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Winton J. Baltzell

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THE ETUDE

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THE HOUSE IN WHICH ROBERT SCHUMANN WAS BORN.

"Carnaval" seems to be the greatest favorite. The brilliant set of musical pictures, which succeed each other like in a kaleidoscope, is introduced by a preamble. In a scene of recognition (*Reconnaissance*) we greet our old friends "Florestan" and "Eusebia." Ernestine von Fricken and Clara Schumann appear masked as "Eusebia" and "Chiarina"; the composer does not mention for whom the avowal of love (*Aveu*) was intended. "Fantasia" and "Columbine," "Pierrot" and "Harlequin" play their merry pranks. Chopin smiles "beneath tears," and Paganini rushes by like a whirlwind. The Coquette is surprised to find herself in such company, and so are we. Her *Requies* to some important sailor remains an unsolved enigma. And why should it be solved? Is not the Sphinx present in all her mysterious majesty, and has she ever revealed her secrets? The followers of Terpsichore indulge in their favorite dances, "Valse, Noëls" and "Valse Allemande." Every one dances. The frenzy even seizes inanimate objects—we see even letters dancing and dithering by like "Batteries." A short "Pause" during the "Promenade"—and there they are! Our valiant "Davidbinder" marching against the "Philistines." Amid blasts of trumpets and cries of victory, the latter are routed and driven from the field. Progress defeats Pedantry!

The "Concerto in A-minor," the "Fantasie" (opus 17), the sonatas, F-sharp minor and G-minor,—the "Symphonie Études," "Kreisleriana," the "Faschingsschwank," and the "Humoreske" are conceived on broader lines; but nothing Schumann ever wrote for the piano equals the "Carnaval" in picturesque detail and finish.

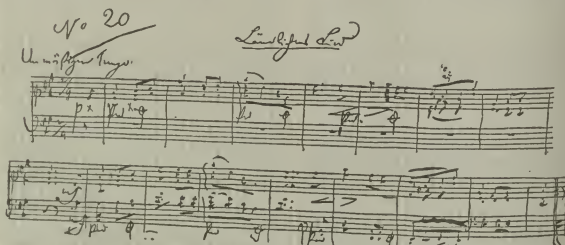
The "Novellettes," as their name indicates, are veritable musical illustrations of "psychic moods." To those gifted with what Heine calls "musical second sight," they depict tales replete with romance and poetry. Thus, No. 4 represents two lovers dancing in a ball-room. Schumann's own interpretation of Weber's "Invitation to the Waltz" applies most appropriately to the middle section of this composition: "Now she talks—this is love's wooing. Now he responds—let him continue, it is the lover's sonorous voice. Now they are both talking at once and I can distinctly understand what both are saying."

"Every evening," Liszt writes in a letter, "before the children go to bed, I play the 'Scenes from Childhood' for them." I am unable to state whether the children referred to were those of Madame Schumann, the future wives of Messrs. Emilie Olivier and Richard Wagner. At any rate, they must have been very intelligent to have appreciated those masterpiece. And yet is there anything more simple and child-like than those little gems? How characteristic the music is; whether the composer refers to "Foreign Poets," or

relates a "Fanny Story," or alludes to an "Important Event." We almost see the child frolicking about, playing "Tag" or trying to impersonate with mock dignity the "Knight of the Robby Horse." Our little friend begins to weary of its gambols. It changes its character. The merry child becomes "The Entertaining Child," begging us for a fairy-tale, so essential to its "Complete Happiness." We commence the tale, but, fearing it might be "almost too sad," we substitute another, which we also discontinue abruptly for fear of "Frightening" our little pet. Finally we hit upon just what we need, and the familiar "Once Upon a Time, ——" gradually succeeds in producing the desired result—the "Child Falls asleep." It is then we—the big children—settle ourselves comfortably "By the Fireside," and follow the flicker of the dying embers with our eyes, while our minds resort to meditation and "Trimmerel." Softly the door opens; the poet enters; he begins to speak. We are in a semisomnolent state of mind in which we are scarcely aware of what he is saying, and yet we discern that he is speaking of bygone days and events which carry us back to long-forgotten "Scenes of Childhood."

The compositions just mentioned, "Arabesque," "Blumenstück," "Night Visions" (opus 23), "Fantasiestücke," and "Forest Scenes" form a group by themselves. In these pieces the composer reveals the most tender phases of his character. Owing to their comparative technical facility, they are more easily accessible to the general public, and consequently have attained greater popularity than the compositions drawn on broader canons.

The characteristic qualities of Schumann's piano style are so striking as to be easily recognized. Probably no composer for the piano has ever employed syncope as frequently, sometimes even to excess, as Schumann.



FAXSIMILE OF MANUSCRIPT OF LÄNDLICHES LIED. "ALBUM FOR THE YOUNG," No. 20, CALLED "RUSTIC SONG," BY ROBERT SCHUMANN.

Thus, the middle section of the "Novellette," referred to above, might be cited as an illustration, as well as "Davidbinder," No. 4.

Another favorite device of Schumann is the introduction of binary rhythms in triple time ("Kreisleriana," No. 5, beginning of the eighty-ninth measure; also "Carnaval"; "Pause," beginning of the thirtieth measure, and the *piu stretto* of the "Finale"). Direct changes from one key to another without modulation ("Arabesque"; "Bird as Prophet," second part, G-major to E-flat) are also frequently found in Schumann's writings. Another typical mannerism of Schumann consists in the employment of sequences—the same thought repeated identically or with slight modifications in different degrees of the key ("Arabesque"; "Minore II," F-major; "Intermezzo," "Faschingsschwank"). Schumann's love of Bach and his profound study of the old master shows itself in many compositions. Do the introductory measures of the "Concerto for Piano Alone" not sound like a message from the prince of polyphony? In opposition to Chopin, who never goes beyond the limitations of the keyboard, Schumann often employs orchestral methods. Thus, the title of the "Symphonie Études" is not a misnomer. As a melodiist for the piano Schumann ranks supreme. Nor is it necessary to resort to the use of magnifying glasses or telescopes to discover the thread of melody in his compositions, as in the case of some other composers.

Among the eight great composers for the piano which, according to the writer's personal opinion, rank in the following order: Chopin, Schumann, Beethoven, Liszt, Mendelssohn, Weber, Rubinstein, and Henselt, Schumann stands preeminent by reason of his originality, his individuality, and poetic temperament. Unlike most composers, many of his best works were written during the early years of his life.

The gradual decline of Schumann's intellectual powers shows itself after the "Concerto," which is probably the most beautiful manifestation of that phase of his genius that pertains to the piano. The inspiration of the composer then begins to lose its luster, and gradually fails, never to revive again.

While much that Schumann wrote, even while in the full possession of his powers, has succumbed to the ravages of time, enough will remain to prove to future generations that the composer of the "A-minor Concerto," the "Symphonie Études," the "Carnaval," and "Kreisleriana," richly deserves an exalted rank among the writers for the piano.

MUSICAL education, like all other mental progress, is of slow growth. Do what we will, the roesbud takes its own time to unfold. The same is true of the human mind. We may press the roesbud and force it open, but the flower will not be so beautiful, nor so fragrant as it would have been had it unfolded in its own slow process; neither will it be a healthy and enduring flower. Do not hasten the young mind, for this is a dangerous, unhealthy process. Too much work laid upon the pupil is often as injurious to the mind as too much water and heat for the plant. Give the child time for development.

Robert Schumann.

BIOGRAPHICAL.

BY FRED S. LAW.

ROBERT SCHUMANN was born, the youngest of five children, June 8, 1810, in Zwickau, then an insignificant little mining town in Saxony. There was certainly nothing in heredity or outward surroundings to account for the strong musical bent which he manifested at an early age. His father was a bookseller, a man of decided literary tastes and attainments; his mother was provincial in education and sympathies. Neither was there any musical inspiration to be drawn from companionship in the quiet little village which was his birthplace. The only available music teacher was a school teacher, Knutsch by name, a self-taught musician, and under his instruction Robert was placed at the age of six. His progress was rapid; his creative instinct was soon awakened in a year or two he found him extemporizing and writing little dances. He was also fond of reading, for which his father's book-store afforded ample material, and wrote plays which were performed by himself and his companions. In a few years he had outstripped his teacher; lessons were discontinued, and he was left to direct his own musical studies, playing and composing at a time when artistic guidance and systematic instruction would have been of the utmost value to him in his after career. He dreamed of becoming a musician, but in this he was violently opposed by his mother, who thought only of the hardships and privation of such a calling. His father was more reasonable in his views of a musician's life. He had hoped that Robert would one day be his successor in business, but saw that this hope was vain, and had resolved to yield to his son's wishes when he died in 1828. His mother was not to be moved from her opposition to his becoming a musician, and in this she was seconded by his guardian. It was decided that he should study law. Accordingly, in 1828, he went to Leipzig, ostensibly to pursue his legal studies in the university, but really to devote his time even more than before to music. There he met the eminent piano teacher, Friedrich Wieck, whose gifted daughter Clara, then in her ninth year, was destined to become his wife. By permission of his mother he began lessons with Wieck, for the first time in his life experiencing the benefit of well-directed and systematic technical instruction, of which he stood sadly in need. In 1829 he went to Heidelberg, again ostensibly as a student, but his passion for music burst out with redoubled ardor. He composed, practiced the piano with increased energy, and after a year of such application wrote to his mother, confessing his neglect of the lectures he had been wont to attend, and begging her consent to his becoming a musician. Full of consternation at this unexpected turn of affairs, she wrote a distracted letter to Wieck, declaring that she would follow his counsel in the matter. If he considered that her son had sufficient talent to be successful in a musical career, she would withdraw her opposition. Fortunately, Wieck was well convinced of his former pupil's great abilities; he was strongly advised to change, and the mother yielded. Robert's joy was overwhelming. He had never been a patient student of harmony; he had not realized the necessity of applying himself to the study of theory and the laws of strict composition, but in an exuberant letter to his teacher he now says: "No blame shall depress me, no praise shall make me idle. Whole pallful of very, very cold theory can do me no harm, and I will work at it without a murmur."

His original design had been to fit himself for a concert pianist. In his impatience to hasten technical development he devised an apparatus to promote independent of finger. Its mechanism is not known precisely, since he used it without the knowledge of his teacher, and after its disastrous effects became manifest he would never speak of it to any one. It is probable that it consisted of a cord terminating at one end in a loop, and ran through a pulley fastened in the ceiling. The third finger was passed through this loop and kept raised while practicing vigorously with the other fingers. This he did with such misplaced diligence that he lost control of the finger by excessive stretching. To his horror, he found that when he wished to play, instead of falling, the finger flew up. All remedies were tried but none was able to restore a natural action. The whole right hand gradually became lame—not so lame as to prevent his playing, but enough to put any finished performance out of the question. This misfortune, though a bitter disappointment to him, proved a blessing to art, since it forced him to utilize his creative powers to the utmost. The world could do without Schumann the pianist, but would be much poorer lacking Schumann the composer.

His first step was to take up the long-neglected study of theory, and for this he placed himself under the instruction of Heinrich Dittus to whom he ever after felt grateful for the unwearied pains he took in his behalf. He realized the deficiencies of his early training, and began patiently at the beginning.

The next fourteen years, 1830-1844, which he passed principally in Leipzig, were the richest and most productive of his life. He was more fortunate than most geniuses in not being obliged to earn his own living during his period of development. His patrimony yielded a modest income of 500 thalers, which was sufficient to provide a single man all the necessities and many of the comforts of life. With a few friends he started a magazine ("Die neue musikalische Zeitung"), which they intended to further romanticism in music and its freedom from scholasticism. Schumann soon became sole editor and proprietor, and retained an active participation in its management until his removal to Dresden.

As a journalist and critic, he was remarkable for his generous recognition of merit, wherever found. It was he who first drew the attention of the German public to Chopin and Brahms, and many others owe to him their first encouragement in the initial steps of a distinguished career. Moody by nature, reserved and tactful in company, there was no lack of enthusiasm when he discovered, or thought he had discovered—for sometimes his swan proved a goose—a budding genius.

An attachment to Clara Wieck, who had developed into one of the foremost pianists of the day, was strongly opposed by her father. Papa Wieck, as he was familiarly called, was something of a family autocrat. He looked with disfavor upon the union of his daughter—who had already won a brilliant position—with a young man whose prospects were still uncertain. For several years the youthful pair acquiesced, but as time went on and the obstinate parent proved no more inclined to yield the reluctant assent to appear in court and state his objections to the marriage. After a year's delay the case was heard; the father's objections were pronounced unreasonable, and the lovers were free to marry in 1840. A legal conflict was especially painful to Schumann's shy sensitive nature, and still more trying was a lawsuit which he was obliged to bring against his father-in-law to recover certain Jewish and disreputable belongings to his wife. These had been presented to her on different occasions when playing at court; her father, increased at his failure to prevent the marriage, insisted on retaining them as his own.

Schumann's had never been a well-balanced nature. As a boy he had been merry and impulsive, a leader among his playmates. All he grew up, however, he changed greatly. His became constrained and reserved, even in

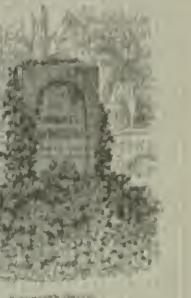
interviews with intimate associates. When he was a lad, a sister had died of an incurable melancholy at the age of nineteen, and several years after his marriage he fell into a morbid frame of mind which caused his family and friends the gravest apprehensions. His health became greatly impaired, and he was finally ordered to give up his journal and seek an entire change. He accordingly left Leipzig in 1844, and removed to Dresden. There the state of his health deteriorated; but, on the whole, he lost instead of gained. Fervent periods of intense productivity alternated with intervals of almost utter quiescence. His morbid tendencies increased with alarming rapidity, and he seems to have had premonitions of approaching mental decay. In 1850 he was called as conductor of the municipal concerts at Düsseldorf, to take the place of Ferdinand Hiller, who had accepted a similar position in Cologne. He and his wife were received in Düsseldorf with the most cordial hospitality. The coming of such a distinguished composer and his no less distinguished wife was considered an event of municipal importance, and this they were made to feel by the most delicate acts of attention. For a time the cloud lifted from his mind, and he took up the duties of his new position with interest.

Robert Schumann

Autograph of Robert Schumann

A brief experience as teacher of composition and piano at the conservatory of Leipzig had shown that Schumann was fitted neither by temperament nor training for the work of a teacher, and his experience at Düsseldorf proved that the same was true of directing. At first, however, this was not apparent. The chorus and orchestra had been left by Hiller in a high state of efficiency, and the esteem which he felt for Schumann as a composer prevented unfavorable criticism in the beginning. But as time went on his lack of ability for such a position was plainly revealed. His powers failed vastly from season to season, until in 1855 the management of the concerts felt obliged to suggest that he withdraw for a time until his health should be reestablished. This was the end of Schumann's career as director.

During all this time the morbid symptoms so dreaded by his friends increased until they had reached an alarming stage. He took an absorbing interest in spiritualism; he suffered from delusions; he heard voices; he fancied that he was pursued by a persistent terror which rang in his ears incessantly. His last work was a set of variations for the piano on a theme which he insisted had been sent to him by Schubert and Mendelssohn. In his calmer moments he was perfectly conscious of his condition, and during his paroxysms called attention to his family by his behavior. Early in 1856 he made an attempt at suicide by throwing himself into the Elbe, but was rescued by good fortune. He was three weeks under constant medical care at his father's residence, July 26, 1856.



SCHUMANN'S RESIDENCE

The Autobiographic Character of Schumann's Music.

BY LOUIS C. ELSON.

It is always a labor of love for the musical student to trace something of the life of a composer in his works, and the labor often leads to a practical result, since the student, once knowing the mood of the composer in producing a certain work, becomes himself more identified and *en rapport* with it, and consequently interprets the composition better. One comes a little closer to the Seventh Symphony when tracing Beethoven's affection for Amalia Sechald in some of its romantic measures; one reads the reconciliation of Handel and George I in the "Water Music"; and many other bits of personal history might be gleaned from special compositions.

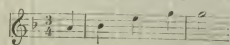
With Schumann, however, what is only sporadic with other composers becomes nearly continuous. Almost every step of this composer's career can be traced in his music; his successive compositions become an autobiography in tones. Some of these works are avowedly records of personal events; others become unintentionally historic.

It may be remembered, at the outset, that Schumann always wrote best when happiest. In this he was the opposite of Schubert who scarcely brought forth anything when he was thoroughly enjoying himself—his happy years (too few, alas!) being comparatively barren of good music. Schubert complained that the public loved those compositions best which he had brought forth in direst anguish. When Schumann was unhappy, the fearful melancholia which was a symptom of his hereditary insanity often incapacitated him altogether for work.

The dual character of his compositions tells us clearly of the duality which existed in himself. As early as October 4, 1828, being then only nineteen years old, he wrote to his friend Rosen, at Heidelberg, from Milan: "I always seem to myself entirely poor yet entirely rich; entirely weak yet entirely strong; feeble yet full of life." From this it is evident that Schumann had recognized thus early the duality of his own character. These two opposing personalities soon received names from their possessor. The fiery radical, full of aggression and combat, was called "Florestan"; the shy, introspective and sensitive dreamer was named "Eusebius."

Soon afterward these mythical characters became part of the musical autobiography which was to run all through Schumann's musical creation. The first piano sonata, dedicated to Clara Wieck, was signed "Florestan and Eusebius"; and one can, in this work, as in many of the subsequent ones, trace the two antagonistic moods. If one stands on the river bank below Cairo, Ill., at flood time, one will see two rivers in one channel; on the one side the dark waters of the Ohio, on the other the yellow waves of the Missouri and Mississippi; even so in many a Schumann composition can one observe Florestan and Eusebius touching but not coalescing.

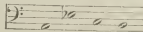
Schumann's autobiographic style begins with his opus 1. He met with a beautiful young lady at a hall in Mannheim. The lady's name being Meta Abegg, he at once wrote a set of variations upon the letters,



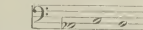
and fearing that the homage might be too conspicuous, he threw a thin veil over it by dedicating the work to a mythical "Pauline, Countess d'Abegg." Four years later (in 1834) he met with the very attractive Ernestine von Fricken. This time it was impossible to spell out

the name musically, but Schumann was not to be balked by a trifling matter like this, and, ascertaining that the young lady was born in Aesch, in Saxony, he set about spelling out her birthplace in a glorious musical composition: "The Carnival." In doing this he was able to use the German musical letters in two ways—

A, Es (E-flat), C, H (or B),



and As (A-flat) C, H,



and his mysticism found further consolation in the fact that these were the only musical letters in his own name.

His reading of the works of that playful and romantic philosopher, Jean Paul (Richter), led to opus 2, the "Papillons," and to much music besides.

"Florestan" and "Eusebius" bubble up again as characters in the "Carnaval," and as composers in the "Davidsbündler" dances (opus 6). As the "Davidsbündler" appear more than once, we may mention that they also were autobiographic, and consisted of characterization of the different moods with which Schumann wrote in his musical journal, "Die neue Zeitschrift für Musik." "Florestan" was, of course, the dashing critic, "Eusebius" the tender, sympathetic, and feminine one, and "Master Raro" was evolved as a character to mediate between the two extremes. These fanciful characters (each being Schumann himself) were supposed to carry on a bold war against the "Philistines," as Schumann characterized the old fogies of Leipzig. There were, however, a few outsiders, real personages, who were of the "Davidsbündler"; there was Henrietta Voigt, as "Aspasia"; Ludwig Schunke, as "Jonathan"; Carl Bank, as "Serpentinus"; and the great battle of the opposing forces is portrayed in the finale of the carnival scenes.

There is more autobiography in the compositions of the year 1840—the happy year when Schumann won and married Clara Wieck. There is so much of beauty in the true story of this love-match ("Heloise and Alexander" do not give so tender a tale) that it seems a pity sentimentalists should not have let it stand for itself. The story that "Warum" is a musical love-letter addressed to Clara Wieck, and that it succeeded in melting the heart of her obdurate father, is absolutely false.

The Symphony in B-flat (No. 1) of this epoch is the true autobiography of the triumph and happiness of this simple and gentle soul. Schumann at first intended to call this the "Spring Symphony," and one can readily find the sheep-bells of the wandering herd in the triangle passages of this work,—but the composer finally said, "One ought not to take the public too fully into one's confidence," and the definite title was discarded. The bursting into song is an equally autobiographic touch at this happy epoch. Schumann now wrote the best cycles of German *Lieder* that the world possesses.

In the old days his guide was Jean Paul, but now he found in Heine his fittest expression, and in "Dichterliebe" ("Poet's Love") he told the story of his sufferings during the long strife to win Clara Wieck. It was like Schumann to look at every side of a question, and in "Woman's Life and Love" he tells us of what Clara Schumann must have felt before they were wedded. He goes further than this and follows Chamisso's cycle of poems to the death of the husband, and the prediction (conveyed with wonderful subtlety by the return

of the theme of awakening love) that the widow shall live on, the memories of her husband remaining her chief consolation; and this prophecy was strangely fulfilled.

In "Manfred" and "Faust" of later years we find the mysticism and melancholy that hung over the composer's life again becoming prominent.

A gleam of sunshine comes near the end. The appointment as Municipal Director of Music at Düsseldorf causes the melancholy to lift, and at once we receive a bit of personal impression in the Third Symphony—the "Colonne" or "Rhenish" symphony. We hear the organ pealing in the great cathedral (Schumann had seen the Archbishop of Cologne installed in the see of Cologne), we note the people streaming out of church with holiday chatter in the finale, and we know that Schumann has come under the spell of the happy Rhine life, and that his melancholy is taken from him.

It is only temporary; the last chapter is found in the works of another composer. The day on which Schumann attempted suicide he had written a theme which he believed was sung to him by spirits. Brahms took this theme and set it as a series of piano variations, appropriately ending the series with a funeral march. The autobiographic character of Schumann's music thus being continued even in his very last work.

It must not be imagined that we consider all of Schumann's music autobiographic. It must be admitted that something of autobiography exists in the works of every master, but there is no instance in musical history of such a direct record of the actual events of a life transmuted into tones in the music of any other composer. We may come closer to Schumann's personality through his compositions than we can come to any other of the masters even in their greatest or most emotional works.



SCHUMANN AT TWENTY-ONE YEARS OF AGE.
During this year he wrote "Papillon," Opus 2.

Side Lights on Schumann.

BY W. F. GATES.

ROBERT SCHUMANN dwelt for some years on the border line between genius and madness. This dividing line between genius and insanity is narrower than we sometimes realize. Some of the greatest minds among the musicians have passed this line, but by rest and treatment have returned to a stable mental balance. Others have passed it never to return. As an instance of those who suffered this affliction temporarily, Hans von Bülow might be mentioned. And of those who

No 2997

LOVE'S MURMUR.

1

Edited and fingered by
Maurits Leefson.

DOUX MURMURE.

Estéban Marti.

Andantino quasi Allegretto. M.M. $\text{♩} = 72$ ($\text{♩} = 144$)

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Musical score for page 2, measures 1-12. The score is written for piano in G major and 3/4 time. It features a variety of dynamics and articulations.

Measures 1-4: *allarg. un poco*, *a tempo*, *f*.
 Measures 5-8: *sempre mf un poco meno*, *cresc.*, *f*.
 Measures 9-12: *molto ritard.*, *pp*, *f*, *dolce*.

Measures 13-16: *dim.*, *pp meno*, *Tempo I.*, *pp*.
 Measures 17-20: *cresc.*, *f*.

Musical score for page 3, measures 1-12. The score continues from page 2, maintaining the same key and time signature.

Measures 1-4: *dolce*, *mf*.
 Measures 5-8: *molto ritard.*, *a tempo*, *sempre f*.
 Measures 9-12: *f*, *ritard.*, *a tempo*.

Measures 13-16: *allarg.*, *p*.
 Measures 17-20: *dolce*, *dim.*.

Measures 21-24: *ritard.*, *animato*, *f*.

NACHTSTÜCKE No 1

Nocturne.

Schumann composed these pieces in 1839 at Vienna. He writes concerning them to his betrothed (Early Letters); "I wrote to you concerning a presentiment, I had it in the days from March 24 to 27 when at my new composition" (probably No. 1) In it occurs a passage to which I continually reverted; it is as if some one ground "O God" out of a heavy heart. In the composition I always saw Funeral trains, coffins, unhappy despairing people, and when I had finished and was long seeking for a title, I always came back to this: "Funeral Fantasy." Is it not remarkable? In composing, too, I was often wrought up that tears flowed, yet I knew not why and had no reason for it—then came Theresa's letter, and now all was clear to me (his brother lay dying.) And in a later letter, after he had given the "Funeral Fantasy" the name "Nocturnal Pieces; What do you say to my calling them; 1. Funeral procession, 2. Odd assembly, 3. Nocturnal revel, 4. Round with solo voices. Write me your opinion!"

To the advantage of the pieces these superscriptions, which find their justification in the above described state of mind of the Composer rather than in his tones, have been omitted and the player's imagination can supply the Nocturnal Pieces, so rich in moods and deeply felt, with images of his own.

Edited by John S Van Cleve.

Rob. Schumann, Op. 23
No. 1.

M. M. (♩ = 100)

a This initial number of the set, poised between the keys of A minor and C major, is of a solemn, dirge-like character its prevailing moods being heavy grief and sacred consolation. Technically considered it consists of two elements, a melodic phrase of three notes in eighths and sixteenths and a series of five chords of a subtle shifting character and possessing a melodic outline. Study to give the utmost prominence to the solo phrase and deliver the chords with the most undulating variety of nuance. Secure at all hazards sufficient variety to prevent solemnity from degenerating into monotony.

b Change the pedal at each new chord, hence in the first seven measures, four times in each measure, the purpose being to secure that extra resonance and freedom of tone when all the sympathetic strings of the piano are permitted to vibrate.

c The oneness of the rhythm will drop easily into dullness unless the player, with delicate feeling and judgment, should enliven with emotional shading in both voices, the principal motive which here appears slightly changed in character and canonically treated.

d The motive should here and in both voices in the subsequent measures, be energetically marked.

Nocturne 4.

e At this noble organ point be sure to shift the pedal with each chord, for a literal following of the pedal mark by extending through the measure would generate an intolerable jangle of confusion. Pronounce the bass G; - with organ-like firmness and retain it with the finger.

Nocturne 4.

Holiday Spirits.

March.
SECONDO.

H. Engelmann, Op. 406.

Primo

ff f p f p f p

f p f p f p f p

pp pp

ff ff

queto ff

Fine

Holiday Spirits.

March.
PRIMO.

H. Engelmann, Op. 406.

ff f p f p f p f p

ff ff ff ff

ff ff ff ff

ff ff ff ff

ff ff ff ff

ff ff ff ff

Fine

SECONDO.

Trio.

p *sempl.*

mf

cresc.

ff

ff

Grandioso Alto marc.

ff

D. C.

ff

3007.6

PRIMO.

Trio.

cantabile

ff

f

Pschers.

ff

grandioso

ff

ff

ff

D. C.

3007.6

Rustic Chit Chat.

Le Babil Rustique.

W. F. Sudds, Op. 240.

Allegretto. M.M. ♩ : 104

Musical score for "Rustic Chit Chat" (Le Babil Rustique) by W. F. Sudds, Op. 240. The tempo is Allegretto, marked M.M. ♩ : 104. The score is in 4/4 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with fingerings and dynamics like *p*, *f*, and *pp*. The piece ends with a repeat sign.

Continuation of the musical score for "Rustic Chit Chat" (Le Babil Rustique) by W. F. Sudds, Op. 240. The score continues the melody and bass line from the previous page, with various dynamics and fingerings. It includes a repeat sign and a final cadence.

pp staccato delicamento
mf
mp

Musical score for page 14, featuring piano and violin parts. The piano part includes fingerings (1-5) and dynamics (*pp staccato delicamento*, *mf*, *mp*). The violin part includes fingerings (1-5) and dynamics (*mf*, *p*).

mf
f
mp più mosso
f
p

Musical score for page 15, featuring piano and violin parts. The piano part includes fingerings (1-5) and dynamics (*mf*, *f*, *mp più mosso*, *f*, *p*). The violin part includes fingerings (1-5) and dynamics (*f*, *p*).

Cradle Song.

WIEGENLIED.

FRANZ SCHUBERT.

Slowly.
Langsam.

Voice.

1. Slumber, darling, gen-tle dreams at-tend thee, soft-ly nest-led in thy cra-dle bed;
 2. Slumber, darling, in the full moon's splendour thou art shel-ter'd in thy mo-ther's arm,
 3. Slumber, darling, hap-py be thy wa-king all thy life is yet a dream of joy;
 1. Schlafe, schlafe, hol-der, sü-sser Kna-be, lei-se wiegt dich dei-ner Mut-ter Hand;
 2. Schlafe, schlafe in dem sü-ssen Gra-be, noch beschützt dich dei-ner Mut-ter Arm,
 3. Schlafe, schlafe in der Flau-nen Schoosse, noch um-tönt dich lau-ter Lie-bes-ton,

P I A N O.

pp

ev-ry bles-sing hea-ven send thee, guar-dian an-gels ho-ver round thy head.
 love that's faith-ful, love that's ten-der, yet can keep my darling safe from harm.
 when thou wa-kest, dawn is break-ing o'er thy mo-ther, chasing all an-noy.
 sanf-te Ru-he, mil-de La-be bringt dir schwebend dieses Wie-gen-band.
 al-le Wün-sche, al-le Ha-be fasst sie lie-bend, al-le lie-be-warm.
 ei-ne Li-lie, ei-ne Ro-se, nach dem Schlafe werd'sie dir zum Lohn.

CON AMORE.
MELODIE.

Edited by A. D. Hubbard.

Allegretto con grazia.

PAUL BEAUMONT.

a tempo
poco rit.
p
pp

Musical score for page 18, measures 1-16. The score is written for piano in G major (one sharp). It features a complex texture with multiple voices in both hands. Measures 1-4 include fingerings (1-5, 2-4, 3-5) and articulation marks. Measures 5-8 show a right-hand (r.h.) melodic line with fingerings and a left-hand (l.h.) accompaniment. Measures 9-12 include a right-hand melodic line with fingerings and a left-hand accompaniment. Measures 13-16 show a right-hand melodic line with fingerings and a left-hand accompaniment. The score includes dynamic markings such as *f*, *rit.*, *p a tempo*, *cres.*, *con espress.*, *pp*, and *p*.

Musical score for page 19, measures 17-32. The score continues from page 18. Measures 17-20 show a right-hand melodic line with fingerings and a left-hand accompaniment. Measures 21-24 include a right-hand melodic line with fingerings and a left-hand accompaniment. Measures 25-28 show a right-hand melodic line with fingerings and a left-hand accompaniment. Measures 29-32 show a right-hand melodic line with fingerings and a left-hand accompaniment. The score includes dynamic markings such as *cres.*, *cen*, *do*, *marcato*, *ff*, *agitato*, and *p*.

CANZONETTA.

Revised and Fingered by
ALBERT D. HUBBARD.

V. HOLLAENDER.

Allegretto grazioso. cantabile.

quasi Arpa.

p

cres.

p

cres.

p

cres.

p

[illegible]

THE GIFT.

A CHRISTMAS SONG.

(Soprano or Tenor.)

F. E. WEATHERLY.

A. H. BEHREND.

Moderato.

A moth-er was watch-ing on Christmas night, Rock-ing her babe by the can-dle light, And she

lift-ed her eyes in the gath-'ring gloom, For the Christ-child stood in her low-ly room.

"What shall I give to thy Child?" he said, Soft-ly car-ess-ing the sleep-er's head,

"Nay!" said the moth-er, "O an-gel guest, Give her what-ev-er thou deem-est best!"

"What shall I give her, O moth-er mild? Ask what thou wilt for thy lit-tle child, Shall I

kiss her brow that her eyes may shine With a beau-ty that men will call di-vine? Shall I

touch her lips that they may flow With songs the sweet-est the world may know?"

"Nay!" said the moth-er, "That will not stay Songs are for-got-ten and hair turns gray!"

called "positivism," which has no right within the precincts of a girl's heart. But talk to him on politics, art, or literature—what is the result? He has nothing to say. He has given so much time and energy to the study of the piano that he has allowed himself no opportunities to keep level with the thoughts of the day. Indeed, it is extremely likely that he has read but little about the composers whose music he so often plays. He may have a hazy notion that Beethoven is not alive, but he is very near about Chopin. He does not even know harmony or counterpoint. He has not the remotest idea of the construction of the diatonic which he plays; as a matter of fact, he has never taken the trouble to open it to find out. His technique may be, and most likely is, wonderfully perfect; but his sympathies and powers of expression are so narrowed and warped by his continual study in one groove that he is only able to play the works of one or two masters. Perhaps he is in sympathy with Chopin, whose music he plays in a masterly manner. Place a Beethoven sonata before him. The thought contained in the sonata is transformed into fancy, the poetry into sentimentality, and the passion into complaint. It is all weakness and sugar, and instead of playing Beethoven our pianist plays what is in truth a mixture of himself, Beethoven, and Chopin. Or take a pianist who has made a special study of Bach and ask him to play a Chopin nocturne. What is the result? The delicate tracery of sentiment is utterly annihilated, the elusive thought is turned into vulgar platitude, and the whole beauty of the piece is destroyed. Even our greatest pianists are influenced by this specialization, though to nothing like the same extent as is the second-rate musician. Paderewski plays Chopin's music better, perhaps, than he plays the music of any other composer; but he is almost as good an interpreter of the music of Beethoven, Schumann, and Liszt. It is the second-rate pianist—the merely talented man—whose ability is limited to the ideas of one composer. Genius such as Paderewski can absorb the ideas of other men almost intuitively. How may all this be remedied?

It may be objected that the ordinary man has no time to devote to other matters: his life-work necessarily absorbs a character which makes one good to one company for one's self, and that is about the truest happiness of which I know, the happiness of a beautiful inner life for yourself—for yourself you have always with you.

THE EDUCATION OF MUSICIANS.

BY C. FRED KENYON.

As the struggle for existence becomes more and more strenuous, so do our occupations and pursuits become more and more specialized. In the worlds of commerce, art, literature, medicine, and law, the tendency of the individual is to narrow his limits in order that he may gain all knowledge obtainable within the bounds which he has prescribed for himself. Thus, the doctor will make a life-long study of the human eye; the litterateur will devote himself entirely to the drama; the musician will limit his life-work to the piano; and so on. This has been brought about by the cruel competition in every field of intellectual work. The result is that many successful specialists have a very narrow outlook upon life. They may discern ably on the particular subject to which they are devoted, but are entirely ignorant of every other subject. I know several excellent musicians who, while being men of undoubted ability, are quite unable to write an ordinary letter; and among the many famous musicians with whom I have from time to time come in contact there are not more than half a dozen who take even the slightest interest in literature. This state of things is quite incomprehensible to the observer, who expects that a man of genius will not be educated all on one side, but will have a wide outlook upon life and will see men and things by the light of matured wisdom.

To my thinking, this specialization of knowledge is not a thing to be desired. For example, take a musical young man who wishes to enter the profession of music. What course of study shall he take up? The piano, we

will say; so he studies and practices for years. At the end of it all he is an superb player—a man of scarcely enormous talent. But talk to him on politics, art, or literature—what is the result? He has nothing to say. He has given so much time and energy to the study of the piano that he has allowed himself no opportunities to keep level with the thoughts of the day. Indeed, it is extremely likely that he has read but little about the composers whose music he so often plays. He may have a hazy notion that Beethoven is not alive, but he is very near about Chopin. He does not even know harmony or counterpoint. He has not the remotest idea of the construction of the diatonic which he plays; as a matter of fact, he has never taken the trouble to open it to find out. His technique may be, and most likely is, wonderfully perfect; but his sympathies and powers of expression are so narrowed and warped by his continual study in one groove that he is only able to play the works of one or two masters. Perhaps he is in sympathy with Chopin, whose music he plays in a masterly manner. Place a Beethoven sonata before him. The thought contained in the sonata is transformed into fancy, the poetry into sentimentality, and the passion into complaint. It is all weakness and sugar, and instead of playing Beethoven our pianist plays what is in truth a mixture of himself, Beethoven, and Chopin. Or take a pianist who has made a special study of Bach and ask him to play a Chopin nocturne. What is the result? The delicate tracery of sentiment is utterly annihilated, the elusive thought is turned into vulgar platitude, and the whole beauty of the piece is destroyed. Even our greatest pianists are influenced by this specialization, though to nothing like the same extent as is the second-rate musician. Paderewski plays Chopin's music better, perhaps, than he plays the music of any other composer; but he is almost as good an interpreter of the music of Beethoven, Schumann, and Liszt. It is the second-rate pianist—the merely talented man—whose ability is limited to the ideas of one composer. Genius such as Paderewski can absorb the ideas of other men almost intuitively. How may all this be remedied?

It may be objected that the ordinary man has no time to devote to other matters: his life-work necessarily absorbs a character which makes one good to one company for one's self, and that is about the truest happiness of which I know, the happiness of a beautiful inner life for yourself—for yourself you have always with you.

DO YOU EXPECT A TESTIMONIAL?

BY R. B. STORY.

ONE of the enjoyable privileges of the experienced teacher is that of permitting his pupils to "refer" to him when they begin their own careers as teachers, and feel that they need the support of his commendation. He perhaps remembers his own early days when he first sought the patronage of the public: how he struggled to get a footing in the community, and to prove to the people that he really had both the requisite knowledge and the ability of a trained musician and the ability to teach; how the public looked upon his advertisement with skeptical eyes, and only very slowly bestowed its patronage, giving it in preference to some superficial teacher who happened to have had a letter of half-evasive compliments from some foreign instructor.

Now that after many years of successful teaching his position is secure, his reputation is wide-spread, and his word of commendation carries weight, it is with laudable pride that he recognizes the power he has of assisting the younger generation; it is one of the rewards of a lifelong fidelity to high ideals, and he rightly rejoices in

it as well as in the fact that his pupils come seeking this assistance. When he can write a full, whole-hearted testimonial, covering every point, what a satisfaction is his! When he has to study carefully his every word in order to give due credit to the pupil and yet be honest with the public, what trouble! Under such conditions the privilege of the teacher should be balanced by the duty of the pupil while he is a pupil; and inasmuch as at the present time hundreds of talented youths are looking forward to the career of the teacher, it may be well to call attention to some of the component parts of that duty.

The cadet at West Point upon entrance finds that the hours of each day are filled with prescribed duties, some of them seemingly very trivial, and from morning until night throughout his course he is expected to render instant and hearty obedience to every rule, and to secure thorough and complete mastery of every study. The result of his training is after a while shown in physical and mental alertness and power, self-reliance, and ability to command. In his case to command is not to force upon another a whimsical, selfish notion, but rather to lead in the direction of honorable duty; and such ability has been gained through the preliminary discipline of obedience. Here, in a word, is the duty of the ambitious pupil—obedience. He who will not be led can not be sure of final victory; and he certainly should not look for any testimonial from the teacher.

But what may the teacher rightly demand? Perhaps, first of all, accuracy in study. Every language conveys its ideas to the mind of the student through combinations of straight lines and curves that we call letters, syllables, words, sentences. Notation, the written language of music, is likewise made of similar lines and curves formed into notes, rests, bars, slurs, clefs, and the many other signs; and if the student would gain an adequate knowledge of the composition, he must first of all realize the importance of each spot of ink on the page, must analyze critically each measure for location and length of notes, for force, and for fingering. He must understand the meaning of foreign words, the significance of all signs; and only when the structure of the music is well comprehended can he feel sure of sending through it in his performance the true heart-beat of his properly controlled emotion. He will seek to know the peculiarities of the different epochs in music so as to give to the music of each composer its appropriate interpretation, and will not allow his own selfish desires to interfere with a truthful setting forth of the evident intentions of the author.

Secondly, the teacher may expect fair treatment of himself. He is responsible for the guidance of the pupil, and for his advancement. It is his privilege to help the pupil by well-considered plan and method, by well-selected course of études and pieces, by every scheme that can broaden his general outlook and inspire his ambition.

He surely ought to expect from the pupil a hearty cooperation in all such plans of study, a faithful use of hours of practice, a prompt and regular attendance at lessons; for every lack of confidence in the plans, willful or indifferent negligence in practice, spasmodic use of appointments, interferes with the continuity of the work, dampens ambition, and includes a large element of dishonesty and disrespect. No pupil who is persistently careless in study, unfaithful in practice, or irregular in lessons ought to think for a moment of entering upon the life of a teacher; no one already advanced in preparation for such a life ought to ask for a testimonial unless he is willing to have future pupils like himself. It is wise for all expectant teachers to remember Emerson's words: "If you would lift me, you must be on higher ground than I."

You may make a compass point invariably to the point marked N on the dial by fixing it so that it can not move, but such a compass has no value. Teachers may get into a rut that restricts vision and progress just as a fixed compass would restrict the traveler. He could go in but one direction. Time changes, new ideas come to the fore, and we may get set in the wrong direction, and persist therein unless we have flexibility and sensitiveness to a change in the musical current.

Woman's Work in Music.

EDITED BY FANNY MORRIS SMITH.

PART II.

ITALY: Tarantelle,	Moszkowski.
(Arranged for piano, four hands)	
SPAIN: Aia, "Saraband—Larcha ch'o pianga,"	Händel.
(Arranged for piano, four hands)	Towers.
FRANCE: (a) Minuet,	
(b) Gavotte (Piano Solo),	Brasme-Gluck.
HUNGARY: (a) Hungarian Dance (Violin Solo),	Brasme-Jochim.
(b) Gipsy Song, "La Zingara,"	Danzetti.
POLAND: Polonaise, opus 53 (Piano Solo),	Chopin.
GERMANY: Waltz Song, "Se Saran Rose,"	Arndt.
BOHEMIA: Slavonic Dance, opus 40, No. 2,	Dvořak.
(Arranged for piano, eight hands)	
ENGLAND: English Ballad,	Old Seventeenth Century.
"Come, Ladies and Lads,"	

Mrs. Loman also sends us programs of a charming lecture musicale on "Music and Poetry" and one on "Music and Shakespeare," both delivered in Duluth. All the work of Mrs. Loman is thoughtful, and choice in subject and contents. The programs themselves are educational. It is with this, however, that this paper is particularly occupied. The subject is the most neglected and least understood of any in the whole realm of modern music; and to its neglect may be ascribed, in great measure, the unhealthy trend of music during the last thirty years.

In reviewing the musical illustrations of Mrs. Loman's lecture, their somewhat exotic character strikes the student. The tarantelle is by a Russian educated in Germany, the Spanish saraband is by a Saxon, the gavotte by a German, and the German waltz by an Italian. None of these folk-dances—the spontaneous production of the people. They are imitations of the originals, or else compositions in some certain musical meter which has been derived from the original dance, and apparently no attempt was made by Mrs. Loman to reproduce the dances from which the compositions played had been derived—something absolutely essential if the rhythm, tempo, and expression of the original pantomime are to be revived.

To clubs which have a program on this subject in preparation we suggest that the first step should be the purchase of "Dancing," by Mr. Lilly Grove, Badminton Library, published by Longmans, Green & Co. Those who have not read Mrs. Grove's book may be safely said to be ignorant of the very genesis of music. Her pages, moreover, contain a lavish number of the original dance songs and rhythms belonging to historic dances. This book, which is in English, is within every one's grasp; but students who wish to go deeper into the subject should obtain the "Geschichte des Tances in Deutschland," von Franz M. Böhme, published by Breitkopf & Härtel. This book, besides a great amount of curious and interesting information, offers a second volume of dance music with the original words where they could be obtained.

"Die Grammatik der Tanzkunst," von Friederich Albert Zorn, Leipzig, published by F. F. Weber, an extensive work, goes still more into the technical side of the subject. These books are in German, but armed with Whittier's "German Lexicon" and a German grammar, they will repay the music lover who makes them his first German reading-book. The principal wealth of information on the connection of dancing with music is in the French, and at the head stands "La Danse Grecque Antique," by Maurice Emmanuel—Paris, Hachette et Cie. This is thoroughly illustrated from the existing

remains of Greek art, and well worth perusal. Hachette et Cie also publish "La Danse," par G. Miller, which has been revised by D. Appleton & Co., New York, and which is most interesting, from its collection of ballet costumes and poses from old French prints. This book contains more or less musical illustrations from "Echos des Temps Passés," published by A. Durand et Fils. This latter work, in three volumes, contains a historic series of French songs, from troubadour chansons to the present time. Taken with Pauer's edition of the old masters, these volumes will go far to make a complete program. There is a similar edition of classic violin suites by Bach, Tartini, Vioti, and others. Edited by Alard.

Georges Bizet has edited six series of selections from the vocal works of French, Italian, and German masters, transcribed for the piano, called "Le Pianiste Chanteur," published by Heugel et Cie. These are not so difficult as the transcriptions by which Thalberg placed all the treasures of vocal music in his "L'Art du Chant" within reach of the pianist.

Students of Polish and Russian music will find Kullak's transcriptions of twelve Scotch, Polish, or Russian airs all very characteristic. The collection of Hungarian airs edited by Korbay and published by G. Schirmer are very valuable. Likewise a series of "Songs, Impressions, and Memories" ("Nálad, dojcas, upomynuln"), by Zdenko Fibich, published by Fr. A. Urbanek, Prague. Schirmer's "Anthology of Italian Song" fairly covers the Italian field. "Spanish Dance Rhythms" is very well illustrated by a series of Mexican dances published by Wagner & Larive, Mexico, and in commission with Lyon & Healey, Chicago.

When Greg is included in the series, it is well to obtain the volume of "Norwegian Melodies," published by O. Ditson, which, although probably altered from their original localities by the modern setting, offers a very interesting comparison between the artless folk-song and dance and the artistic music evolved from them. All the above works may be ordered through Theodore Presser.

As to English music, the best collection is Chappell's "Music of the Olden Time," now out of print. It is not a work which it would be expensive to reprint, and one of the first fruits of the possibilities of converted action by the Federation of Musical Clubs should be a subscriber's list sufficient to cover the expense of a new edition.

Magnall's "History of the Piano" also contains a good selection of music, chronologically arranged, which covers old English baroque composition fairly well. But we understand that this is out of print also. England is probably in possession of a variety of works set in American circulation on English, Welsh, Scotch, and Irish song; but the interest displayed by musical clubs in these subjects is the first suggestion of an American demand for them.

How much significance CLARA SCHUMANN, there can be in an old program, and what memories on it evoke! I find myself again with a mad pleasure at such a one, dated November 27, 1871, Saale der Silgkademie, Berlin. The magic names of the two great artists which grace it are those of Frau Clara Schumann and Frau Amalie Joachim. They are both dead; but still I see Madam Schumann, in her black velvet concert dress (her beautiful neck and arms rising imperially from the soft richness of the folds), bending over the keyboard of the grand piano; and still I see Frau Joachim, in her pink silk, standing upon the platform, her charming lady face framed in bands of dark hair.

How splendidly they interpreted the great masters, the one on the piano, the other with voice, —at high priestesses of art! Instead of a concert program, tombstones bear their names now; but the warmth of their inspired utterances now penetrates the mist of years, and makes them live again to those who heard them. I hope they are still together in Paradise, and that they are showing the angels how to play and sing.

folded, and looks as neat as the small ratchet. The price is the same for both of the large ones.

We can send you a real grain music roll, 15 1/2 inches, unlined, for \$1.15; lined, \$1.50; 14 1/2 inches, unlined, 85 cents.

✱

A FINE silk umbrella, either SPECIAL PREMIUMS 26 or 28 inches, ladies' or SUITABLE FOR THE HOLIDAYS.

subscriptions.

A fifteen-line Chevallier opera glass, 1 1/2-inch objective, with a black morocco body, and particularly fine lenses, for four subscriptions. A pair of opera glasses especially for ladies' use, of white mother-of-pearl, for five subscriptions.

Lady's gold watch, gold-filled hunting case, Elgin movement, for fifteen subscriptions. Out of the large number of watches which we have given for premiums, we have yet to hear the first word of dissatisfaction.

For three subscriptions, we give the *atchel* that folds the music but once; for five subscriptions a *atchel* that carries music without any fold; for three subscriptions, the small style of music roll of black or brown leather, unlined; four subscriptions, lined.

We will guarantee any of the above premiums to give entire satisfaction. Free sample copies will be sent to you to assist you in obtaining subscriptions. We would refer you to the directions at the head of the complete premium list published in this issue.

✱

In renewing your subscription, try to send at least one other. You will find many valuable premiums mentioned in our premium list.

✱

We would draw your attention at this time to the musical games published by this house. The first and most important is the "Great Composers." This contains seventeen tricks of four cards each, each trick devoted to a great composer, giving four of his principal works, birth, death, etc., together with an excellent likeness. Played like the literature authors' game. The holiday price on this game is 30 cents.

"Musical Authors" is a game designed to assist in musical biography. It contains fifty cards, each card containing ten questions on the biography of some important composer, so that altogether there are about five hundred facts to be learned, besides the game being an interesting pleasure and pastime in itself. The holiday price of this is 20 cents.

"Allegro" is a music-teaching game, teaching combining both pleasure and instruction. It teaches the rudiments of music; and to give you a general idea, I will say that there are some ten different games that are possible to be played. The holiday price is 30 cents.

"Musical Dominoes" is one of the best constructed musical games known. All the various games of dominoes possible are to be played, and an enormous amount of information concerning tone values is taught without any apparent effort. The holiday price is 45 cents.

"Elementaire," two sets of cards, either one or two separate games, one teaching the lines and spaces, the other, major and minor chords. The holiday price is 30 cents.

"Triads or Chords," another game to help the pupils to a mastery of the common chords, the various keys and their signatures. The price is 15 cents.

One of these games to each of your pupils would make a valuable and charming gift.

✱

ACCORDING TO OUR USUAL custom, we will send, for \$2.00, SPECIAL RENEWAL OFFER FOR DECEMBER.

IN addition to the year's ETUDE, a copy of either of the two following books to those of our subscribers renewing their subscription during the current month: "Dictionary of Music and Musicians," by Dr. H. A. Clarke, and "In Praise of Music," by W. F. Gates.

Clarke's dictionary is well known as the most recently published, and therefore most up-to-date, dictionary of music and musicians. It has a number of valuable features, which you will find mentioned in our advertisements.

"In Praise of Music," by W. F. Gates, is perhaps the most artistically bound of our many valuable works of musical literature. It is a gift book, containing 365 quotations in praise of music.

✱

To those of our subscribers who will send \$1.75 to renew their subscriptions during the current month we will send, in addition to the journal for the coming year, a copy of either one of the following valuable collections of music: "Duet Hour," a collection of easy piano duets; "Dance Album," a collection of easy dance music.

MUSIC IN THIS ISSUE.

"CON AMORE, melody," by Paul Beannott, who belongs to the modern school of French composers. This little piano lyric is pleasing to musicians, and is a good study-piece in cantabile playing for young students.

"CANZONETTA," by V. Hollaender. This composition should be performed with a light, graceful touch, and all chords played in a manner that would give them that harp effect.

"RUSTIC CHIT CHAT," opus 240, by W. F. Sadds. This is an interesting composition composed by one of our popular American composers. It must be well studied, and is to be played in an easy and graceful manner. The different shadings must be carefully noticed.

"HOLIDAY SPIRITS," march for four hands, by H. Engelmann. This march is composed in a happy and joyful mood, and is descriptive of this festive season, when every one should be good and kind to both friends and foes. Mr. Engelmann, the talented composer of this march, was born in Berlin in 1872, and for the past five years has resided in Philadelphia. He is the author of many beautiful compositions, and is fast becoming known by reason of his earnest and conscientious work.

"CRADLE SONG," by Franz Schubert. Of all the great composers, none have written more beautiful songs than Schubert. In his lifetime, which only extended over a period of thirty-one years, he composed over 300 songs. Some of his greatest ones were refused by publishers, and were not known until many years after his death. The one we offer our readers is but a little example of his many beautiful thoughts.

"THE GIFT," a Christmas song, by A. H. Behrend. This song by Behrend, who to-day stands very high in England as a composer, we feel will please you. The sentiment of the words is beautiful, and the music is simple, sweet, and very effective.

"LOVE'S MURMUR," by Esteban Marti. This is a beautiful and very effective composition by one of the younger Italian composers. It reminds one of a still and lovely night, and at a distance this murmuring air is dreamy manner, with a round, velvety touch—if such a term might be used. The imagination can do much toward producing the desired effects.

"NACHTSTÜCK" ("Nocturne"), opus 23, No. 1, by Robert Schumann. Schumann was one of the greatest tone-poets we have had, and this "Nachtstück" is a fine example of his writing. His style was always bold, aggressive, and original, and many of his most beautiful tone-pictures are seldom heard, such as his great quintet, opus 44, and his symphonies, especially opus 38. If you have the good fortune to have a friend who could play these works with you in the form of a duet, you would find new beauties and learn to love Schumann better each day. The nocturne originated with John Field, a 1782, and died in Moscow, January 11, 1837. In Chopin the nocturne reached its perfection.

SPECIAL NOTICES

Notices for this column inserted at 8 cents a word for one insertion, payable in advance. Copy must be received by the 26th of the previous month to insure publication in the next number.

FOR SALE—TWO MANUAL ORGAN, TWENTY-one stops, suitable for small church or parlor. Cheap for cash. W. Collings, Box 76, Manville, R. I.

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KINDERGARTEN MUSIC BUILDING, BY NINA K. Dartington, is not a system endeavoring to supplant all or any of the established systems of teaching the practice of music. It is intended to supply something lacking in all, and so to aid and strengthen, by a supplementary course, whatever of good each system possesses.

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TESTIMONIALS

After ten years' trial I find THE ETUDE the most satisfactory musical journal I have ever seen. MISS C. A. RICKSEKER.

Rogers' "Graded Materials for Pipe Organ" is up to date in every respect. STELLA S. HARRIS.

I desire to render my thanks to you for the promptness with which you have filled my order. It is with pleasure that I frequently recommend your house to my friends. M. AGNES CLAY.

"Graded Materials for Pipe Organ" is one of the best books for beginners I have seen. ARTHUR E. JAMES. I enjoy the music in THE ETUDE very much. It gives me a chance to do sight-reading. The four-hand work comes in very well as a contrast to Haydn, etc. FRED M. BRYAN.

I am using your "Choral Class Book," by Leason and McGraham, and like it very much. C. S. KENDRICK.

I have carefully read and re-read "How to Teach, How to Study." It is just the book I wanted for years; it is my teacher. L. J. GOULETTE.

Your music "On Sale" is very satisfactory. I regret that I did not always make it a practice to send to you; it saves me a great deal of time. C. E. SHIMMER.

I find Landon's "Sight-reading Album," volume II, especially good. MARY F. HOPKINS.

We are greatly pleased with "Key to Mausfeld's Harmony," and consider the work "of excellence." BENEDICTINE SISTERS.