music? Oh, yes, I feel as though I could write and write—but what? There is, in fact, very much to write, but the human intellect seems cut off my thoughts back and say; so far and no farther. The task of delving deeply and successfully into the quintessence of Polish music is as hopeless as an endeavor. We translate literally the Italian term "dolce far niente," the German "Gemütlichkeit," or the Polish word "zai".

The Countess d'Agoult asked Chopin, "by what substantive he called that which he enclosed in his compositions like unknown ashes in superb urns of most exquisitely chiselled alabaster?" "Conquered," writes the flowery Liszt, "by the appealing tears which moistened the beautiful eyes with a candor rare indeed in the artist, so susceptible upon all cases by the secret of their sacred relics buried in the gorgous shrines of his music, he replied: that her heart had not deceived her in the gloom which she

felt stealing upon her, for whatever might have been the terrestrial pleasures, he had never been free from a feeling which might also be said to form the very soul of his heart, and for which he could find no appropriate expression except in his own language, no other possessing a term equivalent to the Polish word ZAI. As if his ears thirsted for the sound of this word which expressed the whole range of emotions produced by intense regrets through all the shades of feeling from hatred to repentance, he repeated it again and again."

Zal

Polish music! "Strange substantive, embracing a strange diversity and a strange philosophy! Susceptible of different regimens, it includes all the tenderness, all the humility of regret borne with resignation and without a murmur, while bowing before the fiat of necessity and the inscrutable decrees of Providence."

Strange music of Poland!
What has caused this strangeness?
What strange hands have molded this wonderful spirit of a strange philosophy?

History and nature have been the strange hands that molded this wonderful spirit of "a strange philosophy." History and nature have been the parents of the Slav temperament, of his deep thought simple and tense soul. If we were to ask History, we would readily and undoubtedly discover that music, the finest and most exquisite of the arts, is very often the "bitter" sweetness distilled from suffering and privation. The most beautiful and most sublime music has been created by those who have suffered—from people that have been ruthlessly oppressed until they have lost their independence and national existence. We also know that happiness and content of life are desirable, but they seldom if ever lured artists or keen and exquisite temperaments of any kind. What Poland suffered, the world knows only too well.

Practically no country in all history has been more torn and crushed in the political grinding together of

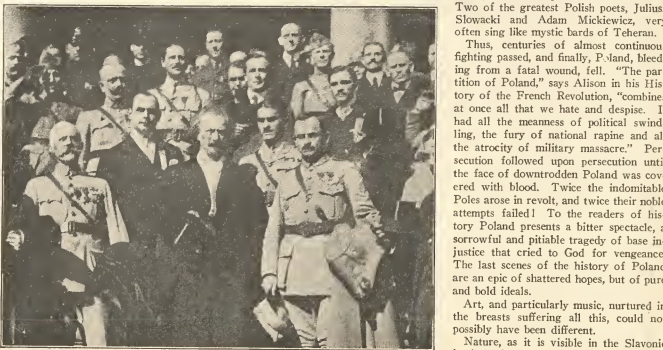
powerful and warring neighbors than Poland," says Leopold Stokowski in THE ETUDE of February, 1915. Poland has been for centuries the halmark, the outer fortress of Christianity, and as a celebrated American once remarked, "The vanguard of Democracy!" For years, many even centuries, numerous enemy hordes of Tartars, millions of wild and maddened beasts came with a great fury and fiery onslaught that would seem possible to exist in human breasts. . . . They came, they pitched their white tents before the grim walls of Kamieniec; they attacked, but the wild tide of barbarians broke in twain on the Christian breast of fair, brave Poland. Kamieniec, Varn, Zaraz, Sono Sierra. . . . Vienna! What brave and inspiring memories cluster around the crumbling walls of ungrateful Vienna!

Henryk Sienkiewicz, the modern interpreter of the soul of Poland, tells us that the Poles never felt safe and secure before the Tartar and the Turk. "In the spring the hordes would come as a well-known word among them. The Tartar and the Turk did come, like a hungry and revengeful tide and overran poor Poland, but they could not hold what they gained. And Poland fought not for herself. She fought and even died to save the prospering West with its Christianity. Grünwald, Tannenberg will remain, forever in the minds of the civilized world like eternal monuments of life and effort sacrificed for democracy. The autocratic and militaristic order of Teutonic knights met the poorly equipped forces of Poland and Lithuania and suffered a defeat that robbed them of their powerful and usurping influence forever."

Time Old Enemies of Tartar and Turk

How impressionistic is the Polish soul is seen in their architecture and dress. The Tartar and Turk came, and brought with them all their mysticism and utter fatalism of the Orient. Soon the Turkish tide ebbed away, but the marks of the Orient remained seemingly forever! Even the most casual observation will note the Oriental effects on the European Poles. We see the Turkish impression in their dress. Passing through some of the down-town streets, we find many a beautiful minaret, arabesque tracery and Byzantine effect in church decoration. Moreover, Poland's deepest thinkers fell victims to the mysticism and symbolism of the Orient. Two of the greatest Polish poets, Julius Slowacki and Adam Mickiewicz, very illustrious and famous Polish mystic bard, were slain. Thus, centuries of almost continuous fighting passed, and finally, P-land, bleeding from a fatal wound, fell. "The parable of Poland," says Alison in his history of the French Revolution, "combines at once all that we hate and despise. It had all the meanness of political swindling, the fury of national rapine and all the atrocity of military massacre." Persecution followed upon persecution, on the face of bloodstained Poland was covered with wounds. Twice the indomitable Poles arose in revolt, and twice their noble attempts failed! To the readers of his history of Poland presents a bitter spectacle, a sorrowful and pitiable tragedy of base injustice that cried to God for vengeance. The last scenes of the history of Poland are an epic of shattered hopes, but of pure and noble idealism.

Art, and particularly music, nurtured in the breasts suffering all this, could not possibly have been different. Nature, as it is visible in the Slavonic lands, and hence in Poland, also is generally monotonous. Rigor, gradually melted into the spirit of Oriental ease mixed



PADEREWSKI, WHEN PREMIERE OF POLAND, SURROUNDED BY A GROUP OF POLISH OFFICIALS

with an air of melancholy, is the atmosphere he suggests. The vast undulating plains, like endless rolling seas of green fields, divided here and there by clumps of solitary elms, involuntarily make one sad. The eye seems to glide over the land in one second, drowning itself unexpectedly in the mists of the horizon. Very few landmarks arrest the eye. There are few, very few hills, but these are beautiful. Beauty—sleeping beauty, it seems to be the indelible impression we acquire of the scenes as they stretch out before us. Over all this resting puerility there seems to hover a spirit of mystery, unrest, a spirit of unexplainable sadness, loneliness and sweetest melancholy.

The shepherds have led their flocks to the stubles. Their figures are silent for the moment. In the silence the deep, dreamy sigh of a summer evening. Surely no music is heard; still one's soul seems to be overflowing with soft and tender barcaroles whose voices, echoing deep in its darkest chambers, seem to lift us to the heights of happiness. Alas, when we are about to dream of this new happiness, we seem to hear a mysterious whisper within us: "Thou shouldst desire more than this goal of goal; 'Tis but a life!"; "Vanity of vanities; all is vanity." We despair! Though we are cheerful, still one thought assumes control over our thoughts. It is longing, the fond longing for something that would be real in the life of the soul.

The beauty of Poland is monotonous, but beautifully monotonous. It breathes sweetness, delight, cheer, content, all crowned with this mysterious and unexplainable spirit of melancholy, this untranslatable, "ZAL!" "Beauty seems to be the sensitive soul to tears." The indomitable air of mystery in his music, to the heights and depths of divine despair.

Is the Development of High Speed Desirable in the Study of Scales and Arpeggios?

By Alfred Edward Freckhorn, Jr.

A NUMBER of articles have come to my attention, in which the writers decry the advisability of attempting to develop a high rate of speed in the playing of scales and arpeggios, stating that the piano of modern piano music does not require such a development because it is very little passage work in the music of modern writers.

Is this contention correct?

True, we seldom if ever find any passage work in Schumann and in the works of one or two others; but in a few of us still play the music of Beethoven, Liszt, Chopin and even that of Mozart.

Is not a high speed essential in order to handle properly the arpeggio and scale passages in the sonatas of Mozart and Beethoven?

Leave them? I refer to Liszt and Chopin. What a contrast to the innumerable and beautiful "flurry" passages that we find in the works of both of these men! At first glance they seem to be purely ornamental, but really are an essential part of the perfected whole. It is not a high degree of control and speed necessary if we are to play these with the ease, delicacy or power that they demand?

As to Schumann? The proper playing of a selection such as the famous *Wine* is practically impossible without the ability to attain a reasonably high rate of speed in passage work. Why? Because the development of speed in passage work cultivates the ability to make the essential rapid and sure fingering that are found in the chords of *Wine*. Finger velocity is needed for this.

"But," said a fellow-instructor to me recently, "you speak of speed of touch, hundred and more notes per minute. Surely you don't consider such a speed essential, for there have been only a few works written for the piano which demand such a speed."

No, not necessary, but desirable if it can be attained. Desirable, because such a speed is a high rate of speed. Having the ability to play at a high rate of speed makes all slower passages playable with a reserve ability standard of accuracy and finish. Reserve power and reserve ability are the result of success and artistic finish.

We buy a motor car and boast of its horsepower. But we seldom use all of it. A friend of mine recently purchased a car with an eighty-horse-power motor in it. Asked if he had had occasion to call on it for its full power he replied, "No, but it is great to feel the way she purrs and how she can glide over its own wheels, you know I can make a standing start at the foot of the hill and she will be giving me thirty miles per hour when I reach the top." Pride in reserve power.

The Baptism of Fire

This Poland, baptized in fire and surrounded with the sweet melancholy of Nature, gave birth to a music of "a strange philosophy." She gave birth to a music that is simple and grand. Polish music is famous for its world-wide dances like the Polonaise, Oberek, Kujawiak, Polka, Krakowiak, Mazurka and others. Polish music soars high when we consider its originality and exclusiveness. There were, and there are many musical geniuses of other nations that exerted their otherwise pregnant and inventive minds to compose a Polonaise, a Kujawiak or a Polka, but they have not the unheard-of endeavors were not blessed with the real, distinctive Polka, but merely a composition which they themselves designated as Tempo di Polca.

In the valuable *Evans of February, 1915*, we read the following in the editorial: "It is well known and known that the tragedy of Poland is in its last years, and that the new Poland is to spring from the ashes of what is the author, Michael Monaghan, has called 'the last days of the kings' must realize that Poland has gained its greatest renown during the latter part of the nineteenth century through its wonderfully capable and inventive musicians. While there have been great Poles in large numbers of the other branches of Polish accomplishments—among them the giant Henryk Sienkiewicz—the world at large has failed to note that music is the art in which the genius of Poland has reached its greatest recognition. Who can estimate the loss to the world of Chopin and Paderewski?"

The tragedy of Poland, the Old Poland is ending, the New Poland is free and will be powerful and more. Nature will remain in its original splendored and beautiful and melancholy, but the historical conditions will eventually be forgotten.

What music may we then expect from resurrected Poland?

THE ETUDE

"Getting Ready for a Recital"

By May Hamilton Helm

MAXIMO does allowance for going elsewhere for two-piano practice (where the teacher has not two pianos in the studio), why should there be extra preparation for a program generally made up of a string of solos, often apparently "without adequate technical facilities"?

Many teachers use practically the same "course of pieces" for all their pupils, and the result is, of course, when a pupil plays a certain composition better than the others, why not accept Fats' clear indication that her piece is settled?

Parents just object to too much time being spent on the "show off" pieces. Just as one director of a company wishes to appear at one's best in a recital, so the wise teacher decides upon the piece best suited to that pupil, and plans accordingly to have it on the recital program without the slightest neglect of the regular work.

It is a previous article the writer indicated some of the difficulties, as well as the possibilities, in the future for the rising generation of American pianists. A few hints with regard to professional policy and management may not be amiss.

First, everywhere and always, no matter what the discouragements or adverse conditions may be, put your whole heart and soul into the work, however small or seemingly odd the audience may prove. Pour out your best and strongest emotions through the medium of the instrument, like water, boiling hot, as from a volcanic spring. Be sure that there is some one in the audience whom you can help and quicken to a deeper and fuller life, and play for that one as if he were a thousand.

You never can tell whom you may be reaching or who may incidentally be of use to you later. Liszt used to say: "If you would warm an audience to a pleasurable glow you must be yourself white-hot, and music radiate emotion as a white-hot steel bar radiates light and heat." Chopin said: "The public is a sea of lead, it must be melted before it can be stirred, but I have not the strength for it."

Some may not consider it decorous or modest to strip your heart bare to the gaze of the curious multitude, and let them see the red blood pulsing through it, and the quiver and throbb of its sensitive life; but, rightly or wrongly, that is the duty and the necessity of the true artist if he would achieve more than the chief mission of music is to express, arouse and stimulate emotion, which is the mainspring of life and action. No-matter what is said or written about sentimentality, exaggerated or morbid feeling, by those incapable of feeling anything but vanity and personal pride in technical achievement, emotion is the soul of art, and is what the world wants and needs.

Unfair Competition

By Thelton Blake

THERE is one proper way by which larger earnings for teachers may be acquired, and these are the ways that have been expanded and prestige created. And that is that potent way—the gentle blowing of one's own horn for the financial echo that responds to each blast, but the expansion of one's reputation for making good.

Whether from fear of imputed charity or from false pride, the ultra-conscience teachers, like lawyers and more especially physicians, seemingly making a fetish of non-publicity, although even in hard times they must maintain a high standard of appearance, in reality, in order to attract the best clients, is a social problem. It can be solved only by more efficiently conducting the business side of professional work. There are two ways:

Paring down expenses one way. Curtailment of advertising, which is not increase of business, but thrift. Increase of business is the sound method. Systematic creation with newspaper's ink is the safest way to bring in a demand for our work. To attract new pupils, create a demand, and let the feet to meet the cost of conducting the teacher's plant, is the most efficient way of advertising and magazine advertising. No less than advertisement, public appearance, it tells only what should the time, by day and by night.

News print travels into nearby towns and villages and reaches students in need of advanced instruction. It comes from the inspiration—hopped homes to reap profit from the inspiration—comes evidently derive from instruments who are not yet cannot play them. It is the opportunity for fame, and in short, printer's ink kicks up no unpleasant rivalry, and what it raises creates in the advertiser's pockets.

Therefore, if there be any competition that is truly and wholesomely healthy, it is the competition of the non-advertiser, and it is unfairness comes in right here,—the non-advertising teacher is unfair to himself. The deduction is evident.

"Wherever there is good music there is harmony; wherever there is harmony there are good citizens; wherever there are good citizens there is a good society; wherever there is a good society there is a good world."—MAYOR J. HANCOCK MOORE.

THE ETUDE

Suggestions to Young Concert Artists

By a Pianist Who Has Given 3,300 Recitals in All Parts of America

SIR EDWARD BAXTER PERRY

[Editor's Note.—This article is written out of the twenty-five years' concert experience of the famous blind pianist, a pupil of Clara Schumann, Franz Liszt and others, Edward Baxter Perry. He do not, however, go to the same extremes as the writer in all points. For instance, while there have been

singers, chiefly strive to exhibit. And the most common adjectives applied to such craftsmen are "wonderful" and "marvelous," neither of which has anything whatever to do with real art.

It is the warmth and intensity of Paderewski's playing that has packed his halls again and again, while other pianists with as much scholarship and as much, or even more technique, play to half-empty houses. The public will forgive missed notes, but never missed sensations.

Secondly—Never play without a guarantee, however small it must be at first. You can volunteer your services to any worthy organization or cause if you wish to do so good and become more rapidly known, but never sell them without a stipulated price. It is not safe or judicious. The very town that will eventually guarantee you a hundred dollars, clear it, cover all expenses, and pay a good profit to the local management, generally will not pay half rent and your hotel bill on the percentage basis. I speak from long experience, having tried the percentage plan in early life to get started—a mistaken idea.

The affair will be only half advertised, and less than half worked up, for the very simple reason that no one is responsible for the financial outcome. Your house will be small and the concert considered a failure, by most people. Humans, like sheep, are gregarious, and do not care to go unless in flocks. You will be considered to be not a drawing card, will have killed that town for future appearances, and your reputation will suffer in consequence.

Thirdly—But not your trust in bureaus nor in managers. They are often dishonest, always unsatisfactory. They begin by demanding a booking fee of several hundred dollars, which may or may not be used in your interests. They frequently demand exclusive control for some or all of your time and certain given territory, where you might, but may not, make a number of good dates for yourself. Their object too often is to keep you out of that territory till they have placed with all the courses and colleges the artists on whom they can make the most money. Afterwards, they regretfully inform you that you are not in demand, either because you are too young and too little known or because you are a lack number; have played too much, and are too well-known to be a novelty. Even when they do furnish you some dates at fairly good prices, they usually take the lion's share of the profits, letting you pay your own expenses for long jumps and uniforms, dates between engagements, which takes most of what you have earned.

I have had this trick played on me twice in the past, though one would naturally suppose that one would be enough for an ever-ready intelligent individual.

Never Degrade Your Art

Fourthly—Never lower and degrade yourself or your art for the sake of catering to the popular taste. It is always a financial mistake, not to mention other considerations; in fact, a bad case of "pears before swine," and it is certain to fail. If you are really anything of an artist you cannot, with all the will in the world, make piano playing trivial enough, sensational enough, or vulgar enough to catch the masses—more correctly spelled "masses." You will not be popular and popular with them, but will disgust all musical people and end by pleasing neither class.

Fifthly—We must not forget that, however much our art has been appreciated by the small minority of those for whom and by whom the artist must live, curiosity of a superficial, transient sort draws more than half of every audience. It is a factor with which we must

some notoriously dishonest concert agents, there are others whose business integrity is not to be questioned.]

reckon, however much we may dislike it. The farmer must rotate his crops to obtain best results, and we must rotate the fields of our activity. Curiosity once satisfied is satiated for the time, and will not prove a drawing force for a considerable period. Therefore it is not wise to visit the same section or town too often or too soon after your last appearance. It is better, when your name has become fairly well known, to divide the country into several sections of a few states each, work one section thoroughly this year, another next year, and so on. In the course of a few years you can return to the first section; and, if you succeed in securing and interesting a fairly good audience at your first visit, the chances are ten to one that you will have better houses, more dates, and should have more profit, on your second visit.

However, as already said, beware of returning too soon and too often, or people will begin to say, "Oh, I've heard him!" with that tone of finality which is a misall which sounds the death-knell of artistic enthusiasm, aspiration and even interest. I know of nothing in the arduous life of the concert artist which is so discouraging, so disgusting, and so utterly fatal to his highest hopes and dreams as this one little phrase: "I have heard him." It shows that all your best work, all your nerve-racking effort and self-denial which you have put into it for years, and often decades, means absolutely nothing to them; that you mean nothing except to them, in addition to their collection of celebrities whom they have heard and can say they have heard. There are many who make such collections just as others collect strange beetles, foreign coins, or postage stamps, which, when once obtained, cease to be interesting.

Still, you may remember for your comfort that even among the swine you may sometimes awaken a latent soul, which perhaps is a higher mission than to feed souls already conscious of their aesthetic needs.

The Selection of Programs

A word about the selection of programs. If your work lies mainly outside the large musical centers, as is most probable at first, do not strive to present novelties. They are not wanted, and will not be understood at a first hearing. It is rather good old standard works which have intrinsic merit, and distinctly emotional or dramatic significance, and about which many people have at least heard. These will interest them, do you more credit, and the cause of music more good, than the startling novelties of the new school, in which the style and diction, so to speak, are still like a foreign language to most of your hearers. Some of them may be called to attention by weary and satiated critics in New York and Boston, but they are in a lowly position. And there is a good and sufficient reason inherent in the works themselves why they have been so much used.

Neither is it advisable to present always and only the lowest class of music. There is a wide range, including a large amount of interesting and excellent music from which you can select between the really bad and the heaviest classes. But never play what does not seem to you thoroughly good in your own way.

I am offering these suggestions, gathered from more than thirty-five years in the concert field, and the experience gained in giving more than thirty-three hundred recitals in all parts of the country and in all kinds of centers, to the small minority of those who are in Chicago to some of them from New York, Boston and other cities, and to the many who are in Louisiana, Texas. I hope they may be of some value to young aspirants for fame and success as concert artists.

The Orchestral Piano

By Hermann Becker

All lovers of fine music enjoy, as a whole, the performance of great orchestral music. Some a little more penetrating are able to recognize each different instrument by its quality of tone. Few still will have the ability of listening on the fingers of one hand, who imagine or feel the colors or chord blends of tones given forth by the different instruments in ensemble. A developed intuition or imagination should be able to associate colors with their relative musical tones. Undeveloped musical faculties are very often unable to understand or appreciate the beauties in fine music; in the same way can we not imagine the color relatives of musical tones until our imaginations are developed as to respond, and even to actually visualize these relative colors.

Seriatim, the composer, died, leaving behind just a glimpse of association between musical tones and colors. A real association between musical tones and colors.

At our next visit to an orchestral symphony concert let us, for a change, call the platform a palette, the conductor an artist, his baton a brush and the musicians with their instruments the artist's colors. Let us speak of these instruments as if they were actually colors emanating from them instead of musical tones. Each, on account of its wide range of tone, will, of course, have a correspondingly wide range of the shades of its color.

The stringed instruments, on account of their greater vitality and greater warmth of tone, are associated with the warmer and richer colors. Shall we then associate the colors red to orange and such like with the number of shades with the violin, viola and 'cello, the higher pitched violin taking the reds, the deeper and richer orange shades falling to the deeper toned 'cello passages, whilst the viola compasses the intermediate mixtures of these two colors.

Reds and Greens

Of course, the rich G string notes which the violin produces are colored with the deeper reds and red-orange shades, and would be somewhat similar in color to the higher notes of the 'cello. When the violins and 'cellos play a passage in unison, and when the violins blend as to be undistinguishable, but the red-orange tones of this combination, some of the Tschakovsky symphonies give wonderful instances of the soul-stirring effects of color derived from all the string sections of the orchestra playing in unison.

The wood-wind section of an orchestra varies considerably in its qualities of tone. For instance, the high registers of a flute are very cold in quality, whilst the lower registers are always rich and warm. We might therefore associate the colors from blue to green with this instrument, the colder blue shades corresponding to the higher passages and gradually merging to the cooler and richer greens as we descend the scale.

Clarinets and Bassoons

The clarinet is richer and more sonorous in tone than is the flute, and its deep green shades of cool color always blend harmoniously with the orange and red-orange shades of the 'cello and viola, although lacking in the greater intensity of these stringed instruments. The humorous bassoon has the various shades of brown for its share of the palette; we associate merry, brown and twinkling eyes with the clarinet as well as the humorous Beethoven, well known who to obtain pleasure from a judicious use of this instrument.

The percussion section would correspond to the heavier browns and reds. The crash of a cymbal would produce a flash of lurid and flaming red, whilst the side drum would allow us to see a succession of dull staccato browns.

Lighter blues, a few of the colder greens and perhaps metallic tones of the trumpet, whilst the trombones would utter a wide range of color tones from red-browns to deep browns.

The listener with a vivid imagination is thus able to enjoy a wealth of color emanating from the paint brush of the conductor artist. In the same way will these colors crash or move discordantly against one another, only to blend in a humorous resolution of color harmony.

At other periods contrasts of reds and greens, oranges and blues will be revealed to the imaginative listener, whilst we may have momentary glimpses of groups of color harmony battling with discords and contrasts of color tones in one huge cacophony.

The conductor-artist's deft use of his paint brush thus can produce discord, followed by beautiful resolutions of color, most thorough and comprehensive for the pupil. In the May ETUDE there was an article entitled, "Do You Make Music a Puzzle?" I also have had that writer's experience, but I solved the problem in a different manner. Perhaps my solution may help someone.

Two Mothers and Two Daughters

By Harold M. Smith

Two mothers were discussing the musical progress of their two daughters, each of whom had studied the piano for three years under a different teacher.

"I can't understand," said Mrs. C, "why my Alice cannot play comparatively simple songs and pieces below her grade grand Julius," who simply went on to say that that is teaching. Therefore, I let them think for themselves.

"Yes, I had pupils sit with a puzzled expression seeming to understand nothing; and I, too, started by calling out the note each time they waited and waited. Quite true, that by this method, which I have since covered more ground at the note, and the pupil eventually learned the notes.

But that did not satisfy me. For I was studying child psychology and pedagogy. Here we learn that the problems we solve for ourselves in the memory are more than those which are solved for us by a teacher or instructor. Certain it is, these things have to be explained so fully that the child understands and so what is expected of him, so simply that there is no puzzle; but that is teaching. Therefore, I let them think for themselves.

We all know how the sign at the roadside, "Stop! Look! Listen!" affects us—no one thinks of asking, "Why?" Now, when pupils look to me, to ask about such a puzzling group of notes, or something else that they should know, I give them—the "Stop! Look! Listen!" warning, but an admonition of one word, "Think!" instead of telling them each note. Then, providing I have drilled them enough on their G-A-F and F-A-C, they know immediately, just what third space, fourth line or lower line means.

I never yet had pupils seem bored or even restless, under this method. As I always try to present things in an interesting manner, and tell them why I say, "Think!" I let them understand that I am doing it to be their helper and friend. It is no puzzle to them now, for all has been explained; it is "up to them" to concentrate. I find it excellent in every respect, in fact, almost anything, if they are careful to work, or to think, or to play, or to sing.

This might be called an embryo of constructive psychology, in process of making them think for themselves, of doing their own independent reasoning.

"Wouldn't my teacher disapprove of such a method if he were to hear of it?" asked Mrs. C.

"Certainly not," His strongly advises it. In fact, some weeks he tells her to omit the studies and practice only scales and pieces. He says that the ability to read at sight many pieces of various types is as much to be desired as to read music.

"At this point Mary's teacher happened in, and gave his opinion as follows:

"Suppose, Mrs. C, that your daughter continued lessons a year, which is really an excessive estimate. At the end of that time she would have played only two hundred pieces. Do you think it possible to secure a broad and comprehensive knowledge of music by studying these few compositions? Few mothers realize that a teacher cannot give the pupil the number of pieces necessary to properly educate her, owing to the short lesson period. The pupil who is independent and continually reaching out for new things never fails to be a good reader and a dependable musician. Conversely, the student who ties herself down to just what she has for a lesson, and never learns anything by herself, will never arrive.

"Personally, I think that too much time is spent on studies. I would recommend a modification of these studies. You will omit all studies every third week, or even an hour, and substitute sight-reading? Give the pupil a full hour of melodic and rhythmic material, and let her grade within her grasp. A splendid means of reading new music, as well as valuable reading matter on the subject, is to subscribe for a musical magazine. I find the magazine the best aid in my teaching, for the pupil always has new and interesting material from which to gain experience and broaden his musical vision.

Victory studies are frequently overdone, and to borrow Goldner's words, they often "Don't mean anything," for, as a means to an end, they are they are. It is time to investigate the means. Studies are necessary for the acquisition of a firm technique through the discipline of mind and fingers, but, like medicine, they must be prescribed according to the needs of an particular individual. And they must not constitute the whole of the diet.

To be a child, then, the real goal in piano study is the ability to play not only a limited number of pieces learned after laborious effort, but any number of compositions of all styles and schools. My advice to the young Goldner is, *read—read—read!*

Not long after this Mr. C. had a new pupil, and that pupil was Mrs. C's daughter Alice.

It's always morning somewhere in the world.—Longfellow.

A Different Method

By Helen Lucille Potter

GRANTED, we all have different experience, hence we teach differently. However, our methods should not necessarily be the greatest or the best, but the surest, most thorough and comprehensive for the pupil.

In the May ETUDE there was an article entitled, "Do You Make Music a Puzzle?" I also have had that writer's experience, but I solved the problem in a different manner. Perhaps my solution may help someone.

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This might be called an embryo of constructive psychology, in process of making them think for themselves, of doing their own independent reasoning.

What is the Best Method

By Wallace U. Burton

HERBERT SPENCER hit the nail upon the head when he reached the conclusion that, in the training of children, the right method is the one which is productive of the most interest and the most delight.

If the child is not delighted with the method you are teaching, drop it at once. If the child is not delighted with the method you are teaching, drop it at once. If the child is not delighted with the method you are teaching, drop it at once.

Who has not seen a young teacher who "gives nothing but scales for six months," or the supercilious Miss who gives no pieces or even tunes for a year. That is the old, tried, and true method of teaching. The old, tried, and true method of teaching. The old, tried, and true method of teaching.

Which Fingers Have You?

By Aldo Bellini

A young lady with hands in which the joints were very loosely knit gave a great deal of trouble at her lessons because the fingers would not keep that curved shape forming the arch so necessary to good execution. After repeated remonstrances till nerves were about to blow out a third time, she looked up and gurgled, "Well, it took some minutes before my fingers are collapsible."

Our "fingers" sufficiently under control to renew our attack of an old idea we have had in his "gray," and that was that fingers are of many varieties.

Question: What kind of fingers have YOU? Study your hands carefully, decide if your fingers are of the close-knit, inelastic, what-not, or "collapsible" sort. Then do intelligently and earnestly at work to remedy their defects.

THE ETUDE

THE ETUDE



The immortal author of *Freischütz*, *Luranyale*, *Oberon*, surely deserves a place of honor among the great musicians whose secrets of success we are trying to discover in this series.

Weber himself reveals to us in a letter he wrote to the father of his favorite pupil, Julius Benedict, which may be thought the best to arrive at the highest artistic goal. "My good Julius," he writes, "gives me great pleasure and I trust that time, serious study and industry combined with his undoubted talent and his many intellectual qualities, will one day give the world an admirable artist. But earnest study of art can only proceed by slow and tedious steps; by such alone can any sure foundation be laid. It is one of the saddest signs of our times that our young men now content themselves with superficiality; they snatch knowledge from the classes and they afterwards lose themselves in vain and unsteady efforts at effect. It makes me smile sorrowfully to think that while many years are considered necessary to learn the humblest trade, the study of art, the deep and all absorbing study of a life, is looked upon as accomplished by a few months fluttering here and there."

Weber shows us here the only way that may lead a musician to success. The same way he himself had trodden as a pupil, first of Michael Haydn, the brother of the famous Joseph, and then of Kälcher in Munich and of the Abbé Vogler.

In his own biographical sketches Weber writes that he owed to the clear, gradually progressive, careful instruction of Kälcher his mastery and skill in the use of art means, principally the pure four-part writing, which ought to be so natural to the tone poet if he is to make himself and his ideas intelligible to the hearer—just as orthography and rhythmic measure are necessary to the poet.

Also Almé Vogler had a far-reaching influence on Weber's artistic development. Vogler had been also the teacher of Meyerbeer and was of vast service to Weber in bringing the chaos of his previous teachings into order and light.

von Weber and Nature

But one may say that these channels conducive to success are too obvious. We all know in fact that talent, excellent teachers and strenuous study combined are nearly to bring great results. There is, however, something exceptional in Weber's career, and that is his peculiar ability to translate into music everything he saw. Color, form, space, time were transformed by a mysterious process of his inner being into sounds. Out of the strangest and most inharmonious noises his ear sucked in the most original and striking effects. Strange to say, lines and forms seem to have called forth melodies within him and sounds gave rise to harmonies. His musical ideas, he would seem to say, came thickest upon him when the sight of outward objects was accompanied by the rolling of carriage wheels. Landscapes were symphonies to his ears and melodies sprang up from every eye or fall of the road, from every trembling brook, from every waving field of corn, while the sounds of the wheels supplied the richest harmonies. This certain drives and walks were involuntarily connected in his mind with such or such musical ideas. Whenever any picturesque spot recurred to his mind it was accompanied with the recollection of the melody it had inspired.

(It takes a walk early in the morning in Brooklyn's Prospect Park. The park contains a meadow, and when the time of feeding the animals comes, about eight o'clock, all the wild birds, the swallows, the doves, the pigeons—join in a weird chorus. What precious inspiration for the modernist! This music is not of that sort, but the modern composer is not afraid of that sort of music. He would have only to put down the music on paper. Even the instruments would be the same, English horn, flute, close-knit, inelastic, what-not, or "collapsible" sort. Then do intelligently and earnestly at work to remedy their defects.)

Other composers, although in no less limited legislation, have sought inspiration from the outward world.

Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

Carl Maria von Weber 1786-1826

Menelasson used to hear music in everyday days, like rolling of carriages, dripping of water, etc. When composing his songs he used to recite loudly and with great pathos the poetry he intended to put into music and he then noticed attentively the different inflections and modulations of the voice and he found that the music was given as if by magic from the recitation. He said that the composer had only to listen to it and write it down.

But happy as might be the ideas then elicited by outward objects, Weber was slow in accepting them.

baron (Weber belonged to an old aristocratic family) the most brilliant prospect of his career. His enthusiasm proved contagious, as also young Carl Maria, fascinated by the idea of combining in himself the position of author, printer and publisher, worked with great zeal to attain proficiency as a lithographer and actually, though scarcely fourteen years of age, introduced considerable improvements in the lithographic press. Fortunately for the world and for himself, his father and Senefelder after some time fell out and henceforth Carl Maria devoted himself to music.

Another curious episode in Weber's life was his connection with the royal family of Württemberg, where he found a dissolute, poverty-stricken court and a whimsical, half-crazy king. His nominal duty was that of secretary to the king's brother, Prince Ludwieg; but the king had on several occasions treated him in a rude, offensive manner. Weber, therefore, hated the king, and at last his indignation prompted him to have revenge by playing a practical joke on the king. Meeting an old woman in the palace one day near the door of the royal sanctum, she asked him where she could find the court-washerwoman. "There," said the reckless Weber, pointing to the door of the king's cabinet. The king, who had hated old women, was in a transport of rage and, on her terror-stricken explanation of the intrusion, had no difficulty in fixing the mischief in the right quarter. Weber was thrown into prison and, had it not been for Prince Ludwieg's intercession, he would have remained there for several years.

In the composition of his operas Weber took an entirely new path. In the overture his original idea was to give a complete drama, and, very wisely, he did so. In his experience as a conductor he had observed that the forms of opera sanctioned for so many years did not answer to the requirements of the age. Each piece in an opera belonged to the Italian repertoire, whether an aria, duet or a *moscoro*. Consequently, was complete in itself as a musical composition and might be performed without scenic effect. It was of a stereotyped form, without any attempt at individuality. Weber's first aim was to endow each of his operatic works with a distinct color of nationality. To understand Weber, the composer, one must think of him not only as the musician, but as the patriot and interpreter of the heart of the people.

CARL MARIA VON WEBER

Experience had taught him that such musical inspirations strike upon the ear with brilliancy and startling effects, yet fall upon the paper dead and cold. Portions of these fleeting musical apparitions to which he assigned no greater value and which he considered as unworthy of being stored up, he would reproduce in his inimitable improvisations at the piano—being not only a great composer, but also an eminent pianist—and as he played he would unfold before his mind's eye the panorama whence the musical thoughts had sprung.

It is indeed one of the most precious assets of a reproducing artist to be able to form in his mind a vivid picture of the music he is about to play. He betrays the brook, the man in the picture, the storm, the lightning, the nearer to the truth his interpretation, the more he is understood by the hearer something he does not feel himself, nobody can give what he does not possess. Another important point in Weber's imposing figure is his utter indifference to monetary affairs. He was, for instance, very fond of his fellow-pupil Meyerbeer, and was always anxious to exhibit his notes the most favorable light; but he saw with regret that the immoderate admiration of Meyerbeer for artistic notions from the audience has misled him to a direction so contrary to what he considered the true principles. My heart himself, I would never in order to catch the applause of the crowd. I do not say that such opinions should be despised, but it should not be the all and the end all."

In 1799 a strange incident very nearly gave an unexpected direction to Weber's whole career. Senefelder by turn actor, artist and poet, not being able to find a publisher for his comedies, discovered a cheap and easy means of reproducing MSS, which he himself could carry out, and thus became the inventor of lithography. Senefelder initiated the Webers, father and son, into his art, which seemed to open to the infatuated old

Like all daring innovators, Weber had to suffer from anti-artistic criticism. His first opera, *Freischütz*, was performed for the first time in Dresden the public was treated the subject with derision by saying that "nothing was heard but the noise of the hammer." "I cannot understand," he wrote to his father, "why you cannot understand the beauty of my music." "I have never heard of it," he wrote to his father, "but I have heard of your music." "I have never heard of it," he wrote to his father, "but I have heard of your music." "I have never heard of it," he wrote to his father, "but I have heard of your music."

Berlioz and Weber

Only Berlioz, the great French composer, recognized the genius of Weber. "It is incredible," he wrote in one of his essays, "to find in the old or new school a score so irreproachable from every point of view as that of the *Freischütz*, so uniformly interesting from one end to the other, with more freshness of melodies, more striking harmonic inventions, more striking rhythms, more energetic employment of the vocal and instrumental masses. From the beginning of the overture to the last chord of the final chorus, it seems impossible to find a single measure the suppression or alteration of which would be desirable. Intelligence, imagination and genius pervade the whole work with an intense brilliancy."

Weber would have liked to bring a reform also in the handling of the orchestra. He was a pioneer in this respect, but it was not in his power to effect it. Benedict, in his memoirs, so describes the "Tafel Musik" (dinner music) of the Saxon court Weber had to conduct at the state banquet of the king at Pillnitz in 1820. "In the

THE SWALLOWS

VALSE IMPROMPTU

AUGUST NOELCK, Op. 207

A showy and cleverly constructed drawing-room piece. Play the descending *glissando* passages with a downward sweep of the back of the thumb, dragging the thumb-nail lightly but firmly across the keys, and steadying the thumb with the third finger. The letters G. P. mean *General Pause*. Grade 5.

Vivace scherzando M.M. ♩ = 72

Musical score for 'The Swallows' by August Noelck, Op. 207. The score is in 3/4 time and consists of 16 staves. It features a variety of musical techniques including *glissando*, *p legg.*, *p*, *poco rit.*, *atempo*, *G.P.*, *p poco rit.*, *f*, *r.h.*, and *l.h.* markings. The piece concludes with a *glissando* and *poco rit.* section.

THE ETUDE

Musical score for 'The Etude' by Heinrich Engel, Op. 5, No. 5. The score is in 3/4 time and consists of 10 staves. It includes markings such as *tranquillo*, *Meno*, *p Fine*, *p*, *p dolce*, *poco animato*, and *D.C.* The piece features complex rhythmic patterns and dynamic contrasts.

IN THE STARLIGHT

NOCTURNE

HEINRICH ENGEL, Op. 5, No. 5

A pretty study in *legato* playing. The middle section may be likened to a dialogue between a soprano and a baritone. Grade 3.

Dolce contabile M.M. ♩ = 76

Musical score for 'In the Starlight' by Heinrich Engel, Op. 5, No. 5. The score is in 3/4 time and consists of 10 staves. It features markings such as *p*, *rit.*, *legato*, *atempo*, *mf*, *queto*, *Fine*, *mf*, *dolce*, *il basso marcato*, *basso marc.*, *p*, *rit.*, and *D.C.* The piece is characterized by its *legato* style and includes a dialogue-like middle section.

THEME AND VARIATIONS

from SONATA in A
No. 9

W. A. MOZART

The first movement from the most popular Mozart sonatas. This sonata is heard frequently in records. Grade 4.

TEMA
Andante grazioso M.M. ♩ = 120

VAR. I.

VAR. II.

a) *mp* (mezzo piano, medium soft), an intermediate grade of force between *p* and *f*.

b) c) easier:

d) This acciaccatura must be struck with the upper *c*, &c.

THE SEA MAIDEN

* easier:

FRANCES TERRY

Easy but well-made, with a pleasing, rocking rhythm. The principal theme appears in either hand. Grade 2 1/2

Moderato M.M. ♩ = 54

LA PALOMA

THE DOVE
SPANISH SERENADE
SECONDO

THE ETUDE

S. YRADIER

A new and highly satisfactory duet arrangement of the famous old Spanish song. Do not hurry the tempo or distort the rhythm.

Allegretto

Musical score for the second part of 'La Paloma'. It consists of eight systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *f*, and *mp*. The piece concludes with a final cadence.

LA PALOMA

THE DOVE
SPANISH SERENADE
PRIMO

THE ETUDE

S. YRADIER

Allegretto

Musical score for the first part of 'La Paloma'. It consists of eight systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *f*, and *mp*. The piece concludes with a final cadence.

EASTER LILY

ARCHIE A. MUMMA

A tuneful characteristic number, appropriate to the season. Grade 3

From ivy-clad chapel M.M. ♩ = 92

slightly retard

Musical score for 'Easter Lily' by Archie A. Mumma. It consists of three systems of piano accompaniment. The first system includes dynamics *mf* and *mp*. The second system includes *mf* and *mp*, with the instruction *increase*. The third system includes *mp* and *pp*, with the instruction *dying away*. The piece is in 3/4 time and features a gentle, flowing melody.

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ELSA'S DREAM

from "LOHENGGRIN"

(RICHARD WAGNER)

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FRANZ LISZT

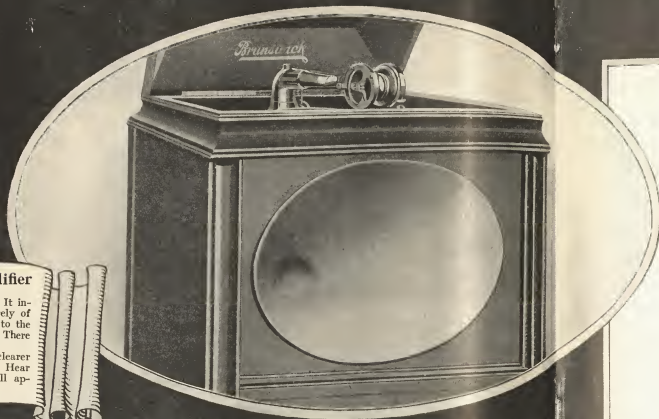
One of the broad and sweeping melodies which have served to endear Richard Wagner in the hearts of the general public. Grade 3

Molto Adagio

Musical score for 'Elsa's Dream' by Franz Liszt. It consists of five systems of piano accompaniment. The first system includes dynamics *p* and *pp*, with the instruction *dolce*. The second system includes *pp* and *una corda*, with the instruction *Piu lento*. The third system includes *pp* and *piu p pp*. The fourth system includes *Poco piu mosso*. The fifth system includes *cantando* and *pp*. The piece is in 3/4 time and features a broad, sweeping melody.

Musical score for 'Easter Lily' by Archie A. Mumma. It consists of six systems of piano accompaniment. The first system includes dynamics *pp*, *mp*, and *pp*, with the instruction *quasi Tromp.*. The second system includes *pp* and *poco rit.*. The third system includes *pp*. The fourth system includes *cresc.*. The fifth system includes *pp* and *Piu lento poco a poco*. The sixth system includes *pp* and *ppp*. The piece is in 3/4 time and features a gentle, flowing melody.

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son of the shape and material used in the tone amplifier or horn.

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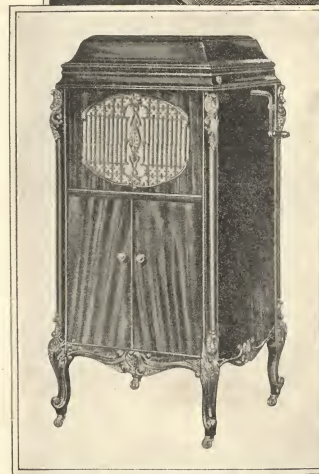
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Con moto grazioso M.M. ♩ = 144

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Tempo di Polonaise M.M. ♩ = 116

* From here go back to % and play to *Fine*; then play *Trio*.
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ELEGIE

ERNEST H. SHEPPARD

A quiet, contemplative melody which might also be used on the organ. Grade 3.
Moderato e tempo rubato M.M. ♩ = 72

ORIENTAL DREAMS

JAPANESE INTERMEZZO

WALLACE A. JOHNSON

In characteristic style: A useful and piquant study in various touches. Grade 3½.

Allegro moderato M.M. ♩ = 100

Musical score for 'Oriental Dreams' by Wallace A. Johnson. The score is in 2/4 time and consists of 12 systems of piano and bass clef staves. The piece is marked 'Allegro moderato' with a tempo of 100 M.M. The score includes various dynamics such as *f*, *p*, *rit.*, *mp*, *mf*, *ff*, and *cresc.*. It also features performance instructions like *con grazia* and *Fino*. The piece concludes with a double bar line and repeat signs.

Musical score for 'At Even Time' by Adam Geibel. The score is in 4/4 time and consists of two systems of piano and bass clef staves. The piece is marked 'Andante sostenuto' with a tempo of 56 M.M. The score includes various dynamics such as *pp*, *mf*, *pp*, *mf*, and *p*. It also features performance instructions like *rit.* and *D.C.*. The piece concludes with a double bar line and repeat signs.

AT EVEN TIME

MEDITATION

ADAM GEIBEL

A quiet, contemplative number which might also be played on the organ. Grade 2½.

Andante sostenuto M.M. ♩ = 56

Musical score for 'At Even Time' by Adam Geibel. The score is in 4/4 time and consists of six systems of piano and bass clef staves. The piece is marked 'Andante sostenuto' with a tempo of 56 M.M. The score includes various dynamics such as *p*, *cresc.*, *dim.*, *mf*, *cresc.*, *dim. e rit.*, *a tempo*, *mp*, *cresc.*, *mf*, *p*, *poco rit.*, *dim.*, *a tempo*, *mf*, *cresc.*, *dim.*, *p*, *mf*, *cresc.*, *dim.*, *a tempo*, *mf*, *p*, and *morendo*. It also features performance instructions like *rit.* and *D.C.*. The piece concludes with a double bar line and repeat signs.

FOR THE ORGAN

SERENADE IN A^b

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Fine for the display of the more delicate solo stops and a good number for "picture playing."

Andantino M.M. ♩ = 92

Manual *pp* Choir 8' Sw. 8' with Oboe *cresc.*

Pedal Soft 16' to Choir. *riten.* *a tempo* *Fine*

Piu animato *mf* Gt. 8 & 4' Flutes. *cresc.* *mf*

riten. Sw. *a tempo*

Piu mosso *riten.* Sw. *a tempo*

senza Ped.

animato *riten.* *a tempo*

senza Ped.

allargando *riten.* Sw. Celeste *riten.* *D.C.*

Pedal *riten.*

SONG OF THE VOLGA BOATMEN

Transcription by *ARTHUR HARTMANN

One of the most striking of the Russian folk-songs, now very popular. Mr. Hartmann's transcription is broad and telling.

Allegro moderato

Violin *risoluto* *f* *cresc.* *o*

Piano *f* *mf* *cresc.* *dim.*

mf *f* *p* *f* *p* *p* *f* *mf*

f *mf* *pizz.*

cresc. *V* *cresc.*

A ROSE TO REMEMBER

THE ETUDE

W. M. FELTON

A very pretty and singable ballad with a refrain which will linger in the ears.

Moderately

mf

1. Love calls me to your gar - den
2. Sun set and eve - ning mem' - ries

rit. *mf*

Sweet with the dew lad - en flow - ers, Morn - ing is break - ing o - ver the hills,
Come as the twi - light is fall - ing, Day - light is dy - ing soft breez - es blow,

CHORUS

rit. *mf*

Greet - ing the gold - en hours. Give me a rose, a rose to re - mem - ber One that will bloom for
Love's gen - tle voice is call - ing.

rit. *mf*

an e - ter - nal day, Give me a love so faith - ful, so ten - der, A love that ling - ers like the

f rit. *ten.*

per - fume of May.

ff *a tempo*

rit. *poco allargando*

A LITTLE WHILE

A church or home song of tender and devotional sentiment.

ANNA PRISCILLA RISHER

Moderato

mf

1. A lit - tle while and we shall
2. A lit - tle while and we shall
3. A lit - tle while and we shall

mf *a tempo*

be, meet, hear, Where sin shall nev - er dwell; The loved ones gone be - fore; The Saviour's wis - per "Come," A lit - tle while and we shall And we shall clasp their hand - shall ev - er dwell with

p *cresc.*

mf *mp* **1st and 2d Ending**

live, gain, Him, Where songs of tri - umph swell. On yon - der rad ant shore. In our e - ter - nal home. A lit - tle while, and we shall And we shall clasp their hands. On we shall

rit. *mf* *dim.*

live, and we shall live. yon - der rad - iant shore.

rit. *dim.*

3d Ending

rit. *f* *accel.*

dwell with Him, in our e - ter - nal home.

MARCH 17 "ST. PATRICKS DAY"

A seasonable number; to be sung in a rollicking manner, with unctuous humor.

AGNES CLUNE QUINLAN

Semplice

Musical score for piano and voice with lyrics: Scat-tered all o-ver the face of cre-a-tion, From the green moun-tain tops to the Dough-er-ty Dol-ans and some through the bil-low-ly... Gen-tle-men, hus-band-men, fam'-ly men, fight-ing men, And ev'-ry one gal-lant-ly wear-ing the green. Lark-ins and Lo-gans and Lynch-es and Lan-i-gans Mor-ri-seys Mur-phys Mc-Guires and Mc-Gins, and green.

How to Keep From Being Discouraged

By L. E. Eubanks

A SUCCESSFUL teacher of piano was heard to say that the two greatest deterrents to the average pupil's progress were (1) Unwarranted belief in potential genius merely because of some little natural talent, and (2) Disposition to become discouraged when advancement seemed to lag.

It should be explained to every pupil that progress does not, and cannot, in the nature of things, maintain the same rate at which it starts out. It is strange, but many people reason that development, mental, physical or artistic, proceeds cumulatively, much as money does at compound interest.

The advanced student is too close to his own work to judge it. Let him play for some critic who has not heard him for a year. This listener will see the aggregate of the many minute gradations of improve-

ment which, considered individually, have been imperceptible to the pupil. A year's intelligent practice, even a week's, is bound to bring results, unless the pupil is in an exhausted condition. I might add that when skill is such that a year's work cannot add appreciably to it, the pupil has the very best of reasons for continuing practice, for he indeed has something worth maintaining.

Discouragement is not all psychological; it has a physiological phase. I read of a man who smashed a valuable violin to pieces because he could not play up to his usual standard on a certain momentous occasion. He was ill, and did not know it. Usually the "off day" is more a physical than mental matter. Our bodily functions are not quite right, or our nervous energy is below normal.

The sailing cannot all be smooth; no amount of knowledge and precaution can prevent the little ups and downs. Variations are bound to occur, and if misunderstood they are often disastrous. The teacher must teach that these are a part of the progress; that they must be expected, and that on the whole they are as often favorable as otherwise. When the "off day" comes and vitality, hope, etc., appear to have fled in the night; when nothing seems worth while and all past effort seems to have been wasted; when these times come, drop the strenuous part of the work, take things easy a day or two, but remain cheerful. In a few days vigor and attention will return, and then work should be resumed. Nervous energy is a variable quality; and days will come when your ability seems doubted.

When the Player-Piano Balks

By Smith C. McGregor

HAVE you a balky player-piano in your home? If you haven't, you probably know of someone who has for this needless occurrence happens in even the best regulated families. Needless? It usually is, for the player-piano is a faithful servant when treated with reasonable care, and will give you many hours of enjoyment that you would otherwise miss.

To begin with, is your player-piano level? "Why," you think, "how absurd! of course it is level." It ought to be; but not many eyes can determine whether it is or not without making a test with a level. You may consider this a trivial detail, but its importance will be better realized when you have become more familiar with the player mechanism.

Floors sag unexpectedly, and the time spent in leveling the piano may enable you to anticipate a heavy repair bill on the floor. Another factor worth considering is the matter of covering the piano when it is not in use.

We read of dustless homes, but as a matter of fact they are about as plentiful as leopards at the North Pole. And dust, as we shall soon learn, is one of the chief causes of player-piano indigestion and similar ailments. Let us look inside the cabinet.

At first glance the player mechanism seems very complicated. As a matter of fact, it is quite simple, and for that reason every bit of appliance must function properly if correct reproduction is to be obtained. The perforated rolls, too, are not as mysterious as they seem.

When you work the pedals, air is forced through the tubes that are attached to the perforated mouthpiece over which the rolls pass. The rolls usually move in response to a chain drive connected with the bellows; that is, they are controlled by the working of the pedals, giving everything necessary a simultaneous start. The

"mouthpiece" over which the rolls pass has a perforation for each note of the keyboard.

Then, when the roll passes along, the air pressure through the slits in the paper is sufficient to depress the corresponding bar in the rear, just as though that note were struck by hand. The length of the slit determines the length of the note, and this principle applied to the other perforations results in the correct piano reproduction of that selection. But if there is dust in the tubes, then certain of the little hammers will not strike the strings as they should, and faintly, "blurred" reproduction results.

If the piano is not level, we can see how there is going to be unnecessary wear, for everything is put in with the supposition that it will be level, and no allowance is made for side friction. The chains are apt to get off the track if the difference is very great, thereby making it impossible for the rolls to pass over the perforations at the proper speed. The rolls in turn are twisted, and the wrong notes are sounded when the air tubes operate on a roll that is running diagonally across them.

In the majority of these "balky" occurrences, it is the operator, not the piano that is at fault. One can hardly expect good reproduction if the piano is not level, and the tubes are clogged with dust. The loops in the ends of the rolls are sometimes torn out, and in such cases it is not a good plan to substitute pins; for you are quite liable to ruin the roll through twisting, if it is not drawn over the reels evenly.

When the player-piano balks, don't lay all the blame on the manufacturer. First look at the mechanism carefully, and if you are unable to reason out what the trouble is, send for a repairman who knows. Player-pianos are rather expensive to tinker with, and if your brain cannot locate the trouble, inexperienced hands are not apt to either.

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expression begin to take form in his mind and he becomes able to tell what constitutes pure art, and to give a reason for the faith that is in him.

The faculty of expression, no less than the voice, must be developed by use. To feel is not enough. A bottled up artist is no artist at all.

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and dramatic intensity is a real achievement. It requires time, something of which young America seems to be perpetually short and in dire need.

The student should know what constitutes good tone. Perhaps all teachers would agree that the tone must be resonant, sympathetic, steady and capable of wide variation, but notwithstanding this, it is not always clear what would exactly agree on what the tone quality of a particular voice should be.

The singer who can sing but one kind of a song runs thereby that he is a person of one mood. On the contrary, the artist is one to whom all moods are familiar.

The student should know that all good singing seems to be effortless. The singer who makes his hearers conscious of a throat, a distorted facial expression and a feeling of uncertainty, has not yet found the way. The best of you must go out with the tone. The most lovable, sympathetic part of your nature must find its way into your voice.

When there is a sense of absolute freedom. The student should know that singing is more than merely vocalizing. Words contain definite ideas, and the aim should be to send forth the idea. If the idea is definite in the singer's mind it will do much toward forming the word and the voice.

The reason diction is difficult for many students is not due to lack of interest or unwillingness to work, but to lack of general culture. How rarely do we find a vocal student whose manner of speech indicates an intimate acquaintance with classical literature.

The youthful idea of effective speech is something characteristic, peppery and punctuated at short intervals with a terrific bit of slang learned from the radio.

When practicing a song, never sacrifice text for tone. To be compelled to do so in order to get the tone betrays unfaithfulness to the composer in practice; moreover, the average listener in an audience much prefers to hear what you are singing about than to hear you demonstrate song after long and faithful practice on vowels alone.

The inclusion of consonants in the daily practice is therefore very necessary if the student is to escape disappointment and discouragement when he attempts to sing a song after long and faithful practice on vowels alone.

The mechanism of speech and that of tone are not identical. The area of a tone extending upward has drilled into it a "masque," or the frontal bones of the face; whereas the medium of speech is the oral mouth or the lips.

Attention in consonant practice should be directed to two things: The continuous, unbroken flow of the tone in the tone area, and the shaping of that tone into words by the articulator.

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The Story of 'La Boheme' It pictures life in the Student City of Paris.

Act I opens with a lively scene in the lodging of the four "Bohemians"—Rodolph, a poet; Marcel, a painter; Colline, a philosopher, and Schvankar, a musician.

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The Organ Concertos of Georg Friedrich Handel

By Gordon Balch Nevin

Even once a while we note instances of a composer becoming so old that he is really new! This is explained by the circumstances of the public taste—which swings in circles—and by the inevitable processes of time which keep bringing to the surface that which has great worth, irrespective of its antiquity. In rare cases these recurrent periods of popularity are either brought about by, or largely aided by, some new development of the instrument or technique of that instrument for which the music in question was written; by this is indicated the well-known truth that nearly all of the great composers have written in advance of their time, i. e., have demanded a technical facility over and beyond anything known at the time of their writing. Consequently their works often go under a cloud, temporarily at least, and later are hailed as the very apotheosis of the idiom of the particular instrument.

It would be foolhardy at this late day to claim prophetic powers by hazarding the guess that the organ concertos of Handel are about to enter a renaissance; these concertos (they are really more or less formal suites, in essence) have had in other days a great popularity. There is, however, one element which would indicate that a new interest in them is about to be awakened, and that element is the fact that they can be perfectly rendered for the first time on the modern organ with its electro-pneumatic action; these compositions are as are the most pianistic writings of the modern school of organ composers.

Handel (whatever may have been the emotional shortcomings of his instrumental music, whatever the lack of profundity) was emphatically a master of nuance. The secrets of manifold variety in phrasing were an open book to him; he wrote for an organ which was to be developed for two hundred years after his period of activity in that field. We now have that instrument—the organ capable of producing those nuances and subtleties of phrasing which he indicated.

The life of Handel is of exceedingly great interest, especially to organists. His days were more or less closely associated with that of the organ for many years. We are told that at the very early age he was given opportunities to practice upon the organ in the chapel of the Duke of Saxe Weissenfels, and that his marvelous powers amazed all the musicians of the chapel. It is also known that it was upon the representations of this same patron of music that the father of Handel was finally induced to withdraw his objections to his lad's embarking upon a musical career. Even at this very early age (he was less than ten years old at the time) his ability in improvisation astounded all who heard him; this very facility was later to pro-

duce the organ concertos which are under consideration. Parental objections being removed, Handel became a pupil of Zachu, the famous organist of the Cathedral at Halle, studying organ, harpsichord, violin, canon, counterpoint and fugue, and to round out this little list of subjects the haughty (oboe) was included! We can hardly imagine a student of the present day encompassing such a catholic list of studies! But in those days thoroughness had not become a lost art. In three years the famous Zachu stated that his pupil, Handel, knew more about music than he (Zachu) did himself! His powers as an improviser had by this time become phenomenal.

New Interest in Handel

Handel's early entrance into the operatic field terminated his career as a church organist, his last posting being as organist of the Schloss-und Domkirche, at Halle, in 1702; from then on he waged a series of operatic battles until in 1737 he became bankrupt, when he turned his attention to oratorio, producing the great works which are most closely associated with his name. It should be noted, however, that he never gave up organ playing, and that many of his organ works were the direct result of improvisation in public—between the parts of his oratorios.

Great Simplicity

Now what are the characteristics of these works? First and foremost stands that element which perhaps more than any other indicates the mind of the truly great composer—the element of lucid simplicity. We are beginning to appreciate this quality again; recent years have witnessed an increasing and labored striving after complexity—as instanced by the average modern "tone-poem," but there are shadows cast before which would show that the pendulum is about to swing in the opposite direction. The state of stability is maintained only by the operation of force and counter-force, and we have had about enough of the present bewildering turgidity.

Secondly, many are noted the fact that these organ works are distinctly of concert nature and not of churchly style; Handel lived much of his life in the atmosphere of the theater, and the greatest effects which he produced are interwoven with the technique of the theater. It is because of this very fact that his effects rarely, if ever, "miss fire." He knew effects so well that he could construct them and then say confidently (in essence, if not in exact words): "This will do so and so, if done!" The organist, therefore, as a primarily recital music; they can be, however, ef-

fectively used for festival occasions or postludial work, and need not be neglected because their greatest usefulness is in recital. But in this latter, their practical benefit, the Handel Concertos are a veritable mine of excellent music; the brilliance of rhythmic and harmonic invention, the frequently unlooked-for twists in the harmonic scheme, the unexpected modulations and the general atmosphere of gaiety, happiness and good cheer—these all fit eminently for recital use the works of Handel. Much ink has been shed over the organ recital program; writers have endeavored to prove that the great public is uncouth when it steadfastly refuses to swallow programs which are notable chiefly for their gloomy oppressiveness and lack of contrast. These same writers will freely admit that the piano recital program must possess variety and charm, together with not a little of the frankly salon or semi-popular style of music—if there be any hope of enticing the same audience for a return date! But they fail to see that the mere fact of an instrument having been associated with ecclesiastical ceremonies for centuries does not in any degree whatsoever influence the character of the program to be used—when that instrument is used for recital purposes. Much of the lack of popularity of the organ as a recital vehicle is due to this misunderstanding.

A detailed analysis of these concertos cannot be undertaken in the space of an article of this character; they run with few exceptions in the style of the suite; four movements are the rule, generally a slow introduction, followed by a well-constructed allegro, then a slow movement (usually of emotional content) and finally a very brilliant finale. Very occasionally the order is inverted, but as a rule the order just given is followed. In all of them a wealth of invention awaits the student. The technique employed should be of a rather snappy, crisp, quasi-pianistic nature, with exceedingly minute attention to the little details of note-grouping, cross-phrasing, etc. One caution may be advised: do not take the frequent *ff* markings too literally; the modern organ is much more powerful than was the organ of Handel's day, and the use of full organ should be more sparing now than then.

Back and Handel

The fact that Bach and Handel were contemporaries has in a measure contrived to lessen the recognition accorded the latter's organ works; the mere fact that they happened to be born in the same year should have no weight in the appraisal of Handel's contributions to the literature of the organ. The explanation of the similarities of style, thought and method

of the two masters may be found in the different training they underwent and the different walks of life which they pursued; Bach's life was closely associated with the church; Handel's with the theater. The results were just what would be expected; one wrote subjectively, the other objectively. The shadow of the church falls over the most of the music of the great John Schastner; the bright lights of the theater illumine much of Handel's work. But we need not neglect Handel's compositions for our instrument because of that fact, in truth—it is really because of that very thing that we should study and use them; the organ needs more brilliant music, and we have very little of it. In the most eminently satisfying manner do Handel's *Organ Concertos* fill this requirement.

What Constitutes an Organist?

By E. R. Kroeger

As a rule, the organist comes to the organ bench after having had a course in piano training. He is then familiar with the positions of the keys, and the consequent rules for fingering, and also the cardinal points of legato. However, the first thing he discovers is that legato on the organ is not quite the same thing that it is on the piano. The release of the key means the discontinuance of the tone, whereas on the piano, the pedal allows the tone to sound even after the fingers have left the key. It takes the utmost care and concentration to watch legato so that it is really a legato and not a staccato. Of course, ere long, good legato becomes "second nature" with the competent organist, and he is able to practice manual legato exercises and studies until this is thoroughly mastered.

There are some standard books which contain many excellent technical problems. When the student is sure that he is on the right track, then polyphonic (or and sometimes three parts in one hand) are frequently met with. Should he have previously practiced Bach's *Two and Three Part Inventions*, and some of the preludes and fugues contained in the *Well-Tempered Clavier*, he will find that his organ studies of this nature come much more easily to him than would be the case if he had not practiced them. It is absolutely essential to sustain notes for their proper duration with the fingers. The problem in this regard are frequently quite com-

plex, but there cannot be any relinquishment of the most minute attention to securing accuracy in duration of tone.

With the efforts to attain mastery of the fingers, comes the necessity for pedal practice. From the beginning the two feet should be used equally in pedal exercises. The various uses of toe and heel, separately and in combination should be diligently studied. The position should be shifted so that the right foot rests in the lowest register of the pedal board, and the left foot in the highest register. The various legato and staccato strokes should be carefully practiced. When studies combining the manuals with the pedals are taken up, they should be practiced as follows: hands separately; hands together; pedals; left hand with pedals; both hands with pedals. The student will find that at first it is a rather difficult matter to have the feet move in a contrary direction to the left hand.

Polyphonic vs. Homophonic Practice

Polyphonic practice is better than homophonic. It is, of course, more difficult, but if the student succeeds in doing it, it comes comparatively easy to him. It is not the intention here to recommend any books of exercises or methods. There are several very good ones. It is no trouble to procure them. Then comes the study of the stops. Each stop should be given; most minute attention. Its characteristics must be thoroughly dissected. When this is done, combinations must be made in order to ascertain fitness and applicability. Good taste in registration is certainly one of the most valued possessions of the organist. But if he lacks acute judgment in this particular he must be careful to work upon well-established lines, for bizarre and incongruous combinations immediately stamp him as lacking in the finer qualities of the organist. Besides his purely technical studies for the purpose of maintaining the manuals and the pedals, he must needs study hymn playing. He should select a few standard hymns and play them with various registrations. He should try them on different manuals, and also in using his right hand on one manual and the left hand on another. In

these ways he acquires facility, and is thus able to relieve the monotony.

Compositions by the principal composers for the organ must now be studied with care and discrimination. A judicious combination of the different schools must be made. His repertory must gradually increase until it includes the great master works of Bach, which are the apex of organ composition. He must plan recital programs, and see that contrasts in the character of the selections occur. He must study the good organ journals and note what is being done by organists elsewhere. He must know the biographies of the principal composers and should be well posted in the history of music. He should study harmony, composition, canon, fugue and orchestration. He should be proficient in transposition, in reading various clefs, in deciphering ancient notation.

The Construction of the Organ

The serious organ student should know something of the construction of the organ. There are excellent books on the subject, but he should, if possible go to an organ manufactory and see how an organ is built. The workmen are usually willing to give information, and it is generally practical and valuable. This technical knowledge will be found to be of much assistance when occasions arise when the organist needs to rectify some disturbance in the instrument. He should be conversant with the organist must be familiar with anthems, cantatas, oratorios, sacred solos and concerted numbers. He will doubtless have to direct his choir, and in order to do so successfully must know his ground sufficiently well to conduct and drill in an authoritative manner. The members of the choir will look to him for instruction and advice. It may be seen from the above that an organist needs to be a versatile man if he is to succeed in his profession. He must constantly study and practice in order to maintain his position among his colleagues. But "the game is worth the candle." There is a fascination about organ playing hard to explain. The great "grip" of instrument "grips" you for life. And you willingly accept the embrace.



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What an Organist Ought to Know

By Carrie B. Adams

My Dear Mrs. Adams: I have three daughters. The eldest is studying to become a teacher; the second thinks of specializing in domestic science; but the third does not seem to have any choice as to her future work, and is perfectly willing to abide by my decision in the matter. I think I will make a musician of her—preferably an organist. I notice that there are not enough to provide for emergencies in most cities, and salaries must naturally be high. Please advise me of her—preferably an organist. I notice that there are not enough to provide for emergencies in most cities, and salaries must naturally be high. Please advise me of her—preferably an organist.

Sincerely yours, Mrs. J. M. S.

It gives me genuine pleasure to answer the foregoing letter. To be sure there are one or two points that I could wish were different before enlarging upon the knowledge necessary to the musical and financial success of this third daughter as an organist: (1) the fact that she is intending to enter her future work and will be able by her mother's decision and that her mother should think of making an organist of her because of the apparent

scarcity of organists and the high salaries that must result. Both are most excellent reasons why she should not become an organist, but since the die is cast, far be it from me to shrink the responsibility of cataloging the necessary equipment, even though it may have nothing to do with the case in hand.

In the first place, an organist needs to be thoroughly, intensely, temperamental musical. There is no field in which musical feeling is so much needed as in organ playing. It is not possible for the organist to be cool to speak; an organ for tone effects; a mind quick to choose from the hundreds of beautiful combinations at hand; the good taste and sense of proportion that leads to orchestral effects while keeping in mind the fact that an organ was never meant to take the place of an orchestra; and the temperamental organist's instinct, if you will, that imparts an individuality and style to one's work that no mere teacher can give. Many organists, however, who lack these requisites are technically above reproach, but what sins of omission they may have to answer for, sometime—somewhere!

Department for Violinists

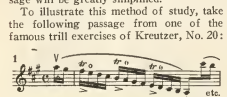
Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

Attack Difficulties Separately

The great Napoleon, with practically all the countries of Europe allied against him, conquered through the fact that he always managed to attack the various armies of different difficulties, these should be taken up and conquered one at a time, as far as possible. For instance, it is a good plan, where there are long passages of many notes under one slur, to play the notes separately at first, and with a smaller number of notes under one slur, gradually working up to the point where the passage can be played as written. Where there are trills, turns, grace notes, and embellishments of various kinds, the student will be greatly assisted by leaving the embellishments out until the bare notes of the passage can be played with correct bowing and in correct time and tune. This done, the embellishments can be added, and thus the work of perfecting the passage will be greatly simplified.

To illustrate this method of study, take the following passage from one of the famous trill exercises of Kreutzer, No. 20:



This study has many changes of key and positions; and it is difficult enough for the average student to play the simple notes in good intonation, to say nothing of the bowing, trills and accents. The difficulties should be attacked one after the other. Let the student first play the notes slowly, without the trills, with a separate bow to each note, paying scrupulous attention to his intonation, and taking care that his semi-tones are correctly placed in the scale passages. Having acquired the study

reasonably well, with slow, separate bows, the tempo can be increased, using very short bows. The foundation having been laid, the bowing may next be taken up. If the slurs are found too long at first, four may be slurred instead of the entire number. Finally, the passages may be slurred as written, care being taken that the different groups of notes get their proper proportion of bow. A very common mistake is to use up the bow too fast on the first part of a long slurred passage, the result being that so little bow is left for the last few notes that only a fraction of the proper volume of tone can be given to them, the effect being like that of a singer who has not sufficient breath to finish a phrase.

The notes and bowing having been mastered, the accents should next be taken up. These are executed by a sudden momentary pressure on the first note of each group, making that tone stand out in relief, like a gilt letter on a sign-board. Accents of this kind are difficult for the beginner, as he is apt to keep up the pressure on the bow too long, so that it is continued to the note or notes following the one which is alone intended to be accented. Practice the accents of this kind in the order of their importance, and is one of the prime elements which lead to bow mastery.

When notes, bowing and accents have been conquered, the trills can be put in. At first the passages may be practiced with a single, and after that with the double trill. The single trill passage will consist of three notes, and these three notes must sound simultaneously all times. The double note, over which the trill is placed.

Many students play passages like this very unevenly. This fault can be over-

come by counting sixteen to the measure, while learning the study, thus giving one count to each sixteenth note. When this is done, care must be taken that the three notes of the trill, on the first of each group, will occupy only the time of one count. If the student keeps time by tapping with the foot, each sixteenth will get one tap. This tapping should be done very quietly, as it is very annoying to hear a music student thumping with his foot on the floor while he is playing.

Studied in this way, violin studies lose half their difficulties, and many students who seem hopelessly unable to acquire a study which contains many difficulties succeed much better when they are first taken up, one by one, and mastered separately.

Another excellent example of such a study is the No. 40 of Kreutzer, as illustrated in Ex. 5.

Here we have a combination of difficulties. Some very talented students might attack the study as written, but the average student will do better if he divides the difficulties. The upper notes might be first studied without the trills and then the lower ones, care being taken to observe all accidentals and to preserve accurate intonation. Next, the exercise may be played in double stops, as written, but without the trills. The quarter notes need not be played as whole notes, in very slow tempo, with long steady bows, one to each note. Nothing further can be done until these double stops have been mastered. The intonation must be perfect, and both notes must sound simultaneously all times. Many violin students, when they try to play double stops, immediately double the

pressure on the strings, thus producing a rough, harsh tone. Instead of this, an elastic, not too strong, pressure should be used in practicing double stops, until every trace of rattle and scratching is eliminated. The double stops having been mastered, with single bows, they next may be slurred as written.

The trills are taken up last. As a preliminary, all the trills should be practiced without playing the accompanying note, care being taken that the trilling finger trills either a full tone or a half tone above the principal note, as the intonation demands, and neither too high nor too low. Playing trills atrociously out of tune is very common with violin students who do not seem to be aware of the fault. They will often trill a semitone for a full tone, or vice-versa. Some even make quarter-tone trills. Singers also are notable offenders in this respect.

All the separate difficulties having been mastered, as indicated above, the study may be practiced as written, and if all the preliminary work has been faithfully done the final result will be much better than if all the difficulties had been attacked at once.

Many other examples could be cited, but the above will suffice to give the student an idea of how to proceed with a study or composition where there are many technical difficulties to be overcome at once. The study must first be played in its simplest form, just as, in building a house, we first construct the foundation and the framework, and then add the other details, one after the other. This is the method which is observed by the greatest teachers. It is almost miraculous what results can be achieved by slow practice, patiently taking up difficulties, one by one, and mastering them, thus winning the power of overcoming them as a whole later on.

Supplemental Studies for the Violin Student

By J. W. Hulff

Too many teachers of the violin make the mistake of adhering to a stereotyped curriculum year after year, thereby getting into a rut. It is just as impossible to successfully take every student through the routine of Kayser, Mazas, Kreutzer, etc., as it is to jump into a suit of "hand-me-downs" and walk away with a feeling that you are well fitted. The dealer expects to make alterations to suit the individual. So should the teacher supplement, omit and revise the studies of his student. There has never been and there never will be a method of instruction placed upon the market that will meet all the requirements of all students alike.

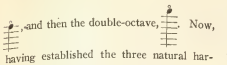
As a rule the teacher maps out a course of study that is the exact counterpart of the course he followed when a student, forgetting in so doing that "the world do move" and also that a vast majority of his

students are not fitting themselves to become professionals. The teacher who writes special exercises for his students manages to keep out of the rut mentioned above, but the average teacher who is busy every day in his studio, probably at half-hour shifts, does not have time to write out individual exercises for his students and will do the next best thing—order a book which probably contains over ninety per cent of exercises other than those he wants for his particular purpose. This adds to the burden of the student and only serves to awe, antagonize and perplex him in the thought that he must wade through another book of exercises very similar to those already done. No matter what method the student brings with him at his first lesson with you, give him his first instruction from that particular book. Careful observation

of his work for a few lessons will show you what he lacks in technique. Then, if you have something better for him, gradually wean him from the book he had when he first came to you and carefully, patiently and constantly "prescribe" for him as methodically as a physician would prescribe for his patient after a diagnosis had been made. No stereotyped course of instruction in these days is a success any more than is a box of medicated pellets other than those he wants for his particular purpose. The hardest and most tedious work for the student is the study of double-stopping and the playing of harmonics. The purpose of this article being to bring home to the teacher the fact that he must give supplemental studies not clearly or logically arranged in the average instruction book, we will make a study of natural harmonics on the violin.

The string length is thirteen inches when the bridge to the saddle. Taking the E string, half-way up the finger board, or six-and-a-half inches from the nut, we find the octave. If this note is six-and-a-half inches from the nut, and the string length is thirteen inches, then the distance from the bridge down the finger board to the note must also be six-and-a-half inches. If the tone is produced with the bow in its position near the bridge, it always carries the same tone. The note moving the finger, should be heard just as clearly if the bow is used near the saddle. This statement should be followed by a demonstration to prove its correctness. Forever after, has a definite, a visible location on the finger board, and the hubbub of studying natural harmonics loses its power right at the beginning.

The next step is to locate the fifth above,



and then the double-octave. Now, having established the three natural harmonic tones, on the E string,

beginning at a point six and a half inches from either the nut or the bridge and producing them by moving the finger forward the bridge, the pupil is next shown some tone work that always fills him with astonishment and delight, something not yet found clearly elucidated in any book of instruction for the violin; namely, that the same three tones can be produced, also as harmonics on the E string, by moving the

finger from away from the bridge, or in the opposite direction from that first used, making it possible to produce the same tones on two widely different positions of the finger board on the same string. In attempting this the fifth above is now played and the double-octave. Of course, what is done on the E string can be done on all the others. The student's surprise and pleasure in being able to succeed in tone while descending the finger-board, producing tones just like the first three, makes such a lasting and encouraging impression upon him, that he soon feels like to bring out these tones in all their flute like beauty. Do not forget to tell the student that these tones are best produced with a flat bow near the bridge.

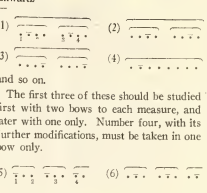
The Study of Difficult Passages for String Players

By C. P. Schwartz

The usual musical composition of more than "elementary" or "easy" grade is very likely to be made up of two elements: themes or subjects, and "working out" or development material. The latter frequently consists of scale fragments, arpeggios and broken chords combined and embellished according to the recognized practice of harmony, counterpoint and instrumentation. Sometimes a composer will see fit not to sacrifice his musical idea even though the technical demands are almost, if not quite, out of proportion to the musical value of the composition. Or it may be, for good and sufficient reasons, the composer, having a thorough knowledge of the limitations as well as the possibilities of the instrument for which he is writing, will occasionally find it impossible to express himself without having to bring into use unusual keys, difficult fingerings, and trying shifts or positions of the hand.

Having first decided that the musical end is worth the technical means, the student may set about his task with the following plan of attack. Persist until the possible fingerings of the passage have been discovered, keeping in mind the fact that the mechanical execution of the fingers to the best advantage and the production of the best possible effects of tone and phrasing are each equally necessary considerations. It is well not to be in too great a hurry to decide upon the fingering; but after the decision is finally made, do not change it unless thoroughly convinced that it is faulty.

Now play over the passage very slowly. Notice particularly the most troublesome places—note groups, or parts thereof—and give these some special attention, until it is possible to get through the entire passage, still very slowly, without having to stop or to hesitate badly. Third, the student will now work out the passage with the stress (both of accent and duration or time value) shifted from its normal place in the measure to one or another of the rhythmically weak tones within the group. Let brackets and points represent notes, and the dash represent the special shifted stress. We will assume that the passage consists of eight notes, the following arrangement, based upon several possible stress shifts:



The first three of these should be studied first with two bows to each measure, and later with one only. Number four, with its further modifications, must be taken in one bow only.

These last two exercises, stress groupings in threes, will prove somewhat more difficult to work out and keep going, but they are of especial value in the attainment of mental control over the fingers. Passages in triple groupings, six, nine or twelve notes to the measure, may be treated according to the same general plan, shifting the stress successively to the second and the third notes of each group. Gradually the tempo may be increased, and eventually also the stress will be reduced until it finally disappears.

This method of overcoming or reducing difficulties is not of course a panacea for the string player. It certainly will not supply the deficiencies of an entirely inadequate technical foundation. It will, however, show up the weak places (difficulties) more conspicuously, and thus the student will be enabled to analyze his problem more clearly and intelligently; and this result will be accomplished in less time than by the too prevalent practice of repeatedly "running it over" in the hope that chance will take care of results. And, what is of even greater importance, the critical attention as well as the constructive energy of the student will be concentrated, by means of the shifted stresses, upon those points where it is most needed.

The process is not a difficult one to put into execution. It does not require a very great proportion of one's practice time. The student who gives the idea a fair trial will be surprised at the rapid and certain results which he will acquire in the playing of passages which seem to resist the ordinary methods of practice.

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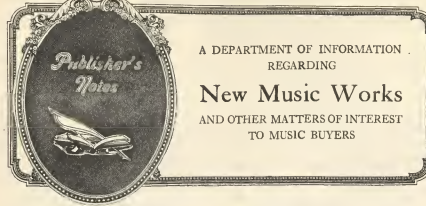
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Table listing various music publications with their respective prices and advance offers. Includes titles like 'Child's Own Book—Liszt, Tappan', 'Composition for Beginners—Hamilton', etc.

Needs. March, 1921

Table listing music needs and their prices. Includes titles like 'Child's Own Book—Liszt, Tappan', 'Composition for Beginners—Hamilton', etc.

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These piano packages are sent either large or small, that is eight or fifteen pieces a month. The vocal is sent out in exactly the same way as the piano, the discount on both being the same on our regular sales to the profession. Pipe organ, violin and piano, sacred and secular music, are sent out about four times a year, the amount depending upon the number of publications of these classes which are published.

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Stults' Anthem Book. This collection of anthems from the work of R. N. Stults includes some of his most effective works. While these beautiful pieces for the church service have the melodic interest which would be naturally expected from the composer, such a widely liked composition as The Sweetest Story Ever Told, they do represent a credit to the publisher.

How Benjamin Franklin Did It. Benjamin Franklin, statesman, philosopher, inventor, editor, publisher, writer, business man, had a kind of genius with great originality of expression, thrift, honesty, and great industry, brought inevitable success to his many business enterprises. As editor and publisher of the Pennsylvania Gazette, he once wrote a note of apology, regretting that with the growth of his paper, he could not in person upon all of his subscribers and solicit their renewals.

Left Hand Proficiency (Melodic Studies for the Left Hand Alone, Opus 1237) By L. A. Sartorio. This is the title which has been adopted for this new book of study pieces. It is a book of 44 pages consisting of twenty numbers ranging in grade from three to six. The work is divided between the original pieces and transcriptions of standard and favorite numbers.

Violin Studies By Kreutzer. This will be the newest addition in the Violin department of the Presser Collection. The Kreutzer studies represent a certain point of proficiency in violin playing. They mark a certain stage in the progress of the student preparatory to going into more advanced work. One who has conquered the Kreutzer studies is already a reasonably good violinist.

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Don't Grumble

By Nelson J. Newhard

SIR FREDERICK BRIDGE, of London, advises musicians not to grumble. "Musicians," he claims, "are naturally nervous and sensitive and prone to grumble." He tells an interesting story of a young man, a friend and former pupil of his who became a chronic grumbler.

"The young man," says Sir Frederick, "had received a very fine organ appointment in the country; I went to see him one day and asked him very naturally how he was getting on. 'Oh, pretty well,' he hesitatingly replied, but at once, in his usual fashion, began to grumble. 'The place,' he said, 'is no artistic! I saw at once that I was in for a long recount, in his innocent grumbling fashion, of the various things in his new environment which were not exactly in harmony with his desires, so, interrupting his semi-critical comment, I rudely broke in upon his half-finished remarks, exclaiming, 'But what a nice lot of illuminated texts you have on your walls! They are beautiful. 'Yes,' said he, his tone and manner undergoing wonderful change, there was no show of grumbling and these were drawn by a young man friend of mine.' I broke in again, 'So you are getting to be married?' 'I hope so,' he grumbled again, 'I am glad to hear it,' I remarked; 'but look here, my dear boy, now, if I give you a text of my own make, will you get the same young lady to draw it?' And will you place it among these other texts, and will you read it often and get all the good out of it that you possibly can?' It will do you and her, too, a world of good, I am sure. The Scripture subjects on your walls are excellent, I admit, but they do not reach the case in hand. He promptly assented. 'Very well,' said I, 'my text is this—get out your pencil.' He did so. "Don't Grumble." Now write it down." He did as directed. Not a word was uttered by either of us, but we thought, and we thought straight into each other's thoughts. Thinking often goes deeper when not a word is uttered.

"Some months later, I went down again to see him. He had kept his promise. Directly before my face, as I entered his room, in a conspicuous place, beautifully drawn, and in the same artistic style as the other texts which adorned his walls—the work evidently of the same hand—I read the two simple words, 'Don't Grumble.' He, at once, as I entered the room, grasped my hand, and with his left hand pointed to the text. I looked at him as directed, but spoke not a word, nor did he speak. I thought and he thought, I thought my own thoughts and he thought his thoughts, but not one word and the same thought. After a moment's silence he said: 'I can assure you, my dear teacher, that text has done me a world of good already. I did not need to read it, but I needed that lesson, but you did!'"

Many music pupils are grumblers; neglectors; but they seem not to know it; they fail to become players, but they do not know why they fail. Now, if the two words, "Don't Grumble," can cure, in an honest heart, the grumbling habit, ought not the four words, Do Right and Go Straight, to cure in the honest heart of a music pupil the habit of carelessness and neglect, of doing Wrong and Going Crookedly? Let us hope for the best.

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His Last Appearance In a certain Italian city, the tenor, who in his younger days had a great public favorite, essayed a part for which vocal resources no longer sufficed. He was duly fasciato (whistled at), and his efforts drowned by cries of basta, basta (enough), do via (go home). He bore these indignities patiently for a time, until, at length, he became exasperated, and approaching the front with a gesture of his hands to obtain momentary quiet, he addressed the roaring audience in these words: "My friends (laughter), I know that I have been unfortunate enough to displease you tonight [si, si, certo, altro]. But unless you discontinue making such a noise I shall feel bound to repeat the whole of my song. I have, therefore, just tickled his hearers that it was received with rounds and rounds of applause, in bowing to acknowledge which he was seen to reel and then fall heavily to the floor. The audience, believing this to be a bit of extemporate acting, applauded still more noisily, but the unhappy man did not rise. He had to be carried to his dressing-room, where, before the uproar had subsided, he expired. His aria had indeed proved to

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he his own song.—FRANCISCO BERGER, in The Monthly Musical Record.

Why Ireland's Flag is the Only One with a Musical Instrument

By Senus McKeon

One of the foremost European composers in a statement made some years ago, said that Ireland was the richest treasure house of folk melodies of all the nations of the world. This reference is not merely a numerical one. It refers to the sheer beauty of so many, many Irish tunes. Although a very great number of lovely tunes and sprightly jigs and reels have been catalogued, there are doubtless thousands that have never been put into musical notes that have faded into oblivion because of the fact that for centuries these melodies were transmitted from generation to generation by ear.

A Haven for Classical Learning

At one time in Europe it was the custom to look upon the Irish as a race recently sprung from the type of primitive life which characterized most of northern Europe six or seven centuries ago. It is now known by most intelligent people that Ireland was the custodian of classic learning, acquired by the wise men, poets, bards and priests when most of continental Europe was torn by the bloody wars culminating in the middle ages. It was, indeed, a remarkable sort of Christianizing learning and art effort of a highly civilized character. It even sent missionaries to the continent, such as the able St. Kilian, whose works may be traced in various parts of Germany.

the clergy, for whom he immediately composed words and music for pieces extolling their hospitality. After a while he became the victim of intolerance and was refused to play or sing until he had strong liquor from his hosts. One of his best-known tunes is known as "The Receipt for Drinking Whiskey." When in his cups he was supposed to have prophetic gifts, and indeed, many of his prophecies came strangely true. When he died his wake lasted four days and was attended by great numbers. "The harp was never given to any one man," his funeral was attended by sixty clergymen of many denominations, the nobility and gentry and vast crowds of the "humble" classes.

Modern Composers

There is small wonder that such beautiful tunes as "The Last Rose of Summer," "The Minstrel Boy" and others certainly have grown in Ireland as luxuriantly as the shamrock itself. Modern composers the world over have been inspired by Irish tunes, and now that Ireland has many modern masters of music, such as Sir Charles Stanford, Hamilton Hartley, Victor Herbert and others, the wonderful music of Ireland is gaining the respect among the musical nations that it has always deserved. There is good reason why Ireland is the one nation with a musical instrument on its flag.

"Music, that gentler on the spirit lies Than tired eyelids upon tired eyes." —TENNYSON.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Chronological List of Musicians

By Julia L. Williams

- In last month's JUNIOR ETUDE you read a list of ten musicians who lived before the beginning of the fifteenth century. This month we will start at the beginning of the fifteenth century, and you will notice that each date is later than the one before it. Do not forget to copy this list in your note-book with the other list.
- 1400-1453. John Dunstable, English. A very famous writer of counterpoint.
- 1420-1497. Henry Abynndon, English. A great organist and teacher of the children of the royal family.
- 1482-1546. Martin Luther, German. Composer of hymns.
- 1515-1595. Filippo Neri, Italian. A priest who gave "oratory lectures," which were the foundation of the form of composition called "oratorio."
- 1525-1594. Giovanni Palestrina, Italian. One of the most famous writers of church music.
- 1543-1623. William Byrd, English. Composer of motets and music for the "virginal" (a forerunner of the piano).
- 1567-1643. Claudio Monteverde, Italian. Composer who developed harmony and wrote operas.
- 1571-1621. Michael Praetorius, German. A great organist and writer on musical science.
- 1580-1652. Gregorio Allegri, Italian. Composer of church music.
- 1582-1628. Orlando Gibbons, English. Organist and composer of hymns.

A Queen of Fairies Ten

By Rebecca Helman

- I am a Queen of Fairies—
- A Queen of Fairies ten;
- They are my nimble fingers
- Who do the best they can.
- They dance upon the keyboard;
- The black keys and the white
- Are pressed by dancing Fairies
- At work to learn notes right.

- Sometimes, I find, they're naughty,
- They hate to practice scales,
- The Queen of Fairies drives them
- Up black hills, down the valleys.

- A good Queen keeps them nimble,
- And scales are easy then;
- Oh! hear the dancing Fairies,
- The dancing Fairies Ten.

- How are your Fairies working?
- Don't ever let them shirk,
- Nor ever let them idle
- When they should be at work.

(This little play may be given with very little rehearsal, each child makes his own sign on a large piece of paper.)

- Characters:
- Miss Natural, chairman of the meeting, is seated at a table.
 - 4 The purpose of calling this meeting is to form a club, that we may plan ways of becoming better known. To-day I heard someone practicing; and, if you had heard the way your rests were ignored and the complete lack of rhythm, you would realize the necessity of forming this club.
 - 5 Rhythm! How many students can tell what that means? It might be described as the swing of the piece. Why will some people insist on playing in poor rhythm? (Plays a familiar melody in poor rhythm.) It is just as easy to play it in perfect rhythm. (Plays same in correct rhythm.)
 - 2 If pupils would sing the tunes of their pieces it would improve their ear. It is a splendid training to play a piece with the eyes closed.
 - 3 I thought we came here to form a club.
 - 3 So we did. Whom will you nominate for president?
 - 3 Miss Chairman, I nominate Miss Treble Clef.
 - 3 Any other nominations? All in favor of Miss Treble Clef please say Aye. (All say, "Aye.") Miss Treble Clef you are elected president. I will resign the chair to you.
 - 3 I deeply appreciate the honor and I shall do all in my power to make the club a success. Nominations are now in order for vice-president.
 - 3 I nominate Mr. Bass Clef for vice-president.
 - 3 Whom will you nominate for secretary?
 - 3 We need a keen person for that. I nominate Miss Sharp. (Miss Sharp is elected.)

The Game of Notes

By Rebecca Helman

This is a very simple yet fascinating game and may be varied to suit the different times.

An attractive way for children to learn the value of the notes is to stand four children in a row and let one represent a whole note, one a half note, one a quarter note and one an eighth note. The teacher or one of the older children stands before them and counts loudly and evenly. Attention time is, of course, the easiest to follow.

As the teacher counts the children nod their heads. The child who represents the whole note, nods his head on and keeps it down for the four counts; the half note nods on 1 and 3; the quarter note on each of the four counts; and the eighth note twice on every count.



The Music Club

By Isabel Ross

- 1 Fellow-workers, we are now organized. What needs our first attention?
- 1 I speak for twin Half Rest and myself. We are constantly being mistaken for each other. What can be done to teach pupils which is which?
- The trouble is that people do not use their eyes. I always remember you, Mr. Whole Rest, because you hang down from the fourth line like a monkey from a tree, whereas Mr. Half Rest sits up on the third line like a parrot on a perch.
- 2 Speaking of rests, pupils seldom call me by my right name. Some say that I look like a seven, and they should remember that seven and one are eight, and call me an eighth rest.
- 1 I would like to ask if I look like any one else here?
- 2 You remind me of Miss Sharp.
- 3 Miss Sharp, will you please stand here beside me so that we can show that we do not look alike.
- 2 I do not look like Half Note either, yet we are sometimes taken for each other.
- 1 And I know I do not look like Miss Quarter Note; and yet I am frequently played for a quarter note.
- 3 Everyone here has had something to say, but I have kept quiet because that is my business; but how many players keep quiet when they see me?
- 2 Mr. Quarter Rest, you always remind me of a Z walking backward.
- 3 Well, I think our meeting to-day shows us how much work there is for us to do.
- 3 Miss Treble Clef, I hope at some future meeting some way may be found to distinguish me from the phrase sign or the slur. If players would look carefully for it if the curved line connects the same notes there would be no trouble.
- 1 I move we adjourn.
- 2 I second the motion.
- 3 The meeting is adjourned.

Who Knows?

1. What was Handel born?
2. What other famous composer was born in the same year?
3. In what country did he spend most of his life?
4. What is his most famous oratorio?
5. How many operas did he write?
6. Are they given at the present time?
7. Who wrote "The Messiah" and what is it?
8. What affliction did Handel suffer during the last years of his life?
9. When did he die?
10. Where is he buried?

Answers to Last Month's Questions

1. John Sebastian Bach was one of the greatest composers of all time.
2. He excelled particularly in fugue writing.
3. He played the violin and organ, as well as the clavier (a forerunner of the piano).
4. A fugue is a certain form of composition in which the "theme" is frequently repeated on different intervals of the scale.
5. Bach wrote the Christmas Oratorio.
6. Polyrhythm is a form of writing in which several voices or parts are woven interdependently.
7. Bach's most famous set of compositions is called "The Well-Tempered Clavier."
8. "Well-Tempered Clavier" well tempered refers to a system of tuning which was first used in Bach's time, and clavier is answered in No. 2.
9. Bach was totally blind during the last years of his life.
10. He lived in Germany from 1685 to 1750.

Stools and Chairs

Are you always perfectly comfortable when you do your practicing? If your seat just the right height or is it a little bit too high or too low and will not go to the same height—your piano seat does go up and down, try to have it level with the same height—you remember what correct height is don't you? Your feet should be about on a line with the keyboard. If you are the only person who uses the same stool, it will always remain at just the proper height, but if other people use it, they will probably move it up and down so that when you come to practice, as having the stool just right is very important and may be responsible for a good or bad touch or tone.

If your seat is not adjustable and is too high try to have it lowered (an inch or so may be cut off the feet). If it is too low, get a cushion or large book, and always use it. In any case remember that to do good work, and produce good tone the seat must be just right and also the feet should rest on something instead of dangling in the air, but we will talk about that some other time.

Letter Box

DEAR JUNIOR ETUDE:

I have not seen any letters from any boys in the Letter Box of THE JUNIOR ETUDE. I am sure boys love music they certainly do, for most of the great composers were men. Live on a farm, and enjoy my music very much. I would be very glad to hear from any of my JUNIOR ETUDE friends. I would like to read some letters and stories written by boys. Wish you every success.

From your friend,
FERRIS K. LEIMAN (AFC 14),
Kahoka, Mo.

Felix Mendelssohn
Born, 1805 Died, 1847
Mendelssohn was admired for his great industry, finished style and lofty ideas. He was beloved for his cheerful, kindly nature. His compositions are filled with lovely melodies.

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Junior Etude Competition

The JUNIOR ETUDE will award three prizes each month for the best and best original essays or stories and answers to puzzles.
Subject for story or essay this month, "The Piano." It must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete.
All contributions must bear name, age and address of sender (not written on a separate piece of paper) and be sent to the JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of March.
The names of the prize winners and their contributions will be published in the May issue.
Please comply with all of these conditions and do not use copywriters.

Honorable Mention for Compositions

Maribelle Albert, Evelyn Banew, Jo Waltz, Grace Ois, Evelyn M. Baird, Helen Tenny, Catherine Meyer, Ethel Miller, Elizabeth Glover, Eugene Cheroff, Max Bennett, Eugene Franklin, Charles Meyers, Jeanne Puatti, Edwin Halper, Harold Karl Halper, Grace Anna Finley, Martha Smith, Agnes Nelson, Janet Mae Breen, Reginald Annam, Margaret Saybold, Lillian Egle, Katherine C. Gallivan, Arthur Bremer, Gladys F. Evans, Francis Peder, Elizabeth Oppenheim, Thelma Linley, Laura Thomson, Marjorie Williams, Marian Dyer, Antoinette C. Bracker.

A MUSICAL FABLE (Prize Winner)

ONCE I was playing the piano when there suddenly appeared another fairy.
"Who are you?" I asked.
"I," said the fairy, "am Fairy Careful, and I am very necessary in good practice, and instantly she disappeared.
"Then there appeared another fairy.
"Who are you?" I asked.
"I," said the fairy, "am Fairy Goodtouch, and I am very necessary in good practice," and instantly she disappeared.
"Then there appeared another fairy.
"Who are you?" I asked.
"I," said the elf, "am the Elf of Expression, and I am very necessary in good expression. Sometimes I and my sisters Goodtouch and Goodtouch are called 'Fables.' So, remembering my three friends, I am improving by good practice."
LORNAISE YOST (Age 12), Pennsylvania.

Honorable Mention for Compositions

(This was omitted last month.)
Marjorie Young, Rachel L. Maurice, Marjorie Williams, Lorene Gertrude Meyer, Marguerite E. Spath.

Puzzle Corner

Prize Winner
Virginia P. Miller (Age 13), New York; Arthur Fetner (Age 14), Missouri; Helen Rebekah Sewall (Age 12), North Carolina.

Honorable Mention for Puzzles

Helen Weber, F. Cecelia Gruskin, Frieda Patsen, Lillian M. Engel, Helen Zeech, Jennie Van Dusen, Anastasia van Burghou, Walter Carrol, Arthur Abramson, Thelma Norris, Helen van de Palmette, Gertrude Greenough, Anna Koshowitz, Rita M. Lovell, Ch. Charlotte Rapardon, Stanley Homer Sieber, Mary Latta, Mrs. Marie Marouze, Kathryn Pyrd, Ellen Parnell Wharton, Rebecca Breveler, Freda, Mary Chaney, Helen Broyles, Gertrude Anderson, Jean McCallahan, Katherine Cecilia Gallivan, Beatrice Vogler, I. Sarah Eder, Ora Quaid Watts, Meta Mae Wli, Ann, Helen Stockard, Philip Hinton, Louise Rodgers, Ruth Varney.

Answers to Hidden Musicians Puzzle

1. MacDowell, 2. Gounod, 3. Calve, 4. Weber, 5. Massenet, 6. Thomas, 7. Gluck, 8. Bach, 9. Verdi, 10. Beethoven, 11. Wagner, 12. Chopin, 13. Am, 14. Pletow, Gounod, 16. Nevin, 17. Granger.

How nice 't would be if JUST ONE DAY
Were quite enough to learn to play,
But music is not learned that way,
And so my teacher I'll obey,
And practice hard, and hope I may
Perform so well that folks will say
They do not mind how much they pay
Or even go a long, long way,
Just so that they can hear me play.

A New ETUDE Picture Idea for Little Folks

You Must Help Us Decide
(See Preceding Page)

AFTER food and play children probably love pictures better than anything else. Thousands of children all over the country pay a penny a piece for pictures to use in their school work. On the opposite page you will find sixteen pictures which may be used in the following way:

- I. Cut out and use as a little book picture on the piece of music you are studying.
 - II. Cut out and paste at the head of a sheet of paper to be used for a composition or the composer.
 - III. Cut out and mount on an appropriate card the size of a postal card as a pleasant souvenir of a lesson.
 - IV. Cut out the pictures and mount them in a little note book so that you can have a collection.
- In fact, these pictures can be used in a

IMPORTANT

If you wish this series continued write to the publisher at the following on a post card: "Please continue The Etude Junior Picture Series," giving your full name and address. Address your post card to The Junior Etude, 1712 Chestnut St. If we hear from enough juniors and enough teachers we may continue this with a different composer each month. Be interesting with descriptions you. If you want it on enough numbers you can have it, although it is a very expensive addition to The Junior Etude. Don't forget the postal.

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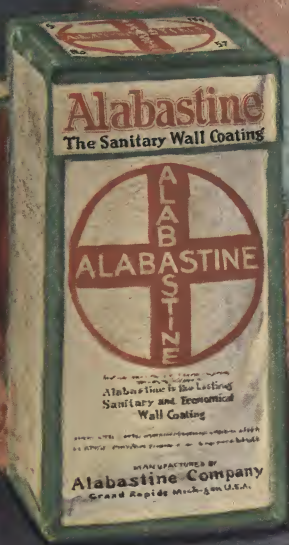
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