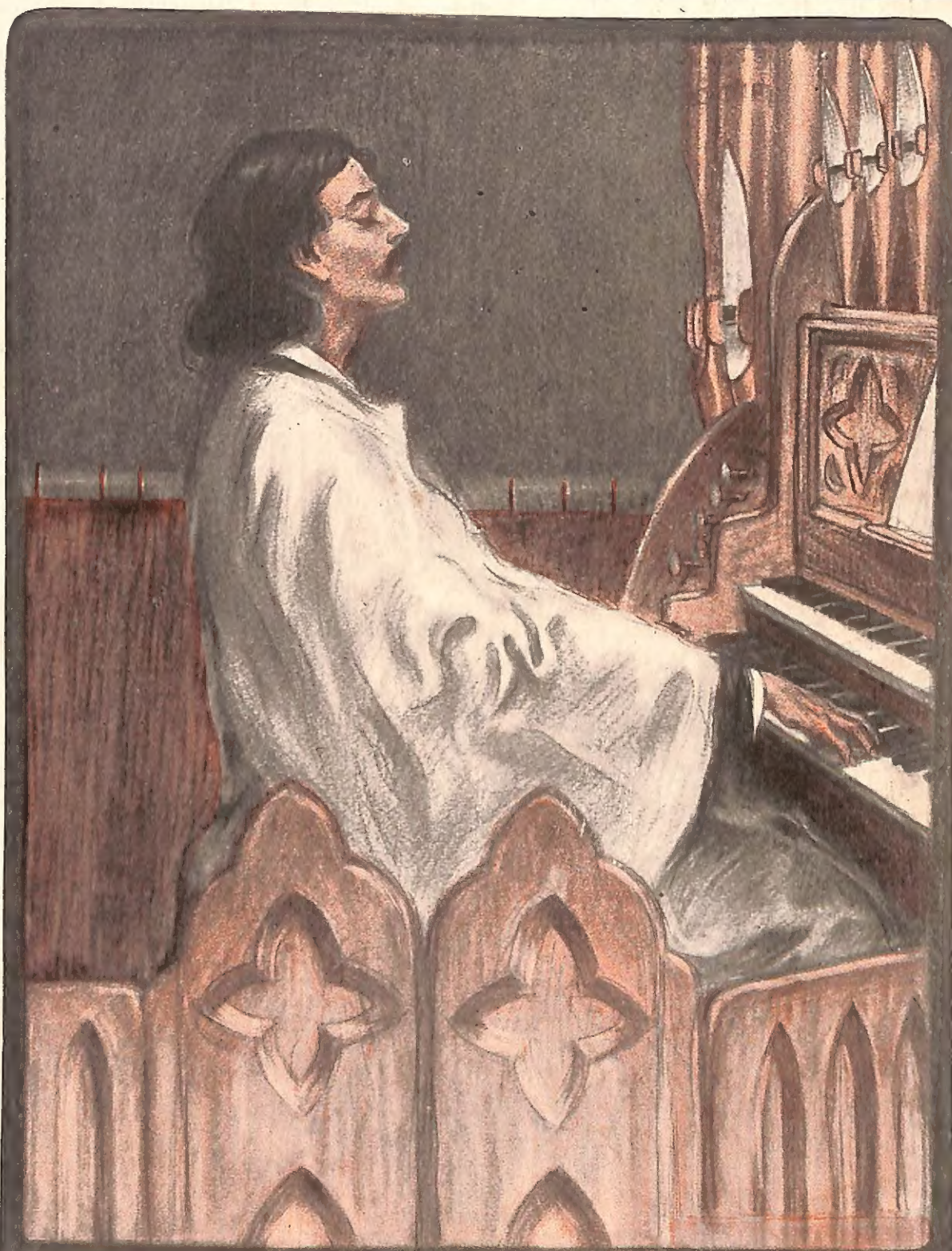


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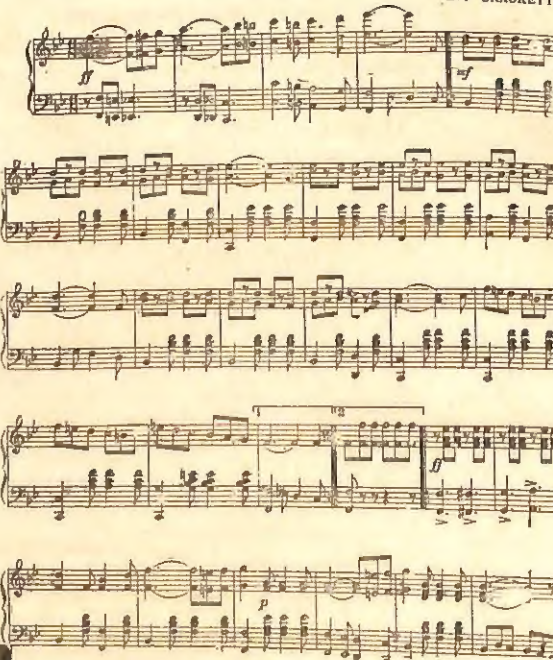
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## CHRISTMAS AND CHRISTMAS MUSIC A STUDY OF HUMAN NATURE



By W. S. B. MATHEWS.

CHRISTMAS is the festival which goes to the bottom of things. Hard and fast must be the curmudgeon whose heart-strings do not loosen a bit at this blessed season. Even those of our fellow-citizens who do not believe in the miraculous circumstances of the evangelical Christmas story nevertheless find the altruistic spirit of the time so overpowering that their families also are remembered in gifts, delighted with music, and thus brought into line with the day and the times.

Christmas is the one festival of the church year which is in full harmony with music, and with music in its most beautiful and purest moments. The blessed harmony of pure triads and altruistic affection, so laboriously sifted out of nature's great minor ninth upon the dominant of sin and sorrow, finds in the spirit of Christmas a congenial spirit and a heart-pleasing field for its powers. True, other festivals of the church year have also been intimately associated with music, notably so the Passion and Easter; but not in the same sense as Christmas. The Passion is too grievous for the pure soaring of music, and Easter somehow seems to get away before the muse has adequately tuned her lyre; but Christmas gets into our very bones, permeates our purests of arts—that of music—and awakens a kind of benevolent and beautiful joy which but for this radiant moment would never have found its occasion among men.

I even think that music helps to keep alive the spirit of Christmas and makes the old story seem nearer and more probable. Think how lasting is the charm of those little recitatives of Handel: The long and mood-creating prelude—the Pastoral Symphony. Then the voice of the singer, "There were shepherds;" the graphic change as the actual story begins, "And lo, the angel of the Lord came upon them;" the return to the first mood but with new harmony, "And the angel said unto them;" and the inspiring motion of the instruments in "And suddenly there was with the angel a multitude of the heavenly host, praising God and saying;" then the entrance of the chorus, the tenor soaring aloft with its high G, "Glory to God in the highest"—what delightful pause on that word "highest," and the calm repose of the motive: "Peace on earth!" Is there a man who does not find Christmas nearer and more inside the heart of him as these strains fall again upon his ears? I doubt it. During nearly thirty years the present writer was organist in one church where Handel's "Messiah," in whole or part, furnished the music for Christmas day and for several suggestive repetitions of the more suitable parts of it later on. And never did the newness and beauty of that music pall.

There are persons, known as agnostics, who think that with growing enlightenment the Christmas story will cease to move men. That God should come to

live among men, they say, is clearly unthinkable, and if thinkable the evidence that He did do it is insufficient. But is this the path where we are later on to walk? Not at all. Those who think so do not see the incontestable truth that whether Christ was actually a babe in the manger in Bethlehem two thousand years ago, the idea that He was has entered into human thinking; and with the idea all the rest of the poetry, the self-forgetfulness and uplifting beauty of the Christ ideal; and once in human thought it can never be gotten out of it. Most truly God did indeed come to dwell among men when this story of His love and sympathy was made to take root among them. And I think that the music of Handel helps the credibility of the story and seems to bring it home to us. Thus Handel's music is better than many sermons.

Then the Christmas gifts. Are they not also much better than many sermons? And do they not preach more eloquently than any sermons? Most assuredly they do. Thus the music, the gifts, and, better than all, the spirit of the gifts, are influences which enter into the heart of the world, color its poetry and literature, and cannot die.

Among the music of Christmas, naturally that of Handel stands at the head; and this for the very ordinary reason that it is the work of a great master who for once, while helping himself right and left to anything that suited his purpose, nevertheless contrived somehow to work a miracle and to wed those beautiful and soul-stirring texts to music which strangely seems to have been meant for them, even at the moment when we know that they were originally created for some other purpose entirely. Even Handel's long-winded episodes, like the everlastingly repeated "turned" in the "All we like sheep" were not accidents. Let us go on "turning" with him until he has had enough, and we more than enough, and what do we find? What but that marvelous choral passage of pure melody and counterpoint, that graphic delivery of a great truth: "And the Lord hath laid on Him the iniquity of us all." No matter whether the singer be orthodox in his belief, when he sings and thrills with that great passage he says to himself, "I must take care in future to lessen my share of this iniquity," and assuredly he does.

Or take the opposite extremity of the Christmas music from this of Handel, the carols which the English singers used to sing on Christmas day from house to house. What jolly and telling melodies; and how heartily they answer to the spirit of the day. But not with the poetry and beauty of this wonderful music of Handel. It is far away in a lower key of beauty—yet it is Christmas, and behind it and in it there is the good cheer and peace for men.

We have some lovely Christmas music written or

arranged by Americans. I am myself very fond of that charming anthem which Dudley Buck improvised one Saturday afternoon, more than thirty years ago, in Hartford: "Brightest and best of the sons of the morning," a Christmas hymn assigned by the rector for the morning service, while the tune-book had no suitable vehicle. So it was improvised and sung the next morning, the whole six pages of it, and a most lovely affair it is. [It is in his "First Motett Collection."]

It would be possible to show that all this practice of Christmas music and all this search for something beautiful enough for the day add greatly to our musical taste. This is certainly so, and when it goes on for several years with frequent returns of some one element, such as this "Messiah" music, the taste of the congregation begins to wake up and to respond to the beauty which a first hearing failed to reveal.

Naturally the Protestant Episcopal and Roman Catholic Churches make the wisest and most productive use of music. The Catholic Church makes it a point to have something fine—according to the measure of the musical director, the taste of the priest, and the resources. And then there is the dramatic element, the early High Mass before sunrise, and so on. I have never participated in the Midnight Mass of the high church, Episcopalian, but I have no doubt that at this unusual hour, and with such a story in the air, everything thrills with beauty, good and truth—against which not even the gates of hell shall prevail.

It is somewhat the same with the Sunday school music. Besides one or two carols, and maybe a little cantata, they have some sort of a dramatic cantata on the Christmas motive; and this does for the children much of that which the higher music does for their fathers and mothers.

Even as when in our American practice the music is itself of beggarly commonplaces, it still has something in its favor. For once the simple chords and the pure harmonies of the simplest chords are glorified by the story, the occasion, and by the mood; and even when the music has actually but little of inherent expression it somehow turns out, on these occasions, to have been filled from the inexhaustible vessel of the divine love and tenderness, and there again we have our blessing. And I think that even from such experiences as to a musician appear unlikely to result in musical good, the ideal of a pure music and a purely intended music comes to expression.

The Christmas story has brought out strong points in many a composer of smaller powers than those of Handel. The French, with their sentiment and their knack of sensuous expression, have managed in one or two instances to put a new wine of unaccustomed potency in the old bottles of profane love, or what look dangerously like them. I am thinking of that delightfully effective "Noel" by Adam, and of Mr. Samuel P. Warren's most masterly arrangement of the same for chorus choir. While standing on the scale of absolute art vastly lower than Handel's reserved and classical strains, this later one somehow appeals wonderfully to our modern hearts.

The organist has rather a difficult task to match the day with suitable music. What can he do but to dedicate afresh some powerful and beautiful strain of a great master and to impart to his interpretation something of the benevolent and spirit-penetrating charm of the real Christmas music? The genial French master, Mr. Alexander Guilmant has an offertory based upon the persistent Christmas melody



known as *Adeste Fidelis* ("Come hither, ye faithful"). And in a Catholic church of small resources, what beauty and charm can be given to that old song by carefully handling it!

All of these things make for righteousness. When a music has been heard to actually throb and sing with tender joy the soul longs again for some other music having within it the same creative potentiality. And so a desire is kindled which is sure to find gratification in some other song of living joy. And thus in time a musical taste begins to form itself along the ideal of a possible expression of mood, soul-state, and so for a music which appeals to the best heart of mankind. Surely it reaches high, and the measure of the final result must be left for that great time when so many mysteries will be revealed.

He would be a brave man (or at least improperly young) who should presume to define the limits of Christmas influences upon musical taste. Those who write upon musical esthetics tell us that the curious flood of dissonances and of complicated and highly expert combinations, disagreeable to untrained ears, which have crowded into instrumental music during the last fifty or sixty years, have been due to a desire on the part of composers to bring to expression all those complicated life-motives, the hard and the trying, such as have modified our drama. This certainly was the case with Wagner, who deliberately created stories and dated them back to mythical times in order that his prodigious and primeval crudities might have a seemingly rational excuse; it has been the excuse in other instances, because these highly seasoned viands of Wagner make the older music sound tame and childish. Try Haydn or Mozart after a strong dose of Wagner; it sounds feeble. Go farther and try Beethoven (sonatas), and even that sounds amiable and simple hearted. The same is true of the influence of the music of Berlioz, Tchaikowsky, and the like, all of which are so richly colored, both harmonically and in tone-contrast, that the older classical music sounds feeble. Then the same influence shows in the underlying drama, as we find in Italian opera, where no story lacking a seduction or a violent crime is considered worth wasting time over. All this is abnormal, detrimental in some ways, just as the undue prominence given crime in our newspapers is detrimental. The ultimate result is to restrict all new writers to highly spiced conceptions, which is untrue to life as it is.

Not only is the ideal of peace and virtue a valid one for happy living, but also it is the actual life-story of the great majority of the men and women who inhabit enlightened countries; and it is abnormal to imagine that they cannot be interested in stories and music which avoid these strongly vicious motives. But, owing to the pungent taste of these emotional spices, you cannot bring your readers and hearers to give the nerves time to forget the sensation and to attend with equal appreciation to the less violent flavors.

Here again our Christmas comes in as a powerful influence. The simple story, the incident, the occasion, the ideal, all lend themselves to peace and benevolent ideals, and accordingly to music in which pure harmonies, unsensational handling of voices, and sweet ideality of feeling are brought to expression. Naturally these musical elements, being in and of themselves agreeable to the sense of hearing as well as suitable to the poetic conception, awaken again in the ears the reminiscence of youth, when music was whatever sounded well, and not the other kind of music reminding one of the bad organ, of which it was said that its only effective "stop" was when you stop playing.

Church weddings are another incident which promote a revivification of the older preference for consonance over dissonance, and for unsensational happiness in life over a sensational crisis in crime.

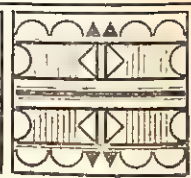
Another element in the educational value of Christmas is found in the persistence of the ideal, due to the time necessary to be spent in preparing the music for the various occasions. In well-managed choirs and churches this preparation begins several weeks in advance, and in this time the ideal is gradually clearing itself up and coming out more vitally in the minds of all concerned; and during this formative period much more is learned than the mere placing of the notes of the proposed festival music. The meaning of the notes, the feeling and purity of the music, commend themselves more until in the best cases the choir gets almost inspired and imparts to its Christmas performance a vitality and convincing quality ordinarily strange. Part of this convincing is

due to the education of the hearer by the day and occasion; but this will fail unless the singers have had their blessing in advance and are in spirit of the occasion. Therefore as musicians, no less than as churchmen, we ought to thank God for the day, the

idea, and the festival, for its blessings, if fully grasped, will remain with us and abide in us for many and many days, and in a series of years they amount to a powerful formative influence upon our character and taste.



## Christmas Thoughts for Music-Lovers



THE Christian era was ushered in with a burst of heavenly music, and through all the succeeding centuries of toil and conflict each returning Christmas time has awakened anew the echoes of "Peace on earth: good will to men." It is a privilege to be prized that we music-teachers are enabled to gladden and uplift human hearts by cultivating the music of carol, anthem, and oratorio. May we so live that we help every New Year to swell the volume of the angels' song: *Gloria in Excelsis Deo*.

Daniel Batchellor.

LET us have plenty of music at Christmas time. Bright, joyous music for hearts that are full of happiness, but also some tender, comforting, deeply sympathetic strains for the brave souls who even on this glad day are battling with sorrow.

Mrs. H. H. A. Beach.

WORTHY music carries us into the higher strata of existence, lifting us out of the material sloughs which abound in life's pathway.

O. B. Boise.

A CHRISTMAS without music would be like a spring without blossoms. Music is the very flower of the social and religious life, springing from the beautiful and homely ethics of the divine Master. When all the world is celebrating the birthday of the greatest of all teachers, should not those who teach, and especially those who teach the glorious art of music, feel entitled to take an active and prominent part in the universal festival of our civilization?

J. Francis Cooke.

WITH Carol, Nowell, and with Song,  
The Christmastide is helped along.  
There is no day in all the year  
When Music spreads such bounteous cheer;  
Therefore musicians are not least  
Among those at the Christmas feast.

Louis C. Elson.

IS MUSIC a useless art, as so many Americans believe? Would there be music in every church throughout the country, every Sunday in the year, and particularly on Christmas, the greatest of Christian holidays, if it were not deemed a necessity?

Henry T. Finck.

It is appropriate that the advent of the best gift to humanity should be celebrated with the best music. Triviality and fireworks of music are inappropriate to this period of religious observance and should be relegated to secular occasions.

W. Francis Gates.

THROUGH all the mysteries of early music history there runs the never-varying proof that music was an essential part of every festivity; whether of joy or sorrow, sacred or secular, music was intuitively chosen to enhance its fervor or solemnity. Now, as then, man feels that no other medium is so spontaneous and powerful as music. How fitting, then, that it should perform a peculiarly important function at Christmastide, a festival fraught with such significance to all humanity!

Percy Goetschius, Mus. Doc.

THE spirit of Christmas is the spirit of Him who gave Himself, and who said: "It is more blessed to give than to receive." It is the very opposite of sordidness and self-seeking. The Christmas spirit in musical life puts the emphasis on the joy that music can impart; on the giving out through sweet sounds of the best we have in our hearts to brighten the lives of others. The opposite feeling puts the emphasis on technic and execution—the performance by which we hope to win admiration, praise, flattery, or mas spirit in our musical life.

Henry G. Hanchett.

If there is any day which should be especially celebrated in music, that day is Christmas, for it is the day of the "glad tidings of great joy." Music is the language of the emotions, we are told, and what emotion clamors more for utterance than that aroused by the belief in the birth of a divine Saviour of mankind?

W. J. Henderson.

ARE you going into the music life? Then the sooner you begin serious study under acknowledged masters the better. There are no more hindrances in your way this year than there will be next, and if you cannot overcome them now you will not then. If you lack sufficient money, get some friend to make you a loan. Some of the best conservatories will take a secured note for a large part of your tuition. Youth is passing, and the sooner you get into the music life the more you will put into it and get out of it. "Aim high," and "Hitch your wagon to a star." "There is room at the top." But if you succeed you will have to make everything bend to music instead of bending to everything else.

Charles W. Landon.

AS MUSICIANS may we not be grateful that we have been permitted to announce in our fashion the great message, "Peace on earth, good will toward men"? Not the Handels only, but also the humblest of us, may help on the era of general good feeling if we work sincerely in our art.

Hamilton C. Macdougall.

TO PIANOFORTE-STUDENTS: A fine instrument is a great help in the cultivation of both a musical touch and artistic phrasing. It used to be said that "any pianoforte would do for a beginner." Parents who bring up their children upon the principle that "any associates will do in the beginning" make a fatal mistake. The time to plant the seeds for future ladies and gentlemen is in the beginning. Little children are impressionable and quickly form habits from what they see and hear in their surroundings. Daily practice upon and close companionship with a pianoforte of mellow tone and delicately adjusted action, including also perfect responsive pedal arrangements, awakens, fosters, intensifies and facilitates the growth of musical perceptions and develops a musical touch which becomes automatic and involuntary, thus as it were, a second nature. A merely physical technic is not difficult to acquire, neither is it desirable, excepting in so far as it is kept subordinate to and serves the musical and poetic.

William Mason.

THE great Book of Humanity tells us that the morning stars sang together when God formed the earth; that a choir of angels welcomed the Redeemer, who formed the spiritual world; and that harps of gold, blending with triumphant voices, will utter the ecstasy of a perfectly formed human society. Creation, Redemption, Heaven—to each music is as essential as breath to the body.

J. S. Van Cleave.

AT Christmas each music-student should prepare some piece to play or sing for his parents. No better present can be made to a father than some sign that the money he spends for his children's study is not spent in vain. Mother may have heard the practice of the piece, but father surely has not, and to him it can be a surprise sweeter than any purchased gift should be. I think, also, that Christmas morning should begin with a carol. Every child has voice enough to sing it and if it could play its own accompaniment father would be too happy for words. Father is Somebody, you know.

Constantin von Sternberg.



## Richard Strauss and His Works

A Talk With the Composer

By WILLIAM ARMSTRONG

THE greatest trouble with the greatest people is the halo of unreality that is cast about them and the transcendental that they are accredited with and are too human to live up to.

Much has been written of the work of Richard Strauss. Of the man little has been said. He is shortly to come, in a way, more nearly before our view in orchestral concerts as conductor of his own works. Of the transcendental, in association with him as a man, we shall find small trace; of genuinely human qualities we shall find enough. As the central figure in composition in Germany, and for the matter of that in the world just now—for, whatever else may be withheld, none deny his marvelous technical mastery—he becomes a study commanding the musician's interest.

The face of Richard Strauss is a combination of strength and weakness. The strength lies in the noble development of the forehead, and the weakness in the chin and jaw, quite feminine in outline and curious by contrast with the upper part of the face. His eyes are full of the poetry of his mind. Large, grayish blue in color, and set far apart, they show high development of the imaginative faculties. They are absolutely frank, and there is an expression of the ideal in them that nothing would have the power to disturb.

It was at 6 o'clock in the evening, and at the house of Mr. Speyer, the London banker, which had been placed at his disposal during his stay in the metropolis to conduct the Strauss Festival, that I met him, for THE ETUDE. The day had been spent in rehearsal; it would presently be time to dress for the concert. With an active, springy step he came down the stairs, hurrying into the room. Tall and angular, his clothes hang on him in a characterless way. His brown hair is thin to the point of baldness, his manner is of a simple dignity that impresses itself.

Of his compositions he spoke reluctantly; on that subject his staunch advocate, Mr. Willem Mengelberg, conductor of the Amsterdam Orchestra, and his assistant in the Festival, spoke at length to me later, and as a student enthusiastic in his theme.

"My composing is done in the afternoon and evening," said Mr. Strauss, "and I keep it up until 1 or 2 o'clock in the morning. But it never leaves me nervous; that is a strange thing about it. When I finish, my mind seems absolutely freed from a thought of it and I go to sleep immediately.

"But I need the calm and quiet of the country to write in, so the major part of my work is done in the summertime. In Berlin I have too much else to do; the stress is too great to make it possible to compose; I can score my work there, but I cannot compose. That would be impossible.

"My work in composition means not revolution, but evolution, and evolution built on the classics which must be the foundation of all musical composition.

"My compositions are built on classical lines, all real music must be. I believe in the old masters; for Mozart especially I have a great love."

Paradoxical as it may seem, two modern composers noted for their complexity, Strauss and Elgar, whose "Dream of Gerontius" is an excursion in the same direction, have expressed in almost identical terms ardent admiration for this greatest master of clarity and simplicity.

"We have composers in Germany to-day," Strauss asserted, "but the difficulty is that the picture of Wagner is so great that it dwarfs all others. His breadth, his power, and his forcefulness overshadow by contrast. But we have our smaller composers, nevertheless. There is Mahler, Schilling, von Hausegger, Spitzner, Humperdinck, and others."

In his interest to have mention of some of his colleagues he took my notebook, and himself wrote their names.

"Where do I think the chief difficulty in interpreting my compositions lies?" In this—a lack of sense of humor. Humor is generally the last quality that an orchestral conductor has. Look at Beethoven, how full of humor he is in his Fourth and Eighth Symphonies! But how few conductors look for humor in Beethoven, and yet he is so full of humor.

"Shall I follow my plan of setting other poems to music for recitation as I have done in 'Enoch Arden'?" No, scarcely. That was merely a side issue. Such things can only be done with a piano or very small orchestra. The theory that Madame Bernhardt has advanced, for instance, that an entire play be scored with the speaking voice is impossible, nor could any such revolution come, for the reason that no speaking voice could be sustained against an orchestra. Only the singing voice will accomplish that.

"The first of my compositions to be played in America, my First Symphony, was done from the manuscript by Mr. Theodore Thomas in New York.



RICHARD STRAUSS.

I was seventeen years old at the time. I have never seen him since that meeting in Munich, when my father took me to see him, and he accepted the work; but I know that he has generously given my compositions a hearing."

As he talked his simplicity and sincerity grew in the impression that they made. In one sense he is, apparently, among the few—he recognizes thoroughly the place he holds in musical art, his value he knows fully and completely, but as a man associating with other men he is as other men are.

His manner toward an orchestra in rehearsal is calculated to be particularly grateful to the men. If a thing is well done he makes recognition of it as soon as the final chord is sounded. If a player does a solo well, even though it be a short one, he steps down from the desk and shakes hands with him when the piece is ended.

Turning presently to the subject of his songs Strauss, in a reply to a question as to the sequence in which they should be taken up in study, said: "Even the easiest are difficult; they are for singers already accomplished."

In the singing of these songs by his wife, Madame Strauss de Ahna, new points in interpretation will be noted when she is heard here in recital. These new points are mainly in the completeness with which she gives the picture in its contrasting moods, and the elaborate detail, allowable in a song which, like a miniature, is capable of an exquisite detail impossible in a broader work.

It is to Willem Mengelberg and his Amsterdam Orchestra, the Concertgebouw, that Strauss has dedicated his "Heldenleben," a tribute to their yeoman service in his cause. It was at the Hotel Metropole one rainy morning that the young conductor talked with me about the compositions of Richard Strauss, while Glazounow, the Russian composer, patiently sat by waiting to go down to Oxford with him. Young, for he was born at Utrecht, Holland, in 1871, Mengelberg is an interesting figure. The Concertgebouw Orchestra is a private undertaking, playing, except for a brief holiday, twice weekly in Amsterdam for ten months in the year, and is heard subsequently at Rotterdam, Haarlem, and elsewhere. A small man, with a finely developed head and thoroughly artistic cast of face, Mengelberg gives in his conducting a new, broader, and more fully developed reading of Strauss than it has ever been my fortune to hear. It is in the grasp, the virility, and the thorough hold upon his men, who, with Mengelberg, seem a giant unit of strength, that his power lies aside from the fuller insight of his reading. He studied at Cologne with Dr. Franz Wüllner in composition, and conducting with Professor Jensen. At twenty-one he was appointed city music director at Lucerne, Switzerland, and from there went three years later to Amsterdam to assume his present charge. His endeavor has been the thorough development of his organization on the technical side. In London, the results had splendid recognition during the Strauss Festival Concerts.

In conversation Mengelberg goes straight and clearly to the point. Starting with the compositions of Strauss as his theme, he said in reviewing the subject: "For eight years I have been a Richard Strauss enthusiast, and consider him the greatest that we have with us. His work succeeds that of the master minds of the musical world logically and in natural consequence. He does not stray from the way indicated by his immortal predecessors. He is, instead, the all-important evidence of our logical advance. As Beethoven followed Haydn, Richard Strauss follows Wagner in the development of musical art.

"People do not understand Strauss at first, but there was a time when they did not wish to listen to Wagner. Strauss says that music is speech. He is not always sweet. What one speaks is not always sweetness. Very often he uses recitative, as Beethoven used it in his Ninth Symphony.

"Strauss' 'Heldenleben' is absolutely sound music; it is a work of strength. In his 'Zarathustra' he is more of the philosopher; the music is not so sound as is that of 'Heldenleben' and the effects more sought, but here, too, we have a work of intellectual strength.

"Til Eulenspiegel," which presents every moment a new mood, needs on the part of the conductor the fullest sense of humor; otherwise its meaning is obscured, and I think I may venture to say that with the orchestral conductor the sense of humor is not the one that is oftenest most fully developed. Of all his works, perhaps 'Death and Transition' is the most popular, but 'Heldenleben' is the strongest.

"His 'Don Quixote' is pure painting, and in it he paints so genially. It is a work that marks a new departure in his writing, and in style is strange to that which he had hitherto done. But when one has worked it out it is most amusing. When we sit down to hear a Beethoven symphony we hear what we expect, and are, consequently not disappointed. In Strauss, with the first hearings, it is the unexpected, the new, that disappoints. One needs a closer knowledge, a fuller familiarity to get at his meaning; then it is that his work grows in its impression upon one.

"His opera 'Guntram' is a master work, somewhat sweet, beautifully worked out, and marked by a Wagnerian influence.

"His 'Serenade' for orchestra, an early work, is classic, but in general physiognomy it is Strauss.



"His First Symphony, which he wrote when he was but seventeen years old, he no longer loves. It is conservative in workmanship, but still it is stamped with the individuality of Strauss.

"The Second Symphony is more modern. The color is so pure, and the warmth in it is that of the Italian summertime. In color it is the greatest work that we have had from him.

"His music drama 'Feuersnoth,' is, technically, pure Strauss. The instrumental score is very difficult, and of the song part the same may be said with the addition that it is impractical. These music-dramas of Strauss, 'Guntram' and 'Feuersnoth' are all too seldom seen, but there was a time when the works of Wagner were also seldom seen.

"Injury to the voice from singing the dramatic works of either Wagner or Strauss is quite out of the question. In the days when people yelled Wagner instead of singing him voices undoubtedly went to pieces through unnatural strain, and the same false course would have a like disastrous outcome with the dramatic music of Strauss. But now with the singer, the first thought is, that the music must be sung, not merely declaimed.

"When I come to a mention of the songs of Richard Strauss I come to a delightful theme. They are so individual. He writes them between times, almost daily, to refresh his mind and give him change. First of all they are wonderful in melody. Again, they are so charmingly illustrated in the accompaniment. As to these accompaniments Strauss does not require of the thoroughly musical pianist that they should be played exactly as indicated. He leaves freedom in the matter of improvisation.

"Many who cannot understand the other things of Strauss understand his songs. But these same songs are just as purely Strauss as is his other work. They are easier to understand, and less complicated, but they are the same thing. That is the sum of it. One song of his is worth more than the life-work of many another. Madame Nordica (your American singer), Madame Strauss de Ahna, and Dr. Willner are notable interpreters of this branch of his writing.

"For seven or eight years I have conducted the works of Richard Strauss in Amsterdam, as I have conducted the works of Beethoven, and in so many concerts that the public understands him. They find him now no more complicated than Beethoven."

Musicians" and note with what increased understanding, interest, and zeal he will turn to their works. Of course he can impart to his pupil but little of what he has read; but he can urge him to read such biographies for himself. Apart from the instruction to be derived from this reading, pupils will be entertained and will have their moral and artistic courage fortified by reading about the trials and sorrows of the great composers and players and singers. Few were spared, and "if they had such a hard time," the pupil may well ask himself, "why should not I be patient and willing to bide my time, doing my best in the meantime, as the great ones did?"

The music-teacher of the future will know as much about the best books on the great masters as he will about their compositions, and his pupils will seek musico-literary guidance from him as well as instruction regarding touch, fingering, phrasing, and pedaling.

Professional musicians in general have been justly accused of being too often ignorant of everything except their own art. "Stupid as a tenor," used to be a stock phrase; but it applies not to men like Jean de Reszke, Alvary, Niemann, and other modern tenors.

As for pianists, Joseffy, Rosenthal, and Paderewski are among the wittiest and most entertaining of men, and I have heard Paderewski converse for hours most fascinatingly on social, literary, and scientific subjects without once mentioning music. He is a great reader of books and that is one reason why he is the greatest of living pianists. As we say of a speaker: "he knows what he is talking about," so we might say of him: "he knows what he is playing about;" and the same could be said of Liszt, and Rubinstein, and all the other really great pianists.

We read with amazement of the time—not so long ago—when American audiences flocked to hear a negro idiot—Blind Tom—play the piano. Heaven knows, there is still plenty of unintelligent piano playing, but an idiot virtuoso is no longer possible.

In his admirable essay on conducting, Richard Wagner tells us how he surprised Marschner by trying to give the orchestral players in Dresden a more intellectual interest in their art. Marschner told him he was wasting his time, but Wagner knew what he was doing, and the results justified his efforts. To-day we find men of genuine culture among the orchestral players. Only a few weeks ago a member of the New York Philharmonic Society wrote me a letter urging me to read a certain new French book discussing the philosophy of Schopenhauer!

The days are past when a Haydn or a Mozart could be treated like a lackey; when a Schubert could be asked to take his meals with the servants, and a Weber separated from the invited guests by a cord stretched across the room.

Some of the greatest composers—notably Gluck, Weber, Berlioz, Schumann, Wagner, Liszt, Saint-Saëns—have become almost as famous for their literary attainments as for their musical scores. They were great readers as well as great writers.

While there has no doubt been steady progress in the intellectual status of musicians, there is vast room for further improvement, and for this further progress we must look mainly to the reading of good periodicals and books. Too many professionals still look at a newspaper only when they expect to see their names in it; and books they never read at all. Too many of these same men and women waste all their spare time in musical small talk. There is no harm in "talking shop;" but for mercy's sake, do read an occasional book on musical history, theory, biography, or esthetics, and thus get away from the petty trivialities of everyday life and teaching.

There are plenty of students of music in remote regions who cannot afford to come to the cities, with their great teachers and conservatories and singers and orchestras. But let them not despair. For them there are books to instruct and entertain. For them Carlyle truly said that a collection of books is a real university. He might also have said a real conservatory.

Books written by literary artists combine pleasure with instruction. This pleasure to be derived from reading must weigh heavily with those who want to give Christmas presents that will be a lasting joy. Gibbon said that he would not exchange his love of reading for all the treasures of India; and Macaulay, we are told, derived his greatest happiness from books. The same is true of thousands of ordinary mortals. As for those who have not a natural taste



## THE BEST CHRISTMAS PRESENTS

BY HENRY T. FINCH

WHILE the custom of giving presents on Christmas day to friends and relatives is an old one, it seems to have come more and more into vogue in recent years. The chief difficulty with many in following this custom is not so much a short purse as the question "What shall I give?" in answering which much time and thought are often wasted. A safe rule, when in doubt, is to follow the old maxim that books make the best presents. The vast majority of present-buyers seem to be coming to this conclusion, for while there are offers of all sorts of tempting things in the November and December magazines, publishers' advertisements are on a scale which shows that the demand for holiday gift-books must be enormous.

For music-lovers and their friends the best books, of course, are those on music and musicians, or collections of good music. These collections are now for the most part so reasonable in price that it is possible to get them even in elegant covers for a small sum. The music itself is often the least part of the cost. It may be said that, on the whole, the best music is the cheapest; which is fortunate. Few students of music have as many bound volumes of classical and romantic pieces or songs as they ought to have. The more the merrier; it encourages the habit of browsing, which to me, and I am sure to many others, is the most delightful of entertainments. When you are browsing you do not mind the fingering, or a mistake here and there in playing; you are simply seeking to make the acquaintance of new melodic and harmonic ideas, and that's great fun.

Of books on music and musicians the number is considerable, and yet not so great as to be really embarrassing. Wise present-givers know how to find out, casually, as it were, what particular book or books their friends would like to have—whether volumes on singers, pianists, or composers collectively; on operas, oratorios, and so on; or on particular composers or performers. For Christmas, of course, books that are entertaining as well as instructive are appropriate; one would hardly choose a treatise on harmony or fugue, although there may be cases where such a treatise would be more welcome than anything else.

The late John Fiske once told me that when he was a boy he preferred a history to any novel ever written, simply because he found it more entertaining. So there may be boys—and girls—who would rather have a musical history than a musical romance, all the more as the vast majority of musical romances

are peculiarly stupid and often ludicrously misleading in their attempted realism.

Let us briefly consider a few of the reasons why teachers and students, as well as music-lovers in general, should read books—as many as possible.

It is well known that the most successful authors are those who introduce the personal element into their writings on all possible occasions. How many teachers have ever pondered on that fact and learned wisdom from it? Do not the vast majority of teachers give their pupils piece after piece by Beethoven, Schumann, Chopin, and other masters, without ever a word about the composer? I have often been struck by the eagerness with which concert-goers read the program notes regarding the pieces they are about to hear—provided those notes are not merely analytical, but give some interesting facts regarding these pieces and their authors, and the circumstances under which they were written. Teachers should profit by this fact. If they have read the best books on the great masters they can spice their lessons with a hundred anecdotes and hints that will make them much more attractive, and consequently more effective.

Suppose you have a young pupil who is discouraged and thinks he has no talent. He will be consoled at once, and show new zeal for study, if you tell him that even Beethoven shed tears of anguish over his first music-lessons; that both Weber and Wagner, in their boyhood, were told by their teachers that they never would amount to anything; and that Verdi was refused admission at the Milan Conservatory because he was supposed to have no talent. But you cannot make such an impression on your pupil if you never read any biographies of the great composers and remain ignorant of such encouraging facts.

Many, perhaps most, teachers err in making instruction an end in itself instead of a means to the real end, which is the artistic interpretation of the masters in their own peculiar spirit. The printed notes themselves reveal but little of that peculiar spirit, nor do the expression marks suffice. In Bach's music there are no expression marks except such as were added by modern editors. To get at the essence of Bach we must know something about his life and after him.

Let any teacher read, say, Grove's admirable articles on Beethoven and Schubert, and Spitta's on Schumann, in Grove's "Dictionary of Music and



for books, they are foolish if they do not hasten to acquire it.

Every lover of music would be overjoyed if some fairy could put him back in time for a few hours and enable him to be with the great masters of the past. Vivid biographies, such as we have of most of the masters, enable us to do this—to see the great composers at work and play, to hear them talk, to note what they liked and disliked, and what they had to say of their own works and those of others. The collections of their letters, too, are of extreme interest, for in these they tell us their inmost thoughts and aspirations.

A lamentably large number of book-buyers confine themselves entirely to fiction, in the ignorant belief that that is more entertaining than fact. In truth, nineteen out of twenty novels are anything but entertaining, while the stories of the lives of musicians are often extremely interesting. It is acknowledged that love is the chief source of interest in modern novels and plays. Now where can you find more fascinating love stories than in the lives of the great masters? Is it not well known that most of them wrote their best works under the inspiration of love, including even those who, like Beethoven, never married?

What teachers should, however, impress particularly on the minds of their pupils is that it is only the weak and effeminate minds that always crave for entertainment and nothing else. To read nothing but stories is like always driving in a carriage. To me a carriage-ride is usually an awful bore. I infinitely prefer to use my own legs, and I find a brisk walk in town or country much more exhilarating than a drive. And so with reading. Long experience has shown to me that the easiest books, written solely for entertainment, do not give me nearly so keen a pleasure as those which compel me to exercise the "muscles" of my brain while reading.

In this respect I do not differ from others who have got along in the world; and students will do well to pause here and ponder. Real, lasting happiness can be found only in hard work, not in lazy indulgence. And the moral of this is that, as I have said before, the buyer of Christmas presents should select books that combine instruction with what is ordinarily regarded as entertainment. To the strenuous workers of this world—the men who really enjoy life—like President Roosevelt and Kaiser Wilhelm of Germany, both of whom are insatiable readers of books, instruction is more entertaining than fiction. They would rather see life as it is than as it is imagined by novelists.

One more point: It is not enough to have a good book; one must also know how to read it. I have profited immensely by the counsel given by Professor Palmer, of Harvard University, to his classes in philosophy. He advised us after reading a chapter to close our eyes and try hard to recall its principal contents; and then to read it over again and repeat the memorizing process.

My present habit, on reading a book for review, or for my own information, is to indicate with a slight pencil mark (>) the sentences that seem worth remembering. After finishing the book I take a few sheets of paper, and make a brief, carefully paged summary (telegraphic style) of these points. These pages I then paste in the front or back of the book, which thus becomes ten times more valuable to me than it would be without such a self-made table of contents. My library consists largely of books I have reviewed in the last twenty-five years. Most of the important ones have these self-made tables of contents; and although it took some time to make them, it not only facilitated the reviewing, but has saved me, when trying to hunt up facts I recalled vaguely, ten times more time than I ever expended on them, while giving me a reputation for a "phenomenal memory" which I hardly deserve.

#### PRIZE ESSAY CONTEST.

AS ANNOUNCED in THE ETUDE for November, the Prize Essay Contest was closed November 15th. The Editor hopes to be able to make announcement of the names of the prize winners in THE ETUDE for January, 1904.

MAN is somewhat like a piano. Anyway, if he's square, he's old-fashioned, and if he's grand, he's expensive; but if he's upright, he acquires a certain popularity through not taking up much room.—Puck.

#### FOR THE CHRISTMAS RECITAL.

TEACHERS and other persons who may have in charge the arrangement of recitals or concerts during the holiday season will appreciate the opportunity of selecting music that in character and title bears upon the Christmas season. The pieces mentioned below are within the playing or singing abilities of the average pupil. Program suggestions will also be found in the Children's and the Organ Departments.

"Christmas Tree March," Arthur Dana.

"Christmas Hymn," Parlow.

"Little Christmas Suite," Turner.

"Christmas Eve Waltzes," Clayton Johns.

"Christmas Chimes," Smith.

"Christmas Bells," (1) Wilson; (2) Behr.

"Christmas" (transcription of the tune to the hymn "While Shepherds Watched," etc.), Pattison.

"Merry Christmas," Wilson.

"Under the Mistletoe," waltz, Rollinson.

"The Children's Festival." Set of eight pieces, Schoenfeld.

"The Christ-Child in Art, Story and Song." Short cantata, Hofer.

"Christmas Songs of Many Nations." Short cantata, Davis.

A *kindersymphonie* will make an attractive feature in a Christmas program.

#### THE DEMAND FOR BREVITY IN MUSIC.

BY J. S. VAN CLEVE.

AN epoch rich in interests demands conciseness; a simple age permits tedium. Set over against the eighteenth century, the nineteenth was a vastly more complex stage of life; and a glance at the novels current in the eighteenth century, as compared with those of the nineteenth, will show how much time our ancestors had to jog along on horseback, or even to crawl ahead via the canal-boat in their ideal pleasures.

Looking still further, we find that most modern poems have been of moderate dimensions, while all ancient poems were of vast proportions. Set the English novel-epic, "Aurora Leigh," by Mrs. Browning, in comparison with the Sanscrit epic, the "Mahabharata," the one with twelve thousand lines, and the other with two hundred thousand lines, and the difference will be made vividly apparent. As life has gone on in its ever-accelerated rush this tendency toward condensation has become more and more imperative, until now it is little short of tyrannous. Thus we find the Germans (witness Heinrich Heine) developing a literature of tiny poems reaching from eight to twelve lines; and in America John B. Tabb has minted many quatrains of striking beauty.

In our art of music the same result of the crowding of many composers to find a hearing has been developed. The extreme point, pith, and epigrammatic brevity of tonal statement may be found everywhere in the literature of the last half-century. Ever since Robert Schumann set the fashion, our composers have striven to say much in little, as he did in his "Warum," in his "Traumerei," in his "Carneval" sketch-book. Some of our leading critics have commended this tendency with warmth; and not alone with warmth, but at times even with bigotry. One American critic of eminence, in a serious article in a leading periodical, went so far as to condemn the entire literature of the symphonic form for its supposed diffuseness and tediousness. In all likelihood not one educated musician in a hundred would indorse this extravagant notion; but it was uttered, and gravely defended.

It is time that we call a halt upon this fad for musical miniature-painting. Whether a composition is tedious or not depends entirely upon whether the tone-poet had enough to say to justify, and to demand, the given form or not.

It is quite possible to utter immortal things of beauty in a few lines, or a few measures. Witness the pathetic epitaph copied from a German tombstone by Longfellow, and incorporated in his "Hyperion." Witness in music Chopin's marvelous little "Prelude" of thirteen measures, Op. No. 20; but, on the other hand, how could Shakespeare have abridged "Hamlet," who would have the temerity to shorten the "Divine Comedy" of Dante; by what possible elision of one note could you improve the

"Erl King" of Schubert; and do you imagine that you can issue an edition of Beethoven's Fifth Symphony with judicious cuts made by your keener mind?

No; there is a definite, an organic, an inevitable relation between the message which a composer has to deliver and the magnitude of the vessel in which he delivers it. We may fairly protest against the petty details and repetitions of the old English novelist, Richardson, in his "Pamela," and of the latest of French novelists, Zola, in his last work, "La Verité," and we may hail with delight the fascinating literature of short stories invented by E. A. Poe, perfected by Bret Harte, and cultivated so brilliantly by Rudyard Kipling and so well by a hundred others; but such a great novel as the "David Copperfield" or the "Bleak House" of Dickens needed a wide canvas, and so many human beings could not have been portrayed upon fewer pages.

By exact analogy with literature our art of music cannot do all its magic work in tiny hand-mirrors, cannot mix all its elixirs of life in thimble-goblets. The pier-glass, reaching from floor to ceiling, ample and sumptuous, and the punch-bowl, are also necessary. The practical application of this disquisition is: you are not a genuine musician—at least not a robust, well-rounded musician—if you have the power of attention so slightly developed that you cannot abide a strain of more than ten minutes. There is, to be sure, owing to the conditions of our bodily mechanism, a limit of strength; but certainly a cultivated mind in a healthy body ought not to find it a labor of great exhaustion to listen to the *Eroica* Symphony of Beethoven, with its fifty-five minutes, or even to the Ninth, with its seventy minutes. The "Rheingold" of Wagner has no intermission, and it lasts two hours and a half; and, while in "Siegfried," and the other Nibelungen dramas, as also in "Parsifal," the master cuts the work into three divisions, each requiring an hour and a half, or even more. To do the very greatest thing in music, as in other arts, the element of mere bulk (that is, in music, duration) is a necessary part; and you might as well think that Napoleon Bonaparte could have performed his world-amazing feats of military skill in a toy-house of puppet, or that Michaelangelo could have created the basilica of St. Peter's in a space ten yards square, as to think that the highest messages of music can be uttered in "brief swallow-flights of song" from two to ten minutes in length. If you were building a statue to Jupiter Tonans you would not make it three feet high.

This, however, is no plea for bombastic commonplace and diffuse platitude. No; a composer is bound to be as brief as may be; but the listener is bound equally to have mental vigor enough to receive the utmost that the composer has to communicate.

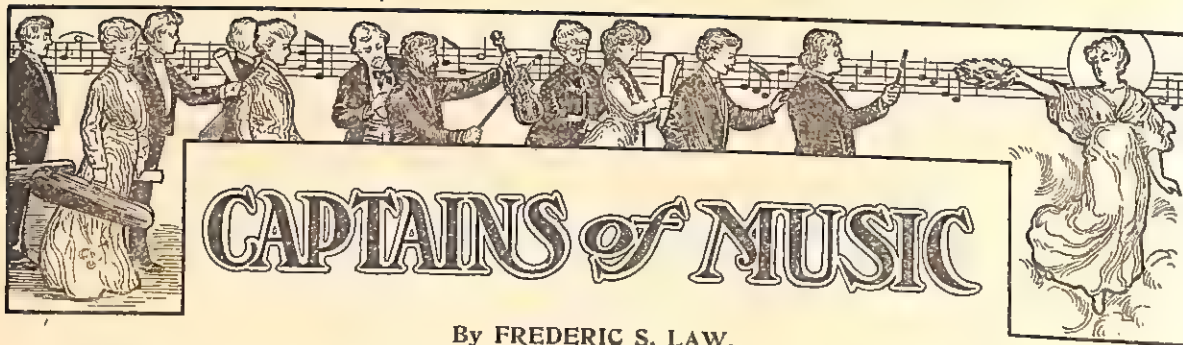
#### OUR PICTURE SUPPLEMENT.

WE are glad to be able to say to our readers that the scene illustrated in the picture supplement, "The Spring Cleaning," which we have included with this issue of THE ETUDE, is not wholly a product of the fancy of the artist, Mr. Gunnis. We have the authority of Messrs. Mawson, Swan & Morgan, of Newcastle-on-Tyne, owners of the copyright, who have given THE ETUDE permission to make a reproduction from the original large size picture for the following:—

Mr. Gunnis, the artist, comes from a musical family. His uncle, at one time leader of the Covent Garden Opera, returned to his sitting-room one day to find that the woman who cleaned his rooms had laid out three of his pet instruments for a thorough scrubbing. He had returned just in the nick of time. Some years later Mr. Gunnis used the incident as the idea of his picture, although he represents the operation as partly completed. The expression of horror such as a highly strung violinist would feel at the irreparable damage to a valuable instrument is well portrayed on the "Professor's" face in the picture.

THE greatest joy of a teacher, when he possesses the real love of teaching, is to see his pupils surpass himself; it is like that of the happy father of a family, who has succeeded in creating for his children a position superior to his own. The pupils are the teacher's artistic descendants, and, although most frequently he reaps nothing but ingratitude, his heart beats and rejoices at the success of each one.—*Lavigne*





By FREDERIC S. LAW.

THE tendency of all effort at the present day is toward specialism, toward the concentration of enterprises and their direction by heads peculiarly fitted either by nature or training for such posts. These men come to the front at the opportune moment, often from unlikely positions in life. The messenger boy of one generation is the iron magnate of the next, shaking libraries and technical schools out of a seemingly inexhaustible Fortunatus' bag. The man who, a score of years ago, was but a humble railway employee is now president of the corporation which formerly employed him. These men and their fellows in popular parlance are known as Captains of Industry, Captains of Finance, and the like, titles well bestowed for commanding abilities and power of initiative.

In the world of music the same tendency is evident—the tendency to cluster around certain heads who take the lead and stamp their impress on those around them. Such Captains of Music, like their parallels in the business world, are not formed in a week, or a month, or even a year. All know how the iron king made his way: from messenger boy to telegraph operator, thence through successive stages by constant study to fit himself for the next step beyond. His emergence from the throng of mediocrities was the result not of mere luck, but the legitimate outcome of energetic toil long exercised in obscurity.

Thus in the rank and file of our profession to-day are to be found those destined to take the lead five, ten, twenty years from now. Even now they can be distinguished from their fellows by zeal in study, by ardor in learning all that may fit them for higher positions in the future. Then when the door opens, as it always does to the duly qualified, he passes through and assumes command.

The scope of musical activities in this country is constantly widening; on every hand, as never before,



fresh opportunities are opening for the far-sighted and ambitious. Take, for instance, the remarkable awakening of interest within the last two or three years in orchestral music of the highest type, as shown not only in the maintenance of symphony orchestras at enormous cost in our largest cities, but in the establishment of such orchestras in cities of the second or third class as regards popula-

tion—Cleveland, Washington, Kansas City, Minneapolis, San Francisco, Los Angeles, etc. It is reasonable to hope that by the time this century has finished its second decade the orchestra will be as much a mark of civic enlightenment and culture as the library is now; that it will be a center of musical influence and education as significant in that respect as the library in the purely intellectual sphere. With such a prospect in view, the future Captain of Music, seeking fresh fields to conquer could hardly have a more powerful incentive for study than the hope of revealing the inspirations of the masters in their noblest forms. For the American musician is already ripening for the responsibilities and difficulties of orchestral conducting. Such posts, long monopolized by foreigners, are even now beginning to fall to him, and more are sure to follow in the future as he acquits himself of the inevitable apprenticeship.

To the vocalist the chance for musical leadership is of the brightest. Thirty or forty years ago our native singers were seldom heard on the stage or in the concert-room in any other than subordinate capacities; only in the church were they allowed a grudging precedence. Now there is hardly an operatic stage of importance without one or more Ameri-

can singers, while even in her own country the American prima donna ranks with those highest in her art—only she dare not commit the blunder of living in her native country between seasons, *vide* the recent remarkable utterance of a well-known American baritone now living in London on this point. The various specialties open to the well-equipped vocalist are so many that, presupposing talent, it would almost seem that a blank could not be drawn in the singer's lottery. The musical fortunes of not a few places are in the hands of vocal teachers, and by vocal teachers in this connection I mean not merely trainers of the voice, but especially those who do what may be called the manual labor of music, the cultivation of the soil from which its most noble growth must spring: the elementary work in schools and classes.

This is a vast field for the ambitious Captain of Music. Earnest thinkers recognize more and more clearly that the most enduring foundation for general musical culture is that furnished in the schools. Unattractive as such work may appear to the specialist, it is one in which the results, though indirect, are limited only by the ability of the worker. It is no small privilege to influence the taste of the young and rising generation, or to bring the joy of music into the lives of the toiling poor. The seed that is sown in the garden of the school becomes a harvest of song in the home, the church, and the social circle. The simple scale lisped in the kindergarten or primary class is the germ of appreciation in later years of the oratorio, of the symphony. The teacher who begins with the prosaic work of teaching school-children may end by guiding the musical destinies of many an art center.

If every large city, for instance, had a teacher who could produce such results as William Tomlins did with the school-children of Chicago, it can hardly be doubted that the effect would be an influence for good—and by no means merely from a musical point of view—transcending any other that might be brought to bear on the community. Another instance serving as an indication for the future is the remarkable scene which occurred several years ago in New York, when the Oratorio Society gave a special performance of "Elijah" for the People's Singing Classes. At the end the leader, Frank Damrosch, turned to the audience, and to the astonishment of those not in the secret, the invited guests of the evening, wage-earners and workers nearly two thousand in number, rose in their places and sang the "Hallelujah Chorus" with thrilling effect. Such men as Tomlins and Damrosch are veritable Captains of Music. May we have more of them!

The successful voice-trainer, clear and logical in method, positive in results, is a peculiarly American



product; he has already entered into command—and when I say "he" in this and in similar connection, I mean it impersonally: it includes "she" as well. Run over the names of the principal singing-teachers in our cities—those who are best known by reputation—and consider how few there are of foreign origin compared to the number that would have appeared on the list thirty or forty years ago, when it was thought that only an Italian could initiate the student into the art of song. Now the Italian singing-teacher is almost an unknown quantity. The American has brushed aside much of the mysterious divinity that formerly hedged about the study of singing, and has brought it within the comprehension of the mass. Much has been done for the popularization of singing by ra-

tional, common-sense methods, but a great work still remains for the future leaders in the art of teaching it—those who are the earnest students of to-day. The voice is still the one factor by which all, even the most unsympathetic, may be brought *en rapport* with music. The scheme of musical education which is broadly planned will make singing its foundation—singing in the school, the home, and the church; hence the importance of qualified leaders in all its various departments; the elementary teacher, the voice-trainer, the choral conductor, are all equally indispensable.

The organist, too, whose duties in the church give him particular weight and consideration among the cultured classes, has no small part in directing the trend of musical affairs, and his influence is constantly on the increase. From the organists of the country, as the acknowledged scholars of the profession, come perhaps more naturally than from any other class of musicians the choral leader, the orchestral conductor—those, in short, who stand most prominently in the public eye.



Such bodies as the American Guild of Organists and the American Organ Players' Club, in insisting upon a high standard of scholarship and performance, have done much toward exploding the superstition that none but an Englishman can play the organ or direct a choral service. It is not generally realized, I think, what an important work many of the organists of to-day are doing in the formation and training of surplined choirs consisting of boys and men. Musical influences are thereby brought to bear upon a part of the rising generation in this respect hitherto entirely too much ignored in the general scheme of education. While almost every girl in the well-to-do classes has as a matter of course more or less special training in music, it is the exception with her brother. It is no small factor in the musical supremacy of Germany that there music is a matter of family interest; the boys study it quite as generally as their sisters. No more valuable influence could surround the average boy at the impressionable age than the choir with its requirements of neatness and order, submission to authority, its practical training in sight-singing and voice-culture, the singing of the most elevated style of music under circumstances of solemnity which appeal powerfully to his innate faculty of reverence. Viewed in this light, aside from all questions of expediency or ecclesiastical propriety, the steady increase of such choirs can only be regarded with satisfaction as full of promise for the future, and as developing fresh opportunities for the energetic.

And what of the pianist? That is, the piano-teacher, for the two are practically the same. It is



true—and pity 'tis, 'tis true—that thus far the American pianist fails in the indefinable attraction which the public finds in the foreign artist, who in consequence fills the great majority of important engagements for recitals and symphony concerts. Our resident artists are generally obliged to content themselves with teaching, varied by occasional local appearances or brief recital tours to smaller places, though in many cases their art is not inferior to that of their foreign rivals, or at least would not be if they were not subjected to the daily grind of teaching. Those who rely upon concert-play entirely, or even principally, are so few are many artistic natures chafing under these restrictions and longing for a wider personal recognition who are, however, doing more for true musical interests than if they were concert artists. The piano-teacher, especially in towns remote from the large art centers, can be the most potent influence in fostering appreciation and love for what is best in music. Representatives of all classes of society, drawn by a common interest, frequent his studio; he can make it, if he choose, a rallying-ground for all interested in musical culture. Happy is the community possessing a teacher who so reads his opportunities. If he himself cannot or does not wish to appear as an exponent of his art, it will be perfectly in order for him to



summon those who can, and thus make double debtors of those who surround him.

Nor should the traveling artist be passed over. I have one of the small company in mind, one probably known to most of those who read these lines, whose educational services in all sections of the country have been of the highest value. Heroic and unfaltering in the face of an overwhelming physical disability, he deserves the title not merely of Captain, but Apostle, of Music, linked as his masterly performances are with a spoken interpretation full of intellectual insight and poetic charm. His is an example worthy of emulation, and suggests a field of effort which has as yet hardly been entered, save by this resolute and scholarly musician. I may also add that those whose resolution and scholarship are not of the highest will do well to pass it by.

Never before has the time-honored recipe for an

education—know everything of something and something of everything—been so applicable to the ambitious musician as now. Not only depth but breadth of attainment is required. The pianist must study the singer's art if he would make his piano sing; the organist must even go farther and make a radical study of the voice if he would train his choristers aright; the singer who would cope successfully with the difficulties of modern song will find his task immeasurably lightened by a clear understanding of theory and harmony, while a reasonable command of the piano is almost indispensable to him. In short, he who would excel, the coming Captain of Music, must not only know his own specialty thoroughly, but have as well at least a moderate familiarity with many other branches springing from the same parent root, all of which have a close relationship and sympathy with each other.

young woman of much beauty bearing in her arms a child. In solemn unison the crowd chants to a quaint archaic tune these words:—

"Hez, sire Asnes, car chantez,  
Belle bouche rechignez,  
Vous aurez du foin assez,  
Et de l'avoine a plantez.  
Hez, sire Asnes, hez!"

It is the "Feast of the Ass," instituted in memory of the flight into Egypt. It is the beginning of the French "noel" and the English Christmas carol.

#### The People's Christmas.

In England a little later we might hear the "Waits" singing their carols from town to town and see them feasting on the good cheer proffered them by reverent women, while beyond the Rhine in Germany the good folk, pious and homely, would cluster round the fire-side and sing "Wir loben all' das Kindelein" or "Der Tag der ist so freundlich."

How different all this from the long-drawn intonations of the Gregorian chant with its preservation of the tonalities of the ancient Greek diatonic scales! In France the germinal tones of the modern French *chanson* are heard, even as they were in the love lays and rondels of the troubadours. In England are heard the first echoes of the English madrigal style, already far advanced in the secular glees, like the famous "Sumer is icumen in." In Germany the first sweet strains of the folksong of the fatherland are audible in the spiritual songs.

#### Christmas in Rome in 1600.

Palestrina, the father of modern Roman church music, has been dead six years. Peri and Caccini and Galilei are laying the foundations of the Italian opera and already "Eurydice" has startled Italy. The great Nanini has yet seven years to live and in the Pontifical Chapel they are filling the air with the luscious counterpoint and changeful harmonies of his Christmas hymn:—

"Hodie Christus Natus est.  
Noë! Noë! Noë!  
Hodie Salvator apparuit.  
Noë! Noë! Noë!  
Hodie canunt Angeli,  
Laetantur Archangeli,  
Hodie exultant justi dicentes:  
Gloria in excelsis,  
Alleluia! Alleluia!"

A gorgeous, rich, ringing motet for four voices this, without accompaniment, a splendid specimen of the old *a capella* style. Christmas still makes glad the hearts of men and brings glorious music into the world.

#### Christmas in Leipzig in 1734.

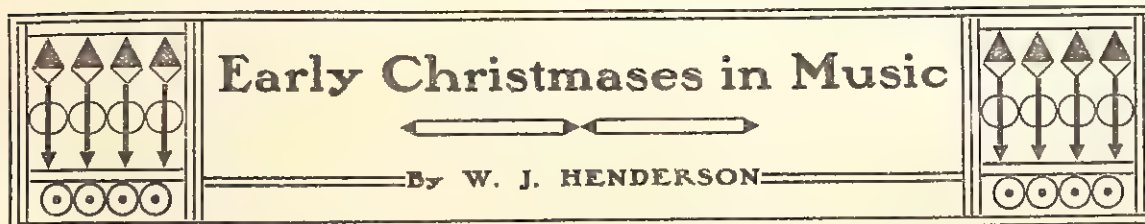
The worshipers in the St. Thomas Church are bowed in awe as the strains of a new and wonderful music float out from the choir loft. A master hand is on the organ keyboard; a master has prepared the singers; the same master has created the music. It begins with a recitative of surpassing beauty:—

"And there were shepherds in the same country abiding in the field, keeping watch over their flocks by night. And lo! an angel of the Lord stood by them and the glory of the Lord shone round about them; and they were sore afraid."

Sebastian Bach is at the organ and they are singing the second part of his "Christmas Oratorio." At last all the elements have united. Here are the newest developments of the old Gregorian chant in the modern recitative, the echoes of the early Greek and Latin hymns in the strange treatment of tonality, the splendors of that counterpoint which came out of Paris and spread through the Netherlands and Italy, the gorgeous voice writing of Palestrina and Nanini, and the simple majesty of the German folksong preserved in the inspiring German chorale.

Is it not an uplifting chapter in the history of the divine art, the art which has ever been the hand-maiden of religion?

In the world of finance the profits are proportionate to the investment. In music-study if one wishes an ample return he must be willing to put into his work earnestness, thoroughness, and persistence. Careless work, a mere dipping in here and there, as does the butterfly in his pursuit of honey, can lead to naught but meager returns.



#### Christmas Day in Ephesus near the End of the First Half-century of the Christian Era.

MEMORIES of the Christ child are still in the air. Those who have seen and talked with the Saviour of mankind are yet among the living. Some of the great apostles are laboring in the Master's vineyard and repeating in words of deepest impressiveness the very text of the Sermon on the Mount and the parables. The sturdy priest of the little congregation stands up with a roll of parchment in his sinewy hands. It is the epistle of the great St. Paul to that very church. He reads from it to the assemblage. The apostle bids them encourage one another by the use of "psalms, hymns, and spiritual songs."

What were these? Paul wrote in Greek, and the liturgies of the time were in Greek, but the psalm was the bequest of the children of Judah to the church of Christ. The ancient books in which the coming of the Messiah was heralded, the histories of the prophets and the psalms of David, the son of Jesse, these were the precious heritage of the infant church of Christ. But these were all Hebrew. The melodies associated with them were of the ancient synagogue, and when the Christians at Ephesus obeyed the injunctions of their teacher, Paul of Tarsus, they sang the psalms of the Jews to the music of the Jews, and praised the Most High God as the chosen people had before them. Perchance the people at Ephesus sang, as the Jews had sung for another festival, "Hear, O Israel, the Lord is our God."

The hymns which these early Christians sang were portions of the Old Testament not found in the psalms, such as the song of Moses and the thanksgiving of Hannah. They were call canticles. The "spiritual songs" were such as sprung up among the Christians themselves. Many of them were compounded of Latin or Greek words set to old Greek tunes. Others were composed by the worshipers themselves. In the beginning these original hymns were nothing but extemporaneous utterances, the improvisations of the half-inspired rhapsodist. It was to utterance of this kind that St. Paul gave the title of "the gift of tongues." Among those early Christians the powers of the medieval bards were anticipated, and rhapsodic speech, rising into irregular song, was regarded as a gift from on high. What subject could so inspire the Christian improvisatore as the birth of Christ, the most important of all events to him save only the resurrection?

#### Christmas in Alexandria in the Latter Part of the Fourth Century.

The "psalms, hymns, and spiritual songs" have grown wonderfully. The fragments of the great liturgies of St. Mark and St. James survive, and among them we find some of the foundations of the Roman mass. We note especially the "Kyrie Eleison" and the "Gloria in Excelsis." If it were a time of death we should hear also the "Dies Iræ," and if it were near Easter perchance we should be deeply

moved by the ineffable sadness of the "Stabat Mater." But it is the gladsome Christmas time, and we hear only the songs of hope and praise.

Whence came those wonderful Latin hymns? They are anonymous. The names of their authors have perished from off the face of the earth. But down through all the centuries of the history of the Christian church composer after composer has treated these hymns, and one most intimately associated with the Christmas period has stood the test of time. It is the "Magnificat," the song of the Virgin to her own Glorified Child. This song was undoubtedly born in the far-off days when the memory of Paul's injunction as to spiritual songs was still fresh in the minds of the young worshipers of the oriental church.

#### Christmas in Rome in the Last Years of the Sixth Century.

Enter the cathedral and listen. Long-drawn-out, mysterious sounds, strangely uncertain in movement, with apparently no accent, with no definite tonality, without form, wandering away up into the shadowy arches and losing themselves in prolonged whisperings among the carved capitals of the columns. What music is this which is almost without melody and wholly without harmony? The Roman chant, the pure Gregorian in which now the joy of the Christian church at the birth of its Redeemer is published.

#### Christmas in Paris in 1180.

What strange novelty is this? The Gregorian chant contorting itself in curious curves and oppositions. A chant working against itself is this, and yet somehow the various parts work together. We are listening to a mass by one Jean Perotin, and again and again we hear the device of imitation employed. One voice repeats the accents of another voice, and then they toss the fragment back and forth to one another, but so slowly and so carefully, as if they were afraid they might break it.

Behold, the foundations of the fugue are laid. For this is the beginning of simple counterpoint, from which presently shall grow up the marvelous contrapuntal edifices of the mighty Netherlands school and finally the masterpieces of Orlando Lasso and Palestrina.

Out of France strange things have come. Double counterpoint came thence, and with double counterpoint Sebastian Bach was made possible. Even this mighty master was a child by lineal descent of the little band of Christians practicing "psalms, hymns, and spiritual songs" at Ephesus under the sway of St. Paul.

#### Christmas at Beauvais in 1180.

A provincial town to which the learning of the university of Paris has not penetrated. As we enter the place we see a crowd moving toward the cathedral. It is a motley gathering, yet orderly. It moves as if animated by a single and most earnest purpose. We approach and perceive in the midst of the crowd, mounted upon a richly caparisoned donkey, a





## OLD FOGY ABROAD

He Revisits the Paris Conservatoire

I FEEL very much like the tutor of Prince Karl Heinrich in the pretty play "Old Heidelberg." After a long absence he returned to Heidelberg where his student life had been happy—or at least had seemed so to him in the latter, lonesome years. Behold, he found the same reckless crowd, swaggering, carousing, flirting, dueling, debt-making, love-making, and occasionally studying. He liked it so well that, if I mistake not, the place killed him. I felt very much in the same position as the Doctor Jüttner of the play when I returned to Paris last summer. The *Conservatoire* is still in its old, crooked, narrow street; it is still a noisy sheol as one enters at the gate; and there is still the same old gang of callow youths and extremely pert misses going and coming. Only they all seem more sophisticated nowadays. They—naturally enough—know more than their daddies, and they show it. As they brushed past, literally elbowing me, they seemed contemptuously arrogant in their youthful exuberance. And yet, and yet—*ego in Arkady!*

I stood in the quadrangle and dreamed. Forty years ago—or is it fifty?—I had stood there before; but it was in the chilly month of November. I was young then, and I was very ambitious. The little Ohio town whose obscurity I had hoped to transform into fame—ah! these mad dreams of egotistical boyhood—did not resent my leaving it. It still stands where it was—stands still. I seem to have gone on, and yet I return to that little, dull, dilapidated town in my thoughts, for it was there I enjoyed the purple visions of music, where I fondly believed that I, too, might go forth into the world and make harmony. I did; but my harmony exercises were always returned full of blue marks. Such is life—and its lead-pencil ironies!

### The First Arrival.

To be precise as well as concise, I stood in the concierge's bureau some forty years ago and wondered if the secretary would see me. He did. After he had tortured me as to my age, parentage, nationality, qualifications, even personal habits, it occurred to him to ask me what I wanted in Paris. I told him, readily enough, that I had crossed the yeasty Atlantic in a sailing vessel—for motives of economy—that I might study the pianoforte in Paris. I remember that I also naively inquired the hours when M. François Liszt—he called him *Litz!*—gave his lessons. The secretary was too polite to laugh at my provincial ignorance, but he coughed violently several times. Then I was informed that M. Liszt never gave piano-lessons any time, anywhere; that he was to be found in Weimar; but only by passed grand masters of the art of pianoforte-playing. Still undaunted I insisted on entering my name amongst those who would compete at the forthcoming public examination. I was, as I said before, very young, very inexperienced, and I was alone, with just enough money to keep me for one year.

### How I Lived.

I lived in a fourth-story garret in a little alley—you couldn't call it a street—just off the exterior boulevard. Whether it was the Clichy or the Batignolles doesn't matter very much now. How I lived was another affair—and also an object lesson for the young fellows who go abroad nowadays equipped with money, with clothes, with everything except humility. Judging from my weekly expenses in my native town, I supposed that Paris could not be very much higher in its living. So I took with me \$600 in gold, which, partially an inheritance, partially saved and borrowed, was to last me two years. How I expected to get home was one of those things that I dared not reflect upon. Sufficient for the day are the finger exercises thereof! I paid \$8 a month—about 40 francs—for my lodgings. Heavens—what a room! It was so small that I undressed and dressed in the hall, always dark, for the reason that my bed, bureau, trunk, and upright piano quite crowded me out of the

apartment. I could lie in bed and by reaching out my hands touch the keyboard of the little rattletrap of an instrument. But it was a piano, after all, and at it I could weave my musical dreams.

I forgot to tell you that my eating and drinking did not cut important figures in my scheme of living. I had made up my mind early in my career that tobacco and beer were for millionaires. Coffee was the grand consoler, and with coffee, soup, bread, I managed to get through my work. I ate at a café frequented by cabmen, and for 10 cents I was given soup, the meat of the soup—tasteless stuff—bread, and a potato. What more did an ambitious young man want? There were many not so well off as I. I took two meals a day, the first, coffee and milk with a roll. Then I starved until dark for my soup meat. I recall wintry days when I stayed in bed to keep warm, for I never could indulge in the luxury of fire, and with a pillow on my stomach, I did my harmony lessons. The pillow, need I add, was to suppress the latent pangs of juvenile appetite. My one sorrow was my washing. With my means, fresh linen was out of the question. A flannel shirt, one; socks at intervals, and a silk handkerchief, my sole luxury, was the full extent of my wardrobe.

### The Examination.

When the wet rain splashed my face as I walked the boulevards on the morning of the examination I was not cast down. I had determined to do or die. With a hundred of my sort, both sexes and varying nationality, I was penned up in a room, one door of which opened on the stage of the Conservatory theater. I looked about me. Giggling girls in crumpled white dresses stalked up and down humming their arias, while shabbily dressed mothers gazed admiringly at them. Big boys and little, bad boys and good, slim, fat, stupid, shrewd boys, encircled me, and as I was mature for my age joked me about my senile appearance. I had a numbered card in my hand, No. 13 and all those who saw it shuddered, for the French are as stupid as old-time Southern "darkies." Something akin to the expectant feeling of the early Christian martyrs was experienced by all of us, as a number was called aloud by a hoarse-voiced Cerberus and the victim disappeared through the narrow door leading to the lions in the arena. At last, after some squabbling between No. 14 and No. 15, both of whom thought they had precedence over No. 13, I went forth to my fate.

I came out upon a dimly lighted stage which held two grand pianofortes and several chairs. A colorless-looking individual read my card and with marked asperity asked for my music. Frightened, I told him I had brought none. There were murmurings and suppressed laughter in the dim auditorium. There sat the judges—I don't know how many, but one was a woman, and I hated her though I could not see her. She had a disagreeable laugh, and she let it loose when the assistant professor on the platform stumbled over the syllables of my very Teutonic name. I explained that I had memorized a Beethoven sonata, all the Beethoven sonatas, and that was the reason I left my music at home. This explanation was received in chilly silence, though I did not fail to note that it prejudiced the interrogating professor against me. He evidently took me for a superior person, and he then and there mentally proposed to set me down several pegs. I felt, rather than saw, all this, in the twinkling of an eye. I sat down to the keyboard and launched forth into Beethoven's first sonata in F minor, a favorite of mine. Ominous silence broken by the tapping of a nervous lead pencil in the hand of a nervous woman. I got through the movement and then a voice punctuated the stillness.

"Ah, Mozart is so easy! Try something else!" And then I made my second mistake. I arose and bowed to the invisible one in the gloom I said: "That was not Mozart, but Beethoven." There was an explosion of laughter, formidable, brutal. The feminine voice rose above it all in irritative accents.

"Impertinent! And what a silly beard he has!" I sat down in despair, plucking at my fluffy chin-whiskers and wondering if they looked as frivolous as they felt.

Nudged from dismal reverie I saw the colorless professor with a music book in his hand. He placed it on the piano-desk and mumbled: "Very indifferent. Read this at sight." Puzzled by the miserable light, the still more wretched typography, I peered at the notes as peers a miser at the gold he is soon to lose. No avail. My vision was blurred, my fingers leaden. Suddenly I noticed that, whether through malicious intent or stupid carelessness the book was upside down. Now, I knew my Bach fugues, if I may say it, backward. Something familiar about the musical text told me that before me, inverted, was the C-sharp major prelude in the first book of the well-tempered Clavichord. Mechanically my fingers began that most delicious and light-hearted of caprices—I did not dare to touch the music—and soon I was rattling through it, all my thoughts three thousand miles away in a little Ohio town. When I had finished I arose in grim silence, took the music, held it toward the chief executioner, and said:—

"And upside down!"

There was another outburst, and again that woman's voice was heard:—

"What a comedian is this young Yankee!"

I left the stage without bowing, jostled the stupid doorkeeper, and fled through the room where the other numbers huddled like sheep for the slaughter. Seizing my hat I went out into the rain, and when the concierge tried to stop me I shook a threatening fist at him. He stepped back in a fine hurry, I assure you. When I came to my senses I found myself on my bed, my head buried in the pillows. Luckily I had no mirror, so I was spared the sight of my red, mortified face. That night I slept as if drugged.

### The Result.

In the morning a huge envelope with an official seal was thrust through a crack in my door—there were many—and in it I found a notification that I was accepted as a pupil of the Paris *Conservatoire*. What a dream realized! But only to be shattered, for, so I was further informed, I had succeeded in one test and failed in another—my sight reading was not up to the high standard demanded. No wonder! Music reversed, and my fingers mechanically playing could be hardly called a fair sight-reading trial. Therefore, continued this implacable document, I would sit for a year in silence watching other pupils receiving their instruction. I was to be an *auditeur*, a listener—and all my musical castles came tumbling about my ears!

What I did during that weary year of waiting cannot be told in one article; suffice it to say I sat, I heard, I suffered. If music-students of to-day experience kindred trials I pity them; but somehow or other I fancy they do not. Luxury is longed for too much; young men and young women will not make the sacrifices for art we oldsters did; and it all shows in the shallow, superficial, showy, empty, insincere pianoforte-playing of the day and hour.—*Old Fogy.*

### PROPER CARE OF THE PIANO.

OUR climate is very severe in its effects upon pianos. The variations in temperature during the different seasons of the year will put pianos out of tune. Extreme heat or dampness is detrimental to pianos.

The piano should not be placed where the hot air from a heater, stove, or grate is thrown against it; nothing will so soon put a piano out of tune as being kept with one end cool and the other warm, as is frequently the case, an instrument being placed between the hot air from a heater and the cold air within one or two feet of the windows.

Dampness is more to be feared than extreme heat. Do not place pianos near open windows or outside walls.

The keys should be exposed to the daylight several hours each day, to prevent the ivory from turning yellow.

Close the piano at night.

A TECHNICAL knowledge of their own specialty is presupposed, but the singers of mark to-day are people who cultivate their brains as well as their voices.—*Buck.*





# MUSIC AND RELIGION



By H. A. CLARKE, Mus. Doc.

IN all ages, among the most diverse peoples Religion and Music have always gone hand in hand, and each has conferred lasting benefits on the other. If Music has served Religion by aiding in the expression of its loftiest hymns of praise or triumph, Religion has more than repaid the service by raising Music from the crude chant of savages, or the wild orgiastic raving of heathenism to the loftiest position among the productions of the human mind. The vision of that dim eternity of the past, when the "foundations of the earth were laid" fired the imagination of the poet who told the story of the righteous man of Us, until he seemed to hear the "morning stars sing together" while the "sons of God shouted for joy."

As though even in Heaven rejoicing would be incomplete without the aid of music all through the sacred story we read of Music as aiding Religion; the tide of song streams down through the ages, ever and anon throwing aloft some bright jet, when some "great deliverance has been wrought," as when Miriam led forth the women of Israel singing: "Sing to the Lord for he hath triumphed gloriously."

## The Temple Service.

When the wandering tribes of Israel became a settled community, schools of prophets arose who seem to have cultivated Music as one of the necessary adjuncts to their office. But the tide of religious song reached its highest point when the Royal Singer of psalms arose and poured forth those sacred lyrics that will, while the world lasts, be its inexhaustible storehouse of the loftiest, deepest expression of every phase of religious thought and emotion. Under his son, the wise king—the great temple, with its hosts of ministering priests and Levites, arose.

Then, almost unceasingly, the voices of hosts of singers, and the sounds of silver trumpets, and the trembling strings of harps, mingled in ascriptions of praise or thanksgiving.

Here was one culminating point in the history of Religion and Music. These twin-flowers blossomed then as never before among men.

Following the example of the Royal Psalmist, many poets lent their aid to enrich the temple service. Unfortunately history is silent about many things we wish to know; but there are hints in many of the psalms that point to an elaborate musical ritual in the temple service with processions—and antiphonal choruses—and the employment of many instruments of music.

The brightness of this morning could not last, but darkened gradually to deepest night. The Temple was destroyed, the priests and singers and players on instruments carried away, to weep by Babylon's river when they remembered the "songs of Zion" which they could not sing in a strange land.

But captivity ended, and city and temple were rebuilt and ritual was restored, but history is silent as to both music and ritual; yet it is not difficult to understand that as Religion waned, Music waned with it.

## The Dawn of a New Era.

When the night was darkest, again the "sons of God shouted" as at a new creation; because a babe was born who was to restore hope to the world; to found a religion to which all that is best in every department of human life and activity is owing. This new Religion at once entered into an alliance with Music.

The art of Music was perhaps at its lowest ebb at this period, the degenerate Greeks had so neglected the works of their great teachers and musicians, that they forgot much of the art; those who practised it were content to play the flute or lyre at the feasts or theatres of their Roman masters. Then, as the new religion opened at first through the poor, unlettered classes, their knowledge of Music, as an art, must have been next to, if not quite, nothing. Where then did they get the tunes to which they sang their hymns?

The "words" of a few have come down to us, but of the music, not a note. What would we not give to know, what was the music that the Master and

his disciples sang together on that last evening? or the tune to which was sung that hymn quoted by St. Paul:

"Faithful the saying,  
"Great the mystery—Christ," etc.

Or that other quoted by Clement of Alexandria:

"Shepherd of the sheep that own  
"Their Master on the throne  
"Stir up thy children weak  
"With guileless lips to speak," etc.

We are left to the supposition that some simple folk-song or chant, that had not been polluted by association with heathen orgies, must have served their need.

## Music a Christian Art.

From here, as from a new root, was the art of music to grow, fostered by studious men, who lived plain, austere lives, which were devoted to exploring and bringing to light the treasures of this new mine of art. Centuries were to pass before its undreamed of possibilities were revealed; but slowly and surely it grew; the one art that owes its existence to Christianity has traveled the world over with Christianity, and has never taken root anywhere if separated from Christianity.

## The Growth of the Art.

There can be no more interesting study to the student of humanity than to trace the development of an Idea, to see how progress is the invariable law, despite the aberrations into mistaken paths, the chase of false ideals, and all the retrogressions that, ever and anon, mark the devious paths of even the wisest. To sketch, even in merest outline the history of this development, would be out of place here, but it may be instructive and entertaining to observe some of the pitfalls that proved very troublesome to the early investigators.

The first difficulty was to invent or to discover a scale, a difficulty that made itself known very gradually. So long as music was only Melody, and all melody was vocal, the difficulty did not exist; but when Harmony began to grow, and instruments were slowly perfecting, the troublesome fact that the octave cannot be divided into twelve equal parts became more and more obtrusive, until the Gordian knot was cut by Werkmesser or Zarlino. With a rush, like the escape of a river when a dam gives way, was the rush forward of the art when this restriction was removed. But before this point was reached another difficulty was met.

Devoted as these ancient churchmen were to the art, there was danger that in their hands the Spirit of the art should vanish and leave only artificiality in its place. From this they were saved by what they looked on as their worst enemy—Popular Music—an enemy more despised than feared. The lesson that popular songs taught was—that Melody and Rhythm are just as important elements of Music as ingenious combinations of parts.

## Influence of Counterpoint and Harmony.

This same difficulty arose again in another shape. When Counterpoint had developed all its wonderful resources, and, luxuriating in his skill, the composer, now no longer a churchman, but a layman, trained in his art, forgot that Music, as the handmaid of Religion, should clothe herself in quiet, beseeching garb, instead of flaunting it in garments that distract all attention from her mistress. Again the same kind of trouble arose in later times. From the combinations that were discovered as the result of experiments in Counterpoint, the art of Harmony was discovered, and music became a wonderful means for the expression of emotion and passion. Music now took her place as one of the great arts.

Attracted by the "emotion and passion" displayed in the parts of the church service that are appointed to be sung, the composers fell into the error of treating this "emotion and passion" dramatically. The result has been to distract the attention of the hearer from the meaning and intention of the words, and to concentrate it on the manner, in which they are expressed, as a matter of art. The result is that Re-

ligion suffers at the hands of her most intimate ally. In truth—Music has outgrown her tutelage—seems almost to have changed places with Religion, usurping the principal place, "sitting in the high seats of the synagogue," while her guardian mistress sits lower in humiliation. Surely Music is not going to prove a Frankenstein monster, to destroy the author of its existence. But this is a dangerous ground on which to tread, as it leads to the "burning question" of church music, a subject that may be safely handled by none—but the "Music Committee."

## Music a Social Art.

Avoiding these giddy heights, we prefer to descend to the safety of the plain to look, for a moment at the Social aspect of the art. Music is pre-eminently the social art. True, many a pleasant hour is spent by the music-lover, alone, singing or playing, not only for practice, but for pure enjoyment; yet how is that enjoyment intensified, when it is shared by others, either as listeners or as participants. It is this social quality of Music that enables it to serve Religion so effectively; it is a union of the purest social pleasure with the highest social good. Thus does Music aid Religion in bringing to pass the state of things—promised in the song of the angels, of "Peace on earth, good will toward men."

## RULE IN MUSIC.

THE appearance of Mozart, one of the prophets who, in breaking rules, make them, was perhaps, on the whole, less provocative of hostility than has been the appearance of many another of the greater lights. Yet he, too, knew the opposition of pedantry. The disciples held up holy hands of horror; and his "Don Giovanni," at the outset, did not, to their minds by any means, promise its futurity of greatness. You have, on the other hand, in contrast, such a man as Cherubini, who, convinced as he was that certain progressions in his work would make for its greater effectiveness, yet deliberately refused to employ them because they were not sanctioned by the elder Rule. Here clearly is the case of an artist who was too much the coward to become the pioneer, and too much the enthusiast of past times to allow him to listen to any temptation to throw off his cowardice.

Beethoven followed again with a sense of prophetic Rule. He, too, noticed how, for the sheer sake of beauty, his work could not be leashed within the narrow circle of the elder Rule; and he accordingly stepped out upon a new path, adding to the *tablatur* (as it may be called) of his art, new ideas, new thoughts, but thereby breaking nothing, only modifying, fusing together, and re-coloring the more ancient necessities of art, as it was conceived in "the days that are no more." This heritage of thought, this imperious interpretation and projection (as it may be called) of former art he left to one who, if contemporaries should be believed, was the veriest iconoclast of the art of music.

Richard Wagner proved once more the necessity of Rule. To have said so much to the old-fashioned critics of his time would have seemed like the talk—the chatter, we may call it—of an irresponsible idiot. "Wagner upholds the necessity of Rule!" (they would have cried to a man). "Look at these gross discords, this ugliness created, as it would seem, for the sheer sake of ugliness! Look at this contravention of all the musical theories of the older masters. Take an example, the grotesque Dragon music from 'Siegfried,' or the interminably dull and monotonous prelude to 'Rheingold,' with its pedal note that defies resolution and is the despair of sensitive hearing!" (We have condensed, we may add, into dramatic form an actual quotation from a book published some ten years ago.) "Look again," they continue, "on the 'Bird Music' from the 'Ring.' When did man ever hear a bird with such a tune? Or, if you take 'Tristan,' when did you ever hear a shepherd pipe such melodies as those of the last act?" Yet all the while, Wagner was, with the strictest conscientiousness, following out a Rule which he foresaw, which he adopted, and which is now universally accepted, which falls into a regular category, which has even become so old-fashioned that there are now newer musicians on the wing for new Rules; for, as we began by saying, the Rules are never to be confounded with the conventions. The extension of the province of Rule may be a death-blow to a convention, but never to the interior and vital principle by which the art of music exists.





# Theodore Leschetizky

Prepared by FANNY MORRIS SMITH  
from the biography just issued by the Century Co.

OUR library of books in the English language on music has increased greatly during the last twenty years. Letters, autobiographies, memoirs, and criticisms have multiplied in ever increasing progression; for the present epoch of musical development has rounded past its zenith and the stage of inspection and appraisal has long since been reached. But in the volumes poured forth in later years we have looked in vain for the fresh romantic spirit; the musical imagination, the spontaneity, which distinguished "Charles Auchester," Mendelssohn's Letters, or even that little classic of piano literature Amy Fay's "Music Study in Germany." The work from which we have been privileged to make some extracts "Theodore Leschetizky," by his sister-in-law, the Countess Potocka, issued by the Century Company, is, therefore, a delightful surprise, full of witty anecdotes and genial reminiscence; we read it with avidity and arise inspired with its own enthusiasm. All the material in it is new; much of it surprising. It is a vivid picture of one of the great musical personages of the century just closed; it is more even than a delicious portrait of a personality famous for its fascination—a portrait, with all its accessions of surroundings—and perspective. The book stands on its own merit as a literary production. Leschetizky might be its hero conjured from the dreamland of musical romance, and it would still take its place as one of the most charming pieces of literature that has appeared for a long time.

## Boyhood.

Theodore Leschetizky was born in the Castle of Lancut, 1831, the hereditary estate of the Potocki. His father, Josef Leschetizky, had studied law, but finally drifted into music as tutor of the children of Count Alfred Potocka. The charms of Thérèse von Ullmann, our hero's mother, completed the tie which bound Josef Leschetizky to Lancut; the Potocki encouraged the union, and the young people were married and established in a wing of the Castle, where Theodore spent the early years of his childhood. At three years of age his playgrounds were, as he relates, "on the grass or gravel walks immediately under the windows of the rooms where the music-lessons and practising went on. I soon learned to distinguish between the playing of the two young countesses. They played selections from the works then in vogue, especially transcriptions and fantasies by Thalberg from the then very popular Bellini operas. When I was taken into the house, my little brain swarming with these melodies, I experienced a wild desire to reproduce them. This, however, was a difficult matter, as my father, fearing that I might be tempted to pound on it, regularly locked the piano when not in use, and carried away the key. The instrument was an old-fashioned upright clavichord, and I discovered that by drawing the green silk curtains that protected the lower mechanism, I could work the hammers from below and make the strings respond. Seated on the floor under the keyboard, I thus made my début and earned my first applause; for my mother's heart was filled with joy at recognizing the airs that her little 'Doreio' soon learned to pick out in this novel fashion. Seeing my eagerness, she finally persuaded my father to give me lessons. I was then about five years old,

and my progress was so rapid that my father decided to bring me out, and I made my entrée in the drawing-rooms of the best families of the neighborhood."

The charm of Leschetizky's genius as pianist, composer, and teacher, has always been the highbred manner and refined imagination which characterized his musical expression.

The impressions received in the seigniorial surroundings of Lancut, where traditions and legends had become a part of daily life, have left their mark on Leschetizky's mind and have affected his entire personality; and to them may in part be traced the formation of that spirit of the past without which no modern artist can lay claim to catholicity of thought or feeling.

As the child grew up his history repeats the usual experiences of the "Wunderkind."

The paternal views were stern and uncompromising; unpleasant scenes frequent; cruel punishment, often blows, consequent.

For the most trifling offense, a spot on his clothing, a small negligence, the boy was sure of severe chastisement, and, revolting at continued tyranny, would fly to an obscure corner, there to weep out his sorrows unseen. If a visitor happened to call, the father, proud of his son's talents, would go in search of him, and, finding him vindictively retrospective, drag him from his hiding place and cajole him into a better humor, trying by soft words and caresses to obliterate the sense of injustice from the offended child's soul and rekindle therein the sacred impulse. The artist's impulse was already strong. Dory was usually willing enough to play, and, in playing forgot his woes.

His father demanded several hours a day of conscientious, hard work, and required in all things a self-control far beyond the boy's years.

Dory was allowed no toys, and his superabundant animal spirits were constantly and sharply criticised. Josef Leschetizky was not always just and seldom consistent. His narrowness excluded insight into childish needs, his constitutional dissatisfaction found vent in continual and bitter sarcasm. If his son, whose original talent developed early, seemed to be in the mood for composition, the father would decry his efforts, assuring him that it were far better to invest his energy where there was more hope of return; if, on the other hand, his books tempted the child away from the piano, he was subjected to such satirical remarks as, "I see! that is what is going to bring you bread and butter." If, finally, Dory was particularly diligent in piano practising, the elder Leschetizky would exclaim in cutting tones: "That's what one comes to forget that without composition you will never be an artist."

Leschetizky made his début at the age of nine, at Lemberg, where he played Czerny's Concertino with orchestra under the baton of Wolfgang Amadeus Mozart.—son of the immortal Mozart.—then director

## Czerny.

As Theodore's technic developed, he seems to have felt the necessity of fresh stimulus. He says: "At the age of eleven I had conceived an ardent desire to meet the great pedagogue, Carl Czerny, of whom I had heard so much; and in the fall my father took me to play for him. I played Czerny's concertino, and the so-called 'Alexander Variations' by Herz. My father had had lessons from the renowned teacher, so that I was well prepared to derive immediate benefit from his valuable instruction, and my new master seemed to take a lively interest in me. I went every Sunday to take my lesson. Czerny occupied rooms in a house on the Petersplatz. He was rather short in stature, with woolly hair and bright, expressive brown eyes, which fairly shone behind his spectacles. His was a high order of intelligence; he was deeply interested in politics, and spoke seven languages. Though of Bohemian parents, he was born in Vienna. Czerny was a pupil of Beethoven and Clementi, and, besides being himself an eminent pianist, was, with Hummel, at the head of the school of playing founded by Mozart."

"His manner of teaching was somewhat that of an orchestral director. He gave his lessons standing, indicating the different shades of tempo and coloring by gestures. The chief aim of my father's instruction had been the development of musical feeling and taste; Czerny insisted principally on accuracy, brilliancy, and pianistic effects. I played a great deal of Bach under him, some compositions by Alkan, some by Thalberg, and, above all, those of Beethoven. Czerny taught that Beethoven should be rendered with freedom of delivery and depth of feeling. A pedantic, inelastic interpretation of the master made him wild. He allowed me to play Chopin just as I pleased, and though he appreciated the great Polish writer, he sometimes said his compositions were sweetish. Again he would become enthusiastic, and say that they were 'famoso Musik.'"

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LESCHETIZKY AT THE AGE OF TWENTY-SIX.

The story of Leschetizky's growth from boyhood to manhood must be left for the perusal of the reminiscences; but the moment when the young man—already a virtuoso—"found himself," and realized the bent of his own genius, is too important to the readers of THE ETUDE to be omitted.

## Schulhoff.

It was at an evening reception given by Dessauer in honor of the artist Schulhoff, who had been so well received in Paris and whose concerts were announced in Vienna. "I well remember," says Leschetizky, "that drawing-room, filled with musicians and critics, all expectation with regard to the artist



of the day. He was, of course, asked to play, and acceded with charming simplicity. After trying the piano and preluding a little, he began a composition of his—*Le Chant du Berger*. Under his hands the piano seemed like another instrument. Seated in a corner, my heart overflowing with indescribable emotions as I listened, not a note escaped me. I began to foresee a new style of playing. That melody standing out in bold relief, that wonderful sonority—all this must be due to a new and entirely different touch. And that cantabile, a legato such as I had not dreamed possible on the piano, a human voice rising above the sustaining harmonies! I could hear the shepherd sing, and see him. Then a strange thing happened. He had finished, and had awakened no response. There was no enthusiasm! They were all so accustomed to brilliant technical display that the pure beauty of the composition and interpretation was not appreciated. It was the first time that an artist played small things in which mechanical difficulties were not evident. Dessauer, coming toward me, a slight sneer of disapproval on his face, asked me what I thought of it. Still very much moved, I answered: "It is the playing of the future."

"Schulhoff's playing was a revelation to me. From that day I tried to find that touch. I thought of it constantly, and studied the five fingers diligently to learn the method of its production. I practiced incessantly, sometimes even on the table-top, striving to attain firm finger-tips and a light wrist, which I felt to be the means to my end. I kept that beautiful sound well in my mind, and it made the driest work interesting. I played only exercises, abandoning all kinds of pieces, and when my mother advised me to go back to them, I only answered: 'Oh, no! it is not ready—I shall not have it for three months.' At the end of three months I went back to my work feeling less dry. I had attained my result."

The reader will remember Leschetizky's advice to his students; briefly: "Study piano-playing at the opera and concert, singing is the worm of musical execution." As Liszt fired by the playing of Paganini retired to create for the piano the means of orchestral interpretation, so Leschetizky, obedient to the instinct of his race, worked in the opposite direction toward sympathetic and songful delivery, and lives to see the force of his genius stem the tide of "pianism" which threatened the existence of piano-playing as the vehicle of creation.

#### In Russia.

We must pass on to the advent of the now famous pianist at the court of Russia.

Anton Rubinstein had been occupying the position of Concertmaster at the court of the Grand Duchess Helen, sister-in-law to Emperor Nicholas. Deciding to go on an extended concert tour, he warmly recommended Leschetizky as his successor.

Among Leschetizky's duties at the Russian court was that of directing the vocal studies of the Grand Duchess Catharine, daughter of the Grand Duchess Helen, and of Mlle. Anne de Friedebourg (Carlowna), one of the ladies of honor, a young woman who, (as his future wife) was destined to play an important part in his life. She was not beautiful, but there was remarkable distinction in her appearance and manners. She sang wonderfully. A pupil of Viardot, Garcia, her method was perfect, and as for the depth of sentiment she expressed, I can only repeat what Anton Rubinstein said: "That voice was a tear." It was the grand duchess' wish that her gifted young protégée should become acquainted with the songs of Schubert, Schumann, Mendelssohn, and others of the German school; and it was with great zeal that Leschetizky undertook his task. Friendship was the inevitable consequence of these studies, a friendship which, maturing into a warmer feeling on one side, was not to lead to happiness for either.

Leschetizky's career in St. Petersburg was full of amusing episodes of this character, but we hasten to bring the various episodes before the reader.

#### Mme. Essipoff.

In 1864 a twelve-year-old girl was brought to the conservatory at St. Petersburg, a slight, nervous little person with expressive, green-gray and a precocious intelligence. It was Annette Essipoff. Her excellent ear, fine memory, and other marked musical gifts immediately attracted attention. She entered Van Ark's preparatory class, and a year and a half later played a Beethoven sonata (C major, 2 Op., No. 2)

at the examination held before the board. The grand duchess, presiding, armed with her inevitable crochet work, asked Leschetizky what he thought of Essipoff's talent. "That little one has the very Old Nick in her," he answered. "She will be a great artist." Essipoff was promoted to Leschetizky's class, and made rapid strides; though for a long time a shade of amateurishness, due to a lack of discipline, cost her master many a stern effort to overcome, and impeded her advance toward virtuosity. As an illustration of this may be narrated a short anecdote. In preparing the Chopin G minor Ballade for an examination, she had been hopelessly negligent in learning the notes; and, though she played the correct melodies and harmonization and maintained the proper rhythm, relying on her natural facility she gave the accompanying figures more as her fancy dictated than in accordance with the composer's notation. This was really too much for her critical master, a boldness and impertinence deserving punishment, and rising in his wrath, he publicly threw the music at the discomfited girl, informing her that she was to consider it all over between them. Later, of course, he thought better of it; and it may be remarked here that almost all his gifted pupils since then have had at some time to go through a like dismissal, with the subsequent relenting.

A charming painting by Michel Stohl, representing Essipoff as she was at that time is still in Leschetizky's possession. No longer the frail, nervous school-girl, Annette had developed into a lovely young woman. The firm, well-molded figure, the brilliant complexion, the bright eyes in the picture are those of a healthy, active, well-matured physical nature.

I believe that her great charm lay in her poetic interpretation. It was all so wonderfully shaded; indeed, the fine subtlety of her shading has excited the admiration of the greatest musicians; and besides this she had a great deal of verve and style. While it was passionate, she says herself that her playing was not particularly powerful at that time. Strength was a much later development; for loud playing had not been required of her, her natural quantity of tone being effective on account of her forceful contrasts.

I once asked Essipoff how she managed to play with such tiny hands, and she answered that they served her perfectly, that larger would be cumbersome. Her hand was strong and nervous, but neither soft nor white, like so many aristocratic hands that have never done anything for humanity. Raised slightly above the key-board prepared to grasp a chord, it strangely reminded me of an eagle's claw.

#### Paderewski.

The Countess' reminiscences of Paderewski were equally interesting.

I remember the night that Leschetizky brought out his brilliant pupil Ignace Paderewski. His performance of an original theme and variations was not greeted with special favor. Indeed, some local musicians were heard to remark that the "young man did not seem to promise much." But his keener master opposed envious criticism with the now unanswerable statement, "Ah, my dear —, you will have to get used to hearing that young man's name." Yet, as he stood nonchalantly in the passageway, his tawny head resting against the wall, those who foresaw his great future were probably few.

He came to Vienna to study with Leschetizky in 1885. Of all his pupils, the master claims that Paderewski was the most docile. There was no remark so insignificant, no detail so small, as to deserve less than his whole passionate attention. In his two modest rooms in No. 46 Anastasias Grungasse (rooms which for motives of sentiment he retains on a life lease), with a slender wardrobe and scanty comforts, he patiently laid the foundation of his brilliant career.

Paderewski studied continuously in Vienna for two years. He received lessons from Mme. Essipoff and many from Leschetizky himself. These he took, irregularly, sometimes one a week, sometimes two, and generally in the evening from seven to nine o'clock. After teaching for a year in Strassburg, he came back to Vienna for another season; but his lessons were interrupted by his concert engagements in Paris, Germany, and Switzerland.

#### Leschetizky's Method.

Leschetizky's opinion of his famous "method" will be welcome to the readers of THE ETUDE.

Speaking of the method himself, he says: "It can easily be described in half a page, but it would take volumes to give any idea of it." As far as the position of the hand is concerned, it offers nothing strikingly different from the common practice of modern virtuosi—a rather low, pliable wrist, high knuckles, curved fingers with firm tips, light thumb, and accurate preparation in advance of all single tones, octaves, chords, etc. The peculiar excellence of his teaching consists, I believe, in the absolute obedience, the concentration of mind and purpose not only demanded but actually obtained from every pupil, the minute attention to detail and the patient reiteration of suggestion.

Altogether we cannot praise this unique little biography too highly. It cannot be spared from the book-shelf of either music teacher or music student, giving as it does a fascinating picture of one of the most interesting personalities in music.

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LESCHETIZKY'S HOUSE IN VIENNA.

THE power of Genius will be strengthened a thousand fold by a sense of the greatness of the social aim, the vastness of the means at its disposal, and the possibility of achieving an immortality to which none dare to aspire at the present day. It will ascend to heavens yet unexplored, and its unbroken harmonies and Raffaellesque melodies will present to us a reflex of the Infinite to which the human soul is born to aspire, and of which the starry firmament, woman, beauty, love, pity, the memory of the dead, and our yearning hope to rejoin them are among the thousand rays. Genius will solve the problem of the struggle that has gone on for thousands of years between mind and matter, good and evil, heaven and hell; and will elevate the social idea—for this is the true mission of Music—to the height of a religion; raise our cold, inoperative belief into enthusiasm, and enthusiasm into activity of sacrifice and virtue. Genius will recompense and console sacrifice by leading the spirit through the musical expression of all the passions in an ascending series of sublime harmonies, wherein every instrument will represent an affection, every melody an action, every concord a moral synthesis.



## The Health of the Musician

By LOUIS C. ELSON

### Music the medicine of Sorrow.

WHEN the ancient poet wrote —"*Musica medicina dolorem*" —he voiced a physical fact that ought to be recognized by scientists as well as by poets. Music is not only the medicine of sorrow, but of many other ailments as well. The regular vibration of tone exerts a soothing effect upon the brain of human beings as it does upon the nerves of much lower animals. Rhythm also has a charm for almost all animate creation. The glib statement that a horse, a mouse, or a spider, has been attracted by music, is not quite accurate; but all of these are attracted by regularity of rhythm. The regular vibration and steady rhythm present in musical production cause the worst stutterers to sing unbrokenly and banish the spasmodic action of the sufferer from St. Vitus' dance. The biblical records of the use of music in certain ailments and the many accounts of the music of the medicine-men of various savage tribes are only instances of the recognition of music as a medicine, and we believe that wise physicians will yet adopt music as part of *materia medica* in the most civilized modern nations.

But what effect has music upon the person who is constantly producing it? Are there any especial rules of hygiene to be laid down for the professional musician? This is a topic so important to the artist, the teacher, and the student, that we may speak with some detail of the ramifications of the subject.

The musician is generally more emotional than the average of mankind. The composer, therefore, must guard his nerves carefully. He may be prone to stupefy nervousness or excitability with alcohol, but the habit of athletic exercise, a good walk on a frosty morning, or an occasional round of golf, the habit of rowing or swimming or skating will produce a much more permanent benefit. He must guard against permitting the enthusiasm of composition to carry him beyond the danger-line. It is said that "Elijah" caused the death of Mendelssohn, "The Seasons" of Haydn, "Carmen" of Bizet; and many other instances of fatal compositions might be cited.

The orchestral musician, that is the composer and conductor, must guard against another danger—the abnormal use of the eyes. To read a score is far more of a strain upon the optic nerves than to read a dozen books, and the most absolute rest should be given to the eyes after they have been employed in this most arduous fashion. The number of blind and near-sighted musicians tells its own story. Whether the ear of musicians is abnormally exerted is a doubtful point. Yet it is certain that the auditory cells of the brain have also a heavy task to perform with the musical conductor. Beethoven's deafness proves nothing, for it was a complaint that was not even remotely connected with any musical cause; but Schumann's false hearing, and the deafness of Robert Franz and of Smetana, probably came from the overworking of the brain in music, or from the sensitiveness of a brain exhausted in efforts in audition.

The music student ought to understand that he is entering upon a career that is likely to make some drain upon his nervous system, and that he should make systematic efforts to counteract the effects of his work. The pianist should comprehend that if he practices hours upon hours, day after day, and yet does nothing to equalize his muscular exertions, he is deliberately taking the chance of bringing partial paralysis, or "pianist's cramp," upon himself. Let him devote a short time every day to the walking and the simple athletics above described and the flow of the blood will be more equal in his system, the different muscles receive their proper nutriment, and he will run no risk whatever of the misfortunes indicated.

### Hints for the singer.

The singer is in less danger of illness arising from the decay of unused muscles, for singing is one of the simplest forms of universal gymnastics that can be imagined. From the hips to the top of the head there is more or less vibration during singing, and this vibration is equivalent to muscular action, and develops the body more equally than is the case with the pianist sitting at his keyboard. It would be an excellent thing if the pianist would force himself to some degree of vocal work, (whatever the quality of his voice) if only as a matter of hygiene. Of course the singer ought to add other exercises to his vocal athletics. Pure air is naturally of most vital importance to him at all times. Breathing exercises early in the morning and before retiring at night are to be recommended, and his chamber is to be well-ventilated, of course. Regarding the amount of exposure of the throat artists disagree. Campanini, whose tenor voice seemed as imperishable as a cornet, used to expose his throat to all the winds of heaven, while other celebrities guard their throats from all contact with the atmosphere. Certain it is that daily cold bathing of chest and throat hardens these parts against colds and pulmonary troubles. But after singing the greatest care should be used, for now the blood is flowing very freely in the veins and arteries adjacent to the parts that have been exerted, and a slight chill given to them might produce congestion and hoarseness, and bronchial or pulmonary trouble might easily result. The singer must absolutely rest, and cool off gradually, after his vocal exertions.

Both singers and non-singers,—all the world, in fact,—ought to acquire the habit of nasal breathing. How much of catarrh might be prevented, how many a cold be avoided, if only people would remember that it is said that the breath of life was breathed into the nostrils of man,—and that he had better continue breathing it in the selfsame way! The singer need never be ashamed of the possession of a first-class appetite! The vocal work uses up far more of the heat of the body than the pianist parts with in an instrumental program, and this loss of caloric must be made up. Fatty foods do this in the most satisfactory manner, and it is not surprising to find a singer craving them. If I were to detail some of the meals I have seen certain great vocal artists eat it would cause dyspeptics to gasp with horror.

Every singer is interested in what the celebrated artists use as an especial preparative for a song, but, while I have carefully questioned many in this matter, the results are not very convincing, since scarcely any two of them agree upon a specific. Sherry beaten up with egg, oysters, cold tea, tea with lemon, champagne, and even a salt pickle, are among the specifics I have seen taken in the green-room before a great vocal effort. Nearly all singers agree that nuts are very bad for the voice, yet one of the chief vocal teachers of Cincinnati maintains that they are either harmless or beneficial! Cocoa is, on the whole, the best drink, its oily smoothness agreeing with the throat, and lamb is the preferable meat. Smoking is bad for the throat; yet there are some throats which seem quite impervious to any evil effects of tobacco.

Too much stress cannot be laid upon the young vocal student's going slowly. To put great tasks upon the untrained vocal organs suddenly is one of the most dangerous things imaginable. Students must learn to trust their teachers absolutely in the matter of advancing by imperceptible degrees. Every good vocal teacher can observe progress that is not always apparent to the student. That a gradual change takes place in the tissues of the singer's throat is certain. The laryngoscope shows us that while the vocal cords of the professional singer are generally pearl gray, those of the non-singer are usually white. It is possible that a similar change takes place with the muscles of a pianist's hand. It

was the eminent English surgeon, Hunter, who said that he would give a thousand guineas for a pianist's hand, so anxious was he to examine the change which he felt sure came about in the muscles.

The employment of the brain of Mental action. the musician is remarkable and various. The calls upon the memory are probably more severe than even those made upon the actor. It is odd to note, in this connection, how differently artists memorize music. The greatest carry the harmonic scheme, the logical story of the music, in their minds; but there are others who seem to see the printed page before them when they play, and they have therefore memorized chiefly through the visual cells; theirs is a memory of the eye. Others again, sometimes trust to a memory of the motor cells in the inferior part of the brain; if they forget the music itself, they allow their fingers to run along a well-remembered path, and these often perform their journey successfully.

Effects of playing different instruments. It may be of interest to students of music to understand the physical effects upon the system, of different instruments which they may be called upon to play. The cabinet organ, with its reedy tones and many over-tones, is said to be the least reposeful, and it excites the nerves more than piano or voice. Brass instruments are of course calculated to strengthen the lungs. Statistics taken in Italy show that not one trombone player has ever died of consumption in that country. The oboe does not strengthen the lungs so much as other wind instruments, since the player is generally holding back, not giving forth his breath, and the slow emission of the column of air fatigues without strengthening the chest. The cornet is forbidden to singers because the use of the lips (emphatic to the use made by the vocalist in his numbers. Finally it may be said that the lives of the great musicians seem to teach us that if the composer or artist is careful of his younger days his later years will take care of themselves. If the musician does not allow the fever of emotion, the frenzy of composition, to wear him out in young manhood he has a very good chance of attaining old age. Thus Mendelssohn (38), Mozart (35), Purcell (37), Bellini (33), Schubert (31), and Chopin (40), all died in the fourth decade of their lives, having existed about half of the allotted "four-score and ten," while Bach (65), Handel (74), Haydn (77), Palestrina (70), Spohr (75), Gluck (73), Meyerbeer (70), Cherubini (82), Wagner (70), Rossini (78), and Verdi (87), prove that the musical profession is not so very dangerous to health after all.

### FROM A TEACHER'S NOTEBOOK.

BY C. W. FULLWOOD.

A PUPIL's knowledge of transposition is not always an unmixed good; for often he will transpose a key with sharps into a key with flats; and consequently he never learns to play a composition in A-, E-, B-, or F-sharp major, or the relative minors with as equal proficiency as pieces in the keys B-flat, E-flat, etc. He is always shunning the sharps as a *bête noire*. A working knowledge of transposition is a good thing; but, like most good things, it can be and often is abused.

The manufacturer's business is to furnish a finished product from raw material. Your beginner-pupil is your musical raw material. In the manufacture of many articles of commerce the first processes through which the raw material passes are critical stages, and presage the state of the finished articles. So the beginner in music study needs more careful handling than the advanced student.

Ear-intelligence, finger dexterity, controlled tempo and rhythm, ideal conception, soul-expression, result —"a musician by the grace of God."

Correct reading, purity of tone-production, and nicety of expression are the models for the pupil. Sticking too closely to the text makes automatic players. There must be a certain amount of abandon to give the emotional concept scope to express the individuality in the limitations of the thematic idea of the composer. We should not take from but we can add our personality to the composer's form. We can blend the two so they will make a harmonious whole.



ALONZO LEE came down through the chorus, stepped in front of the orchestra, bowed gracefully in acknowledgment to the bursts of eager applause and raised his baton with the proud security of power and sincerity of purpose that had signaled him out for over thirty years as a master musical director.

Critics and music-lovers from all over the country had foregathered in this sturdy Western conservatory town to attend the production of the new oratorio. An orchestra of sixty men had been brought to swell the conservatory chorus of one hundred and fifty trained voices.

A year before Alonzo Lee in his modest little study, that contrasted strangely with the other luxuriously furnished rooms in his house, had signed his name and written *Finis* across the final page of the score. He had furtively brushed away a tear at the time as he glanced at the graceful figure of his little granddaughter, Helen, who was his constant companion and who knew the great composition, note by note almost, at least with far more understanding than many a "grown-up." The completion of the oratorio signaled the summit of Alonzo Lee's creative ambition. Now its performance was to seal its usefulness.

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The December storm without beat savagely upon the windows and dome of the Conservatory building, as if eager to be admitted to the warmth and brilliancy within. Half-hidden among the sopranos sat a little child with wavy, golden hair. Her hands were clasped tightly across her breast as, with flushed cheeks and eyes dark and tremulous with excitement, she sought to catch a glance of recognition from the stately figure of the composer who soon was to bear another gift of art into the world of music.

"Grandpa," the child whispered breathlessly to herself. "You told me I helped you compose it. Won't you look at me first?"

For one brief moment Alonzo Lee's gaze rested upon the face of the little enthusiast and he smiled encouragingly.

"This is Helen's concert to-night," he thought. "She is all I have left in the world now—would that my Helen had lived to share this triumph."

The child's eyes filled with tears of delight as her mute entreaty met the old man's answering smile. Her childish sigh of contentment was lost in the chords of the opening *Laudate Dominum*.

Chorus after chorus, aria upon aria, followed logically and with magnificent directness cultured beauty and wealth of melody and color, for the composition was the result of mature judgment, true romance, and lofty musical feeling. Alonzo Lee was never so enthused; never before had his artistic life seemed so full and soul-satisfying as now. The admiration in the faces of his singers and players gradually brought a flush of pride to his face, and insensibly the youthful fire of ambition crept into his eye until his whole *Ego* glowed again with the generous delight of mastery, thrilled with the satisfaction of having created something that would live and delight others—perhaps ennoble them, make them better—years after his hand had turned to dust.

For over an hour the oratorio proceeded, a continuous stream of beautiful music interrupted by waves of spontaneous applause, until the first part of the composition was finished. Alonzo Lee stepped from the conductor's desk and handed his baton to the concertmeister.

"Direct the interlude for me," he said. "I must rest for a few minutes."

Then he turned and surveyed the enthusiastic audience with a faint smile. A life time of hard, conscientious work was telling on him. Alonzo Lee felt this as he passed wearily to the dressing-room behind the big organ. As he moved slowly up the aisle between the singers it seemed as if an invisible hand pressed upon his brow with the light, soothing touch of love that once was his in the years of the almost forgotten past.

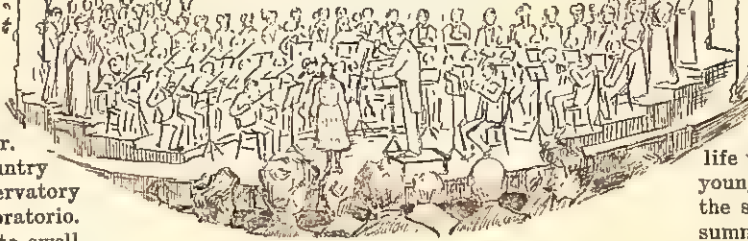
"Helen," he murmured.

A tiny hand seized his. He looked down in momentary bewilderment.

"Grandpa," he heard a voice say, "please take me with you." The old musician bent and kissed the little face and led the child with him. In the dress-

## IN THE INTERLUDE

BY THEODORE STEARNS



sing-room the little girl climbed upon his knee and gazed at him wistfully.

"Why do you look so tired, grandpa?" she asked. "The music is so lovely and everyone is happy."

"Happy?" repeated the old man. "Who can say?" He drew the child to him and softly stroked her curly locks. "We have five minutes, dear," he said. The little girl laughed brightly. "Then tell me a story, grandpa," she commanded. "Tell me about—"

"About your grandma, dear." Alonzo Lee's voice was wonderfully gentle. Outside the music of the orchestra sounded faintly through the closed door.

"It was in the summer," he commenced thoughtfully; "when the birds sang early and late. All the flowers were grown and blossomed and I was young then." The little girl silently smoothed the silvery hair against her golden curls.

"Young and poor," the old composer continued. "It was when the afternoon shadows were lengthening into long stretches of purple that I first saw the real Helen, your grandma, dear—long, long years ago. The little village where we lived was so small that the field of daisies seemed to be the center of our existence. She stood there, her apron full of flowers, and as I passed her she stooped to pluck a daisy, and smiled. It seemed then as if the sun shone out again to glimpse that fleeting human radiance. Ah, but she was beautiful, little Helen; the beauty of youth and innocence and hope; you resemble her much, dear."

The child gazed dreamily into the kindly eyes above her.

"We did not speak," Alonzo Lee continued softly. "We did not need to. Our hearts sang the same song. So happy I was, the flowers seemed to be everywhere and the evening songs of all the birds were as loud and joyous as their morning carols. Wherever she stepped, the flowers were not broken but sprung back refreshed from the lightness of her tread, and nodded after us. That was thirty—forty years ago. Ah's me! the little village is lost now. When the field of daisies was cut up into town lots, thank God! I was able to buy it and have the conservatory built there. The great organ is over the very place where first we met." The old man paused a moment. "Over the birthplace of our love," he whispered.

"People often wonder why I do not rebuild the front of our cottage. The years, they say, have warped the little porch and the roof is all askew, but I could not change it now. We lived so happily there; in summer, behind the flowers and honeysuckle vines—in winter, beside the roaring fire-place with the shades drawn snugly and the light burning bravely. Only a few short years it lasted, then she left me. A few nights before she died I composed a little cradle song for her—how she did love music. I have used it in the second part of to-night's composition, the soprano solo, you know."

"Yes, I know. You have often played it for me," the little girl whispered.

The old man pressed his hand to his eyes and sighed. "Come, little one. The interlude is over. The people will be waiting."

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Alonzo Lee's entrance was again the signal for a hearty demonstration. Those nearest him, however, detected a weariness in his eyes and a faltering in his beat that grew more noticeable as the concert proceeded. Still the music swelled and diminished, never losing in interest, nor betraying in any detail a lack of that wealth of poetical sentiment and grand simplicity which stamped the entire composition as a masterpiece.

The story of the coming Christmas had been fully developed; the visit of the wise men from the East and the Adoration of the shepherds wonderfully worked out in chorus, solo and tone poems of rich color and striking beauty. The musical event of the

composition was rapidly drawing near. It was the "Cradle Song" of the Holy

Mother as she is supposed to have sung it over the newborn King in the sacred manger in Bethlehem, the "Cradle Song" the director had composed for his dying wife years ago and now embellished and woven into his last and greatest life work. A simple melody it was, the crooning of a young mother's first cradle love, but demanding all the simplicity and sweetness that a fine singer could summon to her aid.

As he beat the final bars of the preceding recitative Alonzo Lee glanced at his leading soloist. He saw her face pale swiftly. She looked imploringly at him then pressed her hand to her side and, seized with a sudden faintness, she sank back in her chair, incapable of making a sound. For an instant the composer's hand faltered. The orchestra, keenly alive to the critical dilemma, played a sympathetic diminuendo, when a little face framed in golden tresses arrested Alonzo Lee's attention. Little Helen gazed at him fixedly, and though her childish face was very pale, her lips parted in a smile. The composer paused only a moment. Then he closed his eyes and nodded. The strings and wood wind finished the introduction—and then little Helen sang, sang as though inspired, for although only a child her voice was rich and full and surprisingly tender. Or was it the voice of another, coming through the years, that touched the youthful heart with love's divine spark of genius and gave her the passing power and sweetness of song to tell the breathless hearers the story of that magic love which stirred a whole world into new life and opened the gates of an eternal Paradise!

Breathlessly audience and players alike listened to that melody—hung on each note as it dropped from those innocent lips glorified by the purity of childhood. The song grew fainter—died away—and then the whole concourse of listeners rose to their feet and applauded until the walls rocked with the tumult.

The composer lifted the child in his arms and kissed her again and again. The orchestra stood up to a man and rapped on their instruments in the veriest enthusiasm. Never was such a triumph in that busy conservatory town. But little Helen stood it bravely. Laughing and crying she threw her arms about her grandfather's neck.

"I knew I could sing it," she cried. "Oh, grandpa, I am so happy!"

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The old housekeeper met them at the door of the little cottage when Alonzo Lee carried the child home after it was all over. "Let her sit up with me for awhile," he said as he entered the study. "She has commenced her life to-night."

Before the cheerful blaze in the old-fashioned fireplace he drew an easy chair and placed a stool on the rug at its feet.

The child rested her arms on his knee and looked lovingly into the care-worn face that leaned tenderly toward her.

"How did I do it?" she asked.

For a long time the old man gazed into the fire without answering. Then he bowed his head yet deeper and sighed.

"Helen," he murmured. "My Helen!"

As if in response to that heart-cry the golden head moved slightly on the cushion. The child nestled nearer and lightly clasped the withered hand of the aged dreamer.

Thus sorrow and hope—realization and anticipation—dreamed side by side in the light of the glowing embers.

INTO everything molded by his creative hands, music has passed from God's finger-tips. I know of nothing which is so much the creation of God as music. Man does not create it; he only finds it out. Man does not create truth; he only finds it out, and brings it into his life as a purifying power. God creates truth. Man does not create electricity; he only finds it out, and applies it to his needs. It is God who has stored the universe with electricity. Now music is as much the creation of God as is truth or electricity. God has put music everywhere. I believe that the very core and center of God's own being is a sweet song of infinite love.



## THE COUNTER-SURPRISE; OR, CHRISTMAS EVE AT PLOWVILLE.

BY ALFRED H. HAUSRATH.

"PA, I want a piano," said Pearl Chickfowl, a girl of fourteen, with blonde hair, bright blue eyes, a somewhat upturned nose, and an open, frank countenance. The dialogue that follows took place at supper one evening early in December, 1885. Her father, who loved her dearly, used to take pleasure in teasing her "just to see her spirit rise," as he was wont to say.

"You want a pianner, do ye? What do ye want with one of them things?" responded Pearl's father.

"I'd like to play on it."

"What's the good o' that? You'd hev ter learn fust, and that would take a couple of years most."

"You just get me the piano and I'll learn fast enough."

"Pianners aint nothin' fer country gals. It's all nonsense. Who put that notion into that head o' yours?"

"Myrtle has a piano, and she can play, and play nice, too. She went to York and learned how; didn't she, ma?"

"Yes, she plays divine."

"What's that?" said Jonathan Chickfowl to his wife.

"Why, lovely of course, you stupid," answered his wife.

"O, I thought it was some new music-piece."

At this Pearl and her mother both laughed.

"I reckon pa don't know much about music, Pearl."

"I don't want an old thing like that one that Hiram Hedgefence got for Martha. He paid \$80 for it, and it sounds like a lot of empty milk cans."

"What kind do you want?"

"I want a Steenvay."

"What's the difference?"

"You go and listen to Myrtle's piano, and you'll know the difference."

"Well, well, well, everybody has their hobby, and I suppose this is yours."

The twenty-fourth of December was Pearl's birthday.

The little farm-house in which she lived stood picturesquely located amid a cluster of trees, and its gables peeped forth here and there at the surrounding country in a seemingly shy and unassuming manner. On the evening of the 24th of December, 1885, this little dwelling had a more pretentious and attractive appearance. Lights were blazing in all the rooms, their rays merrily playing hide and seek with the gently swaying branches of the evergreen trees that surrounded the house.

Pearl had spent the afternoon and early evening at the home of her friend Myrtle, and had been instructed to come home at 8 o'clock. Promptly at the appointed hour she returned, not a little perplexed at the festive appearance of the house. All was brilliance and cheer without, and, while she observed, through the blinds of one of the parlor windows, a number of her friends seated about the room, yet within all was still as death. She paused a moment, reflecting, and then suddenly exclaimed: "A surprise party!" and leaped out of the carriage that had conveyed herself, Myrtle, and her brother to the door of the house.

"A surprise party for my birthday," she shouted, as she burst through the doorway and nearly knocked down her father in her eagerness to reach the parlor. That good man only laughed at her childish enthusiasm while he recovered his equilibrium.

"Not so fast there, daughter; you nearly knocked the breath out of your poor old 'dad.'"

But Pearl did not heed his remarks, and was already chatting with her friends with all the vivacity of her nature. Suddenly she paused in the midst of a sentence and a moment later was heard a prolonged "Ah!"

Her father, followed by Myrtle and her brother Joshua, rushed into the parlor "just to see Pearl's face," as her father said.

"A pi—an—o!" gasped Pearl, while she ran across the room to lift the lid of the keyboard. "And it's a Steenvay, too." Then she turned to embrace her mother, who sat silently watching her with the exquisite delight that only a mother can feel at witnessing her child's supreme happiness. Then, turning

about, she rushed to her father and almost smothered him with embraces and kisses.

"Dear old dad, how you fooled me! He just teased the life out of me about that piano," she said, turning to her friends, while she clung with one arm about his neck; and her curls played about his strong, smooth-shaven face.

"Is that a birthday present, too?"

"No, daughter, you got all your birthday presents this morning; that is a Christmas present."

"Isn't that awful nice, Myrtle? Play something for us, won't you?"

Myrtle, who was a talented girl of fifteen years of age, had studied the piano since her fifth year under capable masters in New York City, and was a wonderful little pianist. In a moment the air rang with the sonorous tones of the new piano. She played several brilliant selections suitable to the occasion, and then left the piano and asked Pearl to play something. Her father smiled and said:—

"Yes, Pearl, if you only could."

Pearl walked boldly to the instrument, and, to the amazement of her father and friends, played Heller's "Little Tarantelle" and two short waltzes by Adolf Jensen. Her father gasped in amazement. His eyes nearly bulged out of his head, and, when he recovered from his astonishment, he said:—

"Whar did you larn that? I didn't know yer could play. Ef I had I'd hev got yer a pianner long ago." And the tears came to his eyes as he thought how he had denied his child so much happiness all this time, when she could "play to make you weep," as he expressed it.

"I learned from Myrtle here."

"Why didn't you tell me you could play?"

"You surprised me, didn't you? Well, and I surprised you, so now we're quits."

And so Pearl at last got her Steinway piano, brought her light from under a bushel, was surprised, enacted a counter-surprise; and there was not a happier home in all the land.

## A CHRISTMAS IN THE EIGHTEENTH CENTURY.

BY FREDERIC S. LAW.

It was Christmastide in Italy many, many years ago. To be exact, it was nearing the Christmas of 1770. A small but comfortable room in the Augustine monastery of San Marco, in Milan, held two occupants, guests of the fraternity, who owing to the dearth of suitable inns, not infrequently entertained travelers of the better class. They were evidently father and son, the latter a merry, bright-faced lad of fourteen, quick and mercurial in movement; the father a grave, dignified man of fully fifty. They were eating their mid-day meal. The cloth was spread over one end of a large table; at the other end were piles of freshly copied music, evidently hurriedly swept together to make room for the tray which contained the still smoking dishes. In one corner of the room stood an open harpsichord, also strewn with sheets of manuscript music, while a violin and bow lay on a small stand near by. Clearly these guests of the monastery were musicians; it was equally clear that they were not Italians, since they spoke in German with each other, and the few words in Italian which they had exchanged with the monk who served them bore a marked German accent.

The meal ended, the boy sprang eagerly from his place and ran to the other end of the table. Picking up the quill which lay beside the heap of music, he dipped it into the inkwell and drew one of the sheets toward him with the evident intention of writing. The father raised a warning hand.

"No, my son," he said; "you must not work so soon after eating, else your health will suffer. There is much to do, I know, but too much study and confinement will break you down—and then what should we do? Come, let us take our walk first," rising from the table.

The boy, disappointed but obedient, dropped the pen and hurried to a closet in the wall, from which he took a hat and a cloak. These he handed to his father and then hastily seized his own cap and ments of the elder man he sat down at the harpsichord and ran his fingers with astonishing fleetness and mastery over the keys. His eyes kindled as they

fell on a sheet of music on the rack before him. It was an air from the opera which the gifted child, the wonder of his own country as well as of Italy, had composed for the opening of the Christmas season of opera in Milan. Inspired by the sight, he began to sing, but, alas! the once clear and ringing voice was weak and uncertain—since he had reached the age between childhood and manhood. As his voice broke and wavered he colored with vexation and turned to see his father smiling at his confusion.

"Papa," he cried, "I can do nothing with this cracked voice of mine; but," grasping the violin, "I can at least sing on my violin," drawing the bow over the strings in a succession of long sweet tones. "Do you remember, papa," he continued, meditatively, as he modulated into a soft dreamy strain, "Herr Schachtner's 'butter fiddle' that I played years and years ago? Oh," with a sigh, as he dropped the instrument on the table, "I wonder when we shall see them all at home again—mamma and Nannerl. It seems ages since we left them, and yet it is only a year."

"Please God, my son," returned his father, "it will not be long if all goes well with your opera."

"Oh, papa, I am not afraid that my opera will fail," cried the lad, with the optimism of youth. "Haven't I written time and again to mamma and Nannerl to pray for its success, so that we may all live happily together again?"

The father's furrowed brow relaxed. His son's childish faith soothed his perturbed spirit, though he realized, as the boy could not, how jealousy and hatred of the strangers from the North were battling against them. Much had already been overcome, but he feared that still further intrigue might prevail against the success of the undertaking upon which so much depended.

As the reader may have divined, the father and son were Leopold Mozart and the strangely gifted boy, Wolfgang Amadeus Mozart, now nearing the close of his fifteenth year. They had left their home in Salzburg a year before to make the tour of Italy. On their journey southward they had stopped at Milan, where the lad's genius as composer, performer, and improvisator had awakened the most lively wonder and admiration and had gained him the commission of an opera for the opening of the next winter season. He was given as text the libretto of "*Mitridate, Re di Ponto*," which had previously been set to music by Gasparini. In those days the operatic composer was not free to follow his own bent; he could not hope for success unless he pleased the singers who were to appear in his work; it was necessary to study the different voices and their varying styles, and adapt his music accordingly. Efforts had been made to influence the prima donna, Bernasconi, against the youthful composer. But the generous-hearted singer declared that she was beside herself with joy at the wonderful art with which her songs had been written according to her will and desire. This danger, therefore, was happily past, but others were looming up; the father had cause for anxiety. The singers were late in coming; the tenor was quarrelsome, and the one who was to sing the title part had not arrived until the beginning of the month.

The first orchestral rehearsal was called for the next day. Leopold Mozart dreaded it, for he knew that many of the musicians had scoffed at the idea that one so young, and a German at that, could write a successful Italian opera, no matter how great a performer he might be. His fears, however, were stilled, almost from the first chord which his son struck on the harpsichord, whence, seated, according to custom, he directed his forces. The boyish conductor showed such unlooked-for dignity, and led far surpassed expectation and authority, the music so found nothing to criticize; all were converted into his warmest allies. Their praises soon spread through the city and increased the general eagerness to hear this, the first Italian opera of the German prodigy—the first, that is, to be performed.

Christmas day came and passed—one of mingled hope and apprehension to the two travelers, who thought with inexpressible longing of their loved ones at home, also, no doubt, longing for them at this festive season. "*Mitridate*" was sung the next night, and when the little *maestro* entered the orchestra he was greeted by a tumultuous outburst of applause. His appearance, indeed, might well have moved a less impressionable audience than one of impulsive Ital-



ians. He wore a court dress of apple-green silk, the coat faced with rose-colored velvet and garnished with silver buttons. His stockings, reaching to the knee, were of silk, and large silver buckles adorned his shoes, while a tiny sword hung at his side. Over his laced shirt fell the order of the Golden Spur—a yellow enameled gold Maltese cross, suspended from a purple ribbon thrown about the neck—with which the Pope had invested him a few months before. His blue eyes sparkled like sapphires as he took his seat at the first harpsichord, the one reserved for the principal conductor. At the other sat the well-known maestro, Lampugnani, who willingly yielded precedence to this boy of fourteen, whose history is the wonder-story of the annals of music.

Here our chronicle ends. One can read of the success of that evening; of the plaudits; of the cries of "*Erviva il maestro!*" "*Erviva il maestrino!*" which greeted almost every number of the opera, which the excitable Milanese declared came from the stars. Not many Christmases did fate have in store for the all-too-short life of Wolfgang Amadeus Mozart. Probably none exceeded in joy the one of which we write—when the exultant youth felt the first unfolding of the wings which afterwards expanded in the bold flights of "*Figaro*," "*Don Giovanni*," and "*The Magic Flute*."

### A CHRISTMAS PIANO.

BY ROBERT BRAIN.

THE news that the Underwoods were to move to Boston was a severe blow to the Steiners. Frau Steiner was the widow of Victor Steiner, an artist of European reputation, who, hearing of the fabulous prices to be obtained by teaching and concertizing in the New World, had brought his little family to New York. His talents obtained instant recognition, and he was on the high road to wealth and fame when one January night he caught a severe cold while returning overheated from a concert. In spite of all that medical aid could do his cold developed into pneumonia, and in a week Frau Steiner was a widow and Elsa and Karl were orphans. Herr Steiner had a few thousand dollars' life insurance, which his widow invested in the bonds of a Western railway company, but the amount realized was so small that the family was left with only a pittance for their support. One by one the household goods were sold, first the grand piano, then the violins and 'cello, and finally the library with its rare musical manuscripts and precious souvenirs of great artists.

All these things, as is usual in such cases, went for beggarly prices, and did little toward keeping the wolf from the door. Next the Steiners moved from their comfortable home to a little flat in Harlem where, with their little income, and with the proceeds of the sewing which Frau Steiner was able to get, they managed to exist.

Elsa and Karl both showed great talent for music, and their mother bent every energy toward continuing their education, which their father had begun. The refined appearance and charming manners of the little family soon raised up friends. Mr. and Mrs. Underwood, who lived across the street, heard their story and offered to let Elsa play on their piano as many hours a day as she wished—an offer which she gladly accepted. Then not long afterward they received a call from Prof. von W., a crabbed old pianist, but an artist to his finger-tips. He heard Elsa play, declared that she had "*grosses talent*," and offered to teach her free, provided she would practice four hours a day. This he said he would do for the sake of his old friend and colleague, Herr Steiner, whom he had known in Saxony. So it was all arranged; Elsa took lessons from Prof. von W. and practiced four hours a day on Underwood's piano. Karl obtained one free lesson on the violin per week for running errands on Saturday for another old friend of his father's.

Although it was very hard to make both ends meet, yet with the blessed education going on the little family ventured to smile occasionally—a rare luxury indeed since the idolized husband and father had died.

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It was the night before Christmas, and the joy bells were ringing through the frosty air. Elsa and her mother were alone. The poor girl had her music propped up against the teapot on the dining table

and was going through her scales and technical exercises by drumming with her fingers on the table as if she were playing on a real piano. Karl was out selling *World* extras, having begged his mother to let him earn a few pennies in this way toward renting an old rattletrap square piano which a nearby music dealer had offered for \$1.50 per month.

As she heard the bells Elsa looked up with her eyes full of tears.

"What's the use of trying, mother," she said. "I think the good Lord has forgotten us. I might as well give up music and go out clerking or learn dressmaking or something."

"No, daughter," said the stout-hearted little mother; "we will still hope. I cannot believe that I shall fail in developing the talents of my children."

Elsa said nothing, but her head sunk on the table and her flaxen hair brushed against the sheets of music, which, alas, she was without a piano to play.

Suddenly there was a sound of small feet clattering up the stairs as if the house was on fire, to say the least, and young Karl came rushing headlong into the room, *allegro furioso*, as a musician would say.

"It's mine!" he shouted. "It's ours! Beans, 8264! I guessed it! The man said so! They're bringing it now! Oh, ain't it a beauty! Mahogany—overstrung bass—three pedals—carved panels—extra quality stool! Goody! Goody! Goody!" and the frantic boy in his excess of joy jumped up on the dining table and executed a bit of Fiji ballet music.

"Karl, Karl," shouted his sister, "come down this instant; have you taken leave of your senses?"

"My boy, my boy, what do you mean?" said little Frau Steiner, quivering with excitement.

"Just what I say, mother. The piano is ours—rum teedle-ee-tee-tum-tum-tum. Rum teedle-i-di-dum-dum-dee!"

Just then the thoroughly mystified mother and Elsa caught the sound of shuffling feet on the stairs. In a second they had flung open the door. The sound of a gruff voice came up.

"Steady, Bill; ease her off a bit. Don't scrape the banister."

Elsa and her mother rushed to the stairs. There at the foot were four men struggling up with a large upright piano.

"Piano for Frau Steiner," said the voice, as that lady's astonished visage looked inquiringly down over the banister.

"There must be some mistake," she faltered; "I have bought no piano."

"No, but yer young hopeful there did," said the voice; "he guessed the beans ez took the pianny. It's all right, leddy."

In due time the piano was safely brought into the little sitting room, and it was not long until the brilliant tones were filling the flat with the sublime strains of Beethoven's *Sonata Appassionata*.

It was a full half-hour before Karl had quieted down sufficiently to give a perfectly coherent account of just how the piano happened to be there.

"Well, it was like this mother," he said, at length. "I was selling papers in front of Agraffe's big music-store on Union Square, and I saw a great big jar of beans in the window. It said on it, 'One of our best upright pianos will be given to the person who guesses nearest to the number of beans in this jar.' Each person who buys one copy of Agraffe's new song 'Sweet Christmas Eve' is entitled to one guess. I counted my money and I only had 27 cents, but something seemed to be working for me. Some kind of Christmas feeling seemed to be in the air, for people bought my papers whether they wanted them or not and some didn't even wait for change. When I got fifty cents, I went into the store and bought a song and left my guess as bold as could be. You know the rest mother. My guess was right, and here we are."

Frau Steiner caught Karl to her bosom. "You are your father's very image to-night, my darling. Something tells me better days are in store for us."

TECHNIC comprises more than mechanism; mechanism is merely the manual part of technic, not requiring any directing thought; technic, however, requires thought; for example, as to fingering, which precedes mechanism; as to tempo, which governs mechanism; as to force, which qualifies mechanism; as to touch, which ennobles mechanism. Mechanism ends where thought is added to it. Technic begins where mechanism has already attained a certain grade of perfection.—*Christiani*.

### THOUGHTS FOR THINKERS.

BY AUBERTINE WOODWARD MOORE.

WHOLEsome food for reflection is presented to workers in the field of music by Heinrich Germer's "*Pedagogic Gleanings*," of which some choice selections are here translated from the German. Teachers of music who practice, as well as consider, the suggestions of the first selection, "*Advice to the Teacher*," will impart a quality to the music lesson that is bound to lead to fruitful results. The second selection, "*Advice to Students*," is pregnant with meaning for the student of music. Splendid progress will be the reward of those who dissect and analyze, in regard to structure and significance, the motives, phrases, sections, and periods of a musical composition with the same care and intelligence employed by literary scholars in dissecting and analyzing the sentences, phrases, and ideas of a production in the language of words. Every great work of art must be studied thoroughly in parts and as a whole before its meaning and worth can be fully grasped.

Heinrich Germer's "*Gleanings*" are as follows:

If you would be successful as a teacher and guide of youth, you must, first of all, endeavor to win the respect of your pupils. Follow the middle course between too great severity and undue lenity, and never fail to preserve the dignity that belongs to your calling. Be at the same time in earnest and considerate. Avoid everything that is calculated to lessen your authority, and by all means impress upon your pupils a proper sense of your knowledge and ability. Lead them to regard you as a pattern whom they must strive to imitate, but whose excellence they can scarcely hope to attain.

In view of entering into right relations with your pupils you must gain their absolute confidence. Therefore, have continually before your mind the example of a kind, judicious parent, and make this the model for your own conduct toward your pupils. You can only enjoy to the utmost their respect and confidence if you are careful to maintain, during the hours of instruction, that calm serenity of demeanor that is born of strength. Impart your own cheerfulness and love of work to your pupils, and inspire them with energy, vivacity, and enthusiasm. Let them read in your countenance that it gives you pleasure to see them and to instruct them. Even when you are feeling depressed, let no traces of low spirits be apparent while you are giving your lessons; for then the good humor of your pupils will have an opportunity to react upon yourself, dissipating your melancholy and restoring you to a happy, or at least contented, frame of mind.

In whatever line of study you may engage, place your main reliance on its standard works; that is, those productions which emanate from men who through their achievements have become recognized authorities in the field. Study these works as your sources of nourishing daily food.

Newspapers and periodicals, if under honest and wide-awake management, are useful both as sources of recreation and as means of becoming acquainted with what is going on in the world about us. Current events, however seemingly unimportant, have for us at least a transitory interest because they belong to the phenomena of our own time. By passing them in cursory review we learn what to select for more serious consideration.

Devote your chief energies to one line of work at a time. To dabble in a variety of subjects, giving precedence to none, dissipates the mental, spiritual, and physical forces. The problem of self-culture is best solved if the whole heart is given to the object in hand. Any outside branch the student desires to look into while preparing for his chosen profession should be taken up as a matter of secondary consideration and as an invigorating diversion.

Endeavor when you are studying a book to grasp the meaning of every single word, every single sentence, every single idea. Never leave a passage until you have fully mastered it, or at least have striven with all your might to reach a clear comprehension of it. Try, as you proceed, to throw light on whatever has in the beginning seemed obscure. Having absolutely conquered the difficulties of separate parts, make it your final aim to become thoroughly familiar with the work as a whole and to gain a broad view of its higher significance.



# The Etude

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THESE are the days when the teacher, busy in his studio, is expending his store of nervous and mental force upon the work now upon him. Health and knowledge are his capital; ideas his stock. The vacation that ended a few months ago it is to be hoped added to both branches of capital and enabled him to renew his stock. Like the merchant, he should take account of what he has on hand; discard the useless and shop-worn, rub up and burnish the staples which are always in demand, and seek fresh means of presenting them in a new and attractive light. Make judicious but sparing investment in novelties which promise well. Success can hardly fail the discriminating teacher who thus plans his campaign according to his forces.

In the logic of the universe every effect, whether small or great, presupposes a cause. Economy of power counsels that he who wishes success—and who does not?—would better work for cause than effect. Growth of knowledge in a trying yet dearly loved profession, an increased appreciation of the power and beauty of an art to which he has devoted his life—this cannot fail in securing to the teacher a constantly enlarging sphere of usefulness, and with it the material success to which the unthinking are prone to dedicate exclusively their thoughts and energies. A well-known name, large classes, high prices, are only valuable and enduring in so far as they are based upon solid substance rather than shallow seeming.

When the charlatan seems to prosper; when the mediocre musician, on the strength of a hasty trip to Europe and ten or a dozen lessons from some European celebrity, poses as the representative of some exotic method and thus attracts the unwary, it is well to consider that such success has in it none of the elements of permanency. To be is better than to have.

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JUST as the first moments of the Christian era were heralded by Song, so is it fitting that the season of the year which celebrates the birth of Christ should so largely call upon Music to aid in setting the mood of the season. Take away from us the music of our voices, of our instruments, take away from us this means of expressing those ground-waves of feeling that distinguish us at such a time as the Christmas season, and what could we do? The days would lose their mirth, the hours of joy would be gone, for the human heart must voice its emotions.

This is the time of the year beyond all other times that the musician and his art are pressed into service. In the church, in the concert hall, in the opera, in the home circle, every musical force available is used to swell the chorus of song that goes up all over the world where Christianity has taken foothold; for where the latter has gone it has taken with it music, the handmaiden of religion. A careful reading of

The Etude sends to every reader a hearty greeting and the compliments of the season: A Merry Christmas and a Happy New Year.

some of the articles found in this issue will show how the spirit of the music of to-day corresponds with that of the other great interests of the human race; in fact it is inevitable that there should be a great rush in the development of music at this time in the world's history. The other arts matured centuries ago; yet music is still in a ferment out of which let us hope something new and still more beautiful shall appear. There is room in music for the best creative energies of the human mind. If the musician is to occupy so prominent a place in the public eye as that accorded to him at the Christmas season, he dare not be slack in his preparation to meet the demand. When the people sing they think and feel music; the more we can get them to sing, to listen to music, to enjoy music, to ask for music, the more musical we shall make the general public. Hence the value of a festival season such as Christmas, when music is heard everywhere.

Our suggestion to the teacher is that he make a survey of the musical forces at his hand and prepare to use them in any and every way possible some time during the Christmas holidays. If he has a choir to look after, let him put the utmost care on the selection and singing of the music for the services of the church. The congregation will be more willing to make increased appropriation if specially good work be shown on festival occasions. If he directs a choral society, be sure to have a concert at this time, unless there be some special reasons against. If he confines his work to teaching, a pupils' recital, with at least a few numbers suited to the season of the year, will put him before the public now when he should show his work and what he can do.

The Christmas season is a time for a merry heart and a light, hopeful spirit. Let us take into our hearts so much enthusiasm that it will carry on into the new year, to brighten the labors that are before us.

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IN spirit all art is essentially the same—the expression of the beautiful caught from an ideal world revealed to the inner consciousness of the creative artist. It varies outwardly according to the material chosen for its embodiment, whether tone-color, form, word.

Charles Wagner finely says in his book, "The Simple Life," that "Art is the realization of a permanent idea in an ephemeral form." Of all the arts none is so transient or ephemeral in form as music, framed as it is in tones which fade upon the ear even as we listen; yet none exercises such power over the emotions—a power seemingly out of all proportion to the fleeting nature of its material. This very evanescence of effect, however, is the secret of this power. Unlike the other arts, which exist in space and are consequently fixed and unchanging in form and substance—for example, painting, sculpture, architecture—music is expressed in terms of time, and hence is characterized by constant flux. Its ebb and flow of tone pictures faithfully the ebb and flow of emotional states, and the soul is at once moved by the affinity, just as sympathetic strings are thrown into vibration when their fundamental tones are sounded near them.

Unmistakable analogies, however, can be discerned between music and the concrete arts. Madame de Staël's definition of architecture as frozen music is familiar to all; timbre of tone is to the ear what color is to the eye; the motive and the phrase are of undoubted poetical structure. Viewed in this light the musician will appreciate Schumann's fine poetic insight when he says: "The cultivated musician can study a Raphael Madonna to the same advantage that the painter can study a Mozart symphony."

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SHALL the music-teacher and his or her pupils exchange gifts? The question comes up every year. It is no more possible to give a decisive answer to this question than it is to a similar question in regard to the relations between teacher and pupils in the public schools. In each case the inquirer is driven back to consider the matter of the expense and inclination toward the pupils. Generally the teacher will be able to find some small useful gifts that will be appreciated by pupils, as an expression of their teacher's regard, and not judged by the cost. We take this opportunity of suggesting to the pupil readers of THE ETUDE that the music-teacher is well

worth remembering in a simple way. As is well known, the musician is sensitive and sympathetic to a marked degree. He values most highly every token of good will and appreciation on the part of his patrons. Can you not keep this in mind in making your plans for the Christmas season?

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CULTURE in music is a demand of the day, and the need applies not alone to the amateur but to the professional as well. One who is a specialist, informed on one subject only, is apt to attach undue importance to that subject, and to become impressed with the notion that skill in that particular branch is the most important thing. He loses sight of the idea that the aim of all acquirement, of all education, is its availability, its possibilities of increasing a man's power not only to do, but to think, and to make others do and think; in other words, character and personality. How shall one achieve this culture in music? It is not in school alone that it is offered to us; we get the spirit of it there from our teachers often, but upon ourselves is the obligation to assimilate the spirit and make it a force in our lives. Books that treat of the serious side of music, books that make a man think, and after thinking, act, these are the great forces that make for a broad culture that leads away from the narrowness of the short-sighted specialist. Be a specialist, if you choose, but add to it the culture that distinguishes the best musician.

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CAN professional men and women—musicians and music-teachers, for instance—live apart from the general affairs of life and business? Can they do this and at the same time fulfil their duty as citizens of a community? We have strong opinions on this subject. We feel that too much stress has been set on what is unmeaningly called an art life, indicating thereby the thought that the musician must keep away from business affairs, from political movements, from efforts at social reform, even from general literary work, for fear he may weaken his sensitiveness to musical influences. Must a musician be less a man by as much as he becomes greater as a musician? Does history teach such an idea as that? Did Liszt prove that notion or the contrary? Mendelssohn was in every movement of importance; Wagner was mixed up in political affairs; the great majority of famous musicians were associated with enterprises for social, literary, and art advancement. So even to-day the musician is bound by the constitution of society, of which he is a member, to take into account the interests of society; he must adjust himself as well as he possibly can to a place in the body social, political, and business. He is justified, nay, he is obligated, to study the conditions that affect his fellows; to see what he should do for himself and what he may do to give strength and proper direction to the movements going on around him.

There is an apparent unrest in the economic world; every other interest feels this unrest; the political, the social, the art. While capital is of immense importance in exploiting the products of the country, labor is of equal necessity. When labor is contented, well-paid, and prosperous every industry of the country prospers; luxuries are in demand; new necessities are recognized and provided for. Manifestly will affect the prospects of the music-teacher whose work in education is not recognized as an absolute necessity for children. Hence it is among the earliest things cut off. Is it not worth while, then, for the musician to be a student of economic questions? So also of social problems. Anything which gives a truer, clearer, broader view of men and their relations with their fellows is of importance to the music-teacher. Is there any reason why a music-teacher may not be a member of a school board, of a city council, or other legislative or administrative body as well as a mechanic, a barber, a grocer, or other representative of men often credited with "hard sense"? Has the music-teacher less capacity because of practicing this profession?

We leave the thought here, simply adding that we can see no reason why the musician should accept a handicap such as hampers no other professional man save perhaps the minister of the Gospel of Christ.



Nº 4303

# PARIS. Pastorale.

Edited by Preston Ware Orem.

**Allegretto.** M. M.  $\text{♩} = 66$

G. BACHMANN.

*mf* *dolce espress.* *sf*

*f* *p*

*dolce* *mf* *sf* *p*

*f* *dim.* *p* *Fine.*



This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with two sharps (F# and C#). The first system begins with a *mf* dynamic in the treble and a *p* dynamic in the bass. The second system features a *f* dynamic in both hands. The third system includes a *f* dynamic in the treble, a *pp* dynamic in the bass, and a *sempre pp* marking. The fourth system has a *mf* dynamic in the treble, a *dolce* marking in the treble, and a *mf* dynamic in the bass. The fifth system includes a *sf* dynamic in the treble, a *f* dynamic in the bass, a *dim.* marking, and a *p* dynamic in the bass, followed by a *mf* dynamic in the treble.



*con espress.*

*cresc.*

*f*

*a tempo*

*molto riten.*

*più f*

*cresc.*

*rall.*

*dim.*

*D.S.*



## FANFARE

FROM THE WM. TELL OVERTURE.

Arr. by Preston Ware Orem.

Allegro vivace. M.M. ♩ = 152.

SECONDO

G. ROSSINI

The musical score is written for piano and consists of 16 measures. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro vivace' with a metronome marking of 152. The score is arranged by Preston Ware Orem and is a second version of the fanfare. The first measure is a piano introduction marked 'f' (forte). The second measure is a whole note chord marked '4'. The third measure is a half note chord marked 'f'. The fourth measure is a half note chord marked 'f'. The fifth measure is a half note chord marked 'f'. The sixth measure is a half note chord marked 'f'. The seventh measure is a half note chord marked 'f'. The eighth measure is a half note chord marked 'f'. The ninth measure is a half note chord marked 'f'. The tenth measure is a half note chord marked 'f'. The eleventh measure is a half note chord marked 'f'. The twelfth measure is a half note chord marked 'f'. The thirteenth measure is a half note chord marked 'f'. The fourteenth measure is a half note chord marked 'f'. The fifteenth measure is a half note chord marked 'f'. The sixteenth measure is a half note chord marked 'f'. The score includes fingering numbers (1-5) and articulation marks like 'quasi staccato' and 'p' (piano).



# FANFARE

FROM THE WM. TELL OVERTURE.

Arr. by Preston Ware Orem.

Allegro vivace. M.M. ♩ = 152.

PRIMO

G. ROSSINI.

The musical score is written for a piano and a solo instrument (PRIMO). It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro vivace' with a metronome marking of 152 beats per minute. The score consists of 15 measures, divided into seven systems of two staves each. The piano part provides a rhythmic and harmonic foundation, while the solo part features more melodic and technically demanding passages. Dynamics include forte (f), fortissimo (ff), and fortissimo piano (fp). The instruction 'quasi staccato' is used for the solo part in the first system. Fingerings are indicated by numbers 1 through 5 above the notes. The score concludes with a final fortissimo (ff) chord.



## SECONDO

*f*

*Cresc.*

*ff*

*p* 1 *f*

2 1

4 3 2

4385



## PRIMO

8

Musical score for 'The Merry Widow' (No. 10). The score is written for piano and voice. The piano part is in the upper staff, and the voice part is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 8 measures. The piano part features a complex melody with many beamed sixteenth and thirty-second notes. The voice part is a simple melody with eighth and quarter notes. The score is marked with a '4' above the final measure of the piano part, indicating a 4-measure rest or a specific tempo marking.

[illegible]

This musical score is for a waltz from 'The Merry Widow'. It is written for piano and features a key signature of two sharps (F# and C#) and a 3/4 time signature. The score is divided into two main sections by a double bar line. The first section, marked with a piano (p) dynamic, consists of 8 measures. The second section, marked with a forte (ff) dynamic, begins with a repeat sign and continues for several measures. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above or below the notes. The score is presented on a yellowed, aged paper background.

8

*ff*

*p*

1

*f*

8

8

*ff*

A musical score for the song "The Rose Tree". The score is written for two staves, both in treble clef and key of D major (two sharps). The melody is on the upper staff, and the accompaniment is on the lower staff. The music is in 2/4 time. The score includes fingerings (1-5) and a repeat sign with first and second endings. The lyrics "The Rose Tree" are written below the melody.



## COSEY CORNER.

H. ENGELMANN, Op. 700

Moderato. M.M. ♩ =

First system of musical notation. The treble staff contains a melody with fingerings 2 5, 1 3 2, and 2. The bass staff contains a harmonic accompaniment. Dynamics include *mf*, *p*, *p* *cresc.*, *rit.*, and *pp*. A repeat sign is present in the bass staff.

Andante cantabile. M.M. ♩ =

Second system of musical notation. The treble staff contains a melody with fingerings 2 5, 2 5, 2 5, and 3 1. The bass staff contains a harmonic accompaniment. Dynamics include *p* *dolce amoroso* and *grazioso*.

Third system of musical notation. The treble staff contains a melody with fingerings 4, 1 5 2 5, and 7 #. The bass staff contains a harmonic accompaniment. Dynamics include *mf* and *rit.*.

Fourth system of musical notation. The treble staff contains a melody with fingerings 2, 2, and 5 4 5. The bass staff contains a harmonic accompaniment. Dynamics include *a tempo*, *f*, and *Ped. simile*.

Fifth system of musical notation. The treble staff contains a melody with fingerings 2 1, 2 1, 5 4 5, and 5 1. The bass staff contains a harmonic accompaniment. Dynamics include *mf*, *fz*, *mf* *quieto cantando*, and *rit. e dim. Fino.*



This page contains five systems of musical notation for piano, written in 4/4 time. The notation includes various dynamics and tempo markings, as well as fingerings and articulation marks.

- System 1:** Features a *pp* (pianissimo) dynamic at the beginning, followed by *p* (piano) and *pp*. A *rit.* (ritardando) marking is present. A *cresc.* (crescendo) marking is also visible. A *Vol II* marking is at the end of the system.
- System 2:** Features a *moderato* tempo marking.
- System 3:** Features a *f* (forte) dynamic and a *a tempo* marking.
- System 4:** Features a *f* (forte) dynamic and a *a tempo* marking.
- System 5:** Features a *p delicato* (piano, delicate) dynamic and a *rit.* (ritardando) marking.

The notation includes various musical symbols such as notes, rests, beams, and slurs, as well as fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., staccato, accents).



## DANSE RUSTIQUE.

Allegro moderato.

FELIX BOROWSKI.

VIOLIN.

PIANO.

Violin part: *pizz.* *mf*

Piano part: *f* *p* *f* *p*

*con Pedale*

Violin part: *rall.* *a tempo* *arco* *poco rit.* *a tempo*

Piano part: *rall.* *a tempo* *p* *a tempo*

*f* *p*

*Fine.*



*mf espressivo*

*con Pedale*

*cresc.* *rall.*

*p* *cresc.* *rall.*

*a tempo* *f*

*a tempo* *f*

*cresc.* *ff* *rall.*

*cresc.* *f* *rall.* *D.S.*



## CUJUS ANIMAM.

Edited and fingered by Maurits Leefson.

FROM "STABAT MATER".

Allegro maestoso. M.M.  $\text{♩} = 80$ .

G. ROSSINI.

Transcribed by F. LISZT.

M.M.  $\text{♩} = 88$ .

*p* *cantando* *b)* *un poco stacc.*

*ff* *p* *b)* *cres* *cen* *do*

Ossia.

a) The group of 32nds on the last eighth of the measure.  
 b) The left hand always below the right.  
 c) Particular attention is called to the fingering.  
 d) The left hand over the right hand.

right, 1908, by Theo. Presser. 8.



The musical score consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *sf*, *p*, *f*, and *mp* are used throughout. Fingerings are indicated by numbers 1-5. Specific markings include *l.h.*, *energico*, *sf sempre con Ped.*, *p espressivo*, *crese.*, *molto*, *accentato*, and *p*. A footnote at the bottom explains the fingering for a specific passage.

f) This fingering, if played with both hands      \* For small hands:



5) With both hands, ad libitum.

This page of musical notation is divided into several systems of staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Key markings include *sf* (sforzando), *cres* (crescendo), *molto*, *Adagio*, *rit.* (ritardando), *ff* (fortissimo), *pp* (pianissimo), *espress.* (espressivo), *fin* (fine), and *dd* (double bar line). A section is labeled *Ossia.* (Ossia). The notation includes various musical symbols such as clefs, key signatures, and dynamic markings. The page is numbered 14 in the bottom right corner.



*in Tempo*  
*ritenuto e rubato* *espress.*

*una corda* *Ped. simile*

*cres* *cen* *do* *molto* *rit. molto* *pp smorz.* *una corda*

*in Tem.*

*dolce*

*cres* *cen* *do* *molto* *rit. molto* *pp smorz.* *una corda*

*tre corde*

*pp* *k)*

*perdendosi* *rit.* *ppp*

h) The right hand below the left.

i) The organ point A. may be held with the sustaining pedal for the next eight bars. The pedal marks refer to the right pedal.

k) The right hand above the left.



## CARNIVAL SKETCHES.

4

## Jolly Darkies.

Allegretto. M. M.  $\text{♩} = 116$ 

Karl Bechter.

*a tempo*

*rit. p*

Banjo.

*p*

*Mel. ben marcato*

*mf*

*p*

*mf*

*p*

*Mel. ben marcato*

*p*

*mf*

*p*



PHILLIPS BROOKS.

WILHELM BERGER.

**Espressivo.**

SOPRANO.

1. { O lit - tle town of Beth - le-hem! How still we see thee lie;  
A - bove thy deep and dreamless sleep The si - lent stars go by;  
For Christ is born of Ma - ry, And gath - er'd all a - bove,  
2. { While mor - tals sleep, the an - gels keep Their watch of won - d'ring love.  
O Ho - ly Child of Beth - le-hem! De - scend to us, we pray;  
3. { Cast out our sin, and en - ter in, Be born in us to - day.

BARITONE.

Yet in the dark streets shi - neth The ev - er - last - ing Light; The  
O morn - ing stars, to - geth - er Pro - claim the ho - ly birth! And  
We hear the Christ - mas an - gels The great, glad tid - ings tell; O

hopes and fears of all the years Are met in thee to - night.  
prais - es sing to God the King, And peace to men on earth.  
come to us, a - bide with us, Our Lord Im - man - u - el.

*p*

Hopes \_\_\_\_\_ of years Are met in thee to - night.  
Prais - es sing, And peace to men on earth.  
Come \_\_\_\_\_ Our Lord Im - man - u - el.

*This may be sung as a solo, by a Soprano or Tenor, or as a duet, Soprano and Baritone or Tenor, the latter using small notes where they occur.*

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## SLUMBER SONG.

ARTHUR MACY.

E. A. P. NEWCOMB.

**Lento.**

*p*

*rit.* *pp*

*p* *a tempo* *rit.* *a tempo*

Gent - ly fall the shad - ows gray, Day - light soft - ly, soft - ly, veil - ing; Now to

Dreamland we'll a-way, Sail - ing, Sail - ing, Sail - ing.

*dim.* *pp*

**Moderato.**

*p*

Lit - tle eyes were made for sleeping, Lit - tle heads were made for rest, Gold - en locks were made for



keep-ing Close to Moth-er's breast. Lit-tle hands were made for fold-ing,

Lit-tle lips should nev-er sigh; What dear Mother's arms are hold-ing, Love a-lone can buy.

*rit. e dim.*

**Tempo I.**

Gent-ly fall the shad-ows gray, Day-light soft-ly, soft-ly, veil-ing; Now to

Dream-land we'll a-way, Sail-ing, Sail-ing, Sail-ing, Sail-ing, Sail-ing,

*rit.*

Sail-ing, Sail-ing,

*a tempo*

*rit.*



# A JOLLY GOOD SONG.

WILLIAM H. GARDNER.

*Allegretto con moto.*

ADAM GEIBEL.

*f* *non legato* *p*

If you ask me to choose A good cure for the blues, Then your  
 If you're out at the heel, And dis-cour-ag'd you feel, And  
 If you're stiff and you're sore, And this life seems a bore, And you're

wait will not be ve-ry long. — You may think as you please, But my  
 ev-'ry-thing seems to go wrong; — Then the ea-si-est way To  
 sick of the world's mot-ley throng, — Then, a balm for your ills, And a

fan-cy will seize On the wight who can sing a good song, — *f*  
 bright-en the day, Is to start up a jol-ly good song, — On the  
 cure for your chills, Is to start up a jol-ly good song, — Is to  
 Is to .

*cresc.*



wight who can sing a good song! Then it's ding, ding-a - dong! For a  
 start up a jol - ly good song! Then it's ding, ding-a - dong! For a  
 start up a jol - ly good song! Then it's ding, ding-a - dong! For a

*dim.* *p* *f*

jol - ly good song For it makes all the world look mel - low! — And the

*f*

wight who can sing Stands as well as a king, For he's count-ed a roy-al good

*cresc.*

1st & 2nd times. *poco ad lib.* 3rd time. *poco ad lib. rall. a tempo*

fel-low! For he's count-ed a roy-al good fel - low! count-ed a roy-al good fel - low!

*colla voce* *colla voce f* *rall.* *a tempo*



# RUSTIC DANCE.

DANSE RUSTIQUE.

CARL REINECKE, Op. 266, N<sup>o</sup>. 3.

Moderato. M M  $\text{♩} = 108$

*f*

*sf*

Ossia:

*mf*

*ff*





First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and contains several measures of eighth-note runs, some marked with fingerings (1, 2, 4). The bass staff provides a harmonic accompaniment with chords and single notes.



Second system of musical notation. The treble staff continues with eighth-note runs, marked with fingerings (1, 3, 4). A *decresc.* (decrescendo) marking is present. The bass staff continues with harmonic accompaniment, including a triplet in the second measure.



Third system of musical notation. The treble staff features a mezzo-forte (*mf*) dynamic and continues with eighth-note runs. The bass staff continues with harmonic accompaniment.



Fourth system of musical notation. The treble staff includes a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The bass staff continues with harmonic accompaniment, including a triplet in the second measure.



Fifth system of musical notation, labeled "For Fine only". It features a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The system concludes with a "Fine" marking.



Sixth system of musical notation. The treble staff includes a mezzo-forte (*mf*) dynamic and ends with a crescendo (*cresc.*) marking. The bass staff continues with harmonic accompaniment.



Seventh system of musical notation. The treble staff includes a mezzo-forte (*mf*) dynamic and ends with a *D. C.* (Da Capo) marking. The bass staff continues with harmonic accompaniment.



## PARAPHRASE.

## "HOW CAN I LEAVE THEE?"

In the Styles of Classic and Modern Masters.

In these clever variations, the styles of the various composers are aptly imitated. Var. I is after the well-known Prelude from the Well-Tempered Clavichord; Var. II is in Drawing-Room style; Var. III is after a Serenade by Haydn, in one of his String Quartets. Var. IV imitates the popular "Military Polonaise" by

Edited by W.P. Mero.

Chopin; Var. V, the Funeral March in Beethoven's Sonata, Op. 27; Var. VI, the first Czerny Velocity Study; Var. VII, Strauss' "Fledermaus" and "Blue Danube" Waltzes; Var. VIII, Wagner's "Meistersinger" and "Tannhaeuser." The melodic suggestions should be sought out and emphasized in each variation.

## THEME.

Andante. M.M. ♩ = 76.

## VAR. I. (BACH.)

Andante. M.M. ♩ = 112.

a) The melody in this variation, will be found in the upper notes of the right hand arpeggios.

## VAR. II. (MODERN PARLOR PIECE.)

Moderato. M.M. ♩ = 108.



*p* *cresc.* *p* *f*

VAR. III. (HAYDN.)  
Con moto. M.M. ♩ = 76.

*p*

*p*

*p* *rit.*

VAR. IV. (CHOPIN.)  
Alla Polacca. M.M. ♩ = 108.

*f* *cresc.*

*ff* *cresc.*

*ff* *cresc.* *b) 1 3 2 1*



VAR.V. (BEETHOVEN.)  
Marcia funebre. M.M. ♩ = 69

*f* *p* *il melodia marcato* *c)* *sf* *mf* *cresc.* *ff*

c) The melody is here transferred to the left hand, in the relative minor key.

VAR.VI. (CZERNY.)  
Veloce. M.M. ♩ = 126.

*d) f* *cresc.* *p* *ff* *sf*

d) This variation is harmonic rather than melodic; give solidity to the chords.



VAR. VII. (JOH. STRAUSS.)  
Tempo di Valse. M.M.  $\text{♩} = 68$ .

e) *p* scherz.

e) The melody in waltz time, ornamented with passing notes.

VAR. VIII. (WAGNER.)  
Maestoso. M.M.  $\text{♩} = 116$ .

f)

f) For the melody, follow the accents



# Under the Trees.

## A Swing Song.

Now high, and now low,  
Now fast, and now slow,  
Down in the orchard we're swinging:  
The hum of the bees,  
And the wind in the trees,  
Blend with the song we are singing.

New Edition

Moderato. M. M. ♩ = 69

Frederic A. Franklin, Op. 26.

The piano score for "Under the Trees" is written for a single piano. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The tempo is marked "Moderato" with a metronome marking of ♩ = 69. The score is divided into six systems, each with a treble and bass staff. The first system starts with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system ends with a "Fine." marking. The fourth system begins with a mezzo-forte (*mf*) dynamic. The fifth system continues the piece. The sixth system concludes with a "D.C." (Da Capo) instruction. The score includes numerous fingerings, slurs, and ties throughout the piece.





Whatever your occupation may be and however crowded your hours with affairs, do not fail to secure at least a few minutes every day for refreshment of your inner life with a bit of poetry.—Prof. Charles Eliot Norton.

### A PLEA FOR CHURCH MUSIC.

As we review the history of American music we are struck with the tremendous influence that the music of the church has exerted upon the art. Thus does history repeat itself. In England the church has been the foster-mother of most of the composers who have been an honor to the home land. The protecting hand of the church of Rome has preserved to the world much that is worthy and noble in music and afforded every opportunity to its votaries to add to its valued store. In America, from the days of William Billings to the present, the church has been the ever-increasing medium for the development and encouragement of the art. The singing-school was tributary to the choir, which, as the talent for production expanded, was the inspiration for the early writings of most of the American composers—and what quaint, and, to us, characterless, anthems those early efforts were.

But, as in all arts and sciences, crude beginnings are destined to take shape and expand, keeping abreast of the needs of the times. It would not repay the search musically to follow the growth of the anthem in the dissenting churches from decade to decade; but he that delights to study the fashioning hand of progress can find much to interest him. It was not until Dr. Lowell Mason took up the pen that the word "Character" was written upon the pages of American church music. He had heard and grown beyond the anthems of Reed, Belknap, Holden, Shaw, Bray, Swan, and a score of others who had written or contributed to the music of the period, and with boldness and originality marked out a path which commended itself to his contemporaries, many of whom acknowledged his authority and imitated him. Thus step by step the church music advanced in excellence and difficulty, until singers with more than the culture afforded by the singing-school were in demand to render it.

It was here that the church became the patron of the art. It paid for its music, and the money thus expended was invested in further culture, until the present, when practically all churches of any prominence support a choir, who, thus relieved of the burden of sustenance, are more free to add to the choir library and to elevate the standards of church music. The composers of excellent church music at the present time are so many that it would require too much space to mention them.

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A man whose daughter was studying singing once said to me: "I notice that in the last five years seven of the young singers who belonged to the church-chorus choir have left it to take solo positions in other churches, and I am going to ask the organist to let my girl sing there." The observant and reflective parent had caught the central truth as regards choir work.

First, it affords the discipline that the young singer can get in no other way.

Second, it is regular.

Third, the music must be perfectly learned.

Fourth, it is not written in a compass that is dangerous for young voices.

Fifth, it gives a constant variety of work.

Sixth, it gives the singer an acquaintance with a dignified and carefully written style of music.

Seventh, it greatly sharpens the reading perceptions.

Eighth, it enforces the habit of attendance at church.

Ninth, it encourages independence.

Tenth, it is the natural preparation for a responsible solo position.

We must therefore conclude that after the voice is sufficiently well placed there is no better school for the young singer than a well-trained choir. It cannot be denied that all choirs are not well trained, but

so exacting has general musical culture made the church-going community that good choirs are the rule rather than the exception. When the choir consists of a chorus and a paid quartet, there is the added advantage of hearing those who are experienced do their work; and one must not overlook the impetus to musical effort that is afforded by the festivals of the church. Christmas and Easter are wonderful occasions in the choir gallery; great departures are made from the routine of the church service, and a fresh enthusiasm pervades the work. How important that singers should enter fully into the spirit of the season, contributing all in their power to the efforts of the director to make the musical service successful and artistic. None more fortunate than those who lend their voices to the church. Its exalted mission justifies a consecrated spirit and a consistent purpose of worthy doing.

### THE ANTHEM IN THE EPISCOPAL CHURCH.

BY JOHN C. GRIGGS.

THE anthem and the congregational hymn are, strictly speaking, interpolations in the Episcopal service. Although provision is made for their use at certain points in the service, they are neither of them an integral part of it. It is necessary to accuracy of thought in this matter to observe that both these words, anthem and hymn, are sometimes loosely used in designating also various portions of the service as the "Venite" and "Te Deum." Even the prayer-book refers to the "Venite" as an anthem, but the more proper usage, which will be followed here, limits the word "anthem" to that choral number which stands apart from and is not one of the numbers of the service. Again the word "service" has several different meanings which should be noted.

First, it designates the whole order of Morning or Evening Prayer, or the Litany, or any other prescribed service. In this, its proper use, it corresponds to the word "mass" in the Roman Catholic Church.

The second use, obtaining among the musicians of the church, makes it apply only to those numbers such as the "Te Deum" and "Magnificat," which are set to music in the free forms of composition, and excludes not only those portions which are spoken and not sung, but also excludes all chants. It is in this restricted sense that we speak of the "Service in E-flat" of a certain composer.

But a third and colloquial use of the word service makes it embrace all the various exercises from organ prelude to postlude—even the anthem, hymns, and sermon.

The history of the interpolation of the anthem among the other features of worship is most interesting. The anthem goes back to the congregational hymn, and the congregational hymn goes back to the Geneva Christians, and in Germany, as the chorale, even to the hand of Luther himself. Although the congregational hymn had some slight status as an act of worship in pre-reformation times, it was Luther in Germany and the French and English refugees at Geneva who first gave it a recognized position as a part of the exercises of public worship. On the return of the Genevan exiles to England, in the reign of Elizabeth, the practice of hymn-singing came into such popular favor among all those bodies of Protestants who were outside the established church that the church authorities themselves, seeing its desirability, admitted it on sufferance as an adjunct to but not as a part of their prescribed forms of service. And there it has remained, under certain regulation, until to-day.

From the singing of hymns by the congregation to the singing of hymns by the companies of children who acted as choirs was but a step. The next step, the musical elaboration of these choir hymns, came with the development of the choirs. The word "an-

them," outworn of its original meaning of antiphonal song, was caught up and applied to the new form. Thus was the anthem developed, named, and established in common usage as an outgrowth from the congregational hymn. That this congregational hymn was limited in its text to metrical versions of the psalms or other portions of the Bible does not detract from its character as a spontaneous popular movement.

The very same growth of anthem from congregational hymn took place among the Puritans of New England. Psalm-singing was a universal practice among both Pilgrims and Puritans. There came a time when, as their quaint records tell us, the best singers were authorized to sit together in the gallery to promote more vigorously the practice of psalmody. These best singers, like all other human beings who have ever had the proud conceit that they could sing better than others, demanded that they should be heard in more elaborate music. William Billings—he of the wooden leg, the deadly "fuging-tune," and blessed memory—was at hand to supply the music which, to say the least was elaborate. The congregation found it must take its turn in being sung to as well as in singing. Thus was established the American choir and its special perquisite, the anthem.

The anthem is historically, therefore, the same institution within and without the Episcopal Church, but with this very important distinction, that within that church the test of hymn and anthem have been more carefully guarded than elsewhere. Limited at first to the Bible, it has only under careful supervision been allowed to gradually include other portions of devotional literature, so that now the church hymnal, and with it the text of anthems, is far superior in propriety, dignity, and literary merit to corresponding material in use outside the Episcopal Church.

The selection of the anthem is usually the weakest point in the work of our choirs. The anthem should be the keynote, the central point, of the whole service. It should be selected with reference to the appropriateness of its thought, the merit of its music, and its availability for the musical forces which are to render it. This is a task requiring a vast amount of study if conscientiously performed for a hundred or more services in a year. It is so great that the choir-master too often drops the task in its fullness and simply uses what comes to his hand, with little regard to subject or real musical merit. His choice is therefore based chiefly on the third consideration—availability. If the latest anthem at the music-store is something that his choir can sing, and it has no flagrant fault, it is chosen. In the Episcopal Church, however, the first-mentioned consideration, that of subject, is more sharply insisted upon, because of the obvious necessity of following the calendar of the church year and selecting anthems appropriate to the various seasons. The anthems composed especially for use in the Episcopal Church are also usually of superior musical merit, because their composers are men trained in the better church traditions of service-writing. But with this superiority of the Episcopal anthem there is the distinct disadvantage that it is often ill adapted to our American quartet or small chorus choirs. The English writers such as Stainer and Garrett rely so largely upon the massive effects of a trained chorus that many of their best anthems, while possible for the quartet or small chorus, are distorted and feeble when intrusted to such a choir. There is the same limitation to this use of much of our best American material, as some of the anthems of H. W. Parker or Woodman. Stainer's "Awake, thou that sleepest;" Garrett's "In humble faith and holy love;" Parker's "The Lord is my Light," and Woodman's "And the Lord said unto Moses" are such examples—splendid music, but out of reach of the small or less efficient choir. But what more lovely for a short quartet anthem than the middle movement of the Stainer "Awake" or the middle movement "Hearken unto my Voice" from the Parker anthem? Such another is the second movement of Hiles' "The Lord will comfort Zion." It may be well objected that such an excerpt destroys the dramatic movement of its relation to the rest of the anthem. But with that loss there is still enough of serene beauty remaining in each one of these to make them far superior to the utterly vacant and idle music commonly assigned to quartets. "O rest in the Lord" utterly loses its dramatic value when separated from the turbulence of the scene in Elijah where it occurs, yet we hear it used—and most properly—because of



its placid beauty, and not at all because of the dramatic value which gives it weight in the oratorio. The church musician finds himself thus continually limited, both in writing and in selecting, by the smallness of the form with which he works. His work is all so fragmentary, in comparison with other music, that he must be content with the one effect—clear, distinct, and suitable—rather than to strive to attain, within the cramped confines of an anthem, that complexity of effect which must be always present in more highly organized forms of art.

These, then, are the three considerations—subject, musical merit, and availability—which make the selection of a hundred or more anthems a year extremely laborious for every choir except the adequate trained chorus and its complement of soloists. And I would say laborious rather than really difficult, for persistent search will furnish forth ample repertoire of most excellent music for any choir, whether the choir be limited in numbers or in technic. But unhappily the intelligence and industry necessary to such search too often give way to the haphazard habit of taking the vulgar along with the good.

In addition to such excerpts from larger anthems such as have been mentioned above—and are many more like them—the following brief list of anthems of the first order of dignity and merit which are available for either quartet or small chorus is submitted. It is of course only typical. Many of its numbers are in common use and their quotation may seem trite, but they are distinctly different from the "I'm a pilgrim" or "Flee as a bird to your mountain" type of selection.

Goss.—"O Saviour of the world."

Field.—"God shall wipe away all tears."

Hiles.—"Blessed are the merciful."

Dvorák.—"Blessed Jesus," from "Stabat Mater."

Shelley.—"O Holy Lord, Bright in Thy deeds."

Beethoven.—"A vesper hymn."

Mozart.—"Ave Verum."

Buck.—"Jerusalem high tower they glorious walls."

Foot.—"Still, still with Thee."

Chadwick.—"Art thou weary?"

Farrant.—"Lord, for Thy tender mercy's sake."

Roberts.—"Seek ye the Lord."

Hanscom.—Longfellow's "Psalm of life."

Rheinberger.—"In Thee, O Lord."

Parker.—"Bow down Thine ear."

Bachelder.—"Sing loud, O bird in the tree."

Gounod.—"All ye who weep."

Tours.—"All is peace."

Foster.—"Elegy."

Paestrina.—"O Lord, my God."

Martin.—"Hottest breath an evening blessing."

For the competent chorus choir there exists a large library of standard anthems easily accessible, by American, English, and German composers of experience and culture. Here the choirmaster has a free hand, and albeit he must exercise much discrimination in avoiding those English anthems which are heavy but not eloquent, or musical but not vocal, there is among them a most attractive field for the exercise of his selective skill. When there is added to the regular repertoire of the English church the wealth of Mendelssohn, Rheinberger, and the other Germans, and those American composers of whom we are proud, it requires but a little opening of the eyes to make him feel the burden of too much rather than too little material.

The establishment of a higher selective standard for the anthem, with its recognition as the central fact of the service to which the remaining musical numbers should correspond, will be a large factor in the needed improvement of our American church music.

### EXPRESSION IN SINGING.

BY J. HARRY WHEELER.

TO GIVE expression to music, the soul must be attuned to the subject; the heart feels, the voice speaks, the face mirrors the emotions. For an artistic interpretation the singer has three modes, namely, the words, tone-color, and facial expression. Students of singing seldom avail themselves of these valuable instrumentalities, and it is a lamentable fact that many voice-teachers do not impress their pupils with these essential factors which are of such immense value. Many amateur singers maintain a cold, stolid facial expression and the same tone-color from the beginning to the end of an aria or song. The sacred, the secular, the comic, the serious, the triumphant, the sorrowful are all sung with the

same stoical, colorless, stereotyped expression; and yet these singers wonder why they do not succeed before the public. Ah, "one thing thou lackest": *susceptibility*; lacking this, nothing can be received; hence nothing can be given.

To sing well one must be able to *receive impressions*, and, through the instrumentalities referred to, give expression to them. One should be so thoroughly imbued with the story of the poet that in imagination it becomes reality to him and should be expressed as his own. If the poet sings of love, be loving; if of scorn, be scornful; if of supplication, be suppliant; if of ecstasy, be ecstatic; if of exaltation, be exultant; if of prayer, be devout; if of sorrow, be sorrowful; if of joy, be joyous; if of the flowers, inhale their fragrance; if of the sunset, behold it; if of the waltz, be in its whirl; if of the springtime, visit the green fields. The expression of these emotions depends upon *susceptibility*, imagination, and the ability to put oneself into unity with the subject of the story, or theme; and in the measure in which one can do this is the artistic element expressed.

The student of singing should learn that in addition to the voice there are two other elements absolutely necessary to constitute an artist, namely, Expression and Technic; neither can be eliminated; all can acquire them, the difference being only in degree. Many students, having gained technic, cease further study and permit themselves to appear before the public with only a technically acquired repertoire, thus courting an inevitable failure. Unless there is a subtle, deep, sympathetic, emotional, temperamental nature exhibited behind the technic, all performances will be cold, aimless, and unimpressional.

Students should realize that it takes longer to develop the temperament and to acquire a scholarly knowledge of musical rendition than it does to place the voice; and that to discontinue lessons as soon as the voice has been developed is to leave the work half-completed, thus depriving themselves of the very acme of success. Many persons produce good tones, but only those who are artistic sing well. Temperament, heart, soul, divinity must come in to complete the real artist; the germ of such a nature is within all, and is susceptible of development. No one can become an artist without an exhibition of these God-given attributes.

### THE PHONOGRAPH AS AN AID TO STUDENTS OF SINGING.

BY GEORGE OECIL.

FROM time to time the singer's best friends or most bitter enemies will point out innumerable mis-takes in the rendering of songs. Sometimes these useful hints bear fruit, in so far as the singer will have the sense to accept these admonitions in good part and to profit by them. But there are, on the other hand, a considerable number of vocalists (mostly amateurs) whom no power on earth will convince that their singing is atrocious, or that their friends have a good and disinterested motive in pointing out to them their errors. It is therefore suggested to singers of this nature that they would do well to invest in a phonograph, and not to rest content until the results obtained from singing into it are as near perfection as mortal man can expect. And when it is borne in mind that it is the custom of the phonograph to exaggerate tenfold anything bad in the way of singing, such as forcing or allowing the tone to spread, it will readily be understood that the singer whose efforts in singing into the phonograph afford satisfaction to the critical listener will indeed have triumphed. It may be added that among those singers of eminence who are in the habit of using the phonograph during their daily practice is an Irish-American baritone whose voice is under excellent control and whose singing is fine. Should he have formed the impression that he forces certain notes or that the tone is not all that can be wished for, he will work at the phrases which are at fault until the phonographic record thereof is to his satisfaction. And this is doubtless the reason that his work is always so excellent.

Articles have appeared from time to time in which it is stated that to be able to sing successfully into phonographs one need not necessarily sing well. Although there is some truth in this statement, inasmuch as minstrels and ballad singers often produce capital phonographic records, the fact remains that Caruso, Renaud, Scotti, Plançon, Calvé, and other

leading singers have sung with the greatest success into the phonograph.

It is possible that the high prices charged for talking machines is against their purchase by intelligent singing-students who would otherwise be only too glad to avail themselves of the means of judging of the progress they are making. It is therefore suggested to manufacturers of phonographs that they should make a favorable discount when disposing of machines to students—selling them a phonograph at a trade rate if possible.

### GENERAL OBSERVATIONS ON VOCAL MUSIC.

[THOSE who are inclined to the opinion that there have been great changes along the esthetic lines of vocal music in three-quarters of a century, will do well to read the following article written by Lowell Mason in 1837 and published in the *Musical World*. The fact that he received in America such training as he may have had bearing on this subject need not be overlooked in our estimate of the man and the audience he addressed.—VOCAL ED.]

#### Reasons Why Vocal Music Should be Generally Cultivated.

*I. It can be generally cultivated.* It is the universal testimony of those who have had experience, that, as a general fact, all have organs adapted to produce and distinguish musical sounds. Every child can vary the tones of his voice; and if he receive early instruction it will be as easy for him to learn to sing as to learn to talk or read. If we had not learned to talk in early life our organs would have become so rigid and unmanageable as to render it impossible ever to learn to speak correctly, and perhaps even to articulate at all. It is a well-known fact that adults seldom acquire any sounds in a foreign language which are not in their own. But put a child into a foreign family and he will soon get all their peculiar tones. He can learn by imitation while his organs are flexible and pliant. This is true not only of the voice, but also of the ear. What is technically termed a musical ear, is chiefly the result of cultivation.<sup>1</sup> It is by experience that infants learn to distinguish sounds; and when their attention is early arrested by musical sounds the ear becomes sensitive and active. But neglect the ear and it becomes dull and unable to discriminate. Its formation depends much on early impressions; and by the highest degree of perfection. Infants who are placed within the constant hearing of musical sounds soon learn to appreciate them, and nurses have often the merit of giving the first lessons in melody. Those children who are taken care of in infancy by singers usually become so themselves, whether the parents sing or not. It has also been found by teachers of infant schools that almost all children can sing. There are few persons indeed so destitute of natural qualifications as to be unable to sing agreeably, by force. And I believe that the impediments to great excellence lie more frequently in the want of other attributes than in deficiency of physical powers of performers that commenced their musical education without the slightest hope of gaining any strength sufficient to qualify them for the profession, who have, nevertheless, attained a most respectable rank in art. Such examples, indeed, are rare, but there are multitudes in private life who have literally made a voice. The musical talent is wanting, then, in only a few. Most of those who suppose themselves to be wholly destitute of it have only let the time in which the talent, small in itself, was capable of development pass by unimproved. But if this talent have been conferred by the Creator on so many, and, indeed, with few exceptions, on all, then vocal music is an object of universal cultivation.

*II. Vocal music ought to be generally cultivated.* If we have established the point that it can be, few will doubt that it ought to be cultivated. Whoever acknowledges the high rank which music demands, and deserves to hold, in Christian devotion, will not consider its cultivation of little moment. If a service to render it worthy of acceptance. If the sacrifice send up a grateful incense to the throne of God, it should be, as much as possible, "without spot or

<sup>1</sup> Gardiner's "Music of Nature."



blemish." The musical talent is one given us by our Maker. It is a responsible and sacred talent; and can we do otherwise than yield to the constraining obligation "to stir up the gift that is in us?" Few can plead incapacity, and no one has a right to do it until he has subjected his powers to a rigid examination. No talent, however vigorous, springs spontaneously into action. Some labor is necessary to unfold its latent energies, as well as to improve it.

Many talents remain actually unknown to their possessor until circumstances bring them to view. It is not only our duty to improve on our own talents, but also to develop and cultivate those of our children. Not only should persons make conscience of learning to sing; but parents should conscientiously see to it that their children are taught this, among other things, as their education and instruction belong to them. The business of common-school instruction generally is nothing else than the harmonious development and cultivation of all the faculties of children; hence music, as a regular branch of education, ought to be introduced into schools. The musical talent, as well as others, ought to be incited, developed, cultivated, and rendered strong.

#### Advantages of the Early and Continued Cultivation of Vocal Music.

*I. It improves the voice,* in speaking and reading, by giving smoothness, volume, and variety to the tones. The voice, like every other faculty, is strengthened by use. If a child lift a given weight every day, we all know his strength will be gradually increased, provided he be not forced to exert himself beyond this strength; so the voice, by constant exercise, will continually improve, provided it be not strained beyond its natural compass. The voice, it is true, may be greatly injured or even destroyed by forcing it, particularly on the high notes; but under proper and judicious direction it will daily improve by use. This is in strict analogy with the common laws of exercise, applicable alike to the physical, intellectual, and moral powers of man. Children, in their amusements, are often exerting their voices to their utmost extent, and this without injury, because they do not go beyond their natural tones. Criers in the streets of large cities acquire an astonishing power of voice by this daily practice; yet who ever heard of such persons, or any public criers, losing their voices in consequence of such exertion? It is dangerous to use the voice in singing only when it is dangerous to use it by much talking; that is, when the lungs are affected by a cold, or otherwise diseased. This is the common cause of a ruined voice. Persons who are fond of music often force the lungs in singing when in an unhealthy state, and by excessive irritation bring on permanent disease.

*II. Vocal music conducive to health.* It was the opinion of Dr. Rush that singing by young ladies, whom the customs of society debar from many other kinds of healthy exercise, is to be cultivated not only as an accomplishment but as a means of preserving health. He particularly insists that vocal music should never be neglected in the education of a young lady; and states that, besides its salutary operation in soothing the cares of domestic life, it has a still more direct and important effect. "I here introduce a fact," says the doctor, "which has been suggested to me by my profession; that is, the exercise of the organs of the breast by singing contributes very much to defend them from those diseases to which the climate and other causes expose them. The Germans are seldom afflicted with consumption; nor have I ever known more than one instance of spitting blood amongst them. This, I believe, is in part occasioned by the strength which their lungs acquire by exercising them frequently in vocal music, which constitutes an essential branch in their education."

"The music-master of our academy," says Gardiner, "has furnished me with an observation still more in favor of this opinion. He informs me, that he has known several instances of persons, strongly disposed to consumption, restored to health by the exercise of the lungs in singing. In the new establishment of infant schools for children of three and four years of age everything is taught by the aid of song. Their little lessons, their recitations, their arithmetical countings, are all chanted; and as they feel the importance of their own voices when joined together, they emulate each other in the power of vociferating. This exercise is found to be very beneficial to their health. Many instances have occurred of weakly children of two or three years of age, that could

scarcely support themselves, having become robust and healthy by this constant exercise of the lungs." These results are perfectly philosophical. Singing tends to expand the chest and thus increase the activity and powers of the vital organs.

*III. Vocal music in its elevated form tends to improve the heart.* This is its proper and legitimate, and ought to be its principal, object. It can and ought to be made the handmaid of virtue and piety. Its effects in softening and elevating the feelings are too evident to need illustration. There is something in the nature of musical tones, viewed in their pure and simple, not unnatural state, which is truly heavenly and delightful; and if music of such a character could become universal throughout the nation, it would be a sure and excellent means of national improvement. The effects of a suitable style of music in connection with judicious words is now to some extent well known. It tends to produce love to teachers, love to mates, love to parents, and love to God, kindness to dumb animals, and an observance of the works of nature and of the events of Providence; and leads the mind through nature up to nature's God. Such are its legitimate tendencies, and such we hope to be instrumental in making its ordinary tendencies. In this way amusement may be blended with instruction; and cheerfulness, happi-



LOWELL MASON.

ness, and order introduced into the family and into the school. This is not theory or imagination, but fact, testimony to which has reached our ears from both teachers and parents.

It is all-important that the youthful mind should be well stored with youthful associations to pre-occupy the ground otherwise seized upon by the adversary to nourish evil passions. The very nursery may, and often does, become a school of piety, the mother winning the child's attention to the simplest and at the same time the richest truths by means of sacred song. And those only who have had the advantage of so artless a mode of instruction in their childhood can estimate its value. When in the turbulent scenes of life, though many an intermediate association for good or for evil has passed away, the little hymn chanted by a fond mother comes rushing upon the mind in all the freshness of juvenile emotion. So seldom is the proper cultivation of music admitted into the general plan of education at home or abroad that the advantages resulting from it are in a great measure conjectural. Yet the subject is worthy of consideration, in proportion to its importance as a stimulator of youthful feeling. We can affect the moral character only through the medium of the feelings. When they are interested the attention can be fixed and the mind turned to the most important truths. Most of our feelings are habitual

and connected with our ordinary associations. Hence, a most important part of education is to control and direct the associations. No instrument for this purpose is more powerful than vocal music; and parents ought to spare no pains to have their children properly instructed in it. There is a criminal neglect on the part of parents, as is evidenced by the character of the music and the poetry not unfrequently found on the pianoforte. It is to be regretted that music which is accompanied with vulgar and indelicate associations should find its way into the parlor. Only the most choice songs and melodies must be admitted into our families and schools, if, after being learned in youth, they are to live and be sung in a later age.

*IV. Vocal music tends to produce social order and happiness in a family.* Those parents and children who sing together have stronger attachment for each other. The family circle is prized; for here can always be found amusement, and such as does not lead into temptation. They can truly sing "Home, Sweet Home." Nothing tends more to produce kindly feelings. We cannot sing with one, or listen to the voice of one we love, without increasing our attachment; and it is impossible to sing with one, or listen to the voice of one towards whom we indulge unkind feelings, and still retain those feelings. Singing is naturally the overflowing of kind and joyful feelings. Who ever saw children singing together, or parents and children, that were not apparently happy? When singing is employed in the family devotions it tends to produce a proper frame of mind and to calm the feelings. It throws a delight and interest into the exercises which call up and fix the attention.

Sometimes a mind naturally dull has been awakened by the excitement of music and thus stimulated to action in other pursuits. The excitement of one dormant faculty may be made the instrument of the excitement of others. We rarely find a singer of a dull disposition; although some, who yielding themselves entirely to an improper indulgence of music, are rendered unfit for almost everything substantial or useful. This, however, is not the fault of music, but is the result of an improper cultivation of musical talent and a want of proper balance of mind. A man may give himself up to any exciting subject and be unfit for the common business of life. But in a well-balanced mind music can never do injury. Parents and friends of children will thus see that by urging the importance of introducing vocal music into our schools we are not advocating a waste of time or the introduction of a study merely ornamental.

It is almost the only branch of education, aside from divine truth, whose direct tendency is to cultivate the feelings. Our systems of education generally proceed too much on the principle that we are merely intellectual beings, not susceptible of emotions or capable of happiness. Hence we often find the most learned the least agreeable. There is no necessity for this. The feelings may and ought to be cultivated in connection with the intellect. Before our race can be much improved the principle that the human soul is all mind and no heart must be discarded; and human beings must be treated as possessing feelings as well as intellects. The feelings are as much the subject of training as the mind; and our happiness depends much more upon the cultivation of the former than of the latter. The chief object of the cultivation of vocal music is to train the feelings.

The error of supposing vocal music can be taught in a few months. This is a fatal mistake, and ruinous to correct execution. No one can learn to sing without active, persevering and long-continued effort. You may as well expect a child to learn to talk or to read by being taught a few lessons. No; a child should commence learning to sing as soon as he does to read, and should continue to learn as long as he continues in school. In this way a thorough knowledge of the elementary principles of music may be acquired in childhood and the foundation laid for future improvement. At about the age of fifteen the voice changes. During the time of mutation it should be but little used; but as soon as it becomes settled and firm after the change, a regular and systematic course of training, under the direction of a teacher who well understands the proper manner of its formation and development, is of the highest importance to all who desire to excel or to become truly good singers.

THE one to whom you give only a drudge's training will do only a drudge's work, and will do it in a drudge's way.—Matthew Arnold.



# ORGAN AND CHOIR

EDITED BY EVERETT E. TRUETTE.

FOOTE, "O Zion that bring-  
CHRISTMAS MUSIC. est Good Tidings" (Schmidt).  
CHRISTMAS ANTHEMS Soprano and contralto solos,  
(OLD AND NEW). and duet for tenor and bass.

Stair, "Hark, What mean  
those Holy Voices?" (Schirmer). With soprano solo.  
Schnecker, "Shout, O Earth! from Silence Waking"  
(Ditson). With soprano and bass solos.

Lynes, "Behold, I bring You Good Tidings"  
(Schmidt).

Clough-Leigher, "The Light of Men" (Ditson).  
Soprano solo and duet for soprano and contralto.

Beach, "Hark, What mean those Holy Voices?"  
(Schmidt).

Rogers, "Arise, Shine, for Thy Light is Come" (Dit-  
son). With short bass solo.

Spence, "Still is the Night in Bethlehem" (Ditson).  
Soprano and bass solos.

Miller, "Angels from the Realms of Glory" (Dit-  
son). Contralto and tenor solos.

Shackley, "Thou didst leave Thy Throne" (Ditson).  
No solos.

West, "O Come, Redeemer of Mankind" (Novello).  
Soprano and tenor solos.

## ORGAN MUSIC FOR CHRISTMAS.

Guilmant, offertoire on two Christmas Hymns, in  
B-flat (Schirmer).

Guilmant, second offertoire on two Christmas  
Hymns, in D (Schirmer).

Claussmann, offertoire on "Adeste Fideles" (Loret).  
Malling, "Christmas Evening," "The First Christ-  
mas," "The Second Christmas," Op. 66 (Hansen).

Malling, "The Birth of Christ," Op. 48 (Hansen).  
Merkel, Christmas Pastoral (Schott).

Merkel, Christmas March (Ashdown).  
Handel-Dunham, Pastoral Symphony from the  
"Messiah" (Schmidt).

Handel-Dunham, "Hallelujah Chorus" from the  
"Messiah" (Schmidt).

Lemmens, Christmas Offertory (Novello).  
Tombelle, Two Fantasias on Ancient Christmas  
Hymns (Richault).

Dethier, Variations on an Ancient Christmas Carol  
(Fischer).

Whiting, Christmas Prelude (Schmidt).  
Whiting, Christmas Postlude (Schmidt).

Whiting, Christmas Pastoral (Schmidt).  
Dubois, "March of the Magi Kings" (Schmidt).

Best, Christmas Fantasy (Novello).  
Loret, Six Christmas Hymns, Varied.

Thomas, Christmas Pastoral.

## CANTATAS FOR CHRISTMAS.

Camille Saint-Saëns, Christmas Oratorio. Solos for  
soprano, tenor, and bass.

Frederic Field Bullard, "The Holy Infant." Solos  
for all four voices. Time of performance, 45 minutes.

C. W. Coombs, "The First Christmas." Solos for  
all four voices. Time of performance, 45 minutes.

W. W. Gilchrist, "A Christmas Idyll." Solos for  
soprano, contralto, and tenor. Time, 30 minutes.

Henry Leslie, "The First Christmas Morn." Solos  
for soprano and contralto.

J. H. Brewer, "The Holy Night." Solos for all four  
voices. Time, 30 minutes.

Horatio Parker, "The Holy Child." Solos for  
soprano, tenor, and bass. Time, 30 minutes.

J. E. West, "The Story of Bethlehem." Solos for  
soprano, tenor, and bass.

Philip Wolfrum, "A Christmas Mystery." Solos for  
all voices.

Dudley Buck, "The Coming of the King." Solos  
for all voices. Time, 55 minutes.

Charles F. Manney, "The Manger Throne." Solos  
for all voices.

INTEREST is the greatest word in education.—Pres.  
Schurman.

## ENLARGED ORGAN. ELIOT CHURCH, NEWTON, MASS.

may add interest and give a more complete idea of  
its unique system of mechanical accessories, etc.

The amount of electrical current required is one-  
twentieth of an ampère at a pressure of eight volts  
for each key and is derived from a four-cell storage  
battery which is constantly being charged by a  
primary battery of twenty-four cells. A dry bat-  
tery of six cells serves as a reserve and can be  
switched in by the organist at the console any mo-  
ment should occasion require it.

One specially unique feature of this instrument is  
the double system of combination movements. Fif-  
teen adjustable piston combinations operated by  
push-buttons placed below their respective manuals,  
and fourteen combination pedals (with fixed com-  
binations) which lock down, each thus serving both  
to bring on and to throw off its combination, gives,  
with the grand crescendo, thirty distinct combination  
movements. The adjustable pistons can be "set" to  
any combination of stops at the will of the organist,  
and can be changed as often as desired by means  
of thumb-buttons on a recorder just inside the door of  
the organ.



The echo organ, which is placed in a special gal-  
lery with accommodations for twelve singers, is the  
largest in New England and contains twelve stops,  
diapason is outside on a separate chest to give greater  
power for antiphonal effects, and the carillons are on  
top of the swell-box, thus giving the effect of chimes  
in the tower. The only connection between the main  
organ and the echo organ is the cable 240 feet long,  
containing 400 wires, and the nine-inch iron con-  
ductor which conveys the wind from the feeders to  
the reservoir of the echo organ.

A large independent blowing plant consisting of  
vertical square feeders operated by a water motor,  
placed in the basement, supplies the wind to all the  
reservoirs of the organ.

The console is provided with a set of indicators  
for the combination pistons, a second set for the  
combination pedals, an eclipse wind indicator, a  
graduated eclipse indicator for the grand crescendo, a  
two-candlepower electric lamp for wedding signal,  
a switch for the reserve battery, and a clock. The  
pedal board is level, with parallel pedals.

Specifications of the organ in the Eliot Congrega-  
tional Church, Newton, Mass., rebuilt and enlarged  
by the Hutchings-Votey Organ Company:—

## GREAT ORGAN (10 STOPS).

Open Diapason..16	ft.	Octave .....	4	ft.
Open Diapason.. 8	"	Twelfth .....	2 1/2	"
Doppel Flote.... 8	"	Fifteenth .....	2	"
Viola da Gamba 8	"	Mixture .....	IV	rks.
Harmonic Flute. 4	"	Trumpet .....	8	ft.

## SWELL ORGAN (13 STOPS).

Bourdon (treble		Violina .....	4	ft.
and bass) ....16	ft.	Flautino .....	2	"
Open Diapason.. 8	"	Dolce Cornet....IV	rks.	
Salicional .....	8	Cornopean .....	8	ft.
Vox Celestis ....	8	Oboe .....	8	"
Aeoline .....	8	Vox Humana....	8	"
Stopped Diapason	8	Tremolo.		
Flauto Traverso. 4	"			

## CHOIR ORGAN (9 STOPS).

Dulciana .....	16	ft.	Flute d'Amour...	4	ft.
Open Diapason.. 8	"		Piccolo .....	2	"
Dolcissimo .....	8	"	Clarinet .....	8	"
Melodia .....	8	"	Physharmonica..	8	"
Fugara .....	4	"	Tremolo.		

## ECHO ORGAN (12 STOPS).

Open Diapason.. 8	ft.	Night Horn ....	4	ft.
Gedackt .....	8	Salicet .....	4	"
Viola .....	8	Flauto Dolce ...	4	"
Viol d'Orchestre.	8	Vox Humana ...	8	"
Unda Maris ....	8	Carillons .....	37	Notes
Quintadena .....	8	Tremolo.		
Bifera .....8 and 4	"			

## PEDAL ORGAN (8 STOPS).

Contra Bourdon.32	ft.	Gedackt .....	8	ft.
Open Diapason..16	"	Flute .....	8	"
Violone .....	16	Cello .....	8	"
Bourdon .....	16	Quint .....	10 1/2	"

## COUPLERS (16). (OPERATED BY OSCILLATING TABLETS.)

Swell to Great.	Choir to Great, 16 ft.
Swell to Swell, 16 ft.	Choir to Choir, 4 ft.
Swell to Swell, 4 ft.	Choir to Pedal.
Swell to Choir.	Echo to Great.
Swell to Pedal.	Echo to Swell.
Great to Pedal.	Echo to Echo, 16 ft.
Great to Swell.	Echo to Echo, 4 ft.
Choir to Great.	Echo to Pedal.

## ADJUSTABLE PISTON COMBINATIONS (15).

Four and Release, operat- ing on Great and Pedal.	Three and Release, oper- ating on Echo and Pedal.
Five and Release, operat- ing on Swell and Pedal.	General Release.
Three and Release, oper- ating on Choir and Pedal.	Pedal Release.

## COMBINATION PEDALS (15). (LOCKING DOWN.)

Full Organ.	Piano Choir with appro- priate Pedal.
Full Great with appro- priate Pedal.	Forte Pedal.
Forte Great with appro- priate Pedal.	Piano Pedal.
Piano Great with appro- priate Pedal.	Great to Pedal (reversi- ble).
Full Swell with appro- priate Pedal.	General Release for all combination pedals.
Forte Swell with appro- priate Pedal.	Tremolo for Physhar- monica.
Piano Swell with appro- priate Pedal.	Grand Crescendo.
Forte Choir with appro- priate Pedal.	Electro-pneumatic Ac- tion.
	Detached Keydesk.

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CHOIR-REHEARSALS. CHOIRS are often criti-  
cized by the congregation  
for singing the same old,  
worn-out anthems Sunday after Sunday. If choir  
leaders were asked the reason for this unfortunate  
state of affairs the majority of them would reply  
Oh, it's not our fault; we do the best we can with  
the material afforded us; but there are no really fine  
voices in our choirs, and the singers take so little in-  
terest in practicing that it is very difficult to learn  
the old chestnuts.  
This excuse may be partially true, but there are  
other reasons that have much to do with the case;  
and one of these is the fact that so much time is  
wasted at rehearsals.  
Fifty years ago—when the world moved more slowly,  
and time seemed less precious—the weekly choir-



practice was a gala event, and no one objected to spending two or three hours in practice and friendly gossip. But in these days of strenuous life, when men and women are hurrying here and there, striving to meet innumerable engagements, the choir-practice, to be successful, must be planned on different lines. The efforts of the singers must be concentrated upon the work in hand, so that every possible moment may be saved. Each member must be made to feel that choir-rehearsal is just the same as any other business engagement, and that his or her presence is absolutely necessary to successful work.

Many choir leaders (to their shame be it said) do no choir work *except at rehearsal*. They are busy during the week with teaching or other employment, and make no plans in advance for the improvement and up-building of the music which is given into their charge. They go to rehearsal with nothing definite in view, pick up an anthem book and select a piece at random, with the remark "let's try this; it looks as if it might be pretty." The choir begins singing, and—as might be expected—matters go anything but smoothly. Having stumbled through it in a lame, uncertain fashion, some one is courageous enough to remark that they "don't see anything very pretty about it." Now, the chances are that the piece is all right, and would make a pleasing and useful number if properly rendered; but the leader himself is not sufficiently familiar with it to be able to enthuse and lead his singers as he should do, and the adverse criticism seals its doom.

Mr. Leader feels discouraged, and begins to try over various pieces suggested by different members of the choir. Time goes on, but no decision is reached; what pleases one fails to please another; and when it is too late to accomplish anything with a new piece, an old one is raked out and run through for the morning service, and some one is asked to sing a solo in the evening. The members disperse, feeling dissatisfied because the evening has been wasted, and very likely saying to themselves "I shall not trouble to go to rehearsal next Saturday night, I know all those old anthems, and we never learn anything new."

This lamentable state of affairs (which is a simple statement of actual facts) could have been avoided if the leader had given a little time and thought to his program before he went to rehearsal.

The music for the two services should have been carefully selected and studied, and then *strictly adhered to*. In case of a little spare time, he should have something on hand that requires several rehearsals for thorough preparation; but the Sunday programs ought to be thoroughly prepared before anything else is attempted. As soon as the members are present the rehearsal should begin, and no talking should be permitted while work is going on. Any solo parts that require especial attention may be deferred till the general rehearsal is over, allowing those not interested to depart. The singers will appreciate this act of consideration, and it will incline them to be more zealous in their efforts to attend choir practice promptly and regularly.

If choir leaders will systematize their work and have it ready for the choir, going about it in a businesslike way, they will soon find it unnecessary to repeat the old, worn-out anthems Sunday after Sunday. On the contrary, they will be pleasantly surprised to find that as their repertory of new music increases a corresponding interest and enthusiasm will be manifested by the choir members and congregation, so that the once-dreaded labor of rehearsal will be changed to a positive delight.—*Emma Louise Ashford.*

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A WORK recently issued by a London publisher and entitled "Holiday Rambles Among the Cathedrals and Churches of North Germany," by T. Francis Bumpus, contains a very great deal of interesting material concerning the organs in the churches formerly made famous by the great organists of the North German school of organ-playing, which had its culmination in J. S. Bach. The story of these organists, their relation of teacher and pupil by which the traditions of Jan Peters Sweelinck and his style were handed down, forming the chain that connects the early contrapuntalists with Bach, is a fascinating chapter in musical history. This book tells about the homes of these great players.

In reference to the position of the organ in German churches Mr. Bumpus says:—

"Generally speaking, the organ in a German cathedral or church—whether Catholic or Protestant—occupies a gallery at the west end of the nave, though at Cologne and Münster Cathedrals it is placed in the north transept. Other exceptions to the rule are the Marien Kirche, at Dortmund, and the cathedrals of Metz, Strassburg, and Freiburg-im-Breisgau, where it is arranged with imposing effect above one of the nave arches."

What the author says in regard to organ cases will doubtless be appreciated by those who are not very much impressed with the unmeaning cases supplied by some makers, cases which may be decorated, but certainly have neither unity nor coherence in design:—

"The list of organ-cases belonging to the era of Classicism—by which I mean the latter part of the seventeenth and the whole of the eighteenth centuries—might, like that of other items of church furniture, be prolonged to an indefinite length. It is therefore only necessary, I think, to point to the organ-cases in the cathedrals of Frauenburg, Mayence, Halberstadt, Havelberg, and Minden, and to those in the churches of St. Martin, at Brunswick; St. Mary, at Danzig; and St. John, at Magdeburg as typical specimens of their age. Indeed an organ-case purely renaissance in design, of the greatest sumptuousness, and of the most imposing dimensions, may be met with in the majority of the northern churches, particularly those in the wealthy Hanseatic cities neighboring to the Baltic. A generation or so ago their number was doubtless even larger than it is now, for it is to be feared that not a few of these magnificent shrines for the king of instruments have been ousted, during the mania for Gothicism, everything possible, to give place to work 'more in keeping' with the fabric. It is, however, to be hoped that in Germany, as among ourselves, a better taste has arisen in this direction. An old church and its furniture are a sort of epitome in stone or other material of the history of a country and of the successive variations in religion and taste which have occurred from age to age."

The book is profusely illustrated. Particularly interesting is the reproduction from a photograph of the organ in St. Mary's Church, Lübeck, of which the celebrated Buxtehude was organist from 1668 to 1707. Those of our readers who are familiar with the life of Bach will recall that the latter visited Buxtehude in 1705, remaining three months in order to study his style in playing.

The congregational singing seems to have made quite an impression on Mr. Bumpus. He mentions a service that he attended at Münster, a people's service at which the cathedral was very much crowded:—

"Here I remained, in a crowd from which exit seemed impossible, for the rest of the mass, which was being celebrated by a solitary priest arrayed in a green chasuble, attended only by a server at the People's or Holy Cross altar at the entrance to the choir. There was neither elaborate music nor ritual to captivate the senses, and this rendered the earnest manner of the congregation (largely composed of young men), its fervent adoration, and endurance of personal inconvenience, nay positive discomfort, doubly worthy of admiration. Indeed the unisonous singing of the hymns (accompanied in a grand broad style on the organ) by a congregation numbering several thousands, combined with the majesty of the pile in which it was gathered, impressed me far more deeply than the most elaborate mass by Beethoven, Mozart, or Schubert."

Later he attended a service in the cathedral at Paderborn in which the congregation took part:—

"I had just settled myself when the player upon the great organ at the west end of the cathedral struck up a prelude displaying the full power of the instrument. This presently merged into a stately hymn in honor of St. Liborius, which was taken up and sung by the vast concourse—without books—in a manner affecting even to tears by its simple, solemn grandeur, and making one wish such spontaneous congregational singing could find a place in our own services."

On the following day, Sunday, he revisited the

cathedral and heard a hymn-tune that is familiar to English congregations. He records:—

"The first hymn was being sung when I reached the great south porch, which was so thronged as to render admittance that way quite impossible. Very grandly did the strains of Melchior Teschner's noble melody, associated in 'Hymns Ancient and Modern' with the Palm Sunday procession, 'All glory, laud, and honor,' roll out from the crowded building and through the vaulted 'paradise' to the Domhof, where I lingered for a brief space to enjoy a specimen of unisonous congregational singing so peculiarly solemn and awe-inspiring from the circumstances under which I was introduced to it."

One more quotation bearing upon the subject of unisonous congregational singing will be interesting to those of our organist readers who know the value of this kind of singing in the church service. In the opinion of the writer it is the proper way to sing hymns. To sit in a congregation and hear a voice near by carrying the soprano, and from other points hear the alto, tenor, and bass supplied by persons who manufacture their own parts, is disturbing in the extreme to a sensitive musical ear. The author says:—

"There is one Sunday service peculiar to Germany which no one desirous of observing the religious side of that country should fail to be present at, that is, the People's Mass. It takes place in capitular or parochial churches either before or after high mass, and is invariably attended by crowds, who flock to enjoy the popular chorales, which, forming a great part of these judiciously arranged services, are sung in unison and in a manner often overpoweringly affecting from its simplicity. No wonder the German Catholics resort to this service so largely, seeing that music is put before them of such a character that every man, woman, and child in the church can join in it without difficulty and without feeling that his or her voice is unduly conspicuous. No one attempts to take a 'part,' everybody sings the melody."

—Abridged from the *Musical Times*.

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REV. JAMES NEIL, M.A., has recently published a small book bearing the title "Musical Service—Is it Right?" in which he attempts to prove (and evidently succeeds to his own satisfaction) the Musical Service is wrong. He gives nine reasons why he considers it wrong, namely, it is (1) unscriptural, (2) unreal, (3) selfish, (4) sensuous, (5) worldly, (6) uncongregational, (7) unprotestant, (8) doing evil that good may come, (9) injurious to the ministry.

A writer in the *Boston Herald* gives an account of her visit to an organ factory, where she was initiated into the mysteries of organ building. Her account of the visit is extremely interesting, but of too great length to be reproduced *in toto*; however, one paragraph is worth handing down to posterity, as history does not contain its superior:

"The tones of the organ are regulated by the opening in the pipe not so very far from the foot. This opening is called the mouth of the pipe and like that of man it has teeth, a tongue, and a beard, unless it be a small pipe, which, like a small boy, is beardless. These teeth are made of a small piece of metal in the metal pipes, and of wood in the wooden pipes, and are placed on the lower edge of the mouth, inside, just like a lower set of teeth. They are made just as carefully, too, as a dentist makes a set for some fussy woman, for on their formation depends the evenness of the tones of the organ, and a dent more or less may make a great change. An expert makes these sets of teeth, and one such has had more than forty years' experience, so that he has earned that title. In the factory he is called a 'voicer' and not a dentist."

Mr. Peter A. Schneck, for thirty-two years organist of the West Presbyterian Church, New York, died October 10th, aged fifty-three. He was well known as an organist and prolific composer of church music. The publisher of THE ETUDE received, possibly, Mr. Schneck's last composition a few days before his death: a sacred song entitled "The Song Divine," which in the light of the subsequent event would seem almost like a premonition.





CONDUCTED BY GEORGE LEHMANN.

### THE SORDINO AND ITS USES.

APPARENTLY the sordino is one of the least important items in the paraphernalia of a violinist. Often as it is required by the orchestral player, the pupil, as well as the professional soloist, has only occasional use for it. But despite the fact that it is rarely called into use by musical requirements, a surprisingly large number of students utilize the sordino almost every day—not because the compositions which they are studying abound in mute effects, but rather because such students fear either to annoy their neighbors or to have their efforts ridiculed. Whatever the cause, however, of constant and unwarranted use of the sordino, we wish to call our readers' attention to the evils resulting therefrom. Some general information regarding the sordino may also prove welcome to students.

It seems almost unnecessary to say that it is never advisable to mute the violin unless there are musical reasons for doing so. The muted tone is a special effect and should always be regarded as such. Constantly to hear it naturally affects, or even destroys, proper appreciation of violin tone; for the sordino not only diminishes the volume of tone, but it also materially changes its character. The use of the sordino for no better reason than to avoid unpleasantness with one's neighbors should always be discouraged. Unmusical neighbors never hesitate to make night hideous with "rag-time"; why, then, should a serious student—more especially a capable player—resort to a harmful practice simply because he fears to give offense to those who are proverbially inconsiderate of a musician's nerves and feelings? The beginner's efforts, it is true, often justify a neighbor's vengeance; but it is more often the advanced player, not the beginner, who becomes addicted to the use of the sordino, and for him there is no excuse whatever.

All players who habitually use the sordino during their practice-hours endanger free action of the wrist and a generous employment of the bow. The sordino soon becomes an obstacle, and the effort to avoid touching it with the bow-hand results in a constrained movement of the arm.

As a rule, pupils are extremely careless in their selection of a sordino. Many imagine that all varieties are equally good; others, again, seem to be under the impression that there is but one kind of sordino, and that the player consequently has no choice in the matter. The present writer has long possessed an excellent sordino which many years ago belonged to the famous teacher, Leonard. It is made of bone, and is exceptionally satisfactory in every respect. But bone mutes are not always desirable; and those made of metal are not to be recommended on general principles. A well-made wood mute is naturally the best and most reliable; but it must be well made, and it must fit the bridge accurately. Many sordinos pinch the bridge too tightly, and if such are not cautiously manipulated by the player the bridge will be mutilated, or, what is a frequent occurrence in the experience of beginners, it will shift from its proper position.

### THE SEVCIK'S SEMI-TONE SYSTEM.

HAVING promised our readers some details regarding Sevcik's Semi-Tone System, we take pleasure in briefly discussing the salient features of a system of technical training which, since the advent of Jan Kubelik, has been popularized throughout the entire musical world. It will readily be understood that we can do no more than touch upon the main and characteristic ideas presented in Mr. Sevcik's technical works. An exhaustive, critical article devoted to all the published works of Kubelik's now-famous teacher

<sup>1</sup> Sevcik is pronounced as though it were spelled Tscherevick.

would occupy far more space than is at our command. Nor would such an article serve our purpose. We wish simply to acquaint our readers with the key-note of Sevcik's writings and pedagogical ideas, and are inclined to believe—there is any real advantage in the course prescribed by Mr. Sevcik.

Mr. Sevcik's chief reason for adopting a system of technical training which differs so greatly, in its early stages at least, from all "Methods" which have been in vogue since violinists were born and made, is easily summed up in a few words. He believes that the irregular progressions on the finger-board—that is, the mixture of half- and whole-tone steps—greatly bewilder all young players, even to the extent (as he declares in his prefatory remarks) of precluding command over the finger-board. For the benefit of those who have not examined Mr. Sevcik's published works, we wish to make his position on this point as clear as possible.

Mr. Sevcik means, for instance, that, in the key of C major, the half-tone steps in the first position occur between the second and third fingers on the G string, the first and second fingers on the D string, open E string and first finger. He maintains that the pupil grows so accustomed to either placing the fingers together or separating them at certain places on the various strings that when a change of key occurs necessitating a wholly different disposition of the fingers the pupil is utterly at sea, and that it is chiefly owing to this peculiar difficulty in violin technique that most players are unable to acquire a fine command of the technique of their instrument.

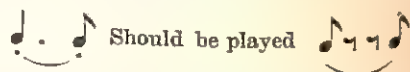
It seems to us, as we feel it must seem to the majority of practical and experienced violinists, that if Mr. Sevcik has no better reason for adopting the Semi-Tone System, he has indeed made a huge mountain of a diminutive molehill. It is only too obvious that the Semi-Tone System is intended for serious students, not for dabblers or unmusical amateurs. Why, then, in the face of all that has been accomplished by generations of violinists, does Mr. Sevcik lay such stress on a form of technical difficulty which entered players as either a great or a real obstacle to technical achievement? That he is right in saying that constantly varying positions of the fingers with every change of key cause all inexperienced players difficulty, no one will question; but we fail to understand why Mr. Sevcik takes this difficulty so seriously, and why, above all things, he makes it the basis of a revolutionary treatment of violin technique. The great violinists of the past and present have not found the difficulty of which Mr. Sevcik complains a bar to their own early progress and later attainments, nor does the average teacher find that intelligent or moderately gifted pupils experience serious difficulty in this matter. This, however, is the view taken by Mr. Sevcik, and he has labored most conscientiously in expounding his curious theory.

The absolute beginner, who knows nothing of either fingering or bowing, is necessarily first taught how to draw the bow on an open string. In this matter, at least, the teacher has no choice of treatment, nor is it possible for him, at this stage, to exercise his originality. So, like all other writers of "Methods," Mr. Sevcik is forced to begin work with the drawing of the bow on an open string. But, strange to say, he begins with a short staccato stroke instead of long, sustained bowing. It is impossible for us to find any reasonable explanation for the adoption of such a method, and we seriously doubt whether Mr. Sevcik can offer any argument worthy of consideration to justify such a strange procedure. That the staccato stroke is a wholly illogical basis of bowing for the beginner even Mr. Sevcik seems to realize; for without dwelling on his first idea, or making any at-

tempt to develop it, he passes on to the long stroke, and proves, by his own exercises, that it is indeed the long stroke which is imperative for a beginner.

Thus we find a strange and unaccountable contradiction at the very beginning of Mr. Sevcik's "Method." If he really believes that the beginner's first requirement is a short stroke, why does he not develop this idea and logically attempt to convince us of its imperative need? If, on the other hand, he introduces the staccato stroke merely for the sake of making his "Method" at the very outset a departure from all other "Methods," he adopts a plan which cannot inspire our confidence or respect.

In the early introduction of the staccato note, and in his illustrations of how, and to what degree, the staccato dot affects the time-value of a note, Mr. Sevcik is astonishingly inaccurate. The following illustration will suffice to prove our charge of inaccuracy:



This explanation of the meaning of the staccato sign is, to say the least, unfortunate and misleading. Every experienced musician knows that the precise degree of curtailment of a staccato note is always dependent upon musical conditions. That is, the staccato sign affects a note in accordance with the character and tempo of a composition, a phrase or a figure. It affects a note, in a slow tempo, in a lesser degree than in a rapid tempo, thus making it practically impossible to lay down an inflexible law for the safe guidance of the student. Added to this, the question is further complicated by considerations of a musical nature which cannot be reduced to a reliable rule or an exact principle. All real knowledge of such delicate musical questions is the outcome of broad experience. It was a serious mistake, in the first place, to touch upon such a question at the very beginning of a "Method," and a yet more serious blunder to offer the student illustrations which obviously misrepresent Mr. Sevcik's intentions.

Mr. Sevcik has certainly been most thorough and logical in the development of his Semi-Tone idea. The development is faultless, and the entire presentation of his ideas proves beyond a doubt that he is a conscientious, painstaking pedagogue. But as to the Semi-Tone System itself, and the advantages over all other "Methods" which are claimed for it, this is an entirely different question. We, at least, find that Mr. Sevcik's attempt to remove one obstacle from the beginner's path is at once a needless and a dangerous attempt: needless because thousands of excellent violinists have not found the question of unequal fingering a bar to technical achievement; dangerous because his early presentation of the scales is not a faithful presentation of the character and individuality of each scale. The Semi-Tone idea necessarily distorts a scale, and this alone must certainly be harmful to an untrained mind and ear. Take, for instance, Mr. Sevcik's introduction of the F major scale. From the purely musical point of view it can hardly be regarded in any other light than a detriment to musical development. Its slight advantage, technically, cannot compensate for its injury to the ear and the musical understanding. For this reason, if for no other, the serious musician will hesitate to adopt Mr. Sevcik's plan of technical training.

An excellent feature of Mr. Sevcik's "Method" is his insistence regarding the keeping of the fingers on the strings. His judgment in this respect is unquestionably sound, as all thoughtful and experienced teachers have discovered in their own work. And the exercises for the separation of the fingers are likewise excellent. The exercises and brief melodies, however, are, on the whole, not very happily chosen, and the melodies in particular are not very melodious.

Massart, the famous teacher of some of our greatest violinists, cleverly expanded upon Kreutzer's ideas of bowing by showing us how one idea may be carried out in several hundred different ways. Sevcik devotes a volume to 4000 exercises in bowing, and his summer vacations are probably spent in concocting another 4000 for the glory of proving what can be done with the fiddle and the bow. That he proves himself in this and in other volumes a tireless drudge, no one will deny; nor will anyone acquainted with his published works question his knowledge of the technique of the violin. In everything he has attempted, however, he has proven that he cannot be content with merely being thorough. He is a hair-splitter of the most pronounced type. Nothing, apparently, in his opinion, is unimportant. If he knew just where to



stop, when to leave well enough alone, he would probably be a teacher and writer of the first magnitude. As it is, he never tires of analysis and dissection; he is never content with expounding a law or elucidating a principle; he exposes the root, but feverishly proceeds to tear it into shreds for further microscopic investigations; he destroys the very soul of the art and leaves nothing but its lifeless anatomy.

A careful scrutiny of Mr. Sevcik's complete School of Technic makes it perfectly clear why his pupils are so absorbed with ideas of technic that the real joys of music pale into insignificance and ultimately cease to attract them. Technic, technic, technic is the everlasting cry. Musical emotions are stifled; eventually the musical mind is paralyzed. And what, after all, is the grand reward for this passion, this frenzied striving for mechanical perfection, this "technomania?" The sacrifice is great: the reward, —?

HANSLICK'S IMPRESSIONS  
OF FAMOUS VIOLINISTS.  
II. NERUDA.

"NO ONE can deny that, so far as concerns style, brilliancy, musical intelligence, and, above

all things, remarkable self-possession, little Wilhelmina Neruda is an extraordinary personality." Thus wrote Eduard Hanslick, in 1849, after hearing the gifted little girl who to-day is known throughout the entire musical world as Lady Hallé. That the Viennese critic neither understated nor overestimated the child's merits and possibilities has been adequately proven by her long and brilliant career. Of all Hanslick's impressions which we shall reproduce, none is more interesting than his criticism of the child Neruda. "She played," he says, "a shallow *Fantasia* by Alard, the violin part of an equally worthless trio by Zaeck, and the '*Carneval of Venice*,' by Ernst. I will surely be pardoned for saying that the '*Carneval*' is intolerable to me, for Ernst assured me several years ago that he, too, could no longer endure it. The little Neruda certainly played this piece most admirably; but its most brilliant variations will fail to fascinate the listener unless, indeed, they are rendered irresistible by the ever-changing mood of the composer himself.

"It is no meager praise to say that, considering her age, the little Neruda is extraordinary; to pronounce her a mature virtuoso, however, would not only be detrimental to her best interests, but also an exaggeration. Feeble bowing, occasional impurity of intonation, defects in bravura-playing—these are the natural shortcomings of her tender years. They are inevitable, but they are nevertheless real. Many of the child's over-enthusiastic admirers, however, refuse to recognize these deficiencies. Quite a number of these admirers have gone so far as to pronounce her the equal of Theresa Millanola, and they have excited expectations in the minds of unbiased listeners which the child could not possibly fulfil. What is truly remarkable in her playing, and of far greater importance than her virtuosity, is the depth of feeling which Wilhelmina betrays in slow, melodic phrases. Herein lies the surest evidence of her musical mission, for it is in such playing that her musical soul rather than her training is revealed."

THE QUINTETS OF  
LUIGI BOCCHERINI.

In my opinion the present generation has never had an opportunity of judging the merits of the work of this gigantic genius, for since the days of Viotti, who led Boccherini's quintets with great skill, his chamber music, and in fact all his compositions, with the exception of one or two violoncello solos, have been entirely neglected. I am afraid the expression of Puppo (a violinist of the time of Viotti), who wrote of Boccherini "*Boccherini est la femme de Haydn*," has been repeated in rather a different way to that which Puppo intended. It must be remembered that in the eighteenth century nations were more conservative in their appreciation of music, and it would have been almost a miracle for his works to have superseded those of Haydn in Germany, or even to have obtained much hold in England, where the quintets of Onslow were all the fashion. With this in mind, Puppo could scarcely claim for Boccherini a superiority over Haydn, but he does the next best thing—he claims that Boccherini is the equal of Haydn.

I would like to claim something more for Boccherini: he was the Corelli of the violoncello, his technique was far superior to any cellist composer of

the period, and his compositions are nothing if not original. Anyone who knows the works of Haydn and Boccherini must at once admit that those of the latter are superior in invention, originality, and sublimity. Compare the insignificant bass parts of Haydn with the rich flowing melodies and intricate harmonies in the Boccherini quintets, and although the 'cello was Boccherini's principal instrument, yet he does not leave the other instruments with nothing to do. Haydn was a violinist, and in most of his quartets the violin is indeed the leading instrument; the bass takes a poor place, seldom rising to its dignity as an instrument of melody. In the quintets of Boccherini the 'cello is brought forward for the first time in musical history as an instrument of equal importance to the violin, and we find it playing the solo with quartet accompaniment. Throughout these interesting works the violoncello is given the dual capacity of solo and accompanying instrument.

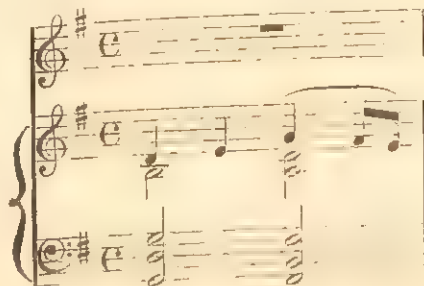
With respect to the technical difficulties of the works, I may say that an old musician of my acquaintance used to take a special delight in bringing out an old copy of the quintets in order to test the capabilities of some local professional, and I may add that it was seldom the 'cellist did not come to grief before a couple of pages had been played. The use of the alto clef, both in its original position and an octave higher, was generally the stumbling block, but apart from the unusual clefs which Boccherini employed, the whole character of the 'cello part is one of extreme difficulty.

Dr. Burney, in his "History of Music," states: "Boccherini, whose instrument is the 'cello, has perhaps supplied the performers on bowed instruments and lovers of music with more excellent compositions than any master of the present age except Haydn. His manner is at once bold, masterly, and elegant. There are movements in his works of every style, and in the true genius of the instruments for which he wrote, that place him high in rank among the greatest masters who have ever written for the violin or violoncello."—*Gaston St. Etienne, in The Strad.*

ON November 12th a young American violinist will make his first appearance in the United States at the Carnegie Music Hall, New York. The mere fact that he is an American boy is not in itself of special interest to us, nor will his nationality affect the judgment of his audience and his critics. He engages our interest in an uncommon degree because he has attempted, under the greatest disadvantages, to become a serious and capable artist, and because European critics, apparently uninfluenced by the boy's affliction, have bestowed upon him the warmest praise. In a word, young Grasse has the misfortune to be blind. He lost his sight in infancy, and of all the works which comprise his excellent repertoire he has never seen a note.

It is not our purpose to weigh the artistic worth of this unusual boy, for he will be judged after his formal bow to a New York audience. Nor can we, after the experiences of the past, be deeply impressed with the opinions of European critics. We wish simply to acquaint our readers with an exceptionally interesting individuality, to give them some idea of the manner of work and the strange musical development of this boy, and to relate how, despite his great affliction, he pursued a study which is sufficiently difficult under the most favorable conditions. Our opinion of his artistic strength we naturally reserve.

Edwin Grasse was born in New York in 1884. He is said to have manifested, in earliest childhood, such intense love for music that his parents unhesitatingly decided to give him a musical education. Upon first hearing the tones of a violin the blind child seemed



greatly distressed; and when, for the first time, he was allowed to pluck the strings he evinced the greatest agitation. He had previously been familiar with the tones of the pianoforte, and in these he seemed to take the greatest delight. In many childish but unmistakable ways he manifested deep appreciation of rhythm; and it is said that the music of Bach, and more especially Bach's fugues, gave him the greatest joy. He seemed to have intuitive knowledge of the general construction of a fugue, and he would indicate, by means of toy cymbals, each entrance of the theme.

The pianoorte, however, did not seem to be the instrument to satisfy his musical nature, though in later years he acquired considerable command over the keyboard. The violin seems to have been the child's natural musical choice, and he began the study of this instrument as seriously as though he were blessed with the power of sight. His manner of study naturally differed in many respects from that of the great majority of music-students. His memory was necessarily taxed and developed from the very beginning. Every note and phrase of the numerous exercises and solos which form a part of the training of a violinist were laboriously repeated and repeated for the blind child until these were firmly fixed in his memory. In this way he developed the uncommon retentiveness which in later years enabled him to learn a new composition with surprising rapidity and ease.

After about eight years of music-study in New York, during which time his general studies were not neglected, this blind child was taken to Brussels to receive his further instrumental training under César Thomson. With this well-known artist he remained for three years; and in February, 1902, acting upon the advice of Joseph Joachim, he made his first public appearance in Berlin. Since then he has played often in the larger cities of the Continent, and European critics seem to have been deeply impressed with his performances.

Mr. Grasse is strongly opposed to music of the French school. The French composers do not appeal to him. To Bach, Beethoven, and Brahms he seems to be devotedly attached. His love for the German composers is not at all surprising, for, after all, he was born and bred in a German atmosphere. The three years spent in Brussels do not seem to have modified his German tendencies, at least where music is concerned.

Questioned concerning Thomson's method of training, Mr. Grasse had some curious things to relate. He told us, among other things, that Thomson's plan of work is what might be termed fragmentary. He does not, for instance, insist that the pupil should thoroughly study an entire work before taking up the study of another. Indeed, he prefers to have the pupil study only a certain portion of a concerto, and then take up a portion of some other composition. He pays little or no attention to Viotti, but, strange to relate, he attaches much importance to the study of the Brahms concerto. To those who are familiar with Thomson's art, this devotion to Brahms must seem extraordinary. But we are digressing from our subject.

It will be of interest to our readers to learn that Mr. Grasse is not merely an instrumentalist. He has received a thorough musical education, and he is said to have a decided talent for composition. The musical illustration that accompanies this article is the opening theme of his violin sonata, in ordinary notation, as well as for the blind.

We await Mr. Grasse's first public appearance in the United States with eager interest. In the meantime he has our best wishes. He has come here to stand on his merits as a violinist, not to ask consideration because of his affliction. That he will be judged according to his merits we are firmly convinced.

WHILE it is all right, and even essential, to be self-willed in a rational sense, a dogged, persistent refusal to learn from others who are more experienced in some line than we are is the height of folly, and this is, perhaps, the chief cause why much workmanship in any line is so crude and faulty.—*F. W. Barry.*

IT is not the number of facts he knows, but how much of a fact he is himself that proves the man.—*Boree.*

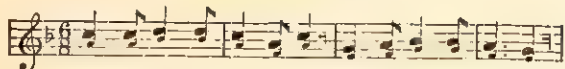


# CHILDREN'S PAGE

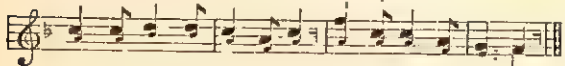
CONDUCTED BY  
THOMAS TAPPER

"Your pupils cannot too early pass the stage of that dilettante style which is so akin to affectation. They should, on the contrary, be taught to forget their own insignificant self, and to think rather of the importance of the work they have in hand."—Ignaz Moscheles.

## CHRISTMAS.



1. Bring the holly, white with rime, Red in ev-'ry ber-ry,  
2. Homeward now at twilight face, With our parcels lad-en;



List-en how the Christmas time Makes all voices mer-ry.  
Mer-ry Christmas to you all, Shopman, lad and maiden.

## CHRISTMAS BELLS.

HARK throughout Christendom joy bells are ringing;  
From mountain and valley, o'er land and o'er sea,  
Sweet choral melodies pealing and thrilling,  
Echoes of ages from far Galilee;

Christmas is here,  
Merry old Christmas,

Gift-bearing, heart-touching, joy-bringing Christmas,  
Day of grand memories, king of the year.

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MUSICIANS' BIRTHDAYS IN DECEMBER.  
December 5, Sir Frederick Bridge.  
December 5, Charles W. Pearce.  
December 7, John E. West.  
December 7, Pietro Mascagni.

December 9, Algernon Ashton.  
December 10, Wilhelm Kuhe.  
December 11, Hector Berlioz.  
December 15, Henry Gadsby.  
December 15, Charles L. Graves.  
December 17, Dominico Cimarosa.  
December 18, Moritz Rosenthal.  
December 18, Carl Maria von Weber.  
December 19, Stephen S. Stratton.  
December 21, Ernest Pauer.  
December 22, George B. Arnold.  
December 22, Edouard de Reszke.  
December 22, Franz Abt.  
December 23, Alan Gray.  
December 25, Enrique Fernandez Arbos.  
December 27, William Henry Hadow.  
December 31, Henry Hiles.

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A CHRISTMAS PROGRAM FOR YOUNG MUSICIANS.

Ralph Evarts; "Under the Christmas Tree," Paul Hiller; "The Children's Christmas Eve," Niels W. Gade; "Arrival of Santa Claus" (solo or duet), Engelmann; Set of 4 Christmas Pieces, Op. 8, Eyer; "Christmas Bells," Op. 36, No. 1, Gade; Christmas Song, Op. 36, No. 2, Gade; Christmas Chimes, Goerdeler.

For Voice: Christmas Hymn, Carl Reinecke; Christmas Song, Carl Reinecke; "Christmas at the Door," Carl Reinecke; A Christmas Carol, Alfred Scott Gatty.

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From early times bells have been used in events of celebration, particularly at Christmastide. As early as the fifth and sixth centuries the Italians cast bells of large mold at Campania and used them in the Christian churches. In the seventh century it became common to build bellfries.

In England, John of Gloucester founded one of the early bell-foundries. There four great bells for the monks of Ely were made.

In Tokio, Japan, there is what is claimed to be the largest bell in the world—being four times the size of the famous bell of Moscow; and the bell of Moscow itself is so large that it has been converted into the dome of an underground chapel.

In St. Petersburg, at the Church of St. Isaac there is another famous bell. Longfellow has made famous the "Belfry at Bruges." The bell of Notre Dame, in Paris, is another notable one.

Many bells have names, and formerly bells were solemnly baptized. A certain bell in Florence was called Vacca, "the cow," probably from its deep tones. Two of the bells of Ely (probably the same as credited to John of Gloucester) were called Bounce and Peter. Other names which have become more or less famous are Bell Thomas, Bell Margaret, Old Kate, Great Tom (of Lincoln), Big Ben (of Westminster), Peter (of York), Mighty Tom (of Oxford), and the Priests' Bell (of Herefordshire).

In a certain English village a bell called the Devil's Knell tolled late at night on Christmas Eve. Elsewhere they ring the Pancake Bell on Shrove Tuesday. In America a bell was "first heard" in Salem, Mass., in 1638, nearly fifty years before the birth of Johann Sebastian Bach.

At King's Chapel, in Boston, a bell was hung in 1689. In 1744 the first chimes in America were given to Christ Church, Boston. They were of eight bells.

To the Church of the Advent, in Boston, there was given recently a chime of eight bells. Upon each bell there is an inscription, as follows: On No. 1, "Glory be to God on high; on earth peace, good will to men;" on No. 2, "We praise Thee;" on No. 3, "We bless Thee;" on No. 4, "We worship Thee;" on No. 5, "We glorify Thee;" on No. 6, "We give thanks to Thee;" on No. 7, "Day by day we magnify Thee;" on No. 8, "Lift up your hearts."

To us who have for so many years stood before the people of the earth as champions of liberty a bell which came to America from England soon after 1750, is of especial interest. When first rung, it was broken. But it was successfully repaired and in 1776 it joyfully announced the great message of the American people to the world. On it is inscribed: "Proclaim liberty throughout all the land, to all the inhabitants thereof."

And very properly it is known as the Old Liberty Bell, a bell whose voice reverberates though no hand moves it into sound.

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INTEREST has been aroused in the book-list recently published on this page. Two very interesting lists have been sent by readers. They are printed here. They serve as excellent lists and are suggestive to those who are making up a list. We shall be glad to have many of our readers send in a reply to the invitation extended to make a favorite book-list.—EDITOR.

List No. 1, formulated by Miss Nellie L. McCann:—

"Pictures from the Lives of Great Composers," for children, Thomas Tapper; "Musicians in Rhyme for Childhood's Time," Crawford and Sill; "Music Talks with Children," Thomas Tapper; "The Story of Major C and His Relatives," Grace Duff; "The Musical Journey of Dorothy and Delia," Bradley Gil-Readers, Lucy Lillie; "First Steps in Music Biography," Tapper; "Anecdotes of Great Musicians," Gates; "Wagner for Infants," Herford.

The first three books are written in a style attractive to youngest readers. They associate stories of the life with the picture of each composer, and furnish a stimulus to the beginning of music-study. The next two create an interest in harmony. Having read these, in Lucy Lillie's book, "First Steps in Music Biography," and the "Anecdotes," the reader recognizes old friends, learns more of them, begins the study of Music History, and is stimulated to take a broader view of his own work. The "Wagner for Children" is like a book of fairy tales.

List No. 2, formulated by Geo. E. Payson:—

The following list contains, in my opinion, the ten most useful books for young musicians: (1) Unabridged Dictionary; (2) Ludden, Pronouncing Dictionary; (3) Riemann, Dictionary of Music and Musicians; (4) Tapper, "First Studies in Musical Biography;" (5) Fillmore, "Lessons in Musical History;" (6) Henderson, "How Music Developed;" (7) Elson, "Theory of Music;" (8) Elson, "Curiosities of Music;" (9) Gates, "Anecdotes of Great Musicians;" (10) Tapper, "Music Life, and How to Succeed in It."

Reasons: Nos. 1 and 2. Correct pronunciation as well as meaning is necessary to the modern student. 3. Inexpensive, yet an authority on a wide range of subjects. 4, 5, 6, and 7. Just enough material, written in such a manner as to create further interest in the different subjects. 8. Interests the pupil in music of other nations. 9. A pleasant introduction to all the great musicians, many of whom would never have been noticed in an ordinary history or biography. 10. A work necessary to every student. Successful books are those which create a desire for further knowledge. These books being easily understood by young readers, accomplish the object.

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THIS PAGE IN THE PAST.

DO YOU ever look over the CHILDREN'S PAGE of the past? The Editor keeps his CHILDREN'S PAGES together so that they form

a volume. It is therefore easy to look over the subjects, say, for every December. Many valuable sentences and thoughts are further impressed or recalled in this way.

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HECTOR BERLIOZ.

"Music is at once the product of feeling and knowledge, for it requires from its disciples, composers, and performers alike, not only talent and enthusiasm, but also that knowledge and perception which are the result of protracted study and reflection."—Hector Berlioz.

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HECTOR BERLIOZ was born in a small town near Grenoble, France, called La Côte Saint-André, December 11, 1803. Hence the centenary of his birth falls in this month and year. His full name is Louis Hector Berlioz, and he became a musician despite adverse conditions, just as Handel, Schumann, and others have. His father, like Handel's, was a country doctor who wished his son to follow the same calling. Hector was sent to Paris to study medicine, and it is said that the horrors of the dissecting room so repelled him that he turned his back upon his studies and thenceforth devoted himself to music. Naturally, his part and as a final punishment discontinued his "allowance."

The boy promptly sought employment and was soon enabled to earn a little as chorus singer in an obscure theater in Paris.

In time he sought instruction at the Paris Conservatory. It is said that the director, Cherubini, positively disliked the youth, who nevertheless kept busy at his studies and finally succeeded in winning the Prix de Rome, which gave him three years' study in Rome.



Paris did not like his music. He returned from Italy to find his works—as he produced them—unpopular. He was much abused by writers, made sport of, and generally considered to have a “disordered” brain.

But the man was possessed of the truth of his own message, and he continued to give it forth to the day of his death. He wrote abundantly in music and in French. He died March 8, 1869.

Among the many important works by Hector Berlioz are the following:—

“Waverly,” “Les Francs Juges,” “Episode in the Life of an Artist.” These were written in his early years. While in Italy he wrote the overture “King Lear.” The two symphonies, “Harold in Italy” and “Romeo and Juliet,” are well known. “Te Deum” for three choirs, orchestra, and organ; “Roman Carnival,” overture; “Faust,” dramatic legend; several operas; a splendid work on instrumentation, and many volumes of writings, many of which have been translated from the French into German and English especially.

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THE “Busy Bees’ Music-  
CORRESPONDENCE. Study Club” was organized

September 6, 1903, under the leadership of Miss Emily L. Peel, with a membership of sixteen. Officers were elected for the season. The club meets once a week, on Saturday mornings. They are to take up a systematic course in Ear-training, Harmony, and Musical History. The last meeting in each month will be devoted to a musical program and games. The club chose, as their motto, “Love is the only Power,” and crimson for their club color.—Willie Rogers, Sec.

Last April my junior pupils organized a music club, which we call the “Allegro Music Circle.” We meet every other Saturday afternoon and devote an hour to a short lesson in Biography and Theory, closing with a short program of pieces or studies which some of the members have prepared. For club colors, old rose and Nile green were selected. We follow the plan of study outlined in THE ETUDE, and desire to join THE ETUDE UNION. We use “First Studies in Music Biography” as a basis for our work, and have thus far studied the lives of Beethoven and Mozart. We discontinued our meetings June 8th, at which time the circle entertained its friends with a musical evening, the program of which is inclosed. We commence our meetings this month with a membership of twenty earnest workers, and expect to accomplish a great deal in our club work.—Bessie B. Hyde.

[A program of a “Musical Evening” by the Allegro Club accompanies the above report. It is attractive both in appearance and in contents. It consists of twenty-three selections for piano, representing sixteen composers.—EDITOR.]

Another Allegro Club is announced in the following letter:

Saturday, October 17, 1903, eighteen young musicians between ten and sixteen years of age met at my studio and formed a club to be known as the “Allegro Club,” the name signifying activity and progress. Red and white were adopted as club colors: Red, meaning power; white, meaning purity. The club motto, therefore, is “Power and Purity”—

power of the body, therefore technic; purity of the soul, therefore tone. The rose was chosen as a club flower and a very pretty pin of red and white enamel surrounded by a laurel wreath upon which is engraved a staff with a double bar, meaning the end toward which all are striving. The letters “A. C.” will be engraved on the staff in quarter notes instead of the usual capitals. Great interest and enthusiasm was evinced. A musical program will be given each meeting also some instruction in Musical History or Harmony.—Lena Beane.

An exceptionally interesting program has been sent to the editor by Mrs. Sidney A. Sherman. The concluding numbers are a list of original compositions by children from nine to fourteen years of age.

Original compositions: Bugle Call, Edmund Parsons; Bugle Call, John Sherman; Melody, Stephanie Breul; “The Brook,” “Fish at Play,” “Hanging May Baskets,” Dorothy Dennis; Canon in F-sharp, March, “Contentment,” Daisy Sherman; “The Brooklet,” words only, original, except first verse, Study for the weak fingers, Quickstep, Dorothy Dennis; Waltz in E, “Taffy Was a Welshman,” “The Merry Highlander’s Bagpipe,” Daisy Sherman.

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ONCE upon a time Vincent  
FROM AN ALBUM. Novello received the honor of an autograph verse from

Charles Lamb and his sister Mary. Lamb knew little of music and musicians, and that little he picked up, undoubtedly, in his intercourse with cultured people. His characterization of people, though, is unique and as charming as only the author of “Elia” knew how to be.

Following are the verses:—

FREE THOUGHTS ON SOME EMINENT COMPOSERS.

Some cry up Haydn, some Mozart,  
Just as the whim bites. For my part,  
I do not care one farthing candle  
For either of them, nor for Handel.  
Cannot a man live free and easy  
Without admiring Pergolesi?  
Or through the world with comfort go  
That never heard of Dr. Blow?  
So help me God, I hardly have;  
And yet I eat, and drink, and shave  
Like other people, if you watch it,  
And know no more of stave or crotchet  
Than did the primitive Peruvians,  
Or those old ante-queer-Diluvians  
That lived in the unwashed world with Tubal,  
Before that dirty blacksmith, Jubal,  
By strokes on anvil, or by summ’at  
Found out, to his great surprise, the Gamut.  
I care no more for Cimarosa  
Than he did for Salvator Rosa,  
Being no painter: and bad luck  
Be mine, if I can bear that Gluck.  
Old Tycho Brahe, and modern Herschel  
Had something in ’em; but who’s Purcell?  
The devil with his foot so cloven,  
For aught I care, may take Beethoven;  
And if the bargain does not suit,  
I’ll throw him Weber in to boot.  
There’s not the splitting of a splinter  
To choose ’twixt him last named and Winter.  
Of Doctor Pepusch old Queen Dido

Knows just as much, God knows, as I do.  
I would not go four miles to visit  
Sebastian Bach—or *Batch*—which is it?  
No more I would for Bononcini.  
As for Novello and Rossini,  
I shall not say a word to grieve ’em,  
Because they’re living. So I leave ’em.

C. LAMB.

On the same page Mary Lamb has added the following:—

The reason why my brother’s so severe,  
Vincentio, is—my brother has no ear:  
And Caradori her mellifluous throat  
Might stretch in vain to make him learn a note.  
Of common tunes he knows not anything,  
Nor “Rule Britannia” from “God Save the King.”  
He rail at Handel! He the gamut quiz!  
I’d lay my life he knows not what it is.  
His spite at music is a pretty whim—  
He loves not it, because it loves not him.

M. LAMB.

The readers of this page may profitably look up information about every name given in these lines; particularly Salvator Rosa, Tycho Brahe, Herschel, and Dr. Pepusch.

Who of the CHILDREN’S PAGE readers have read a book by Charles Lamb?

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I HAVE for years been studying the preferences of children just starting in music. Their preference may be for “My Old Kentucky Home” or “The Suwanee River,” the stirring “Marching Through Georgia” or “My Country, ’Tis of Thee,” but there is no uncertain tone in the announcement of their choice. Make a stepping-stone of this folk-song literature. It is a mine of wealth in favor of which the people have pronounced, and the songs are “classics” because they have the qualities which endure.

“Lower your standards!” did you say? Never. Rather broaden your sympathies, and meet your family circle and your friends half-way at least, or all the way, if they cannot come toward you. Then will they be more ready to believe in you and all you do, whether they comprehend it or not. Don’t stay in that narrow province until you become ossified.—From Mrs. Crosby Adams’ “Chapters from a Musical Life.”

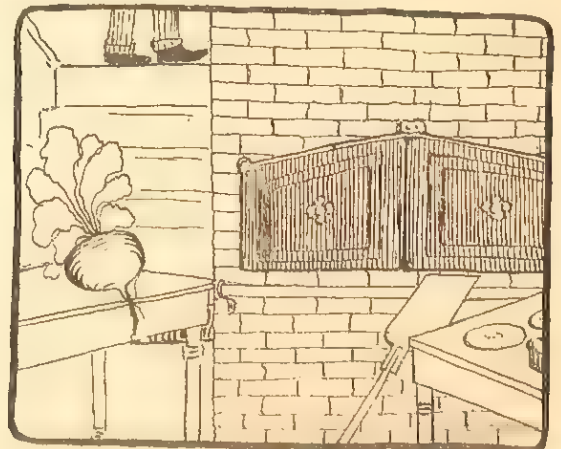
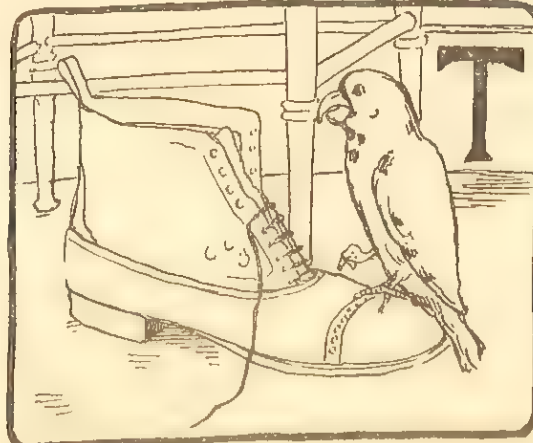
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WRITE the following  
INITIALS AND FINALS. names:—

1. A German opera composer who also wrote for the piano (five letters in the name).
2. A famous violin maker (five letters).
3. A Danish composer (four letters).
4. A famous soprano (seven letters).
5. A fairy composition (nine letters)
6. A famed violinist who recently died (seven letters).

The initials form a modern German composer’s name. The finals form the name of one of his earlier operas.

Replies sent to the EDITOR should reach THE ETUDE office by January 15th.



THE three pictures above represent the names of three famous composers. The answers to these puzzles will be published in THE ETUDE for January. We invite our readers to send us ideas for similar puzzles. Those that are accepted will be published and credit given to the sender.





## LESSONS IN MUSICAL HISTORY.

## IX.

THE last name of prominence to be mentioned in the lesson for November was that of Josquin des Pres. His most famous pupils were Jean Mouton, —1522; Nicholas Gombert, 1500—; and according to some authorities, Adrian Willaert, 1490-1562, who is also named as a pupil of Mouton, therefore still in the line of succession to Josquin. In his early youth he went to Rome and in 1527 was placed in charge of the music at St. Mark's, Venice, where he spent the rest of his life. He founded the celebrated Venetian school of composition and was the first to write for a number of different voices, which he divided into two and three choirs, reviving thus the ancient practice of antiphonal singing. This latter plan was well suited to St. Mark's Cathedral, in which there were two organs in separate galleries. In his compositions he departed, to some extent, from the old Flemish method which was based upon counterpoint and the leading of single parts, with but little regard to the general effect. He leaned more toward concord, by itself, and made frequent use of the dominant of the modern system. As a teacher of many noted organists he exerted a wide influence upon musical development.

Among his pupils we note a few of the most eminent: 1. Andrea Gabrieli, 1510-1586, singer, organist in St. Mark's, composer of masses, church songs, and madrigals. 2. Cyprian di Rore, 1516-1565, also organist at St. Mark's, composer of motets and madrigals; Gioseffo Zarlino, 1517-1590, the most prominent writer on musical topics during his time, and noted as the greatest theorist of the period.

Other composers of prominence were Jacob Arcadelt, 1514-1557, a composer of simple, severe style, one of whose works, an Ave Maria, is still sung to-day; Claude Goudimel, 1505-1572, a Frenchman by birth, who went to Rome in 1540, where he founded a school, which sent forth many famous composers, among them Palestrina. He was converted to Protestantism and was a victim to the massacre, on St. Bartholomew's eve, at Lyons. A number of psalms, in the French vernacular, were set to music for the benefit of his religious compatriots by Goudimel. The last great figure, prior to Palestrina, who is to be considered in another lesson, is Orlando di Lasso, 1532-1594, born at Mons, went to Italy, and while still young was placed in charge of the music at the Church of St. John Lateran. In 1557 he left Italy for Munich as director of the duke's musical forces. He was a highly cultured man, a favorite of princes and monarchs, and was called the "Prince of Music." A number of his compositions are in existence at the present time. He was a master in many styles of composition, and aimed to make his music a vehicle for religious feeling. He wrote effectively for four parts, in the style of our hymn tunes, or in a complicated polyphony for a number of voices. The number of his compositions is more than 2000.

In closing this section of the present lesson we notice the name of Jan Peters Sweelinck, 1540-1621, the founder of the school of organ-playing and composition which culminated in Sebastian Bach.

The student who has followed these lessons may have wondered in regard to the instruments which were used by the musicians of the period we are considering. It is plain that the troubadours, jongleurs, minnesingers, all kinds and grades of minstrels used some instrument to accompany their songs, and that the great church composers had instrumental resources at their disposal. What kind of instruments were in use in the thirteenth to the sixteenth centuries?

In the early years of the period named the art of combining instruments into groups according to their distinguishing features, as in the case of the modern orchestra, did not exist. Yet there was a great number of instruments, as shown by miniatures, sculptures, and bas-reliefs of the period. The ancient lyres and citharas have disappeared, giving way to two instruments which hold a great place in the history of music, the viol and the lute.

The first-named instrument, which embodies the principle of strings which are excited to vibration by the use of a bow, and from which our violin was developed, is variously ascribed as to origin to the Arab rebec, and to the Celtic crwth (also spelled crowd), a sort of violin with three strings. Instruments of this general type were found in England, France, Germany, Italy, with a hundred different forms. Some of the viols of the thirteenth century had as many as six strings. Another form of the instrument was played by a circular wheel, like the hurdy-gurdy of later times. This instrument was best known by the name of vielle, and was a great rival to the viol for popular favor in the thirteenth century.

A strong competitor of the viol and the vielle was the lute, an instrument which seems to have made its appearance in Europe after the crusades, hence of oriental origin. The modern representative of the lute is the guitar and in some respects, that of shape, principally, the mandolin. It was pear shaped in body, with a flat top and a long, narrow neck and had from eight to eleven strings. The fingerboard was marked with frets, as in the guitar and mandolin, to indicate the points to be pressed by the fingers to make different pitches. The tone of the instrument, though gentle and sweet, was not at all powerful. The instrument in the best form had a compass of three octaves and a half from C below the bass staff. The strings were in pairs, two to each unison, excepting the last two, which were single. The lute was an instrument difficult to master.

The harp was still in use at this epoch, but larger in size than the small harps used by the minstrels of the preceding centuries.

The psalterion or canon had ten to twenty strings, stretched upon a frame of wood, and made to sound by being struck with a hammer or plucked by the fingers. This instrument is interesting to us because from it came the virginal, spinet, and finally the modern piano.

The flutes of that time were of two kinds, those played with mouth-pieces, and those without, as in the flute of to-day. The hautbois, now called oboe, existed and was distinguished then as now by a double reed; a large form of this instrument was developed later into the bassoon. Other varieties of reed instruments were the cornemuse and musette, organ. Of this instrument as well as the piano we shall study more fully in a later lesson.

Among wind instruments of the horn type we find a great variety which are reducible to the trumpet and French horn families. There was in use also a great variety of percussive instruments, such as drums, cymbals, castanets, triangles.

We cannot take space to note the development of these various instruments. The most important one to our present purpose is the viol. This instrument was, in general, different from the modern violin in that it had a flat back and rounded corners. It is singular that the violin so early developed a form that has never been improved upon. Several names are imperishably connected with the history of violin making; the Amati family, 1550-1684; Gaspar di Salo, about 1560; the Guameri, 1640-1745; and the greatest of all, Stradivarius, 1644-1737.

The instruments of the period we have been studying were at first used to support the voice in singing, but little by little composers developed a system of instrumental composition, as we shall see later. Yet devotion to church music to give some attention to secular music, particularly the madrigal, accompanying instruments usually played the same notes as the madrigals were marked as suited to be sung or played by viols.

In studying this lesson we suggest that it be joined to the November lesson. Note the composers who mind relate the musical period to the historic epoch. A useful date is the discovery of America by Columbus in 1492, what occurred about the time or a little

before most of the composers named in this lesson were born. The pupils may study this historical period to note what was going on in Europe while music was making such great strides. Note also the connection of teacher and pupil between certain of those mentioned in the lesson.

In the section about instruments keep clear the general type and illustrate it to the mind by thinking of the modern instrument nearest in form to the ancient.

## STUDIES IN MUSICAL BIOGRAPHY.

BY ARTHUR L. MANCHESTER.

FRANZ LISZT.

THE close union existing between music and its various demonstrations is evidenced again and again throughout its history. Creative talent has influenced, and been influenced by, the interpretative and mechanical phases. As there have arisen composers who made new and more exacting demands upon instrument and technic, requiring instruments of greater capacity and a more surpassing technical equipment, so there have developed virtuosi whose marvelous technical powers have inspired a different class of compositions and have opened up new avenues of demonstrative expression. From the feeble beginnings of modern instrumental music to the greatest works of the classical and romantic schools, specially endowed instrumentalists have more or less influenced its development. And with the progress of musical forms, affecting them and being affected by them, has kept pace improvement in the instruments themselves. As regards the piano and its music, this truth has emphatic demonstration in the career of Franz Liszt.

Chopin infused individuality, a new life, into the piano; both in his playing and in his compositions he spoke its idiom so perfectly that he invested the instrument and its literature with a power it never had had before. Franz Liszt, born two years later, was destined to achieve in many respects a still greater work. Although Chopin was so great a virtuoso that his skill as a pianist for a time overshadowed his reputation as a composer, his genius made his compositions unique and unapproachable and caused them to be the real monument of his greatness. Liszt, his friend, became and remained the not that of the mechanician; his genius for interpretation made him the re-creator of the works of others. He composed for piano and in large forms with notable success, but his compositions were largely the reflection of his virtuosity; hence his influence on later music life does not arise from his work as a composer.

"No mortal can measure himself with Liszt." So spoke Carl Tausig. And in this remark there is a large modicum of truth, for to few are vouchsafed the variety of gifts that were showered in profusion upon Franz Liszt. His personal and mental powers, the wide range of his activity as pianist, composer, conductor, critic, and teacher, and his generous nature, which led him to labor in behalf of other artists and composers, mark him as an extraordinary genius. From his boyhood he tasted the sweets of prosperity. His concert tours from the first were marvels of success, and his career as a pianist transcends anything of the kind ever before attempted. His occupancy of the post of Court Conductor at Weimar gave him opportunity to exercise his generous impulses, an opportunity which he availed himself of to the full. As Schumann in his journal made himself the advocate of worthy composers and artists, so Liszt in his capacity as conductor gave hearings to works that otherwise might have waited long before being given.

What may be called the crowning chapter of his life was lived in Weimar after he had resigned his position as Court Conductor because of unjust criticism. Although he had long given up the life of a virtuoso, he still retained, with an added ripeness, his still the greatest of pianists, and to him came those who would gather something of the power which was so abundantly his. And at Weimar he devoted certain afternoons to teaching those who came and showed their sincerity of purpose. These lessons were given without charge, and to them he gave the same earnestness and care as had been given to the most remunerative engagement.



VIII.

**SUGGESTIONS FOR STUDY OF ARTICLES IN  
THE ETUDE FOR DECEMBER.**

the articles, the pupils to give written answers. For example, each separate paragraph in Mr. Henderson's article on "Early Christmases" can be studied in music history and a fuller account of the incidents and the times be secured. The pupils who know of Richard Strauss may be prepared to tell who he is what great composer's steps he has followed in the main, whether he has ever been in the United States, etc. The account of the examination for admission to the Paris *Conservatoire*, as given by "Old Foggy" is not wholly imaginary. Requirements are rigid and the annual competitions very keen. What great composers were educated at this school? In *THE ETUDE* for January, 1903, was an article describing the work of this conservatory. The article on Leschetizky can have very minute study. The artists named can be looked up: Czerny, Schulhoff, Essipoff, Clementi, Hummel, Dessauer, Viardot-Garcia. The important points in Mr. Elson's article ought to be fixed in the pupils' minds, since they bear strongly upon the health and therefore the work that can be done. Our closing suggestion is that any point, any reference in an article printed in *THE ETUDE* that is not clear to a reader is a legitimate subject for query of the Editor.

It will be noted that while this melody is largely diatonic, consisting mainly of Major and Minor Seconds, with a few Major and Minor Thirds, the larger intervals are invariably striking in their effect, and occur at just the right instant to afford contrast and avoid monotony, usually between the notes at the end of one phrase and the beginning of another.

# NEW PUBLICATIONS

New works in musical fiction are looked for by the readers of THE ETUDE. This work is within the range of the present day. The pictures of student life and of "Playing Before the Master" show some of the customs at Weimar in Liszt's time, but more of the Leschetizky methods of making artists, the keen, merciless, caustic criticism. The temperament that goes with great artistic genius is well displayed in the hero. As a story we are glad to say that the interest steadily heightens to the end, and that the book contains pathos, sentiment, humor, and the other characteristics demanded by a readable work in fiction. There is possibly a suggestion of Paderewski in the hero's portrait and career.



# PUBLISHERS NOTES

## REMOVAL NOTICE.

WE have the important announcement to make that we have purchased the entire building, 1712 and 1714 Chestnut Street, directly adjoining the one we occupy at the present time. The building is 150 feet long by 44 feet wide and will give us ample room for our expanding business. We expect to be installed in our new quarters by February 1st. The place is now being fitted up in the most modern style. There are five floors and a basement to the building, which, when altered for our purpose, will be one of the finest buildings in this section of the city. We will have one of the best equipped music supply houses in the world when alterations are completed. Every appliance known to modern science is being installed.

A full description of the plant will be given in some future issue of THE ETUDE.

THE ETUDE for December is a large issue in every way, in number of pages and in the number of copies particularly. That a purely musical journal should be justified in publishing an edition of 100,000 copies of a single issue seems incredible, yet these figures show the hold that THE ETUDE has gained in the minds of the music teachers and students of the United States and Canada, and indicates that it furnishes to them what they need and what they want.

Our special Holiday number includes some studies in regard to Christmas and Music and the relations of the two subjects, as well as much other material of particular value to aggressive and progressive teachers and students, yet suited to the spirit of the Christmas season. In the quality of reading and music, in the style in which it is gotten up, in cover and otherwise THE ETUDE surpasses any number we have hitherto issued. We feel certain that every teacher who reads THE ETUDE, every pupil who has learned to know the value of THE ETUDE, every amateur who finds it a mine of good things in and about music, will feel like telling all his or her friends who are interested in music that the December ETUDE is just what they are looking for. Music dealers and newsdealers throughout the country have it for sale. The picture supplement, described in the fore part of this issue, is itself worth more than the price of a copy of the paper, to say nothing of the pleasure that can be found in playing and singing the 28 pages of music in the issue.

A COMPLETE musical library in itself: Riemann's Encyclopedic Dictionary of Music. See Special Offer.

THE ETUDE in its twenty-one years of existence has not stood still. Each year has witnessed a steady growth in the number of its readers until now, as we have been told by such artists as Madame Nordica, Madame Blauvelt, Mark Hambourg, and others, THE ETUDE can be seen everywhere that music is taught and studied in the United States and Canada. We receive enthusiastic indorsements of THE ETUDE from such far-off points as Australia and New Zealand. 1904 is not to be behind other years; rather have we every reason to expect it to be our banner year. The articles arranged for, to be contributed by leading musicians, teachers, artists, writers, and specialist educators of the United States and Europe will place before the readers of THE ETUDE for 1904 the cream of the musical thought, experience, and teaching of the day. The musical compositions that our increasing reputation and facilities enable us to secure will be of great value and interest to teachers in enriching their repertoire of useful teaching works. Our ETUDE STUDY-CLUB lessons, to which some new features will be added during the year, will give to pupils advantages that cannot be secured in any other way except at a considerable outlay.

We feel justified, therefore, in asking our readers to give us the benefit of their appreciation of the work that THE ETUDE is doing, and to speak an effective word or two to their friends, in the case of teachers, to their pupils. We are sure that you can say to your friends and pupils that THE ETUDE de-

serves to be in every musical family in the country. If you wish to do a little missionary work of this kind we will meet you liberally. Write to our subscription department for premium lists and other information about soliciting subscriptions.

THE MUSIC IN THIS ISSUE is specially selected to suit a great variety of tastes and playing ability. We have enlarged this musical supplement by adding four more pages. A few notes on the pieces may be welcome. "Paris," a pastorella by G. Bachmann, a popular French composer, is easy and yet quite brilliant technically. It can be used in a Christmas entertainment to represent the shepherds in the fields. The "Fanfare," from the finale to the "William Tell" overture, is a brilliant piano duet introducing one of the most inspiring themes ever written; it can be used to open or close an entertainment or a recital. "Cosy Corner," by Engelmann, is a piece in the popular gavotte rhythm, melodious and attractive in every way for the social circle. Borowski's "Danse Rustique" for violin and piano will suit our violinist readers and can well be given a place on the Christmas program. The piece itself is one of the most attractive melodies ever written for the violin. Liszt's transcription of Rossini's popular melody "Cujus Animam," is just the thing for the advanced player, showing Liszt at his best in this field of his art. The original air has such associations that the piece can be used in a recital in a Sunday-school room or a Christmas program. We have included a beautiful duet arrangement of an old German folksong, with Christmas text. It will suit those who wish a change from the English carol. Newcomb's "Slumber Song," one of the most beautiful of its kind. Its use on a Christmas program is easily seen. Geibel's "A Jolly Good Song" is a lively, inspiring song for medium voice or baritone. We suggest its use for a pupil's recital. "Rustic Dance," Op. 286, No. 3, by Carl Reinecke, is one of a set of new pieces written for us by this famous composer. It is genial, jolly, and characteristic to a high degree. We call attention to the very clever variations by Tourbié on the old folksong, "How Can I Leave Thee?" after the styles of celebrated composers. This piece will serve to show the versatility of a pupil. "Under the Trees," by Franklin, a "swing song" with a rhythm adapted to its idea, will greatly please young players. who will also enjoy learning "Jolly Darkies," by Bechter.

THE most complete one-volume encyclopedia of music: Riemann's. See Premium List.

WE have just received from our printer a beautiful album of six "Songs Without Words," entitled "Impressions of the Heart," by the favorite composer, H. Engelmann. As may be judged from the title, they are romantic in character; and we can say in addition, deeply musical. We name the pieces in order: 1, Mystery; 2, Awakening; 3, Confidence; 4, Faith; 5, Ecstasy; 6, Peace. The melodies, simple, tender, and songlike are supported by broad, rich harmonies of the modern style. Each piece is accompanied by a poetic motto which suggests the prevailing mood.

We have put this Album up in an elaborate style, a fine title, printed in three colors, heavy glazed paper throughout, with an attractive border design on each page. Taken as a whole we can most heartily recommend this Album as a suitable gift for a musical person who has average playing ability. During this month only we will fill orders for this work at 30 cents, postpaid, cash to accompany order. If the price is to be charged on our books, postage will be additional.

### \$5.00 IN VALUE FOR \$1.75.

SPECIAL EXTRAORDINARY CHRISTMAS OFFER OF OUR LATEST PUBLICATIONS.

Master Pieces for the Piano.....	\$1.00
Impressions of the Heart, H. Engelmann.....	.75
Six Songs without Words for the Piano.	
Beautifully printed. A very appropriate gift.	
Landon, C. W., First Studies in the Classics for the Piano .....	.75
Greene, H. W., Graded Course of Studies for the Voice, Part I.....	1.00
Velocity Studies for the Piano or Cabinet Organ, Theo. Presser.....	1.00
Little Home Player.....	.50
An easy collection for piano or organ.	

All of these works will be delivered before Christmas, the prices include transportation. The works

mentioned are in some cases epoch making ones; all are useful and have been published in our usual substantial and attractive manner.

IF any of our patrons, during the Christmas Holidays, desire to look over any class of music, or make selections for the coming term, we shall be very much pleased to send special selections according to our liberal "On Sale" plan, for this purpose. Let us send you our circular explaining this "On Sale" plan. We are the originators, and our offer is on a far more liberal basis than is to be obtained from any other house. If you are not now dealing with us we shall be pleased to send you a selection "On Sale," even though you do not send your regular orders to us. Give us the opportunity to have you examine our editions, which are specially prepared for teachers' use. Our discounts are large, and we claim to be the *quickest mail-order supply house in the country*. From the many unsolicited testimonials which we receive from our patrons, we feel that we have upheld this claim. Send us an order for something that you cannot obtain from your local dealer—as a test of our promptness. Accounts are solicited and opened without trouble with all responsible persons.

THE most up-to-date musical dictionary and encyclopedia: Riemann's. Holiday price, \$2.75, postpaid.

DURING the subscription season we insert our full premium list in the pages of THE ETUDE once or twice. On another page of this issue you will find this list.

We have had, during the past year, the greatest increase in the number of subscribers that we ever experienced. Our subscription list has for some time been the largest of any musical paper ever issued. Our subscribers have been, to a very large extent, responsible for this. They have recommended THE ETUDE to their friends, of course appreciating our work themselves. We have tried to be liberal in return by making cash deductions and premiums. We make no profit on the premiums that we give. We give the greatest value for the work of soliciting that we possibly can.

We ask you again this year to help us in spreading good musical literature and good music among your pupils and friends. We have several special plans for this purpose, in which you may be interested; sent for the asking. Twelve issues of THE ETUDE contain about 140 compositions and almost 500 pages of reading matter.

WE have made arrangements with the publishers of the picture, "A Spring Cleaning," which we have reproduced as a supplement to THE ETUDE for this month, to furnish to any of our readers who may desire it a large style, for \$5.00, transportation paid. When framed suitably this will make one of the finest pictures a music-room can contain.

ON page 499 of this issue we have placed together, under the head of "Gifts for Teachers and Lovers of Music" and "Gifts for Pupils," those articles which we publish and sell which are most appropriate to the season. The prices mentioned in the second column are very low, less than these goods are sold for at net prices usually. In addition we give the transportation.

The extraordinary offer is this: On orders of \$5.00 taken from these lists our subscribers send us \$4.50. In other words, on orders of \$5.00 or more an additional 10 per cent. is allowed. All articles included in the amount, however, must be selected from these lists, "Gifts for Teachers and Lovers of Music" and "Gifts for Pupils." No others will be included. Cash will be paid by us.

IRRESPECTIVE of the several notices which we send notifying our subscribers of the expiration of their subscription, it is brought before them also every month by the label on the wrapper which brings THE ETUDE. This gives the date to present month to make an inducement to all to renew before the end of the month. This refers par-



ticularly to those who are in arrears. It can be taken advantage of, however, by the great number whose subscriptions expire in December, and even those whose subscriptions have not yet expired, if they so desire. *The offers:*—

We renew your subscription for twelve months, and send you a copy of perhaps the most important and interesting work in musical literature of to-day, "Descriptive Analyses of Piano Works," by Edward Baxter Perry, both for \$2.00.

Your renewal and a Gold-point Fountain Pen for \$2.00.

Your renewal and a Metronome without bell for \$3.25.

Your renewal and a Metronome with bell for \$4.25.

Your renewal and our latest collection of piano compositions, "Master Pieces," which is a carefully selected list from Beethoven, Chopin, Schumann, etc., for concert use, both for \$1.85. All the articles delivered free.

\*\*\*

Your last year's ETUDES will obtain permanent value, or at least more permanent value, if they are bound together. We sell a strong binder, made specially to take 12 issues, for \$1.00.

\*\*\*

ON another page, notice our club offers with other magazines for the current subscription season. We have selected the best magazines in their respective fields, and have offered them at unprecedented prices, if taken in connection with THE ETUDE. It will pay you to take advantage of these offers, if you desire any other reading matter during the coming year.

Perhaps the two best offers out of this list would be THE ETUDE, Success, and Review of Reviews, \$5.00, for \$3.40; or THE ETUDE, Success, and Cosmopolitan, \$3.50, for \$2.40.

\*\*\*

TO CLASSES who desire to make their teacher a present of considerable value, we would suggest Grove's "Dictionary of Music and Musicians." We sell it during the Christmas Holidays at a less price than it has ever been offered before. For the five volumes, including the Index, which retail for \$25.00, the price during the limited time is \$15.00, transportation paid. If this is too expensive, we can recommend Riemann's "Dictionary of Music and Musicians" as being almost equal to that of Grove's, except that the subjects are not treated quite so fully. Our price on the large octavo volume, almost 900 pages, is but \$2.75, postpaid. The above price on Grove's dictionary is given only at this season. ALL who are interested and who desire this exhaustive work of reference will do well to make the effort and get it during this month.

\*\*\*

A USEFUL gift for a teacher: Riemann's Dictionary of Music and Musicians.

\*\*\*

THE "Standard Graded Course of Studies for the Voice," by H. W. Greene, has met with the heartiest welcome from the voice-teachers who have had an opportunity to examine the first volume, which has been on the market only a short time. The object of this course for the voice is precisely the same as Mathews's "Graded Studies" for the piano. They both fill the same position in their respective fields.

Volume I cannot now be purchased separately at a reduced rate as the book is now on the market, but we are offering Books I and II for 75 cents. Volume I will be sent at once and Volume II just as soon as it is on the market. In no cases will orders for Volume I be taken separately at a reduced price.

We urgently advise all interested in the voice to make themselves acquainted with this course.

\*\*\*

We shall be pleased to send the entire catalogue of the H. B. Stevens Company publications to anyone desiring it. This catalogue is now entirely in our hands. It contains a lot of music unknown to our patrons and we shall be glad if they will take advantage of this opportunity to order anything they may desire from this catalogue.

\*\*\*

THE "Velocity Studies" for the cabinet or piano is expected to be on the market during this month. This volume contains velocity studies of about the second or third grade. They are just as suitable for the reed-organ as they are for piano, although they

are originally piano studies; yet they are within the compass of the reed-organ.

The special offer will only continue during this month. The book retails at \$1.00 and can be had during this month for only 15 cents, postpaid.

\*\*\*

THIS is the fifteenth year in which we have presented our Holiday Offer. This year we propose making changes. We have considerably shortened the list and have weeded out those things for which there is not a great demand. The list as it is now printed on another page of this issue contains the cream of musical literature. Besides this everything in it is suitable for holiday gifts. The number of musical articles suitable for Christmas presents is limited, and this list contains about everything in this line. This offer has become indispensable to a great many musical people throughout the land, who order from it not only their Christmas gifts but other things of which they are in need, as the prices given here can only be procured during the month of December. We will fill orders for any work on the Holiday List in THE ETUDE for December, 1903, at the price named. This is to accommodate those of our customers who may desire a work that we have been compelled to drop this year on account of lack of space.

We advise ordering early in the month, by all means. The mails are delayed very often three days prior to the holidays. Be sure to write out your name and address very clearly, and write your order from the "Holiday Offer List" on a separate sheet from anything else. This will simplify the filling of the order. The list that we give is not only suitable for either teacher or pupil, but both alike. The prices, however, are only good during the month of December.

\*\*\*

MUSICAL History, Biography, Theory, etc., in Riemann's Dictionary. For four new subscriptions.

\*\*\*

OUR MUSIC CALENDAR, which is by all odds our most popular Christmas gift, will this year be quite attractive. We are having made for us four new pictures of Beethoven, Mozart, Chopin, and Wagner. These will be mounted on fine card board with a calendar and an easel, something similar to the one of last Christmas. The low price of this Calendar has made it one of the most popular presents given. The price for these calendars is \$1.00 a dozen, postpaid. Many teachers buy them and make a present to each one in their class. It makes a very pleasing remembrance from a teacher to her pupils. The price singly will be 10 cents. In quantity orders, if no particular portrait be specified, we will send a variety.

## SPECIAL NOTICES

Special Notices are inserted at a cost of five cents per word, cash with order. Do not have replies directed to this office.

CHANCE FOR A TEACHER.—A TEACHER LEAVING a class of pupils in several small towns, situated on a class of pupils in several small towns, situated on a same railroad line, will be glad to assist a good teacher, preferably a woman, in locating. Teaching the whole year preferred. Address Justia Hoy, 1426 Twelfth Avenue, Altoona, Pa.

WANTED.—A YOUNG OR MIDDLE-AGED SINGLE MAN to take charge of the vocal department of a well-established conservatory. Party must have good voice, thorough method, and furnish best of references as to ability, character. Address E. J. Decevee, 607 N. Second Street, Harrisburg, Pa.

50,000 COPIES SOLD.—"EVENING THOUGHTS REVIEWER"—Piano. Mailed teachers for 25 cents. J. High Stauffer, Publisher, Mansfield, Ohio.

THE BURNING OF ROME.—DESCRIPTIVE MARCH. E. T. Paull's greatest march, has just been placed on the market. Readers of THE ETUDE will find a full description of this piece in the half column "ad" of E. T. Paull Music Co., found on another page in this issue of THE ETUDE.

ACCOMPANIMENT CHORDS FOR PIANO IN ALL keys. Send 25 cents. Geo. R. Stevens, 15 South Street, Auburn, N. Y.

WANTED.—TEACHER OF STRINGED INSTRUMENTS, to establish and teach department in Conservatory. O. P. Harnish, Wichita, Kans.

## TESTIMONIALS

I find the "Fifteen Etudes for Left Hand," by E. R. Kroeger, exceedingly fine; especially so for giving smoothness and strength to work of the left hand.—Nannie A. Lucas.

You deserve great credit for publishing such an excellent magazine as THE ETUDE. I believe it is the best music journal on earth. We enjoy every page, and would not be without it if it cost ten times as much.—E. N. Persons.

I have received "Parlor and School Marches," and find it very valuable. Every teacher should own a copy.—L. P. Davis.

I am very much pleased with Dr. Clarke's last work on harmony.—Frank Eaton.

Löw's "Four-hand Playing," vols. 1 and 2, are excellently arranged for practical studies, and I can heartily indorse them for pupils.—Mrs. J. S. Hull.

I like THE ETUDE far better than any other musical journal I have known.—Mrs. L. M. Carter.

I like the Kölling "Teacher and Pupil" better than anything I have hitherto used in four-hand music.—Mrs. H. S. Trezevant.

I have never taken a musical magazine that has been of such practical use to me as THE ETUDE. I look forward to its coming each month as I would to the coming of a friend, for it certainly fulfills the meaning of the terms from a musical standpoint.—Miss Hazel Jackson.

I feel that I could not get along without THE ETUDE. Have had others, but there is none like THE ETUDE for me.—Mrs. Marvin.

I appreciate the promptness with which you fill your orders. It is highly satisfactory.—Nettie M. Hamm.

The October number of THE ETUDE is fine. No wide-awake, progressive teacher can afford to be without it. I have long been a subscriber to your valuable magazine. I think my name was entered in 1886, and I have derived much pleasure and profit from it.—Mrs. Corinne N. Corey.

Your "On Sale" plan is a very liberal one, and has been helpful to me.—Zilla Schull.

I would like to thank you for the kindness shown my orders in the past. It is a great pleasure and advantage to know when I send an order, no matter how small, it will be promptly filled. I certainly like your house better than any I have ever had dealings with, and shall gladly give you all my future orders. I must say that I enjoy THE ETUDE more and more.—Mrs. J. M. Paschal.

I am very much pleased with "Master Pieces," and will use it for some of my advanced pupils.—Bessie H. Ting.

I wish I were competent enough to write up my praises for "Music Talks with Children," by Tapper. The work is excellent.—Mrs. Geo. E. Gates.

I have now taken THE ETUDE for more than seven years, and every year it really grows more attractive to me, as it certainly is of great benefit to any teacher. I also wish to thank you most heartily for all courtesies and kindnesses you have shown me in business matters all these years.—Emma Loft.

I wish to tell you how much I enjoy and am helped by THE ETUDE. I consider it a perfect boon, especially to Western Piano-teachers.—Clara Jones.

I have carefully examined Landon's "Sight Reading Album" and believe it to be a very good work. I intend to put it to a practical test very soon.—Miss L. Shaffer.

I am delighted with Landon's "Sight Reading Album;" the pieces it contains are little gems.—Eleanor G. Meikle.

I shall make good use of Dr. Clarke's Harmony this winter.—Mina B. Brust.

I am well pleased with Dr. Clarke's book on Harmony, as it is just what I needed.—D. D. Burnham.

I most heartily recommend Clarke's "Harmony."—Addie Henry.

I read THE ETUDE at the rate of one hour a day, always reading the latest numbers and reviewing from the first I have, December, 1894. Each time I go over them I find something I did not understand before.—Mrs. Louis A. Koepe.

I consider Schmoll's "Studies" the best work for teaching purposes that I have ever seen. Each study moves off with a spontaneity and finish that is highly satisfactory, and the names applied to them are of such a character as to appeal directly to the pupil, giving him a definite idea to work out.—Ida A. Bundy.

In regard to A. Schmoll's "Studies and Study-Pieces," we cannot say too much. They excel all other works of the kind ever written. Every page is a new delight. The harmony throughout is fascinating, every bar graceful and elegant, and so explicitly gotten up one could almost progress without a teacher.—Mrs. Nannie B. Joslyn.

I wish to take this opportunity to express my appreciation of your magazine. I find it a real source of inspiration and help, not only in my musical work among the Chinese children, but in other departments of work as well. No one could read THE ETUDE without being strengthened and encouraged for their work.—Jean H. Brown.

I am more than pleased with the "Leschetizky Method," and consider myself fortunate in getting so fine a work at the nominal price made by your offer through THE ETUDE. I would willingly give five dollars rather than be without it.—Sadie M. Woodworth.

"How to Teach How to Study," by Sefton, is very interesting and useful for anyone who is in doubt on points in teaching.—Louise Davidson.

You are prompt and helpful, and it is a pleasure to deal with you.—Mrs. J. L. McNutt.







# THE TEACHERS' ROUND TABLE

Conducted by PRESTON WARE OREM.

## MUSIC AND THE PUBLIC SCHOOLS.

AN article in THE ETUDE some months ago upon the "Relation of Music to the Public Schools," states a difficulty which must be encountered by every private teacher. The remedy suggested is one that has been employed by the present writer for several years. After completely filling Saturday from breakfast time until early night, and every possible out-of-school period on other days, utilizing the earliest hours for the youngest pupils and reserving the latest ones for the young men and boys, I arrange for the remainder by personal interview with the city principal, who, thus far, has always been accommodating, excusing pupils of good standing for the first or last period of a session, or even in special cases, for a study period during a session.

The greatest difficulty the teacher has to encounter is not so much the lesson period as the present public-school curriculum, which makes no time allowance for private lessons of any kind outside the regular school course. With the higher standard demanded for entrance to college, the superintendents and principals of all preparatory schools are being more and more pushed to graduate pupils of a higher grade. Advanced studies are crowded into the earlier years; children of twelve are forced to grapple with subjects suitable only for mature minds. There is no time for the study of music, and really talented and musical children are compelled either to lose their grade in school or give up music lessons altogether until the years of school life are over. This means, of course, that the child can never become a musician, because the prime requisite in successful music study is not only ability on the part of both teacher and pupil, but that the study be commenced in early childhood, at the kindergarten age if possible, and be continued through the formative years that it may be a part of the child's life.

Why cannot the public-school system be brought to recognize the utility of music as an elective, and make provision that all students having regular lessons in that branch be excused from some unessential routine work imposed by the regular course? Certain time allowance should be made for the proper pursuance of this study, especially as music forms such a prominent part of all school exhibitions. The child who can play upon some instrument is always in demand, not only to vary the monotony of a program, but to accompany the chorus singing in the daily exercises.

Music is an essential in education, and to some temperaments a requisite to health and happiness. No child who has the opportunity for study should be deprived of the necessary time.—Mrs. Joseph H. Ireland.

## TACT AND JUDGMENT.

THE manhood or womanhood of a teacher is sometimes quite severely tested when a new pupil presents himself for a first lesson and this pupil is known to have taken instruction from a rival teacher. The question facing the new teacher, if he finds the previous training to have been poor, is: Whether to pull down or build up. It will probably result in his doing both. He will find it necessary to pull down and also to build up. Much tact and judgment will be required on the new teacher's part to do needed work without hurting the feelings or self-respect of the pupil and without seeming to be prompted by any desire to put the previous teacher in a poor light. True, there may be teachers who delight in pulling down the former teacher and his work, and who feel that their own superiority, by so doing will seem quite clever in forming estimates of character, and such teachers will run the risk of losing the respect and admiration of the pupil if he discovers anything apt to be unfavorably impressed by such methods. It certainly is in better taste to avoid "running down" or criticising a rival, and to rest content to let your work speak for itself in the results that are

sure to come if you know your business better than the other one knew his.

When a pupil comes to the present writer from another teacher in the same place, the first one or two lessons are given entirely to examination of work, and to forming mentally a "diagnosis" of the case. Then follows a substituting of his own ideas and methods for obtaining certain results, if he cannot approve of the pupil's present way of obtaining them. Gradually he endeavors to undo what seems to him to be wrong and undesirable, and to substitute the better or different way, to which he is accustomed and which he uses according to his reason and convictions. He does not feel it to be a necessity that all musically weak places shall be shown up to the pupil; the important thing is to offer the means of strengthening them.

The writer feels that the most important thing of all is that he, as the new teacher, shall from the first inspire and enthuse the pupil, and above all shall command his respect and liking. First impressions are lasting. Therefore, with pupils coming from some other teacher it is most especially important that the new teacher do his work quietly—without much talk—gradually, and with tact and judgment or, in a word, with common sense.—John W. Harding.

## A PUPIL ADVANCED IN YEARS.

TEACHERS are sometimes approached by persons who have reached maturity of years and asked to give instruction in piano-playing to the applicant. Of course it is difficult to do much with persons whose fingers are stiffened with work and the joints rigid. And yet there are cases in which good results have come from such cases.

A woman in an obscure western town from her very childhood craved to study music, but was prevented by poverty and other things. After she was a mature woman, with a family of her own, she was enabled to study with her own children. With the assistance of a kind-hearted and benevolent teacher she gained much pleasure; her ideals were set higher; life took on a different phase; she was literally lifted from her commonplace existence to a higher plane. Now her influence over her sons and daughters is more elevating, and their characters through this influence will be made stronger and more beautiful.—M. P. A.

## A PROGRESSIVE CLUB.

I INCLOSE the program of the coming year's work of our club at La Grange, Ill. The department of music is but three years old, but it has done splendid work. We have studied in an unusual way, trying to get an idea of the growth of music through the influence of the different schools, beginning with the church in the early Christian era, the early French, Netherlands, early Italian and its branches, the early German school through the classical period; and this year we take up the modern schools and what pertains to them. We have vocal and instrumental illustrations from whatever period we are studying, and, as we have a great deal of talent in the class, this part has been very satisfactory also. After this year we expect to study biography, thus familiarizing ourselves with the works of the masters, feeling that we will the better appreciate them through our previous three years' study. We have also started a music library which we expect to add to each year by means of funds from entertainments, such as operettas, concerts, etc.

The program follows:

The Sources and Trend of Modern Development in Music: 1. The Orchestra—Its Instruments and Their Uses. 2. The Modern School of Italian Opera. 3. The Prominent Music-schools and Studios of Europe—Their Products and Particular Advantages. 4. The Great Women Composers. 5. Beethoven Recital. 6. Modern French Opera and the Rise of Instrumental Music in Modern France. 7. The Violin—Some Makers and Some Masters. 8. The Modern German School of Instrumentalists. 9. Modern German Opera and the Music Drama. 10. Lecture—Wagner and His Music Dramas. 11. Modern English Music; Russian Music. 12. MacDowell Recital.—Etta R. Brown.

BEWARE of that flabby condition of the muscles in which the whole moral fiber of a man's being is slackened, and in which a chasm is set up between what you know is duty and what you actually do. On the other hand, try to cultivate that tense condition of the muscles in which to feel one ought to do something is to do it.—Journal of Education.

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**R. F. SEITZ, PUBLISHER, GLEN ROCK, Pa.**



# MUSICAL ITEMS

A SMALL full score of "Tannhäuser" is announced by a Berlin publisher.

THE new auditorium of the New England Conservatory of Music was dedicated October 20th.

It is announced that Edward Elgar, the noted English composer, is at work on a symphony.

ONLY two out of three applicants for instruction at the Vienna Conservatory this year were accepted.

WAGNER's "Götterdämmerung" is to be given in Copenhagen, during the present season, in Danish.

GODOWSKY's Chopin Studies have been made a part of the teaching repertoire of the Paris Conservatoire.

"PARSIFAL" has been given but eight times outside of Bayreuth; in Munich, five times in 1884 and three times in 1885.

POL PLANCON, who has not been heard in America for several years, will be heard on our concert stage this season.

THE idea of "Young People's Concerts," as started in Berlin, has spread to other German cities. Cologne is to have a series.

WILLIAM COURTNEY, formerly a noted oratorio tenor and later a highly esteemed teacher in New York City, died in October last.

MADAME BERTHE MARX announced a piano-recital in London at which she would play the 24 Preludes and 25 Studies of Chopin.

A FRENCH writer on musical subjects, Paul Landormy, will give lectures in Paris on "German Music from Beethoven to Wagner."

ONE of the latest items of news from abroad is that Paderewski has lost a large part of his fortune through unlucky investments.

MAX BRUCH, now in his sixty-fifth year, has recently delivered to his publisher a new work for soprano solo, chorus, and orchestra.

A NEW YORK paper says that Felix Mottl will give fifteen symphony concerts at the Metropolitan Opera House during his stay in New York City.

MR. W. F. APTHORP, the well-known Boston critic and musico-litterateur, has gone to Italy and will make his permanent residence there.

IN addition to its Philadelphia series the Philadelphia Orchestra will give a series of subscription concerts in the smaller Pennsylvania cities.

THE last manuscript Mr. F. G. Rathbun, a prominent American composer who died several months ago, sent to a publisher was called "Farewell."

A NEW work of interest to violinists is Prof. Moser's "Life of Joachim," which includes a great deal of correspondence with Schumann, Mendelssohn, Brahms, and Liszt.

THE favorite instrument of Loevensohn, the Belgian cellist, who will concertize under Rudolph Aronson's direction in the United States this summer, is a "strad" dated 1702.

THE Belgian "Roman Prize" of \$4000 was awarded to the composer Albert Dupins. When shall we have an "American Prize," for which American composers may compete?

THE Vienna Philharmonic Orchestra will make arrangements to have a number of guest-directors this season, similar to the plan adopted by the New York Philharmonic Orchestra.

MR. HAROLD BAUER will give some of his time to teaching in Boston this season, during intervals between his concert engagements. He will be connected with William L. Whitney's school.

THE theater in the royal palace at Munich can look back on 150 years of existence. It was dedicated October, 1753, with the opera "Cato in Utica"; libretto by Metastasio, music by Ferrandini.

THE latest musical sensation and *Wunderkind* in Berlin is a 10-year-old violinist, Franz von Vecsey, who plays Wieniawski, Paganini, Hubay, and Bach with an "astonishing ripeness" of conception.

THE municipal council of Lausanne has voted \$2000 to the city orchestra on the condition that every winter at least ten people's concerts be given, at a price less than the regular series calls for.

FELIX DE JONCIERES, French composer, died in Paris last month. He was born April 12, 1839. He was closely identified with the modern school of composition and was an ardent adherent of Wagner.

MR. LOUIS G. ELSON, with the assistance of the Philadelphia Orchestra, will lecture on the subjects "The Classical Orchestra," and "The Modern Orchestra," January 5th and February 9th, in the Broad Street Theater, Philadelphia.

A CATALOGUE has been prepared of the music archives of the Catholic Court Church in Dresden. It contains about 2000 different compositions, many of them seldom met with, and representing all the famous old composers of church music.

FRAU WAGNER has sent word to the management of the Paris Grand Opera that she will consent to their putting Wagner's music on their stage on condition that they will include "Tristan and Isolde" in the plan. The latter is to be given next season.

MR. PETER A. SCHNECKER, organist of the West Presbyterian Church, New York City, and one of the most noted composers of church music in the United States, died October 17th. Mr. Schnecker was born in Germany in 1850, but was brought to this country in his early youth.

THEODORE THOMAS has included in the program for the Chicago Orchestra two symphonies by Sibelius, the Finnish

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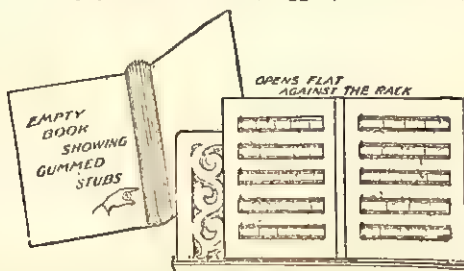
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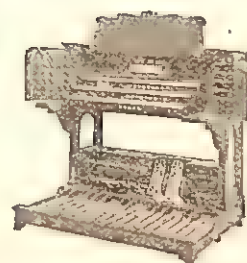
composer, and one by Dohnanyi, the Hungarian pianist who appeared in the United States several years ago, several works by Elgar, and some by American composers.

THE orchestra of the Philharmonic Society of New York City will number 100 members for the present season's concerts, under the celebrated European directors, Colonne, Kogel, Wood, Weingartner, Safonoff, Strauss. Victor Herbert is the American representative on the programs.

THE Grünfeld subscription concerts complete the twenty-fifth season this year. These concerts were founded by Heinrich Grünfeld, Xaver Scharwenka, and Gustav Holtenauer in 1879, and have had a strong public interest ever since. The most famous artists have assisted at these concerts.

THE Pope has prepared a decree to be sent to all the Catholic churches of the world, which provides for the banishment from the churches of all operatic and profane compositions. The hand of the abbé-composer, Perosi, is seen in this decree, which praises the simplicity of the Gregorian chant.

A NEW understanding between the Wagners and the management of the Prince Regent Theater admits of the "Ring" operas being given this year, although they are also on the plan at Bayreuth. Formerly only those operas were given at Munich which were not given at Bayreuth the same season.



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## HOME NOTES.

MR. HARMON H. WATT, assisted by Mrs. Elizabeth Foreman Bagg, contralto, gave a recital at the Chicago Piano College November 5th. Mr. Watt's program contained works by Beethoven, Schumann, Bach, Mendelssohn, Grieg, Schubert, Liszt, and some of his own compositions.

DURING his concerts at the Pittsburg Exposition Walter Damrosch and his orchestra played Mr. Ad. M. Foerster's composition "At Twilight"; during the same series of concerts Mr. Foerster's march, written for Andrew Carnegie, "Dedication March," was played by Sousa and his band.

MARY HALLOCK, pianist, has an interesting musical talk on "The Pulse and the Origin of Rhythm," which she lately has delivered before several musical clubs.

The Faculty Concert of the Conservatory of Music of Whitman College, Wallawalla, Wash., was given October 12th. In addition to Director Lovewell, Mr. Edgar S. Fischer, violinist; Mr. Thos. J. Pennell, baritone, and 'cello; Miss M. Grace Jones, pianist; and Miss Edna McKy, soprano, took part.

Miss LOUISE GEORGE, of the Chicago Piano College, gave a Bach program October 17th. The program included "Arie" in D major; Inventions, Nos. 8, 6, 14; Minuetto in B minor; Gigue in B-flat major; Prelude and Fugue, E minor; Gavotte in D major; Bourrée in A minor.

MR. FRANK B. WILLIAMS, of Newark, N. J., gave an organ recital in the First Presbyterian Church, Mount Carmel, Pa., October 15th.

## RECITAL PROGRAMS.

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*Pupils of the Broad Street Conservatory, Philadelphia.*  
Bridal Procession, Grieg; Nocturne, Sgambati; Liebes-  
träume, Liszt; Valse d'Amour, Moszkowski; To Thee  
(song), Lebrun; Nocturne, Op. 15, No. 2, Chopin; Grande  
Fantaisie Militaire, Op. 15 (violin), Leonard; Polonaise,  
Op. 9, No. 6, Paderewski.

*Pupils of Mrs. Cross:* Rose Walthers (5 hands), Feuschel; The Young Riders (4 hands), The Fisher, Maile (4 hands), Kölling; Beauties of Paradise (4 hands), Streabegg; March of the Gypsies (4 hands), Dequin; Allegro Brillante (4 hands), Mendelssohn; Le Calif de Bagdad (6 hands), Boileidieu; Au Matin, Godard; Tocatelle, Dupont; Castagnette, Ketten; Two Little Shoes, Streabegg; Jolly Playmates, Engelmann; Goodnight, Massenot; Isolina, Masini; Rakecy March (4 hands), Liszt.

*Pupils of George L. McMillan.*  
Gretchen Waltz, Op. 34, No. 2, T. L. Rickaby; Twinkle, Twinkle, Little Star, Metzler; Morning Prayer, Behm; Noddy; Narcissus, Nevins; Die Marketeaderin, Op. 81, No. 4, turne, Op. 52, Leybach; Schmetterling, Op. 81, No. 4, Gustav Merkel; Constant Devotion, Adam Gelbel; Grand Valse Brillante, A-flat, Chopin; Nocturne in G, Op. 37, No. 2, Chopin; Andante and Rondo Capriccioso, Op. 14, Mendelssohn; Harvest-tide, Op. 243, No. 4, Lange; Child at Play, Op. 44, No. 6, Bernhard Wolf; Petite Blossom, Op. 188, No. 3, Engelmann; In the Time of Apple Blossoms, Metzler; Cernelia Waltz, George D. Martin; Etude de Style Gade; Wood Nymphs, George D. Martin; Second Heinrichs; Joy and Frolic Galep, Alfred Giuliani; Noddy, Benj. Godard; Valse, Op. 64, No. 2, Chopin; Nocturne in E-flat, Op. 9, No. 2, and Butterfly Etude, Op. 25, No. 8, Chopin.

**Pupils of Helen Marie Hein.**  
 Turkish March (2 pianos, 8 hands), Beethoven; Melody of Love, Engelmann; Russian Mazurka (4 hands), Baltzell; Processional March (4 hands), Ringuet; Valse Chromatique, Godard; Over Hill and Dale (2 pianos, 8 hands), Engelmann; Frühlingsrauschen, Stinding; Romance, from Dmann; Miner Concerto (4 hands), Mozart; Il Trovatore (4 hands), Verdi; Concerto E-flat, First Movement, Mozart; Festival March (2 pianos, 8 hands), Engelmann.

*Pupils of Dingley-Mathews School.*  
Nachstück, Schumann; Scissors, Grinder, Martin; Perpetual Motion, Krug; Till We Meet Again, Reinecke; The Lark, Tschakowsky; Dolly's Kitchen, Hollander; The Lark, Tschakowsky; Dolly's Kitchen, Nevin; Waltz in D-flat, Chopin; Polonaise in C-sharp Minor, Chopin; Liebestraume, Liszt; Intermezzo, Brahms; Concert Study in F Minor, Liszt; Scherzo in C-sharp Minor, Chopin.

*Pupils of O. H. Young.*  
 Barcarolle, Ehrlich; Swing Song, Loeschorn; Merry  
 Bobolink, Krogman; Moments Musicales, Scharwenka;  
 Gems from Faust (4 hands), Gounod; Serenade Roccoco,  
 Meyer Helmund; Album Leaf, Weber; A Curious Story,  
 Heller; A Country Dance (4 hands), Nevlin.

*Pupils of the Copley Square School of Music, Boston, Mass.*  
 Invention (2 voices), F major, Bach; Romance, Op. 64,  
 Reinecke; Chase of the Butterflies, Dennée; The Fair  
 Lichner; Cradle Song, Marston; A Short Story, Sonatina  
 Sonatina No. 5, Dussek; Swiss Song, Volkmann; C. N.  
 No. 4, Clementi; Tarantelle Op. 7, No. 2 (violin), Beau-  
 Allen; Rondo Mignon, Baumbfelder; Blushing  
 Waltz, Keller; Sonatina No. 6, Clementi; Sonata D major  
 Op. 26, Clementi; Jolly Fisher, Keller; Bluette Valse  
 Duvernoy; La Cinquintaine (violin), 1st movement, Haydn  
 Fontaine, Bohm; Sonata, C major, 1st movement, Concert  
 Sonata, Op. 2, No. 2, 1st movement, Beethoven; Spindler  
 Rondo, D major, Mozart; Trot de Cavallerie, Vivace, Oguin-  
 Polonaise, Op. 7, No. 1 (violin, C. N. Allen, 3 hands), Gurilt; In-  
 skil; Marionette Overture (2 pianos, 3 hands), Gurilt; In-  
 vention, E major, No. 6, Bach; Solfeggietto, F. E. Bach  
 Song Without Words, No. 9, Mendelssohn; Lavalée; Valse  
 Fire Fly, Duvernoy; Etude de Concert, Rondo, Op. 175  
 Arabesque, E-flat, Lack; Duet (2 pianos), Etude, G major  
 Gurilt; Prelude, C minor, Op. 28, Chopin; Etude, G major  
 Op. 97, Loeschhorn; Rondo Brillante, E-flat, Op. 28, No. 3, Grieg  
 delshorn; Album Leaf, A major, Op. 28, No. 3, Grieg  
 Etude, F minor, Op. 25, No. 2 (second piano by V. J.  
 Hlnavac), Chopin; Etude, F minor, Op. 25 (second piano by  
 Hnselt), Chopin; Concerto, F minor, Op. 21, Larghetto  
 Allegro Vivace, Chopin; Concerto, A major, Op. 17, No. 8  
 Moszkowski; Duet (2 pianos), Rondo, C major Op. 73  
 Chopin; Polonaise, A major, Op. 49 (violin), Sitt; Im-  
 promptu (A-flat, Op. 23, solo), Valse (Op. 64, D-flat major  
 solo), Valse (Op. 64, D-flat major with piano Obligato by  
 Philipp), Chopin; Concert Stüek, Adagio, Più mosso, Presto  
 assai, Weber; Chorus and Waltz from "Faust" (arranged  
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Some time ago, when coming to a new place and meeting new students, this point—viz., a lack of words to express their thoughts—was brought to my notice. Then and there I resolved to be even more particular than formerly to impress upon students the necessity of forming a habit of putting their knowledge into plain language.

In questioning children I have heard some resort to slang in forming answers, and once I heard a girl of seventeen do so.

From the real small folk one hears unique expressions when they are asked to give the answers in their own words. For instance a wee girl was having a real trial to remember the difference between a whole and a half note.

I made the picture of each and asked her to tell me what a whole note looked like. She said:—

"It is round and hollow," which was not so bad. Then I said:—

"Tell me how the half note looks," to which she replied:—

"Why, it looks just like my papa's pipe."

HEREDITY.

FLORENCE M. KING.

I HAVE for a pupil a dear little maid who is always late for her lesson. I tried to explain to her the value of time and the fact that I would be many moons younger if I had back the time I had waited for her.

Ironically I quoted

"A dillar, a dollar, a ten o'clock scholar,

What makes you come so soon?

You used to come at ten o'clock,

But now you come at noon!"

She looked up at me with a seraphic smile.

"It's too bad," she said; "but I just can't help it; I inherit being late."

Imagine my consternation and amusement, the more so as the child's mother was known to us socially as the "late Mrs. So-and-So."

It is needless to say that I bent my energy to overcoming heredity.

SHARPS VS. FLATS.

C. EDITH PECK.

THE question is being argued as to why pupils dislike to play pieces written in sharps. While giving a lesson recently to a rather dull pupil who was playing an exercise in sharps, I asked her why she would strike flats instead of sharps. She replied that it was easier to "fall back than to go ahead," and that "it sounds better."

I remember when I first began my lessons, I never would try a new piece that was written in sharps, for it sounded "so ugly"; but by constant practice of scales and exercises, I soon began to believe that sharps were even richer than flats. I think flats are that flats played in the treble clef than sharps, and it has always been my intention to learn why I did not like to play sharps. I have studied the major and minor scales ever since I began to study music, and find it is easier to play in some minor key in a special effort to show their pupils that one is as "pretty and melodious," also as easy to play as the "fall back," but would endeavor to "go ahead."

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Music by W. RHYS-HERBERT



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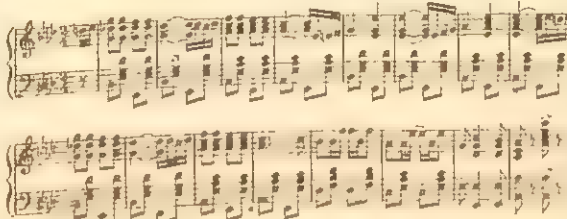
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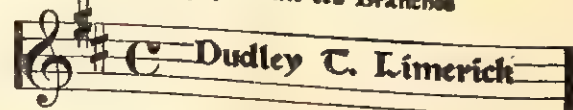
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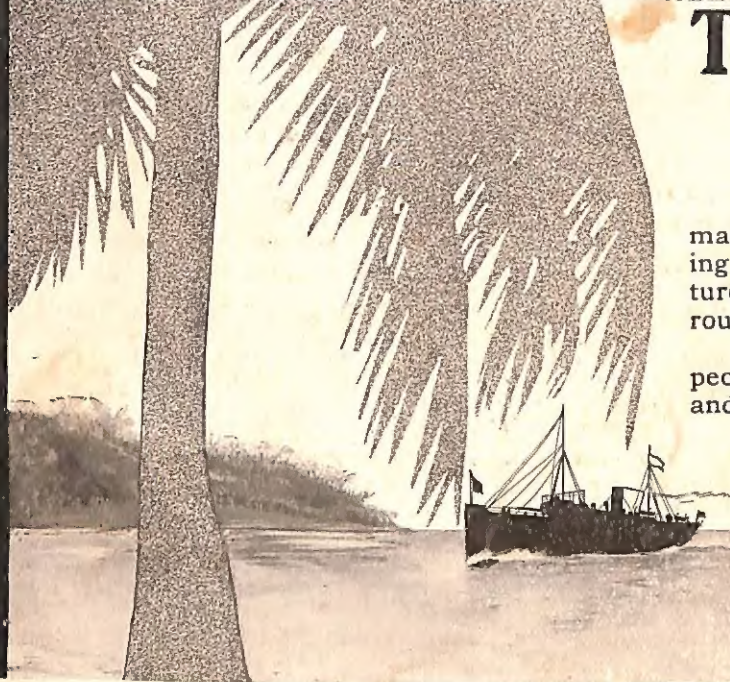
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