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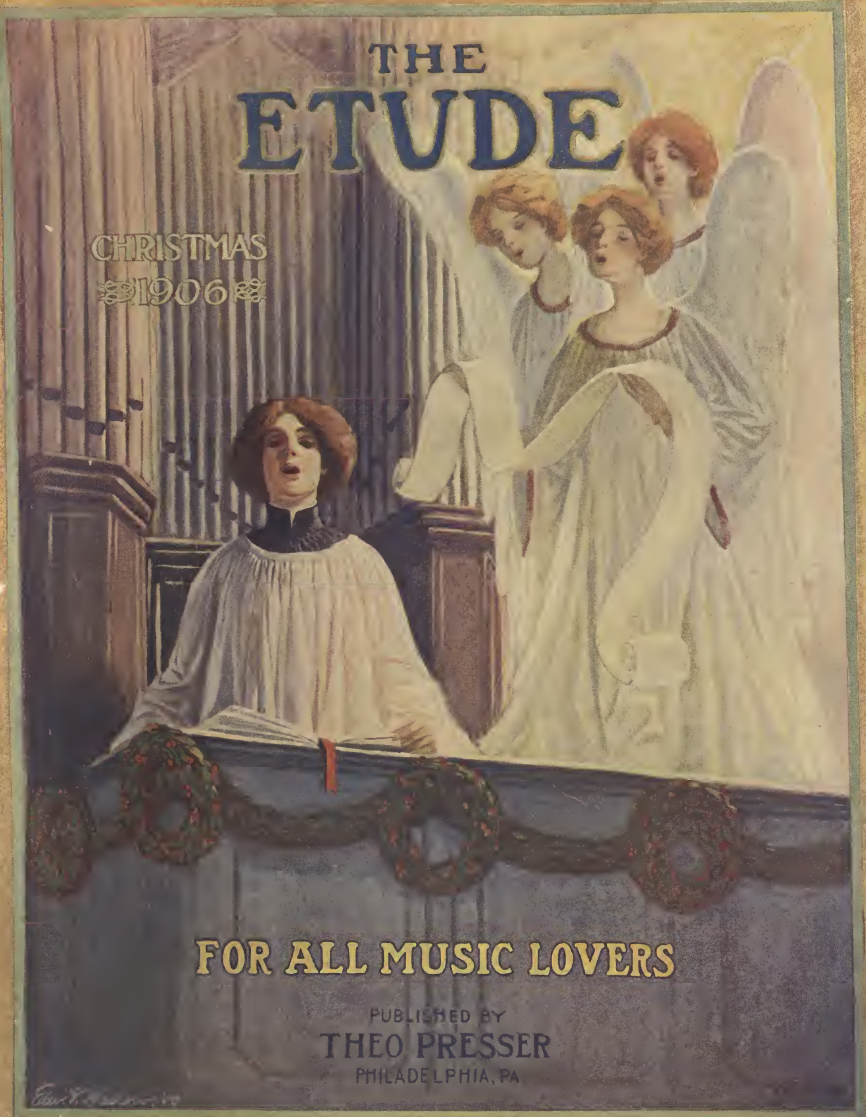
Winton J. Baltzell

THE ETUDE

CHRISTMAS 1906



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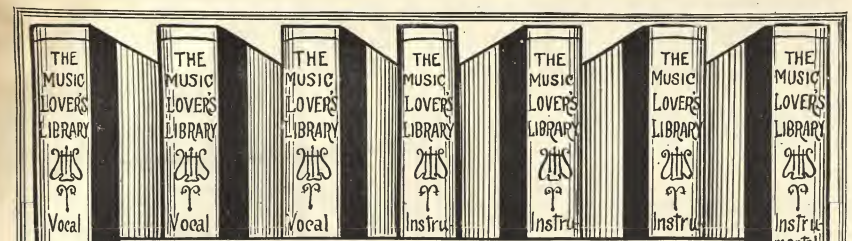

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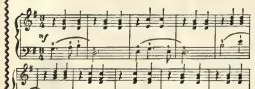

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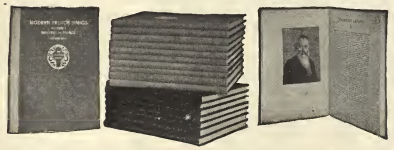

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THE ETUDE

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VOL. XXIV. PHILADELPHIA, PA., DECEMBER, 1906. No. 12.

A Glimpse at the Christmas of Some Noted European Churches

By T. Carl Whitmer

A MONUMENT to a saint or an Emperor? No, the questioner is mistaken; it is only a mighty Teutonic stone partially shutting out my view of *Unter den Linden*.

And is that a "*Denkmal*" (monument) which the maid is bringing in? Oh! no, no, what a question! It is simply a "*Königliche Mausefalle*" (royal mousetrap) which has a small tank inside in which the mouse is expected to politely drown himself before he gets a chance to look at the picture of the blood-thirsty "*Katze*" painted on the top—from which prohable and unmerciful fate he is supposed to offer up heartfelt thanks that he has been spared. Of course it is as tall as an American oil stove and as formidable as—a tombstone!

Perhaps this hasn't precisely anything to do with Christmas, except in so far as it reminds one that he is living where different modes of thought obtain (so different that you *will* put masculine articles before feminine nouns!).

These modes naturally affect Christmas, yet the man who attempts the summing up of Christmas differences in the large cities of different countries is embarrassed by the comparatively few essential ones. There are the differences resulting from the liturgical usages of the State Church of Germany and the Established Church of England; but those variations we can witness in our own country.

The setting is changed, however; the spiritual "aura" have a new effect; the psychology of the thing is different.

I. The Emperor William Memorial Church, Berlin, Germany.

WE expect old things in Europe. One thus minded is disappointed when he comes to Berlin, for it is far from old—as Europe goes. This church is still newer; indeed only eleven years old; its beauty is of the new, fresh kind. It is charged heavily with ornateness on the interior and is quite the most "full hooded" Protestant church here. It fairly palpitates with decorative suggestiveness. Its adaptation to the "*Krist Kind*" (Christ Child) service is admirable. No coldness here; no lukewarm surroundings for the reception of the Christmas spirit.

ALTAR OF THE EMPEROR WILLIAM MEMORIAL CHURCH, BERLIN.

If you examine closely the splendid altar from this church (which is reproduced on this page) you will receive some impression—albeit minus the warmth of color—of the character of the setting of our Christmas service. The choir gallery and the organ are at the other end of the church—a general custom in German Protestant churches, as of course with the Catholic churches everywhere.

As the bells cease their harmonious jangle—paradoxically speaking—the organist improvises over the old Christmas Choral "Vom Himmel Hoch;" Martin Luther's, old *Doctor* Martin Luther's, wonderful hymn. Then they sing:

"Vom Himmel hoch da komm ich her,*
Ich bring euch gute, neue Mär,
Der guten Mär bring ich so viel,
Davon ich singn und sagen will,
Euch ist ein Kindlein heut geborn,"
etc.

How this tremendous congregation sings! And they will sing *this* from memory! It is marvelous; if there is any out-of-doors cold in one's spirit it soon disappears, for hearty people are everywhere; up in the gallery with the choir; up in the four side galleries; standing in the aisles on tiptoe to see the beautifully lighted altar with its Christ as a man, although they worship now the Christ as a child.

You can easily follow the rest of the service this year, because, in addition to this Choral and the usual responses the choir will sing a six-voiced *Weinachts* Motett by W. Freudenberg, the choirmaster; "*Ehre sei Gott in der Höhe*" (Glory to God in the highest) by D. Dortmansky; M. Praetorius' "*Es ist ein Reis entsprungen*" (A branch shall come forth), and Hauptmann's three part (female voices) "*Vom Himmel hoch.*"

It is not an elaborate service exactly; not what we ordinarily understand as elaborate. It is not ornate, rather; not rococo. It is like the outside of the church, perhaps, more than the inside. It rolls over you. It gets into your very soul.

When the devout people go away, they will go to their Christmas trees and candles. There is where the real "customs" come in; there is the charming and distinctively German touch.

Someone has said that the German language was most effective when used in sermons, chorals and epithets. I may add—also when used around the Christmas tree!

*"From heaven I come with new, good tidings, of which I will sing and speak. To you a child is born this day."

And yet—and yet—nothing could be more distinctive after all than this service—the *spirit* of it, that is.

II. St. Paul's Cathedral, London, England.

WHERE nobility and elaboration are one!

Those of us who have gone for the first time into St. Paul's have felt a power; a material and spiritual persuasion which is seldom felt. And it comes whether one has or has not a good historical grasp of the place.

St. Paul's, inherently, is a Power, and never so much as at Christmas for several reasons.

The English love this Festival quite as much as the Germans, and celebrate it with unquestionably more "Pomp and Circumstance." And how St. Paul's big bells call one to the real heart of Christmas! One would suppose that the numerous services—several each day—throughout the year would detract from, would lessen, the force of Christmas with *its* many celebrations. But not one iota of freshness does it take away! One goes to it and comes away just as buoyantly as if he had not heard a service for a century.

If one is in *just* the right place to avoid that tremendous echo in this tremendous third largest church in Christendom, listening to those boys' beautiful tone-production and the marvelous accompaniments of Sir George Martin, he is forced to acknowledge the esthetics of ethics and the ethics of esthetics in this great earthly tabernacle.

The accompanying photograph of the choir (section where the singers are stationed) of St. Paul's falls to give the sense of size of even this one section of the church; but it shows the position of the organ, the elevated position of the organist and also the gates at the right through which the great procession of men and boys come, slowly filing into the choir—as that part between the nave and high altar is called.

From the program selected for this coming Christmas, I should say that nowhere in Protestant Christendom will there be given such a "wealth of richness." A special feature to listen for—indeed always—is the relation of the organ to the voices. A great deal of the development of the unity of St. Paul's services lies, as I have suggested, in the organ work.

Oh, what beautiful diapasons! And a diapason to a musician has as much direct relation to the Christmas feeling as "Hark, the Herald Angels Sing." The order of the service is that of the Episcopal Church with everything sung that by a liberal interpretation of the rubric is permitted. That is all there is of "custom"—but it is a wonderful one and esthetic to the core.

To some this church is too large for the production of a mood which can be defined—as, for example, Westminster Abbey can define moods. But for Advent, Christmas and Easter—yes, yes, it *can* define a mood then. One cannot be in that mighty throng on the Birthday Morning without feeling the "Great Joy."

Christmas at St. Paul's is distinctive although the same Prayer Book is used in thousands of churches at the same hour. It is not German, French, American or even English; no, nor like the seventeenth or eighteenth Sunday after Trinity; it is simply Christmas, CHRISTMAS!

III. St. Stephen's, Vienna, Austria.

A CHURCH may have a reputation because of its music; or because some great soul's body is buried in its yard—its "God's Acre," its "Field of Peace." Perchance it is famous because of a combination of fortuitous circumstances. Such is the case with St. Stephen's; it has the man and it has its fine work.

Vienna and Christmas? Vienna and Christmas? What relation? we ask ourselves. To the outsider, none. Vienna and the opera (the greatest in the world), yes; Vienna and Christmas, no.

But—St. Stephen's and Christmas; that is another matter. Again, we have a church here with a well-known ritual for Christmas, as for other seasons, yet with its individuality.

Christmas is here ushered in with Vespers, on Christmas Eve; the music, this year, composed by Johann Ganshacher.

Then at 5 o'clock on Christmas Day the so-called "*Matutinum*," at the close of which the *Te Deum* for choir and full orchestra. Following that the first Mass of the day, in which Mozart's D major Mass (Köchel No. 194) will be used.

At 9 o'clock there will be High Mass, in which his Eminence the Cardinal and the whole clergy of the Cathedral will take part. On their entrance and later at their going out you will hear the great organ. (This organ has one hundred registers and was built in 1886, by the Gebrüder Walcher.) Rheinberger's C major Mass you will hear at this service; large chorus, full orchestra.

At 4 P. M. Vespers. And so doth Christmas at St. Stephen's pass. Beautiful Gothic St. Stephen's, with its memory going back to the Thirteenth Century. It is filled with sculpture and monuments; rich, rich (while some men died near it who were poor, poor—except in spirit!).

Christmas here is beautiful, but you can't help thinking of the man Schubert buried near by: the man who once was: "The little boy in spectacles." And also Haydn, who as a choir boy filled this cathedral with the sweet strains of his voice, as well as followed the tradition of choir boys as the authors of many merry pranks.

ST. PAUL'S CHURCH, LONDON.

IV. St. Thomas' Church, Leipzig, Germany.

Now we are on Holy Ground! This church, which was restored in 1885-89, was consecrated in 1496. Why, Columbus was just recovering from a certain surprise!—But the main thing for us is that Johann Sebastian Bach was cantor here from 1723-1750. So Christmas here is a thing of joy—especially to the man with an historical "mound."

To put the venerable Bach off the organ bench is quite impossible. It will not separate itself from the "old and true."

So can't you—now—see the old man coming down the snowy Leipzig street on Christmas morning, stamping the snow from his shoes, then slowly climbing up the steps to the organ loft, opening those great doors (the German organist opens great things on hinges to get at his keyboard, just as if he was going into a pantry!), waiting for the bells to stop; and then—"*Vom Himmel hoch!*" His *were* improvisations! "Too long," the greybeards and his twenty children said. "Not long enough," said the art lovers near him (they surely were the ones who made him think twenty minutes were but five!).

Improvisations, did I say? They were *compositions!* The people almost forgot to sing—*except* on Christmas morning. Those *were* Christmas times!

Christmas in Germany is, in the Scotch meaning, a "homely" thing. It has not the French kind of gaiety, nor the French finesse; but there is nothing like it on the face of the earth for reverence and elevation. Chorales were made for Christmas, surely. Certainly Johann Sebastian Bach was.

It seems to me that all of us have heard of a certain oratorio made by this busy family man for Christmas, and it was made for St. Thomas', was it not? So many great and wonderful things were made then for St. Thomas'. It indeed is a church with the Christmas spirit, not tacked on, but growing up from within.

Just wait a few moments after that other Martin Luther Christmas Hymn, "*Vom Himmel hoch da Engel*," etc. ("From heaven an angel"), has been sung—*this* year. Watch the people go out and see what you can read on their faces: there is a glow there—an inward heat and light. St. Thomas' is a definer of mood.

You know the boys of St. Thomas'? There is history there. Besides, they are splendidly trained. Boys have Christmas right from their feet up to their voices.

What an aroma this church has in this holly season! Some old churches, like some old towns, have a perfect genius for hackwardness. They carry the faint and delicate odor of other centuries. The Christmas at St. Thomas' has the sanctity of years of love and genius. The worship is as the trace of sweet confined spices.

I go into the crisp morning air convinced that I can touch, taste and handle the spirit of St. Thomas'.

V. St. Sulpice, Paris, France.

ALL the world now knows of Widor, the organist; Widor, the composer of the greatest organ music since Bach; Widor, marvelously original extemporizer. Whoever hears him play a service hears a man with modern notions of things. Consequently Christmas at St. Sulpice has a different "psychology" from that of St. Thomas' and the German churches. Midnight mass at Saint Sulpice with Widor at the organ is one of the rarest of feasts.

You may want to know what this edifice looks like? It makes the Christmas frame. It is one of the richest and most important of the churches on the left bank of the Seine—the Latin Quarter side. The rebuilding of the church was begun in the reign of Louis Quatorze (XIV) and finished in 1749. It is 462 feet long, 183 feet wide, and has a height of 108 feet. And if you look at the façade as you come into the square in front of it this cold Christmas midnight you will note that it consists of a Doric and an Ionic colonnade (perhaps you have forgotten your architecture) placed one above the other. You will also notice that it is flanked with two towers—only one finished (like Strassbourg Cathedral it "limps" in the air!). This you will see, indeed, some time before you get there, on your way to this High Festival, when ordinarily, frost-bitten fingers would be in order. Only, this night is not like others. The cold is warmer and the warmth—as you come inside—means glowing cheeks.

Of course you remember Taffy, the Laird and Little Billee going arm in arm to the mass. That was over at the Madeleine—so Du Maurier said. I have seen them at St. Sulpice, too

That grand functionary who carries a long staff; he is there—earlier than you, of course. But if you *are* early you will see a man of medium height, wearing (among other things) a loose Windsor tie, find his way easily and authoritatively up the winding staircase to that great organ built by Cavaille-Coll; whose spirit, by the way, still hovers around the place (for has he not made possible the highest effects of those musical huvo- and evo-lutions?).

The mass in St. Sulpice is individual; I suppose because the church, the organ, the organist, the light-effects are individual. There is practically no difference between the ritual of St. Stephen's, the Madeleine, St. Sulpice and other Roman Catholic churches; but there is a tremendous difference in the received impressions.

That is the intangible element, the unanalyzable

factor. But, somehow, Charles Marie Widor has—let us call it a synthesizing genius which forces all the diverse esthetic elements into exceptional cohesion.

In one of his organ symphonies he uses a Christmas motif from the Plain Song—"*Christus Natus hodi*" (Christ is born to-day)—and makes it live in new form. That is what he does with this Christmas service. It is a living, thoroughly vital thing, whether we have heard it once or fifty times. A Christmas Mass! Have we not heard it before? Not *this* one.

These great, almost cosmopolitan churches have no "customs" like the picturesque head dresses of the Friesland women; or like the "fulsome" trousers of Dutch farmers; like the Sultan's pipe; like the Gascon dialect. They have no *customs*—they have *geniuses!* In country places we find customs, peculiarities, idiosyncrasies, eccentricities, dialects. In churches, such as I have sketched, so-called customs have been made of universal significance and accordingly have lost their cut of coat. They are individual, but not strange; we feel at one with them. We, too, are in sympathy with the method of adoration. They have moods, however, a certain distinctive atmospheric mark, and many elements enter into the creation of this mood: architecture, painting, organ, organist, singers, interpretation, ecclesiastical embroidery, liturgy—but customs? No! There are no customs, strictly speaking; just *moods*.

If I were a psychologist I would investigate the mood—of Saint Sulpice!

Practical Listening to Music

By W. J. Henderson

[Teachers urge their pupils to attend concerts, especially those in which artists of high grade appear. How shall these pupils get the greatest benefit from the music they hear? Mr. Henderson gives a number of valuable suggestions on this topic. Musical clubs will do well to give a careful study to the article that follows. EDITOR.]

How can musicians get the best educational results out of concerts? This is a question which almost every serious minded player or singer has asked himself more than once. The earnest student of musical art does not wish to go to concerts simply for amusement. He desires to learn something that will enable him to become better fitted for the practice of his profession. Thoughtful listening does not always give the most satisfactory results. The fact is that, in order to be of educational value, listening must have system behind it.

The Piano Pupil.

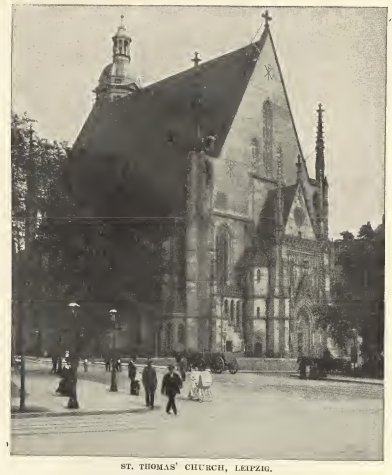
Let us suppose the case of a pianist who is planning to attend the principal recitals in the course of a season. What do such pianists usually do? Most of the compositions which they expect to hear are already in their repertoires. To those which they do not play they give little consideration. Only when they hear a novelty which they believe would fit well into their own repertoires do they sit up and think about any numbers except those already familiar to their fingers. The first thing these pianists do is to try to secure seats where they can see the fingers of the performer.

When amateurs and school girls do this no one is astonished; but it is difficult to understand how professional musicians can be led to fancy that any good can come of it. There is nothing to be learned from watching the hands of a pianist. In passages requiring some study of questions of fingering the execution is too rapid to admit of examination through an opera glass. In other passages questions of this sort do not arise. The player sitting in the auditorium is naturally not concerned about such matters as position of the hands and wrists. He has settled all these fundamentals for himself long ago.

What, then, can he gain from merely watching the virtuoso? Once in a while he can determine how some interesting pedal effect was produced. That is about all. And even then it is a question whether he ought not to be able to tell by his ear how it is done. No, the truth is that very little is to be learned about the lower essentials of technic while listening to a great pianist. But of the higher qualities not a little may be ascertained. Therefore it is to these that the attention should be directed. For example, all students know that certain plays have idiosyncrasies in style. They apply certain qualities of tone to certain kinds of passages whenever those passages occur. Now the listener at a concert may well give his attention to these technical peculiarities and observe whether the application of this or that quality of tone in the places selected gives the correct momentary effect or a temporary effect which takes its proportionate place in the reading as a whole.

Intimate Knowledge of Standard Works.

How is the listener to prepare himself for this sort of listening? He should either know the composition by heart or he should carry a copy of it to the concert. Personally I do not believe that every listener at a concert should sit with his nose buried in a score. For the majority of listeners this is undesirable, because it diverts their attention from the deeper significances of the work. But for the performer who is seeking to learn how things should or should not be done it is essential, unless he already knows the piece by heart. He should follow the interpretation closely, not with the idea of reproducing it, but with the hope



ST. THOMAS' CHURCH, LEIPZIG.

that it will warm his mind and set his perceptions to work so that meanings hitherto concealed will disclose themselves under the white light of an inflamed imagination, while at the same time details of presentation will suddenly reveal their purpose and suggest new methods to the listener.

Know the Literature.

But there must be something more than this. The professional listener should listen as the critic does. Musicians do not read enough. They ought to read more than critics do, but they do not. If without other hope than to satisfy themselves that all the critics are wrong they ought to read the critical studies of the great masters. No man has a right to pose as an interpreter of Chopin, for instance, if he has not read Niecks, Karasowsky, Kleczynsky and Huneker. The object of reading such writers is not to swallow whole what they say, but to stimulate the mind while feeding it with information. The student should compare the ideas of these writers, study the works of Chopin in the light of them and go to the concert to hear the master's music in a mental state keyed up to the finest receptiveness and strung to the most critical sensibility. Armed with a fund of knowledge of the work itself, of the conditions in which it was conceived and shaped, and equipped with a goodly burden of critical considerations, it will be strange indeed if the studious listener does not get good from thoughtful attention at a concert.

The Singer

In the department of vocal art the concert ought to do a great deal more for the professional listener than it does. I have watched singers and students of singing at song recitals for some years, and I am convinced that too many of them pursue methods which cannot produce any satisfactory results. One young woman of my acquaintance was quite certain that the position of the tongue had all to do with the formation of a good tone. Her teacher had dinned into her ears day after day the precept, "Keep your tongue flat," till the girl thought that this was the secret of the whole thing. So she went to concert and opera armed with her trusty opera glass and sat with this instrument fixed on the mouths of the singers to see if they were keeping their tongues flat. If they were not, they were not singing well. The state of that young woman's mind may easily be imagined.

It is because attendants at concerts and opera get their minds focused on some one technical point such as this that they fail to reap the benefits which they could get by going with their minds open and their perceptions sharpened. The preparations for a song recital, or an oratorio, or an opera should be familiar to that recommended for intelligent listening to a piano recital. The points to be considered should not be mechanical ones. The trained singer ought to be able to tell from hearing the quality and nature of a tone whether it is correctly produced. He should not be under the necessity of staring down the artist's throat. He ought to be thinking of other matters.

Listening for Technical Points.

I am not sure that the marking of phrasing is of high value. Many singers carry their copies of this or that song with them and note the phrasing of the performing artist. Now of course some singers phrase exquisitely. But some who are admirable in other departments of their art phrase with questionable taste. The public performer is not necessarily an authority. In my opinion the only way to get any good out of the marking of phrasing is to note the phrasing of four or five great artists in the same song and then observe wherein they agree and wherein they disagree, and try to determine the reasons.

From careful observation much, too, may be learned about the conquest of difficulties in pronunciation. As all singers know, most of their craft have trouble with certain vowels in certain positions or on certain tones. I am of the opinion that all such troubles can be overcome by correct methods of breathing and tone formation. However, other students of this art do not agree with me. Very good. Now let the singer who desires to learn something from attending concert and opera keep this point in mind and carefully observe

(*Continued on page 821.*)

Folk Music as related to Art Music

By W. S. B. Mathews.

BETWEEN the wise ones who are telling us that the white people of the United States have no folk-music; and that our only chance of ultimately attaining a definite place in the world-swim of music lies in our availing ourselves of the only native music this country has, namely, the liturgical songs of the Indians and the tunes of the Negroes, we are in danger of getting ourselves a good deal mixed up in our minds; particularly so when another wise one comes along and tells us (and tells us truly, I am confident) that the songs of the Negroes, at least, are debasements of better melodies written by the whites, the Negroes having originated no music whatever. It is about time for another "county" to be heard from, telling us (which also is very likely) that the Indians in turn have derived their crude ideas of tonal possibilities from the missionary instructors, who have been in contact with the race during nearly two centuries, or about six generations of men—almost as long as it took to lay the foundation of musical heredity for a John Sebastian Bach.

It is not true that the white people of this country have no folk-music. We have quite a lot of it. Owing to the general diffusion of education, and the facility of travel and intercommunication, there are no such contrasts in the qualities of the folk-music in different localities as meet us in the older countries—of such, for example, as the characteristic mood of the "Tyrolienne" is a surviving illustration. But to deny that we have folk-music is absurd. Look at the ponderous volumes of church music; look also at the very large literature of school music; look at the popular song, as illustrated by the melodies of the late Stephen C. Foster, George F. Root, and now by Sousa, Nevin, and others. No! We do have a folk-music—a music which the common working man or woman sings or whistles while working; music which he likes his bands to play for him in the parks, and so on.

It is the fashion to ignore Protestant church music, that is the hymn tunes, as music; but are they not? Do they not stand for very particular types of melody and of sentiment? Are they not generally known and loved? Certainly they are. While every community contains but few individuals versed in music, a majority of the adult people everywhere know and love the better of these church melodies; there are a score of things of this sort which form to us of the North a folk-music. Then we might add to it a little of our Sunday-school music. Nor does it discredit the folk quality of this music that it was composed, or at least put into its existing form, for church purposes. Liturgy has always been the motive of some of the most serious, noble and idealistic melody of the age creating it. Moreover, this much vaunted suggestive melody of the American Indian is all of liturgical relation.

The folk-music of a nation stands for the same kind of thing as the Art-music; but it does not stand so high. What do I mean by this? I mean that all music is of a common denominator in this: That it addresses the ear by means of tonal forms for the prime purpose of pleasing the musical sense, and the secondary purpose of awakening agreeable moods. What do I mean by the musical sense? I mean that training of ear and of the mind behind the ear, which observes attentively successions of tones, notes symmetries, fortunate stresses, and progressions, and so on; in short, knows melody when it hears it, and loves it in proportion to its beauty, considered merely as a system of tonal curves and stresses.

It would be useful to trace the origin and compass of this faculty, because it is a purely acquired faculty, created for art purposes, which is in no way ministered to by the ordinary affairs of life, except in advanced environment where this faculty is very active, and is being constantly appealed to also from an art standpoint. In fact our music actually consists of two elements, which co-operate: First, the tonal principles, the successions and combinations of different pitches; and these are appreciated by the educated ear—the ear which has inherited a certain part of the musical faculty and has educated it and practiced it; the second element in our music is the rhythmic element, which is the life-giving element, the inspirer of mood, of attractiveness which lies at the foundation of very much of the beauty and expressiveness of all the tonal art. Yet rhythm is merely the human heart in music; its pulsation, its elations and depressions, its ardor, its grief, its playfulness; and in an art sense it is the dance in music. But the music, as such, lies in the tonal relations, in the tonal grace, beauty and strength—the way in which tones succeed each other and combine together to awaken in man springs of the deepest feeling.

Granted that we have a folk-music among us, the next question is as to the relation of this music to the advanced Art-music, sounded in our ears by our symphony orchestras, opera companies, and bands, and studied by private pupils at the piano. The moment we take up this question with a thorough understanding of what our advanced music is in itself, tonally considered, and what it stands for in the way of tonal imagination and capacity to co-ordinate and remember tonal impressions, the fact which stares us in the face is the enormous breadth and depth of the gulf between it and the folk-music. In place of the harmonic restriction to the three most common chords of the key, characteristic of all folk-music which has harmony at all or implies it in its melody, our art-music puts in here and there a striking chord which sets the melody in a new light; it uses all the six chords of the key, plays fast and loose with the mode of the tonic, digresses very here and there into chromatic connecting notes and harmonies, modulates out of the key, even to remote ones and back again, makes enharmonic transitions and so on, wherever the tonal imagination of the composer saw or thought it saw an opportunity for a beautiful effect.

Music in its larger sense is a literature. Now by literature in letters we mean that part of accumulated writing which embodies the best of human life and thought. Music is the image of life itself. It does not write about it, it does not describe it; it *represents* it. The movement (that is, the rhythm) and the tonal coloring are capable of expressing not alone those simple feelings which all men take pleasure in having reflected before them, they go deeper and touch the heart; they represent at times those terrible conflicts and tempests of passion, which are carried on far below the realm of words. Music, by its apparatus of dissonances, clashing syncopations, and rapid motion and transition, is able to represent this sort of thing in a way immeasurably beyond the powers of literature, and wholly outside the powers of any of the other fine arts. It is this unique capacity of music which gives it its peculiar standing in our twentieth century life. While but few know these depths of the art, technically, all feel it when a master work is played in their hearing; and while, in this form of expression as in all others, individuals are often reluctant to be deeply stirred, there is an undercurrent of feeling among men that Music has this depth of suggestiveness; that a master mind may unfold to us things in this line as extraordinary and compelling as Shakespeare's handling of the case of Lady Macbeth.

Now here is the moral which I am seeking to impress: that along the total stretch of the tonal capacity of man, folk-music, even of the most advanced nations has progressed only so far as the average person has advanced in tonal powers—the power to hear appreciatively. In fact the backwardness of the folk-music, even in its best estate, is something curious. In England and Wales they arrived at a folk-melody, of a singularly fervid, noble, and taking kind, perhaps three, even five centuries ago. Some of these melodies are still current; others live in what we might describe as new incarnations, modern melodies rather closely repeating the older ones, such types as "Annie Laurie," "The Red Fox," "The Harp that once thro' Tara's Halls" and the like. These melodies are much more melodious, more singable, and stronger than any that I personally know of among the folk-songs of continental Europe. So also I rank such melodies as Foster's "Way Down on the Suwanee River" as one from which the musician will learn very little, but in which, in his unoccupied moments, he might take pleasure. At least it is noble and tender—or tender if you like, with a slight tinge of a deeper refinement. So of our "Home, Sweet Home" which Patti used to sing so effectively.

But between such melody as this and the idealistic melo-harmony of Beethoven's best slow movements, the Bach "Air" for G string, many of Mozart's songs (in opera) and the great modern things like Wagner's "Evening Star," the "Magic-Fire" music, the great symphonies of Beethoven, the difference is world wide—or better the German equivalent of "heaven-high"; for it is precisely in its upward reaches that this new and great music surpasses the folk-music, just as Lady Macbeth rises above "Bre'r Rabbit" in the poignancy of her psychology.

Thus we see that, when closely scanned in its relation to the art-music of a country, the folk-music is merely the elementary stage of what later may become, or already has become, the art-music of that country. Moreover, the progress from the folk-music standard, upwards into the art-music circles, is by way of HARMONY, every step of the road carrying the musician farther and farther from his native folk-song.

The question then arises as to the sense in which the higher art-music belongs to the world at large, and the sense in which ethnological types enter into it and influence it. What is nationality in music, and in folk-song particularly? In this relation I quote the following by the late John Comfort Fillmore, "all untrained melody tends to work along the line of least resistance; and that this line is the track of the common chord, which itself is an externalization of the 4th, 5th and 6th partials in every resonant *klang*."

Or to state it differently, the world-swim of music is the harmonic swim, and not a melodic swim as such, nor even a rhythmic swim, by itself considered. Nations differ in the progress they have made in logically deriving a harmonic apparatus from the common chord, where all nations begin this part of their musical development when they have developed so far. But the progress is always of one kind; from a tonic chord, adding to it the other principal chords of the key; to these the secondary chords; to these the dominant seventh; to this the secondary sevenths; and to these all the dissonances, which afford means for musical stress. Now the national note in music is not specifically a harmonic note; on the contrary, nations differ mainly in degree and not in kind in the harmonic handling of their melodies. The main difference is rhythmic, and this is due to the popularity of certain unusual dance rhythms, as for, example, of the 5-4 among the people of the North. We all know a few of these types. The Viennese waltz; the Tyrolienne; the pastorale; the march; the two-step; the bolero; the tarantelle; the polka; the mazurka, etc. But harmonically these dances, when analyzed, turn out to be very much alike. And so it always must be when a melody is musically harmonized, except so far as it rises out of the average by means of harmonizations of unexpected beauty and suggestiveness, as all our great composers give us now and then.

In my opinion the national note in music lies almost entirely in its rhythm. The so-called Scotch "snap" is a point of this kind, combined with the Pentatonic scale, which is the typical scale of all people who have not as yet thoroughly penetrated harmony. And for these reasons I believe that, except for special and peculiar effects of local color, all these national tricks of melody and rhythm belong to the same category in art-music as dialect in literature. To whatever extent dialect enables us to enter into the heart of a strange folk more perfectly, it is a help, particularly if it aids in bringing out the beauty and nobility of spirit behind the dialect; but to any other extent it is simply a nuisance, a hindrance to the universal currency of the literature seeking to live by it.

There is yet another point which is even more determinative. It is this, that all flavoring of music by means of folk-tricks of melody, rhythms and so on, are of use only in so far as they appeal to hearers who recognize in them the accents of their youth and their domestic affections. Scotch and Irish melody appeals to most of us, through the crossing traces of heredity, all of us having threads of these races within us. But in the proposed case of the Indian melodies, all this familiarity fails. The liturgical songs of the Omaha or the Apache are as strange to us as those of ancient Nineveh. It simply amounts to a composer's undertaking to create a symphonic work through the use of material which as yet has not reached the perfection of fair to middling salon music. The Indian begins musical ideas, and occasionally he begins well; but he never finishes; often he begins in a way which does not lead to a good finish. I think Dvorák found this a hindrance in some of his alleged Negro motives in the New World music.

Therefore I hold that whenever the American Composer (with a large A and a very large C) arrives he will work just as other composers have, with the best motives he can invent; and in case he is unable to have ideas of his own, he will not be the man we are looking for. And his arrival will depend upon his people's learning to love music better than it does, to range higher in music than it does, and upon those who study music to study more deeply than they now do. And so ultimately we will come to the moment when musical inspiration will flow in to some son of our own country, with a fulness, simplicity and manliness, such as the work of Edward Elgar promises for England.

AMERICAN FOLK SONGS

By LEO R. LEWIS

ABOUT fourteen years ago, when I was fresh from European study, I had the folk song fever. My residence abroad had shown me how potent the folk song has been in the musical development of the older nations. I had proved for myself the perfectly obvious proposition that Germany's musical preeminence resulted from the peculiarly close connection between that nation's folk music and its art music, or from the merging of one with the other—the form of statement is not important. I naturally concluded that the musical regeneration of the United States might be accomplished more easily by the fostering of the folk song than in any other way, and began to put my little influence along that line. It will not interest the reader to hear of my experience and disappointments. I will merely say that I have come to believe that America's future musical development will be influenced but little by any cultivation of the folk song, native or foreign; and that those who are at present working it as an educational art-influence are not choosing the most serviceable agent.

Typical Folk Songs.

The question as to whether we have any folk songs in the United States will naturally get an affirmative answer. We have a few. To my mind, there is only one safe definition of a folk song; a song that practically a whole nation is glad to sing when the appropriate mood is on. There is also only one test of worthiness in a folk song; its permanence in the affection of the nation. Within the domain of the songs which the nation retains, the musician may distinguish grades of musical worth; but no song is a poor song which stands the wear and tear of a century or two of general use.

"A century or two of general use!" Strictly speaking, then, we have no proven folk song except "My Country, 'tis of Thee;" and even the text of that is still in its test period. One's opinion must, then, be merely a declaration in favor of the songs which have stood the test of time until now, and which may continue to stand the test forever,—or until our fundamental musical idiom shall radically and racially change. Lacking leisure to canvass the whole matter, I should make the following off-hand list as songs of the people:

"America," "Dixie Land," "Home, Sweet Home," "Old Folks at Home," "Rocked in the Cradle of the Deep," "The Old Oaken Bucket," "Annie Laurie," "Auld Lang Syne." I have no confidence that "The Star-Spangled Banner," "Columbia, the Gem of the Ocean," and "Hail Columbia!" will withstand the ravages of time, though a standardizing of them all might save one or more of them. I am very sure that "Yankee Doodle" will pass into popular oblivion. The tune of the "Battle Hymn of the Republic" will probably always be with us; but I doubt that its final text has yet been written. I should not be surprised to find Eichberg's "To Thee, O Country" becoming a folk song when freedom from copyright restraints lets everybody at it. Of the old-fashioned home songs that our grandfathers sang, only one has seemed to me likely to find a permanent place in the nation's affection: "The Sword of Bunker Hill," by Wallace and Covert. This song is probably unknown to most of the readers of THE ETUDE. I am inclined to think that it will one day take its place with those I have named above.

College Songs.

My suggestion of titles is not yet finished. It will be noted that most of the songs I have named are adopted or adapted songs. The source of a song has really but little to do with the question. If a nation adopts it, that song must necessarily represent some phase of the nation's life or sentiment, and thus is representative. There is, however, a department of folk song literature in America which has, I believe, already made considerable contributions of a permanent sort to our country's scanty racial riches. In this field the product is largely of the anonymous sort, and in that respect resembles what the other nations have stored in their cardiac archives. I refer to the college songs, and feel pretty sure that we have here some specimens of the folk-song of a genuine, worthy, and highly representative type.

I am going to give in all humility of judgment, a list of the college songs which I believe will last "forever." I am aware that some persons will question the classification of some of them; and I hep to say that I have no quarrel with him who wishes to take a song from this list to put it in the list I have given above. It is a fact that most of these songs are included in so-called collections of college songs, and that is my reason for naming them together.

The list is: "My Bonnie," "Jingle Bells," "There Were Three Crows," "There's Music in the Air," "My Last Cigar," "The Quilting Party," "Hark, I Hear a Voice," "Peter Gray," "Meerschaum Pipe," "Juanita," "Rosalie," "Nellie Was a Lady," "Polly-Wolly-Doodle," "Rig-a-jig," "Cupidee," "Vive l'Amour," "Soldier's Farewell," "We Meet Again To-night," "Forsaken," "Stars of the Summer Night," and "Good Night, Ladies."

A smile of derision may curl some lips as this list is read. I should have been the first to smile when I was studying counterpoint with John K. Paine eighteen years ago, and was hearing some of these tunes wafted across the Yard. Since then I have come to know a few thousand folk songs, and calmly put these things on the permanent list. Incidentally, let me say that I think that "My Bonnie" and "Jingle Bells" will take a very honorable place in any folk song anthology of the world, and that some of the other anonymous and purely American products are of a high order of merit. If anyone wishes to remove the Kinkel and Koschat number from the list, I have no objection. That still leaves Root and Bradbury, two distinctive Slicher-like folk composers of America.

There may be a dozen or twenty other good folk songs of similar origin, or there may be a hundred. They have not happened to come where what few "testing" powers I have could be applied to them. I take for granted, however, that my own impressions have been made obvious to anyone who has kindly followed these remarks up to this point. It will seem reasonable—if not justifiable—to such an one that I should have been heard to say that "after all, our college songs are about the only real folk songs we have." I might further remark that these songs have been written like most of the characteristic folk songs of other nations, by persons who possessed little skill in music. It is also pertinent to remark that the form and auspices of their publication have generally been unfavorable to their consideration by the most studious musical public. Editorial incompetency, commercial greed and piracy, crass philistinism have been grinningly in evidence in many of the college collections. It is but natural, then, that no one should seek there for gems of folk music. But, as I believe, they are there; and, as I also believe, they are likely to become the oldest native folk song of our nation as a whole.

Bullard's "Stein Song."

But there is a younger song which, to my mind, surpasses them all in nobility of musical expression, while equalling any of them in purely American characteristics. I am expecting that it will head the list of our American folk songs in its particular category. Its text, too, has a noble virility which wins heart and mind. I refer to Bullard's "Stein Song," which I have elsewhere characterized as "worthy to take rank with the crystallized racial utterances of the older nations." I may of course be wrong in my estimate. At any rate the song has been tested in the most trying crucible of use, in all classes of our people, old and young. My experience with it is so lengthy and thorough that I ought not to close without expressing my belief that it belongs at the head of our most exclusive list, and that, though it is the product of men skilled in their respective arts, it nevertheless has the folk song characteristics in their finest and most enduring form.

Religious Songs.

In the realm of religious music we have adopted some hymns which seem likely to remain with us indefinitely. Of our native product very little will, I think, survive. Even the best pieces of P. P. Bliss have failed to gain permanent hold on the public, and if he failed, of course none other of the gospel hymn composers can be expected to survive. In a word, the revival music was artistically (?) as well as religiously sectarian; and nothing sectarian can ever become racial. I fear, too, that only one of Lowell Mason's hymns can find immortality—"Missionary Hymn." With this I would associate "Webb" and "Coronation." It is to be hoped that at least one tune out of the old fugue tune period will survive. In his modernized arrangement, Holden's "Coronation" has lost part of its local color, but seems to have gained the quality of being "easily contemporary with all the ages," as Sainte-Beuve defines a classic. All the above-named hymn tunes seem to me to typify the meeting-house and singing-school phases of our early national life; yet their ruggedness is not incompatible with less homely fervor of the metropolitan church. In a word, they are worthy expressions of one phase of religious feeling of our whole people, and I therefore expect them to survive indefinitely.

As to our Negro music and our Indian music, I believe that it will always be as truly exotic as the music of the remote Slavonic races or that of the Chinese.

SELF-CULTURE is an imperative obligation upon the teacher of music. While a man is young and under the influence of his teacher he makes rapid strides. Unfortunately in too many cases when the pupil starts out to make his own way he forgets the habit of mind which was responsible for his progress. Difficulties in one's life work are merely problems presented in a different way from that common in school books. The young man, the young woman, the inexperienced teacher can meet difficulties just as they met their tasks in school. Reduce everything to the lowest terms; understand thoroughly the force and value of every factor and then strive for the solution. Keep this up; learn to solve professional and educational problems; seek various means to sharpen the intellectual forces, to refine the taste; strengthen the judgment, and the whilom student, the disciple, may expect to become, in good time, the leader, the authority, whose word is sought and accepted.

The Songs of Christmas

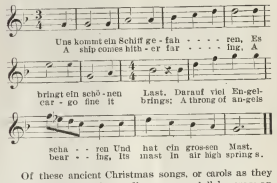
FROM THE GERMAN OF FRITZ ERCKMANN

By F. S. LAW.

CHRISTMAS, more than any other festival season, has always inspired the most popular songs and hymns. For centuries the people were debarred from active participation in the music and prayers of the Church; owing to the exclusive use of the Latin tongue in its ritual; they were told to pray silently and to sing only in their hearts. Finally, however, this dispensation of silence was relaxed; it became the custom to allow a hymn in the vernacular on such holy days as were observed by a procession, and later this liberty was transferred to the service in the church itself. Of these occasions Christmas took first place in the affections of the people; hence Christmas hymns were naturally the first which they sang, and stood highest in favor.

In Germany.

Of these the oldest known is the one in low German, *Nun sict uns willkommen, Herr kerst* (Now be thou welcome to us, Lord Christ), which belongs to the tenth century. Another quaint Christmas song, dating from the fourteenth century, is the *Schifferlied* (Sailor Song), which is much the same as the latter well-known English carol, "I Saw Three Ships Come Sailing:"

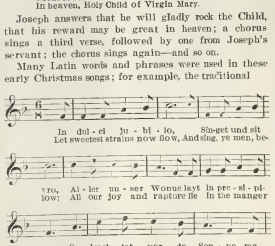


Of these ancient Christmas songs, or carols as they are now called, the cradle song or lullaby was an especial favorite. These were often associated with naïve dramatic representations of the Nativity, which were held in the church, much to the delight of the faithful who were permitted to participate. One of the most popular of such performances was the *Kindleinwiegen* (Cradling of the Child), which was given in Leipzig as late as the middle of the eighteenth century. A manger was set up in the chancel, by which stood Mary and Joseph with attendants. Priests took the part of the shepherds, while boys on a raised platform represented the angels and announced the birth of the Saviour. Mary sang as follows:

Joseph, dearest nephew mine,
Help me rock my babe divine;
Great reward will then be thine
In heaven, Holy Child of Virgin Mary.

Joseph answers that he will gladly rock the Child, that his reward may be great in heaven; a chorus sings a third verse, followed by one from Joseph's servant; the chorus sings again—and so on.

Many Latin words and phrases were used in these early Christmas songs; for example, the traditional



The Christmas song dearest to the German heart is Josef Mohr's *Stille Nacht! Heil'ge Nacht* (Silent night! Holy night!). This is so rooted in German family life and in household tradition that one might think it an old song, but it dates only from 1818. The composer of the music, Franz Gruber, did not die until 1863. Singularly enough, it was for a long time thought to be a Tyrolean folk-song and was published as such.

In France.

One of the most interesting Christmas songs is the French *Prose de l'ane*. It belongs to the twelfth century and was sung annually at Beauvais and Sens at the "Feast of the Circumcision," five days after Christmas. It formed part of a popular festival known as the "Feast of the Ass," which was designed to celebrate the services of the animal that bore the Mother and Child into Egypt. A donkey, richly caparisoned and ridden by a young girl holding an infant or a doll in her arms, was driven through the streets and finally into the Cathedral itself, while the people sang the following really tuneful song, lustily imitating the braying of the quadruped at the refrain, *Hez, sire Asnes, hez!*

Orientis partibus, Adventavit asinus,
Pulcher et fortissimus; Sarcinis aptissimus.
Hez, Sire Asnes, Hez!

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

In England.

In England, as in Germany, Christmas is the most joyous season of the year. Whereas in the latter country, however, its observance is restricted to the family and the church, in England we find many customs that point to various sociological influences that have acted upon the people at different epochs. Thus the decoration of houses with ivy, mistletoe, and holly has come down from the time of the Druids. The burning of the Yule log is a still older practice, probably inherited from our Aryan forefathers, who worshipped the sun. The mince pie, the feasting, the wassail songs date from the period of Danish and Saxon domination. All these usages are embellished and idealized through music, though, as we shall see, much of it has nothing to do with religion. If, as many historians assert, the universal merriment and lack of restraint at Christmas is a survival of the Roman Saturnalia, these secular Christmas songs of England have their origin in the satirical ballads, abounding in lampoons and banter, that were sung in Rome at that season of unbounded license. The same spirit is still to be recognized in many of the songs in the English pantomime of to-day.

In England the best known Christmas music is the carols sung by choristers called "waits." This term is very old and originally meant a watch; hence it was applied to minstrels who kept watch at night, having an instrument to play as the hours struck. It includes the players as well as the singers who at the present day make their rounds on Christmas Eve and morning.

The English Christmas carol is a true folk-song. There are but few traces in any of them of the elaborate counterpoint that adorns much of the early French and Italian Christmas music, and these occur in a most primitive form in only one collection of ancient carols dating from the thirteenth century. As a whole they present the most varied themes. In one we are told of three ships that sail to Bethlehem with Mary and her Son on board; in another the three Wise Men announce themselves and offer their gifts of gold and myrrh; this one relates that the boy Jesus, while watched by His mother during His sleep, prefigures His fate by stretching His arms in the shape of a cross; that one tells the story of His attempt to join children of rich neighbors at play and of being driven away by them on account of His humble origin—whereupon His mother bids Him punish them by sending them to hell, but He refuses because He says they will need His aid.

As already noted, the mistletoe, ivy and holly play an important part in the decoration of houses at Christmastide. This custom goes back to the legendary days. Balder, the Apollo of Scandinavian mythology, was killed by a branch of mistletoe in the hands of the blind Hodur, to whom it had been given by Loki, the god of evil, who was also ruler of the earth. Balder was recalled to life, but the mistletoe was placed under the protection of Fricka, who declared that it should no longer work ill, and thereupon entered Loki's domain. Since she was the goddess of love and marriage lovers were under her especial care, and to this day it is still customary in England to fasten a branch of mistletoe to the ceiling, which gives young people who meet underneath the right to kiss each other.

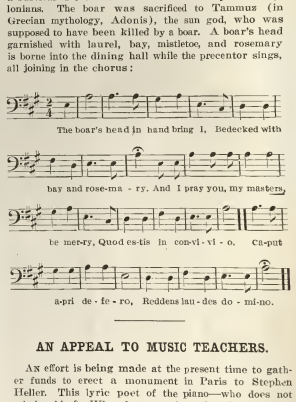
The decoration with holly comes from the *Saturnalia*, when friends sent twigs of it to each other with wishes for their prosperity. Since the time of the *Saturnalia* coincided with Christmas, the early Christians appropriated the same custom in order to mislead their persecutors and escape discovery. The search for holly and ivy and the bringing of it home forms the subject of a number of carols, for example:

The Holly and the Ivy.

The holly and the ivy now both are full well grown,
Of all the trees that are in the wood, the holly bears the crown.
O the rising of the sun, the running of the deer,
The playing of the merry organ, sweet singing in the quire—

in which Joseph and Mary are compared to different parts of the holly.

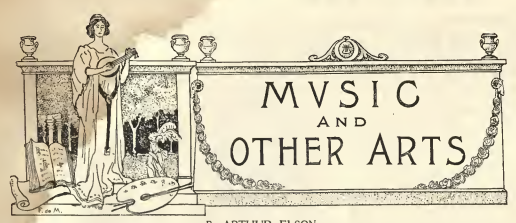
The oldest English Christmas carol, "Bringing in the Boar's Head," is associated with a custom which has been kept up at Queen's College, Oxford, for nearly six centuries—since 1340. This is doubtless a survival of the sun festival celebrated by the Babylonians. The boar was sacrificed to Tammuz (in Grecian mythology, Adonis), the sun god, who was supposed to have been killed by a boar. A boar's head garnished with laurel, bay, mistletoe, and rosemary is borne into the dining hall while the precentor sings, all joining in the chorus:



AN APPEAL TO MUSIC TEACHERS.

AN effort is being made at the present time to gather funds to erect a monument in Paris to Stephen Heller. This lyric poet of the piano—who does not admire him? Who has not been benefited by his musical utterances given in a form of true loveliness? His studies, Op. 45, 46 and 47, have done more to form musical taste than all other studies put together. All who have enjoyed his works and been benefited, can now, in a fitting way, show their appreciation.

It is not often that the THE ETUDE makes an appeal to its readers, but in this case it comes so near to us that we do not hesitate. On January first THE ETUDE will send to France a contribution toward the Fund to erect a suitable memorial to this gifted composer, and desires earnestly that every teacher who reads this will send into this office a small contribution. The names of all contributors will be sent to the committee of French musicians who have charge of the matter, but the amounts of individual contributors will be withheld. Let us have a general and generous response.



By ARTHUR ELSON

OF all the arts, music is the most intangible, and it has been well said that music begins where speech ends. Fétis defines it as the art of moving the emotions by a combination of sounds—an admirable definition, for, as the poet Browning also points out, in his "Abt Vogler," it is the blending of sounds into melody and harmony that gives rise to the varied and endless beauties of our art. Why these combinations should produce such an effect is not wholly clear. Joy and sorrow, mirth and despair, the liveliest pleasure and the deepest pathos, all lie hidden in the ivory keys; and we find only a partial solution by accepting the dictum of the psychologist, that the sensations transferred from the outer world to the brain are in themselves our emotions.

The Field of Pure Music.

In ancient Greece *Mousikê* implied a blending of many arts, now separated by us; yet even the field of what we call pure music offers us much of alluring beauty.

First of all comes Bach, with his noble polyphony—a treasure-house of all that is richest and loveliest in the delicately-wrought arabesques of counterpoint. It was on hearing Bach improvise that the old Buxtehude said, "I thought our art had perished from the earth, but I see that it lives again in you." It is on hearing Bach to-day that concert audiences burst into a spontaneous applause that is often denied to our ambitious modern symphonic poems.

Then there are the symphonies of Haydn and Mozart, with their grace and daintiness. They have no plot but sweetness, no story save beauty. With Beethoven we come to the program idea, the literary or pictorial side—a village festival, an "Egmont" overture, a symphony to a nameless hero that was to have been Napoleon; a picture of the millennium; yet with Beethoven we still have the sonatas, and the glory of the fifth and seventh symphonies, without any special plot, story or picture. Schubert was *par excellence* a writer of pure music, and humanity still rejoices in listening to the beauty of his "native wood-notes wild." His infinite depths of feeling, his exquisite flow of expression, emphasize no story, and require no excuse save their own ineffable charm.

Schumann and Mendelssohn mark a more modern epoch, the latter especially being so devoted to literary and pictorial music that he earned the title of "*Le grand paysagiste*." Schumann was too deeply and earnestly romantic to forget the primal fact that music is beauty, but the idea of suggesting a title is evident in nearly all his works. His symphonies are made to depict the beauty of spring, or the joyous charm of the Rhine life at Cologne. His piano works are nearly all definite pictures—Carnivals, Novelettes, Birds as Prophets, Nocturnes, Fantasie-pieces of definite meaning. Mendelssohn goes directly into the realm of dramatic poetry and Scottish scenery for many of his effects—all musicians know with what admirable success. The "Midsummer Night's Dream" music is inimitable in the grace with which it reflects and adorns its dainty subject, while the "Hebrides" overture is unrivalled as a picture of the lonely majesty of the sea. With Brahms we come to the last great exponent of the pure school. While others exerted themselves in the field of tone-painting, he clung to the strict symphonic form, and gave it a noble breadth and beauty not unworthy of the best classicists.

The Modern School.

But the new school has come, for better or worse, and is now here to stay. Tone-painting is the rage, and every composer who is anybody at all must write a symphonic poem, with a plot and a title. Yet the idea itself is not new. In the old days Jannequin wrote a tone-picture of the cries of Paris, several centuries before Charpentier did the same in his "Louise."

But in its modern application tone-painting dates from Berlioz, Liszt and Wagner. The works of Berlioz were like colossal experiments—"He ciphers with notes," said Wagner. Wagner himself wrote for the stage, and his music was necessarily intended to reflect concrete effects. Liszt, then, may be taken as the real founder of the modern school—Liszt, the eccentric, the lovable, the dreamer of beauty, the master of the art of building grand fragments into a great orchestral whole. Even his piano works are descriptive—not sonatas or fugues, but scenes from life, as the "Années de Pèlerinage," or narrative pieces like the "Sermon to the Birds." And in the path of Liszt a numerous host has followed—Tchaikovsky in Russia, Strauss in Germany, to say nothing of the endless list of smaller men.

The Choice of a Subject.

To the composer a well-chosen subject is a strong inspiration. Such a man as Strauss says definitely, "I cannot write without one." The song-writer and the opera-composer have always had their words or libretto directly at hand as a guide, but now the maker of symphonies and symphonic poems must also settle on a definite source of inspiration. Strauss once asserted to the present writer that composers have always done this, and cites Beethoven as an example; yet, if this is true, Beethoven kept some of his programs locked in his breast. Thus the four-noted figure that opens the fifth symphony was described by the composer as the knocking of fate on the door, while at another time he asserted that the rhythm had been suggested by the pounding of a belated and "elevated" neighbor who could not find the keyhole, and neither idea is in the least necessary for the auditor, who can enjoy the striking rhythm without any *arrière pensée*.

But to come back to the point, the composer's subject must be properly chosen. He would not care to write a symphonic poem on the "Elements of Euclid," nor on the "Critique of Pure Reason"; neither would the auditor care to hear one. His subject must be one of general interest, and familiar to all cultivated persons, also it must be suitable for musical treatment. At this point the composer may select a general title, such as Liszt's "*Tasso, Lamento e Trionfo*," which permits of freedom of treatment, or he may tie himself down to a more definite subject, such as the "Don Quixote" of Strauss, which demands actual tone-pictures of blowing winds and frightened sheep. The former is the better class, for music was never intended to represent events, and is at a disadvantage when trying to do so.

The Preparation of the Listener.

A comprehensive course of reading would begin at the beginning and include the Bible, not merely for historical or religious reasons, but because it forms the basis of so many sacred works and oratorios. But of more widespread application is the history and mythology of ancient Greece. First and foremost, the "Iliad" and the "Odyssey" have proven a mine of wealth for composers as well as literary students, and their high *strain* of epic grandeur will prove delight to all. A more general survey of the early mythology may readily be obtained from such an admirable work as Bulfinch's "Age of Fable," while for ready reference a good classical dictionary will prove invaluable to the concert-goer. The history of Greece, too, is well worth careful reading, though it may not be necessary to wade through volumes in order to enjoy a work like Beethoven's "Ruins of Athens" overture. Some specimens of Greek drama should be included, for not only have "Prometheus," "Oedipus" and other Hellenic plays furnished subjects for modern composers, but the whole institution of the early drama afforded a model upon which Peri and his Florentine associates based their new form of opera in 1600. Gluck, too, and Wagner, at a later date, looked back to antiquity for guidance in their operatic reforms.

Rome is less fruitful as a field of study, and her culture at best was merely a reflection of that of Greece. Yet her history, as unfolded in the pages of Gibbon and others, forms a marvelous tale, and has inspired such works as Max Bruch's "Arminius," Boito's "Nero," and a part, at least, of Strauss' "Aus Italien." In Northern Europe, however, we find a wider field for the student. First and foremost come the Arthurian legends in England and the Nibelungenlied in Germany. For the annals of the blameless king and his "Table Round" we may go to Tennyson and the poets; those who are eager to delve and able to travel may examine old manuscripts in the British Museum; but here again is found an excellent prose compendium in Bulfinch's "Age of Chivalry." The events of the Arthurian cycle have always been favorites with composers, and such works as Goldmark's "Merlin," too little known, and the "Rôle Arthus" of Chausson, reflect this in opera, as MacDowell's "Lancelot and Elaine" does in the field of symphonic poem.

For the great Trilogy, Wagner's own librettos are the best guide, but it is not uninteresting to compare them with the Nibelungenlied in its mediæval version. The early legends of Germany form a group of tales abounding in beauty. Lohengrin, Tannhäuser, Parsifal have become identified with Wagner. The story of the sleeping Barbarossa has inspired a noble symphonic poem from Hausegger. The tale of the Lorelei is echoed by many poets and composers, notably Heine and Liszt. Bürger's "Lenore" brought forth one of Raff's best works, while the legendary subjects of Weber, Spohr, Marschner and the romantic school are dear to the Teutonic heart.

Coming to more modern poets, Shakespeare certainly heads the list in number of musical works inspired. They vary from one extreme to the other; from a tragedy like Verdi's "Otello" to such a trifling ballet as Ambroise Thomas' "Tempest." Chief among instrumental works are the "Romeo and Juliet" of Berlioz and Tchaikovsky, and the "Macbeth" of Strauss. Milton, too, has furnished his share of inspiration to composers, from "L'Allegro" and "Il Penseroso" of Handel to the new oratorio, "Paradise Lost," by Wolf-Ferrari. Of recent poets Byron seems the favorite, giving rise to the "Childe Harold" symphony of Berlioz and the "Manfred" of Schumann and Tchaikovsky.

The poets of Germany are reflected largely by the song-writers. With Heine, such leaders as Chamisso, Rückert, Eichendorff and many others will repay the student's attention and show him the atmosphere in which the German composers have worked. But foremost, of course, is Goethe, with his world-drama "Faust." Of the many settings of this work Schumann's is perhaps the best in a musical sense. Berlioz, with his usual thirst for sensation, emphasizes the infernal side in his "Damnation de Faust;" but Gounod's opera is dearest to the popular heart, and will probably remain so, although reflecting only one phase of the poem.

Italy has furnished a favorite subject in "Francesca da Rimini," best known in music by Tchaikovsky's passionate measures. In oratorio, the story of St. Francis of Assisi has been well set by the Belgian Tinel, while "Armida" has long been a favorite subject in opera. Bohemia has her quota of legends nobly echoed in the works of Smetana. Norway and Sweden build their schools more on folk-song than on legend, but in Finland the "Kalevala," the national epic, finds ready echo in music, while Russia boasts such poets as Pushkin and Gogol, besides a mass of legendary lore.

Great Paintings as Subjects.

It has also become possible now for composers to select great paintings as subjects. Here, too, Liszt set the fashion, and we find him making a symphonic poem on Kaulbach's "Hunnenschlacht," to say nothing of a smaller piece illustrating Rafael's "Sposalizio."

(*Continued on page 835.*)

SUGGESTIONS FOR PLAYING SOME PIANOFORTE WORKS OF SCHUMANN

By CARL REINECKE

[NOTE.—Carl Reinecke, born in 1824, is one of the most interesting figures in the musical world. His long career in the noted German music center, Leipzig, brought him into familiar touch with all the great men and women of music for the past seventy years. His close relations with Schumann lend special interest to the article that follows.—EDITOR.]

SCHUMANN wrote for the piano in a way peculiarly his own, neither like that of the older masters—Hummel, Moscheles and others, nor of the later, Mendelssohn, Chopin, Liszt, and their contemporaries. Like Chopin, he uses widely-spread chords; but Chopin in his dances (waltzes, mazurkas, polonaises) and in his lyric pieces (nocturnes, berceuse, fantasia, impromptu, etc.) usually assigns the chord-basis to the left hand alone, while the right hand has the charming melody, with little concern for any accompanying notes. Schumann, even in his smaller pieces, likes to engage both hands equally in an effect of many parts, often polyphonic, and the left hand, many times, has to proceed quite independently of the right. Any number of examples of this method of construction could be quoted, although there are, of course, exceptions in the Chopin style as well as in the Schumann.

When the editor of THE ETUDE did me the honor of asking me to write some suggestions for playing Schumann's compositions I felt that I must not refuse, and I undertook the paper with the more confidence, because of Schumann's own words which he wrote to me in a letter, the 30th of June, 1848:

> "But in your hands, dear Herr Reinecke,
> I am quite at ease, and that is because you understand me as few people do."

And again on the 8th of October, 1848:

> "But why do I write so to you, who enter so sympathetically into my music? You will understand the composition better than anyone else, and win for it the right appreciation."

Kinderscenen, Op. 15.

The peculiarities of Schumann's style are very apparent even here. No. 1, "Von fremden Ländern und Menschen," must not be played with a great show of feeling, as if it were some lyric piece. The player must keep to a certain calm, narrative tone throughout; for he is not picturing strange countries and people themselves, but the narrative of them. Besides the direction, *piano*, we find only *one crescendo* and *one decrescendo* as indications of the composer's idea, and these plainly point to a simple and direct performance. The tempo is given by the metronome marking only; for the sake of those who may not have a metronome I will add that it should be an allegretto. The player must notice that in the second part the chief theme is in the bass, and must be emphasized with delicacy.

In No. 2, "Curiose Geschichte," the first sixteen measures have a light, jesting tone, *contrasted* with the following four measures which must be played quietly, *legatissimo*. The sixteenth-note rest which occurs repeatedly in the first part must be strictly heeded. The fingers must not remain on the keys as if they were holding dotted notes. The *tempo* is a little quicker than in No. 1.

No. 3, "Hasche-Mann" (*vivace*), requires a very clean *staccato*; the sign *sfp* must always be carefully observed and distinguished from the accent sign. The latter indicates only a *slight* accent.

No. 4, "Bittendes Kind," should be marked *Andante*. All the way through, two measures should be played *piano* and then in the repetition, *pianissimo*, as if the child after pleading its request asks yet again with its eyes.

No. 5, "Glückes Genug," must follow immediately after No. 4, as if reflecting the happiness of the child whose request has been granted. The lovely piece is to be played almost twice as fast as the preceding one—with warmth of feeling, but no sentimentality. The charming imitation in the tenor must be judiciously brought out.

No. 6, "Wichtige Begebenheit" (*allegro*), is so strictly marked that further suggestions are almost superfluous. Whoever has sufficient sense of humor may try to give a tone of pretended importance to the piece. The special accent of the three chords

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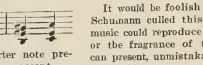


will help this effect. The second quarter note preceding these should not have so strong an accent.

No. 7, "Träumerei" (*lento*), must be played with much sensitiveness. The imitations in the middle voices (measures 7, 8, 11, 12, 15, 16) must be brought out plainly but discreetly. The dreamy atmosphere which is intended makes every sharp accent and every personal feeling quite out of place; all must be played *piano* and *pianissimo*.

No. 8, "Am Camin" (*allegretto con moto*). In the first period, also in the second, the first four measures should be somewhat restrained in feeling, the following ones more free. The player must try to give throughout the tone of cosy pleasure that pervades a friendly gathering around the hearth. All extreme accent must be avoided.

No. 9, "Ritter vom Steckenpferd," must have well-marked, strict rhythm, and lively humor, with a rapid *tempo*.

No. 10, "Fast zu Ernst," can hardly be mistaken, if all the signs are carefully followed. Melody and accompaniment strictly *legato*; the *tempo* moderate.

No. 11, "Furchtmachen," is difficult to play. The first eight measures, occurring three times, show the child terrified at the evil man who is represented in the four measures intervening. The player must bring out clearly these different moods. The *tempo* is quick, sometimes very quick.

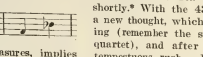
No. 12, "Kind im Einschlummern," is one of the most poetic numbers of this wonderful volume. The *tenore ostinato* must be played evenly, quietly, with a dreamy effect, and the gentle accents in the upper voice only softly whispered. The middle section in E major must sound as much as possible like music of the spheres," the last eight measures dying away entirely. Full of genius is the close, where the chord of the seventh on b resolves into the fourth-sixth chord on c.

In the last number, modest and lovely, is the adieu to player and hearers ("Der Dichter Spricht"). The recitative also must be played in an unassuming style—also shyly, *piano* answering to *pianissimo*

Arabeske, Op. 18.

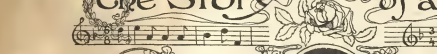
In the principal themes of this piece *piano* and *pianissimo* are the only degrees of power. The thumb of the right hand must always give out gently the last note of the accompaniment, so that the melody is not obscured in the least. The *ritardandi* are not to be made too conspicuous, but indicate only a slight slacking of the speed, such as would suggest itself without any sign of the composer, to an intelligent player. In Minore I the repetition of the first period should not be so strong as the first statement of it was. The sixteen measures which connect Minore I with the repetition of the principal theme are as difficult to render poetically, and at the same time intelligibly to the listeners, as it is difficult to suggest in words the poetic rendering. The drop of the motive

Ex. 2.



by a whole tone in the following measures, implies unmistakably a diminishing of power; and in contrast the last three and a half measures before the return of the principal theme require more power. It is very remarkable that the composer has given hardly any directions for the execution of the first sixteen measures excepting the signs *ritardando* and *a tempo*, and especially that the previous *fortissimo* was not cancelled. This last was surely forgotten. The Minore can hardly be misunderstood. In the *coda* the similarity of the following measures

Ex. 3.



and the last number of the "Kinderscenen"

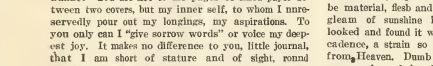
Ex. 4.

is noticeable. As the poet spoke there, the player must also speak here, in this coda.

Blumenstuck, Op. 19.

It would be foolish to try to guess of what flowers Schumann culled this lovely nosegay. No master of music could reproduce in tones the color of the violet or the fragrance of the carnation. But the player can present, unmistakably, by nuances of tone and by style, either grace or elegance, or modesty or pride, as the composer by means of his genius has enabled him. With the exception of No. 1 in E flat minor, almost all these numbers require lovely and tender expression, whether the player thinks of lily-of-the-valley, or violets, or roses. Especially must he remember that in Nos. I, II and IV there is besides the upper melody a very melodious tenor or bass which also must be made to sing in a beautiful *legato*. The variations in tempo should be only very slight. No. III is, if not exactly difficult, yet somewhat troublesome to play. Nevertheless the notes played by the thumb in the left hand must not be released too soon, especially in measures 1 and 2, 5 and 6, and similar ones. For that would give an effect quite different from Schumann's intention. This will be the more readily conceded if one considers how flat and prosaic it would sound if the left hand played like this:

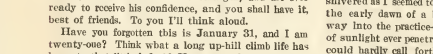
Ex. 5.



Faschings-Schwank in Wien, Op. 26.

Since the Allegro begins on the up-beat, it is quite right to take the first two quarters in the following measures (particularly the 16th and 29th) as belonging together, and to connect the third quarter with its *succeeding* measure, as it comes again on the up-beat, like an introductory note. This is more difficult than it may seem, and requires practice. In the next section in G minor, measures 13 to 16 are to be taken rather freely; in measures 14 and 15 the two phrases must be plainly separated from each other by means of an almost imperceptible pause, and the strict observance of the *mezzoforte*, which is contrasted, in 15, with the *piano* ending of the first phrase, in 14. The episode in E flat major is difficult to render because the undeniable monotony of the rhythm must not become apparent. This episode must be played very delicately, not too distinctly emphasized, and while the up-beat of the first phrase has a slight accent, that in the second phrase should not have any; thus:

Ex. 6.



and in the same manner throughout the section. The period in G minor offers no difficulties in performance. The F sharp major section (Listesso tempo) may easily have too brusque an effect, with its alternating forte and fortissimo, if the direction of the composer is not kept in mind, that always the 1st and 3d measures, but not the 2d and 4th, should be brought out by accents, just as if the two measures together (1 and 2 and 3 and 4) made one 6-4 measure. The first quarter of each 2d and 4th measure is to be played rather shortly.* With the 435d measure, in the Coda, enters a new thought, which must be played with great feeling (remember the slow movement of the pianoforte quartet), and after this the movement ends in a tempestuous rush. In the opening of the Romanze the general rule must be recalled, that when a musical thought is repeated, note for note, there must be some

*No one will deny the suggestion of the Marseillaise. With regard to the following period in E flat major, Schumann's works: "Here one must follow strictly the division between the two hands as it is written. It gives a certain special effect."

(Continued on page 828.)

The Story of a Song

By MRS. HERMANN KOTZSCHMAR

ONLY a little worn book, so small it could be carried in one's pocket, and yet the faded writing tells the heart secret of a lone poet's life. It might still have lain at the bottom of that musty pile of manuscript if I had not found my way into the little, old, obscure shop one afternoon of that never-to-be-forgotten summer in Vienna. And so I give it to the world. If any read with sympathy this story of a love which breathed into a song such tenderness that for all time it stands as the embodiment of all that is most beautiful in our human lives, then I shall have the satisfaction of knowing that I was but the humble instrument of fate that placed within my hands this record.

What should I do without you, my beloved confidant? You are not to me pages of lined paper between two covers, but my inner self, to whom I unreservedly pour out my longings, my aspirations. To you only can I "give sorrow words" or voice my deepest joy. It makes no difference to you, little journal, that I am short of stature and of sight, round shouldered, awkward in my manner and my gait.

"THIS I WROTE AND THOUGHT OF YOU."

What care you that my face is homely and my speech halting? Those outward signs that make the man for most have never troubled you. You know the real Franz, his weakness and his strength, and art ever ready to receive his confidence, and you shall have it, best of friends. To you I'll think aloud.

Have you forgotten this is January 31, and I am twenty-one? Think what a long up-hill climb life has been to that little lad old Holzer taught to play and sing. Aye, but think again of all the joy that music has brought to him! How proud my dear old master was of all I did! I can remember once he gave me Bach's "Heart Ever Faithful" for a theme, and when I improvised and modulated into different keys, he cried out with delight, "The boy has harmony in his fingers' ends!"

What do I not owe you, faithful friend and teacher? Were you not the first to place within my hand the key to the mysteries of tone? I am convinced today will be the red-letter day of my life, for the Count's patronage must bring success. I wonder if he dreamed what his generous offer means to me. Oh, if I could but overcome my agony of self-consciousness in meeting strangers! Each stumbling sentence that I utter makes me seem and talk like an imbecile. I tried to stammer to the Count my gratitude, but human speech fails to show what is in the heart. Only the language music speaks can adequately tell of disappointments, lofty desires, hope's fulfilment. He laid his hand upon my shoulder as I played, and then I came to know at once he felt the thanks I could not utter in words.

By the calendar it is a month (though I can scarce believe it) since that morning when, trembingly, I tried to make a careful toilet for my first visit to my noble patron, where I was to begin the lessons in music to his daughter. My threadbare waist-coat and frayed linen never showed so plainly. I was an hour inking the seams of my coat and paring the edges of my cuffs. Finally I started for the palace, my heart thumping so loudly against my ribs that when I haltingly finished my inarticulate greetings to the Count I feared to hear him sternly ask the lackey who ushered me in, "What is that pounding?"

While I was vainly struggling to command breath and words, a fairy-like apparition stood beside me. The Count said, with loving accent, "My daughter," but inwardly I questioned, "Can anything so exquisite be material, flesh and blood?" There seemed to be a gleam of sunshine in the half-darkened room. I looked and found it was her smile. I heard a tender cadence, a strain so beautiful—it could only come from Heaven. Dumb and motionless I listened for it once again, and then I knew it was her voice.

How can I tell even you, my inner self, of all her graciousness of manner throughout these weeks, of all her love for what is best in music, of her keen appreciation of a thought expressed in tone? She seemed to know intuitively my lack of confidence, my blundering, stumbling speech, and that only with my fingers could I express my meaning. So one day, she said:

"I'll question you with words, and you make answer improvising; I'm sure I can interpret." And she did, reading each thought my fingers woke to life.

Days, weeks, months have passed I'm told, and yet I count time only by two hours each week. How short they are to hold the whole of life! Can I be I, who never looked upon a woman with love until now, and she as far above me as the stars, although not sharp and glittering as those orbs, but sympathetic, kind and true, my Lady Caroline?

What could have moved her so this morning? She seemed oppressed, and as she finished playing Beethoven's favorite "Andante" tears filled her eyes.

"I love it, and seem to feel it in my heart," she murmured, "but when I play it sounds so cold, so harsh. Tell me the secret of your touch, my master," and she lifted up her eyes beseechingly to mine.

For a minute I could not answer, for there rose before me my miserable, starved childhood, so unutterably different from that of her who questioned me. I shivered as I seemed to see an ill-clad boy of twelve, in the early dawn of a bitter winter's day, making his way into the practice-room, where no warmth or ray of sunlight ever penetrated and where his numb fingers could hardly call forth the tones he loved, and so hungry that even his music could not bring forgetfulness of that gnawing hunger. A wave of pity filled my heart for that desolate little lad, as though he were some other than myself, as I recalled the piteous letters he would write his brother, begging a few kreutzers with which to buy an apple or a bun to keep body and soul together. Then memory showed him to me yet again, older grown, but ever followed by relentless poverty, and looking down upon this dainty child of fortune, as she still questioned me with those dear eyes of Heaven's blue, I stammered:

"You would know the secret of my touch? I studied in a school whose name I pray you may never comprehend, the school of poverty. The masters who taught me all I know may come to you in later years, and if they do, their training, hard though it may be, will give you all you long for in music."

"Then I must wait for time; is that it, master Schubert?" and she smiled roguishly. "I promise you when those stern masters come to me I'll tell you if they do me good. But enough of my poor self." Then pleadingly she added, "Please play for me, my friend. What inspiration has come to you since last we met?"

Oh, little book of mine, words are too poor to tell the sympathy, the encouragement, in her voice—her face. If God had only made her nearer to my level—What am I saying? Would I, if I could, drag her down to my poverty, my hedged-in life? No—never! She is my star, my queen, whom I shall ever worship. But I am human, my heart cries out for her companionship, her help. The thought of her as always with me, friend, companion, wife—ah, no—such paradise is not for me.

While I stood trembling before her, speechless with love, she spoke again:

"Surely you have something to show me, my master."

Hesitatingly, I drew a slip of paper from my pocket, saying: "Yesterday I was uneasy, restless, and in the evening, to bring sleep, I walked many miles, returning very weary. I stopped at a little wayside inn, and as I sat at a table idly turning the leaves of a book some one had left there this line caught my eye:

"'Hark, hark, the lark at Heaven's gate sings,'

and instantly a melody sang itself to the words and I was compelled to write it down. I searched my pockets for a bit of paper but could find none, so I used the menu card. Will you pardon me that I bring it to you as it is?"

Then without more words I played it to her; played as I never had before. She sat near me, and when I paused she did not speak, but with her eyes said, "More!" "This I wrote and thought of you," I whispered, and I played "Who is Sylvia?"

When I rose to go it was my lady's turn to tremble.

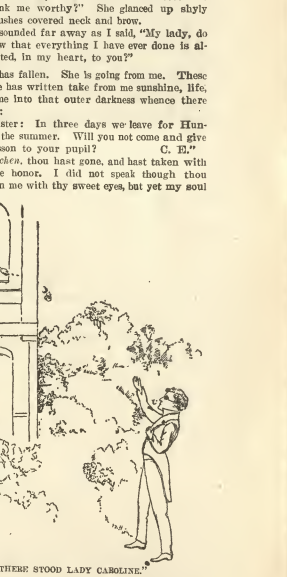
"I—I," she stammered, and in her confusion I grew strangely self-possessed, "I long have wished to ask you why—why, as you have dedicated so many of your noble works to others, I alone am left unnoticed. Do you not think me worthy?" She glanced up shyly while hot blushes covered neck and brow.

My voice sounded far away as I said, "My lady, do you not know that everything I have ever done is already dedicated, in my heart, to you?"

The blow has fallen. She is going from me. These few lines she has written take from me sunshine, life, and thrust me into that outer darkness whence there is no escape:

"Dear Master: In three days we leave for Hungary to pass the summer. Will you not come and give one more lesson to your pupil? C. E."

Mein Liebchen, thou hast gone, and hast taken with thee all save honor. I did not speak though thou didst question me with thy sweet eyes, but yet my soul



"THERE STOOD LADY CAROLINE."

communed with thine, and it did seem that thy heart did answer mine. Heart's dearest, couldst thou read aright, thou must have seen and known, these months, how dear thou art to me. I do not speak thy name within this little room without I fall upon my knees in reverence for thy goodness. Canst thou divine the pang it cost me that I must let thee go and never say,

(Continued on page 832.)

Children's Page

A MERRY CHRISTMAS TO ALL ETUDE CLUBS

A SONG OF PRAISE.

NOTES ON THE PICTURES. While the pictures that appear in this month's CHILDREN'S PAGE are not specially applicable to the Christmas season, they have bearing on the subject of music and the spirit of childhood. In the "Song of Praise" we see the procession filing into the church for worship with hymnals and prayer books, while the fresh young voices are filling the great dome with sweet music such as childhood alone can make. The peculiar dress worn suggests that the girls belong to some school, perhaps a charity school.

"Kinder Symphonie" is an open air scene, every element in it suggesting the spontaneous merrymaking in music so characteristic of children. The expression on each separate face shows the serious earnestness with which the orchestra is doing its work, while the audience gives equally earnest, almost rapt attention.

We suggest that members of clubs take one of the pictures as the subject, a short descriptive essay or story, to be read before the others, the one which is voted the best to receive a prize.

MUSIC IN SCHOOL ENTERTAINMENTS. Nearly all school buildings in the large towns and the cities have instruments, pianos or organs, and the children who have learned to play are expected to assist in the entertainments which teachers frequently prepare to celebrate some event in natural, general or church history, for example, Washington's Birthday, Decoration Day, Arbor Day, Thanksgiving and especially the Christmas season.

We advise that music teachers make a point of helping pupils to learn some pieces suited to school entertainments at the Christmas season, so that they will be prepared to take part in the program. If the girl or boy plays creditably the teacher has the very best advertisement, far better indeed than is the case if he or she plays a number in a recital program given under the teacher's direction in the studio.

Children like to play before other children, although it may be unwise to lay much stress on this point. One does not care to arouse vanity Yet the situation is not a difficult one to handle. Select a piece well within the pupil's playing ability, and have it learned so well as to be played from memory if possible.

If the teacher commences in time, an extra piece can be learned without interfering with the regular lessons. The child can be instructed to let the school know that one or more pieces are in preparation. In every case, we venture to say, the teacher will be very glad for the relief of not being obliged to look after musical numbers.

Every music publisher with a large catalogue can send effective, melodious pieces suited to the Christmas season, to be played either on piano or organ. For those who sing there is plenty of material, carols, little songs for one or two voices, choruses, action songs and cantatas.

If some public school teacher asks the help of a music teacher we hope the latter will be ready to assist. Results will show the value of this assistance.

SUGGESTIONS FOR CHRISTMAS RECITAL PROGRAM MAKERS. Do not follow the old, well-trodden paths. Seeks to present some novelty to your pupils and their friends. The dramatic instinct is strong in children. Take advantage of it by working up some little Christmas cantata. Most of the leading music publishers have several that can be given easily and inexpensively Even if you can not give the whole of the cantata select portions of one.

Another method that is suggested embodies some of the attractive features of giving a cantata, namely tableaux accompanied by music, the subject and the music being of course appropriate to the season. The costuming can generally be provided for with little or no trouble; stage accessories to make the scene more realistic are easily improvised from screens, stools, boxes, colored paper coverings, etc.

Possibly every teacher knows Schumann's little piece "Knecht Ruprecht," which is a representation musically of the German equivalent of our Santa Claus. The scene could show the interior of a home, the children in anxious expectation of the coming of Ruprecht, who is to reward them for their good or ill behavior; they are excited and somewhat apprehensive. Then in he comes, and jollity reigns. Such a scene can be arranged quite readily, boys and girls taking part. Ruprecht must be fantastically dressed and disguised. During the tableaux the music should be played, the action keeping pace with the varying moods of the music.

Or take some "Santa Claus" piece, march, polka, etc., or "Coming of Santa Claus," and have tableaux or pantomimes to sketch the scene with accompanying music by the piano. There are a number of pieces of but moderate difficulty, for one or two players, that can be used to advantage in this way. Every pupils' recital at the Christmas season is certain to contain a few pieces of the kind on the program. Put a little extra study and trouble in their preparation and make them more attractive.

Another favorite subject is the lullaby, which can be played, while a tableau may indicate the Holy Mother bending o'er the Christ Child. A subject like this must be treated with careful reverence.

These few suggestions will doubtless put teachers on the right line to devise attractive features for their children's recitals at the Christmas season.

OUTLINES FOR BIOGRAPHICAL ESSAYS. III—BACH. The outlines here published should be preserved by teachers for use when the subject is convenient. The work can be divided, one pupil taking only one paragraph. A good way will be to restrict each pupil to two or three hundred word essays, which should afterward be memorized.

What of the Bach family? Had its members furnished many musicians? Where was J. S. Bach born, and when? Can you find anything concerning the first ten years of his life? Tell the story of his copying his brother's music books by moonlight; also that concerning his trip to Hamburg and the money in the fishes' heads. His trip to Lübeck to hear Buxtehude. How far was it? The fault found with his playing because of its elaboration. At what different places did he hold positions? Relate the story concerning Bach's thinking he could play any music at sight.

What of his additions to fingering and to pedal playing? Bach's victory over Marchand. How many wives and children had he? Speak of his work at St. Thomas School at Leipsic. Describe his visit to Frederick the Great. Speak of his loss of sight, illness and death. Of his home life and family music.

In what musical form did he excel? What four great Biblical settings did he compose? What form did he bring to its climax? What did he do for "equal temperament?" By what collection of his own works is he best known? What was accomplished by his "Well-Tempered Clavichord?" What was his reputation in his own day as a performer? How is he considered by the modern masters? Can one lay a solid foundation as a piano player without the study of his works? Who brought Bach's works to light after they had become almost forgotten, 100 years after they were written?

WORKS FOR REFERENCE.

Poole's "Life of Bach;" C. F. A. Williams, "Bach;" Naumann's "History of Music;" "Famous Composers and Their Works;" articles in Grove's "Dictionary of Music;" Ferris, "Great German Composers;" Dole, "A Score of Famous Composers," The most complete biography is Spitta's, but it is in few libraries.

KELLAR'S AMERICAN HYMN. Once upon a time some sailors pushed off in their boats from the Old World, and sailed away on the wide ocean. They hoped to find new land, and when they at last saw the shores of America they left their ships, and kneeling on the ground gave thanks for their safe voyage. Then they set sail again for home to tell of their discovery. There the story caused much surprise, and men told it over and over again to their children, and they to their children, until it became known to many other nations.

So it came to pass that people who were not contented with their homes, because of poverty or oppression, began to think of America as a place where they might become wealthy, free and happy. Here then to this new land of America came the people of the Old World. They could not bring their houses, shops and churches with them, nor were there any here for them to use, but there was plenty of room in the forests after they had cut away the trees with which they had built their log cabins. They ploughed and planted the land with corn for bread, and sang the psalm tunes of their old country.

Years and years passed by. The wilderness became a land of states, cities and towns. The log cabins were no more to be seen and had been replaced by handsome wood and brick buildings. The people had more leisure in which to read and think, and they sang other songs, as well as psalm tunes. There were men among them who could paint their own pictures, and write their own music, but no one yet had written a song great enough for this mighty nation, which had grown from a few settlers in the wilderness. So a prize was offered to be given to the person who should compose a national song.

At that time there lived in Boston, a young German, named Matthias Kellar, a poor young fellow, striving to become a good musician. He needed the prize money and he resolved to try to win it. When the songs had all been sent to the judges and examined, his was found to be the best of them all.

Now you see from this that the love of music was in the hearts of the people and why they planned to give a great concert. This was in the year of 1872. They built a large hall in Boston, which had seats for forty thousand people. A chorus of ten thousand voices sang, and a band of one thousand instruments played. This great concert was called the "Peace Jubilee" and of course a song of peace should be sung.

Now the manager of the concert could think of no such song. Matthias Kellar's was too full of war and battles, but the music was noble and full of sweet harmony. If Kellar were willing and he could find some one to write more suitable words, it would be just what was needed.

Now there lived in the city a good old doctor, who, besides relieving people of their aches and pains, wrote books and poems for them to read. To him, Dr. Oliver Wendell Holmes, the manager carried Kellar's music, with the request that he would write words more fitted for a peace jubilee.

What words could have been more suitable than the poem which he wrote, "Angel of Peace, thou hast wandered too Long?" It was sung by the great chorus and by it the "Peace Jubilee" will always be remembered.

The music is sometimes sung now with Kellar's own words as well as those by Dr. Holmes, and by the name of "Kellar's American Hymn" has been accepted by the American people as one of their great songs.

PINS AND CUFF BUTTONS FOR LITTLE MUSICIANS. A novelty that will interest the readers of the CHILDREN'S PAGE, and teachers of children has lately come under our notice, in the form of a scarf pin, breast pin and cuff buttons, containing a musical rebus and the following sentiment: "Never B flat, sometimes B sharp and always B natural." They are made in sterling silver, enameled in black. The prices are low, so as to be in the reach of all children, or of the teacher who wishes to offer prizes for good work; scarf pins, 25 cents each; breast pins, 50 cents each; cuff buttons, 75 cents per pair. The publisher of THE ETUDE can supply these pins to clubs and teachers.

MEMORY PICTURES: LITTLE GLADYS. GREENWOOD, in its winter season, is a very different place from the woodland village that the summer people know; yet it still deserves its rustic name, for everywhere are the dark green cedars and the stately pines to beautify the landscape. When the city visitors have flocked homeward, like the southward flying birds; when the last crimson leaf has withered on the ground, and the festivals of Thanksgiving has sped and Christmas is upon us, those of us who are left in Greenwood settle down for the real winter's work. We brace ourselves for snowstorms; but between whiles, there is skating; and when the snow mantle covers the earth, the sleigh bells jingle with anticipation of the merry sleighing parties to come. Then it is that my music children gally coast upon the hillsides, coming into the music room with cheeks aglow and sparkling eyes, and foremost in the fun and frolic is little Gladys.

In spite of her eleven years, Gladys is still a fairy-like child, fair and graceful and lithe of limb; and of all the daring ones, she leads in fearlessness, despite her quiet ways. I have watched her coasting on her tiny sled, standing erect as she sped along, laughing gleefully at the more clumsy coasters, and yet always generous in her play. What a glowing face was hers those wintry days; it warmed the blood to look at her; and I knew before I gave her the choice of a piece for the monthly Musicale what it would be. Sure enough, the moment she heard Necke's "Winter," with its "Skating" and "Sleighing," she chose the piece for hers. How it reminded me of Gladys, with its light little runs and its staccato chords! The child had a fairly good musical ear, but little idea of time value; so I said to her:

"Gladys, make the runs light and even, just as you would try to skate smoothly on the ice pond; and the staccato notes may represent the horses' feet upon the frozen ground." These suggestions attracted the child's fancy, enabling her to render the more gliding tempo.

To help Gladys further in time keeping, I put her to playing duets with Fritz. What a contrast the two children made, Fritz so stolid and slow, but with his keen ear for rhythm, playing the bass accompaniment; while Gladys was ever flying ahead, teasing her partner when he lost his place, which he frequently did at first, while trying to keep up with the mischievous little treble player. It took many hours of patient instruction to teach the two to give a harmonious rendering of the "Gypsy Song"; but at length they played in good time and without a single break.

For three years now, Gladys has been a frequenter of the music room; and how one would miss the child's bright face and sweet ways; for of all our "Memory Pictures," there is none more dear than that of little Gladys, the snow maiden of our dreams.

Virginia C. Castleman.

CLUB CORRESPONDENCE. TEACHERS who have not tried the plan of gathering their pupils together once a week or twice a month at the studio or at the home of some member of the class are missing a valuable means of promoting good feeling among the children and of arousing and sustaining interest in their musical work. Try it. We give the essential points in some reports that have been sent to us.

PRESSER MUSIC CLUB. Miss E. W. Filley's pupils. Motto, "Practice Makes Perfect;" colors, purple and gold; flower, pansy. Meets twice a month, will study the lives and works of famous composers.

SIEBRA MUSIC CLUB. Pupils of Mrs J. A. Allen, thirteen members. Club flower, golden poppy; colors, purple and gold. Meets every week. Program features are musical selections, study of history of music, biographies of composers, drill in pronunciation of musical terms, composers' names, etc., read'ngs from THE ETUDE and standard works in musical literature.

ETUDE MUSIC CLUB. Pupils of Miss Jennie Baker, thirty members. Meets monthly; colors, nile green and old rose; flower, white rose; motto, "B sharp," the pins furnished by THE ETUDE.

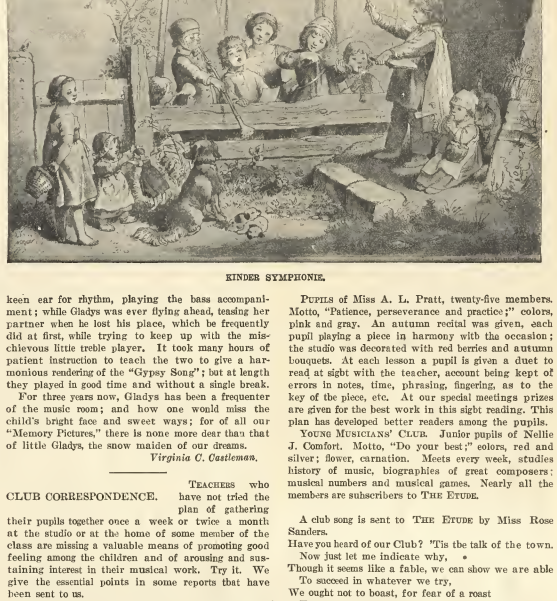
MOZART MUSIC CLUB. Pupils of Miss Carrie Taylor. Makes special study of Mozart.

ST. CECILIA MUSICAL CLUB. Club colors, purple and white; flower, violet; motto, "Act well your part, there all the honor lies." Meets monthly. Musical program and games.

ST. CECILIA CLUB. Kindergarten Class of Mrs. L. J. McGee. Motto, "Advance;" flower, rose; colors, red and blue. Studies the lives of composers, plays musical games.

CRESCENDO CLUB. Pupils of Mrs. L. J. McGee. Motto, "Success crowns labor;" colors, purple and gold; flower, chrysanthemum. Studies the lives of composers, prepares essays, and musical numbers are played from memory.

MENDELSSOHN MUSIC CLUB. Pupils of Mrs Edna S. Sullivan, forty members. Colors, blue and white; meets twice a month. Studies THE ETUDE, history of music, contesting for a valuable prize offered for the best original composition; half of the Club has program in charge at each meeting; program features are: recitations, songs, instrumental selections, pantomimes, dialogues, etc.



KINDER SYMPHONIE.

PUPILS of Miss A. L. Pratt, twenty-five members. Motto, "Patience, perseverance and practice;" colors, pink and gray. An autumn recital was given, each pupil playing a piece in harmony with the occasion; the studio was decorated with red berries and autumn bouquets. At each lesson a pupil is given a duet to read at sight with the teacher, account being kept of errors in notes, time, phrasing, fingering, as to the key of the piece, etc. At our special meetings prizes are given for the best work in this sight reading. This plan has developed better readers among the pupils.

YOUNG MUSICIANS' CLUB. Junior pupils of Nellie J. Comfort. Motto, "Do your best;" colors, red and silver; flower, carnation. Meets every week, studies history of music, biographies of great composers: musical numbers and musical games. Nearly all the members are subscribers to THE ETUDE.

A club song is sent to THE ETUDE by Miss Rose Sanders.

Have you heard of our Club? 'Tis the talk of the town.
Now just let me indicate why,
Though it seems like a fable, we can show we are able
To succeed in whatever we try,
We ought not to boast, for fear of a roast
From our elders who sure own the town,
But now don't be frightened—you must be enlightened,
We're deserving a place of renown.
We study the poems of all the masters,
Now that you will agree is worth while,
We play and we sing, how our voices do ring,
I am sure it would cause you to smile,
We give fine quotations, and learn the notations,
And play splendid musical games,
We learn of transposing, we're never found dozing,
Of great artists we know all the names.
You may think it a mystery, conversational history,
But it helps us learn music all right,
The best of ear training each week we are gaining,
Each visitor says: "Why, how bright."
The next time we meet, we'd be happy to greet
Every lover of music in town;
To say this we dare, 'tis a privilege rare,
To see how we do things up brown.
So now, friends, adieu, our song's nearly through,
Yet to tell half we've only begun:
Be sure to come and see, and I think you will agree,
We combine all our business with fun.

To play our whole program through, day in and day out, is not only unnecessary but hurtful. With so much technical labor it can readily happen that what is easy becomes hard without in the least diminishing the difficulty of what is really hard. The only way to learn well is to study with entire mental concentration; mechanical means will never accomplish it. Then, too, undue technical application makes it difficult to gain the desired dexterity, not because the muscles are stiff but because the thoughts wander; the head is too full of details that cannot long interest the student—at least one who is intelligent. Perhaps he may stand it eight hours for one day—but not eight days for one hour.

The Etude

A MONTHL JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

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A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO EVERY READER OF THE ETUDE

1906 1907

IF WE KEPT THE CHRISTMAS SPIRIT THROUGH THE YEAR.

What's the use of a holiday? Such is the thought of some. Last summer an old man who had amassed a colossal fortune passed from this life. He is understood to have said "I never took a vacation." But is this idea a good one? The old proverb runs, "All work and no play makes Jack a dull boy." Holidays are recognized by employers generally, by busy brain workers, as a necessity. The bow that is always bent loses its elasticity, its strength and its usefulness. The worker whose daily life is a dull routine must have the occasional holiday to lighten the burden that would otherwise become too heavy, and make him sodden with the spirit of unceasing, unchanging grind.

But the value of a holiday is not simply that it releases one from work for a short time and allows muscles to relax and nerves to throw off the strain of vigorous and quick response to the various stimuli of our daily labor, and offers the opportunity of a change of environment, but far more in the effect it can have on the higher nature, on mind and our capacity for esthetic pleasure. A short rest from work does a man good; a change of scene does him good; when he has a chance to refresh his mind and to make glad his soul he is trebly benefited and strengthened. And of all the days and seasons of relaxation no one time has the interest and glad making power of Christmas and attending holiday season. No one is wholly able to escape the spirit that is everywhere, in the home, in the public streets, in the shops, in the concert, in the church. For a moment or longer one loses thought of the task awaiting attention and is able to live and breathe in a higher atmosphere. He is taken out of self and made to think about giving joy, happiness, and permanent good to others. Such is the spirit of Christmas. If a little is good let us take more and keep it.

The glow of happy moments with friends and loved ones, the pleasure of having contributed to others' enjoyment should not too quickly die away. Why not be at pains to keep this beautiful Christmas spirit with us a longer time? Why should we let it die out with the advent of a new year? We have learned its inspiring influence; why then should we not extend it to January, to February, and the other months to follow? Why should we not carry into these months the spirit of thinking of others, of trying to help them, to forward them on their way? A man takes up his work after the Christmas season has passed with a better body, a more contented mind and with more real enjoyment in doing things than before. The pity is that it fades so soon.

And here is the thought for the musician. The Christmas spirit can not exert its full power without the aid of music, it can not bring out the fullest, the deepest, the best expression of man's heart without calling upon our art. Everywhere we hear music at this season, in the home, in the church, in the school, in the theatre, on the concert stage, at the festivals. And beyond this quantity of music, which in itself is a tribute, is the fact that it is the higher and better instincts of man's nature that are most manifest, that most powerfully stir us at this season. And as words and actions fail to express these thoughts and feelings we are happy to pour them out in music. Therefore the musician who has made much music, who has heard much music, owes it to himself as a representative of the art to take in the Christmas spirit in generous measure and then to keep it, as a leaven for the day and weeks to come when in many hearts the glow has grown up. He can think of his pupils, of their needs, of their weakness, of their ambitions, and can give to each of the store of sympathy and interest he has retained. As he himself strives to embody the beauty and nobility of music so he can help his pupils to take it into their lives.

Social life is a necessity to man. The time was when a man shut himself up in his house and lived with his neighbors on terms that much resembled an armed truce. With the growth of the civilizing spirit followed that of the social idea. Today no man can live for himself alone. Some one has compared the individual to one grape of a large cluster. Take the latter away from its place and note how quickly it dries up, shrivels into a shell without beauty of form or color. Take a man away from his fellows, shut him up in a cell or let him seclude himself in some desert, woodland or mountain retreat, as did the hermits of old, and he loses in power to do and to feel for his brethren.

A sociological principle of great value is found in music as it is presented to the people to-day. In its inspired higher forms, in its most important and elaborate works it calls for many, not the single performer. The greatest artistic efforts are always called forth by the inspiration of a large and sympathetic audience; the composer writes for the whole world, not for himself or his own small circle; he gives expression to his own feelings, but in the last analysis, in his loftiest flights, the individual is always lost in the race, and we read in the masters' works the aspirations of mankind, not the prayer of the single man. In our seasons of joy, music is always called upon to help us in voicing our emotions, the freshness and vigor of which words cannot adequately set forth. Music alone offers a satisfactory means. Such is our experience at the Christmas season. Music everywhere and ten times as much as ordinarily.

This is the music teacher's opportunity and his duty as well. He should be among the people assisting them, directing them, lending his earnest enthusiasm for music, sharing with them special knowledge and skill he has gained. He cannot, in justice to his art, the welfare of his profession, and the good of his business interests remain in his studio like the anchorite in his wilderness cave or lodge. In giving of our musical store to others we receive in return other things which enrich us. The Etude thoroughly believes that the music teacher should be a decided factor in the social and public life of the community.

Hearing music is a good thing for pupils as an aid toward culture, provided the music and the rendering of it be such as to promote intellectual quickening. Teachers are not slack in their duty in this respect. In the large cities they encourage their pupils to go to concerts and recitals—of course not to a recital by some direct competitor or his pupils—to attend the opera and symphony concerts, etc. Yet they frequently err in stopping at this point. Would it not be possible to go with one or two pupils to a concert and give these younger persons help in appreciating the good things offered? At other times the teacher should arrange that several pupils go together and before going study some of the pieces on the artist's program. This kind of interest in a pupil's welfare extends beyond the lesson hour, and brings in correspondingly larger returns. If a teacher can get his pupils—all or most of them—together once a month for friendly study of repertoire and talking over programs of visiting artists he will be aiding those pupils to listen more intelligently, to learn something from playing.

Live by the day is a suggestion from one of these observing philosophers of common life who put so many kernels of truth in their homely shrewd sayings. Of course the phrase is not one of half meaning. On the contrary to "live by the day" means living in the fullest sense of the word, not careless indifference to opportunity, to duty, and to trouble when it comes; it does not mean to have no thought for the future. The value of the suggestion lies in this, that every man, every woman, no matter what may be the sphere of life, can have courage and hope and faith for one day, can bear the heat and toil of one day without shrinking. The thoughtful teacher of music, for example, who learns to think more of each day and less of the entire season, comes to think of his or her work as a succession of days, each with responsibilities, with victories, apparent defeats, it may be, yet with no true grounds for absolute discouragement. Once this idea of looking after each day, as it comes, is ground into the teacher's philosophy of living and working he has greater courage. Teaching problems that appear formidable in the aggregate can be solved if taken in detail; difficulties on the business side of the profession lose terror when attacked separately; troublesome pupils can be studied individually. One happy solution a day is a victory and strength for the future.

HOME FOR AGED MUSIC TEACHERS.

There is now in Philadelphia a fully equipped Home for Music Teachers who have passed the age of activity and are in a state of dependence. It is ready for occupancy, with accommodations for twelve persons, but the building can easily be enlarged to double the capacity.

The house has been purchased outright, and the financial support of the institution is assured, the parties directly responsible for its establishment being fully capable of placing it on a sound financial basis, not only for the present but for the future as well. The management of the affairs is in the hands of a committee of seven.

The building was handsomely equipped for a club house, hence the appointments are of the best, including the latest methods of heating and lighting—the electric and plumbing fixtures being of the latest and most approved device.

For the present the Home will be open only to men, but later on provision will be made for women music teachers as well.

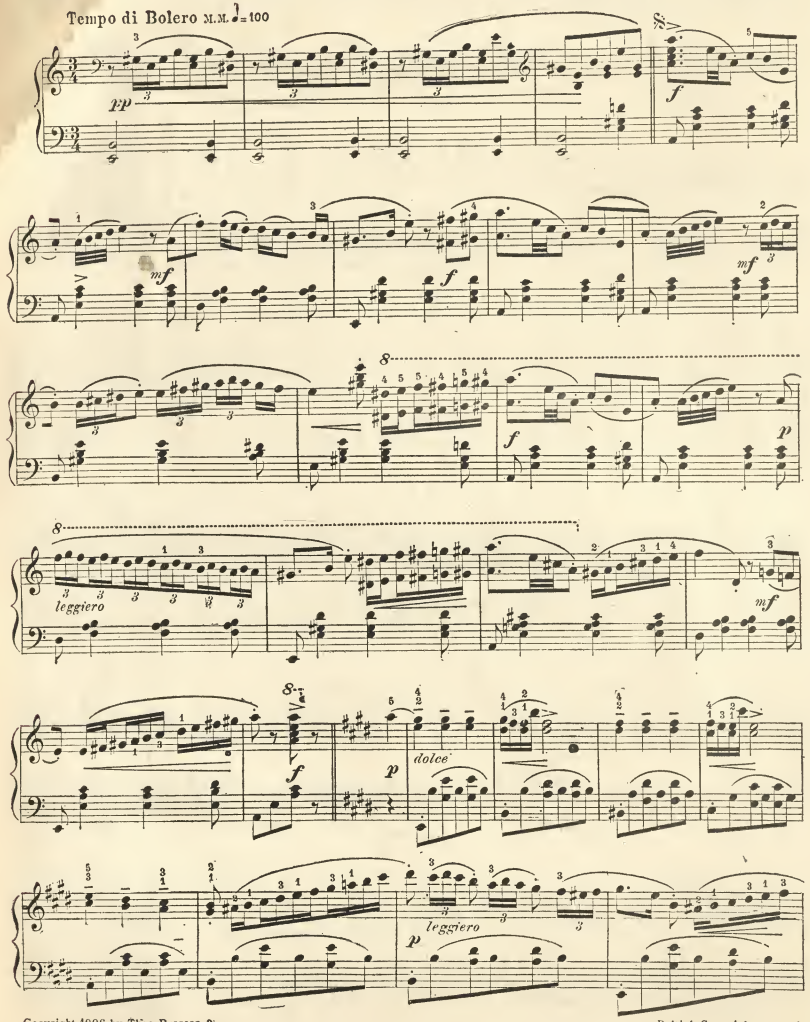
The rules of admission are not stringent, only setting forth in a general way that the applicant must be sixty-five years of age and shall have followed the profession of a teacher of music in the United States for twenty-five years as a sole means of livelihood, and be at present incapacitated for such work from old age or other good cause.

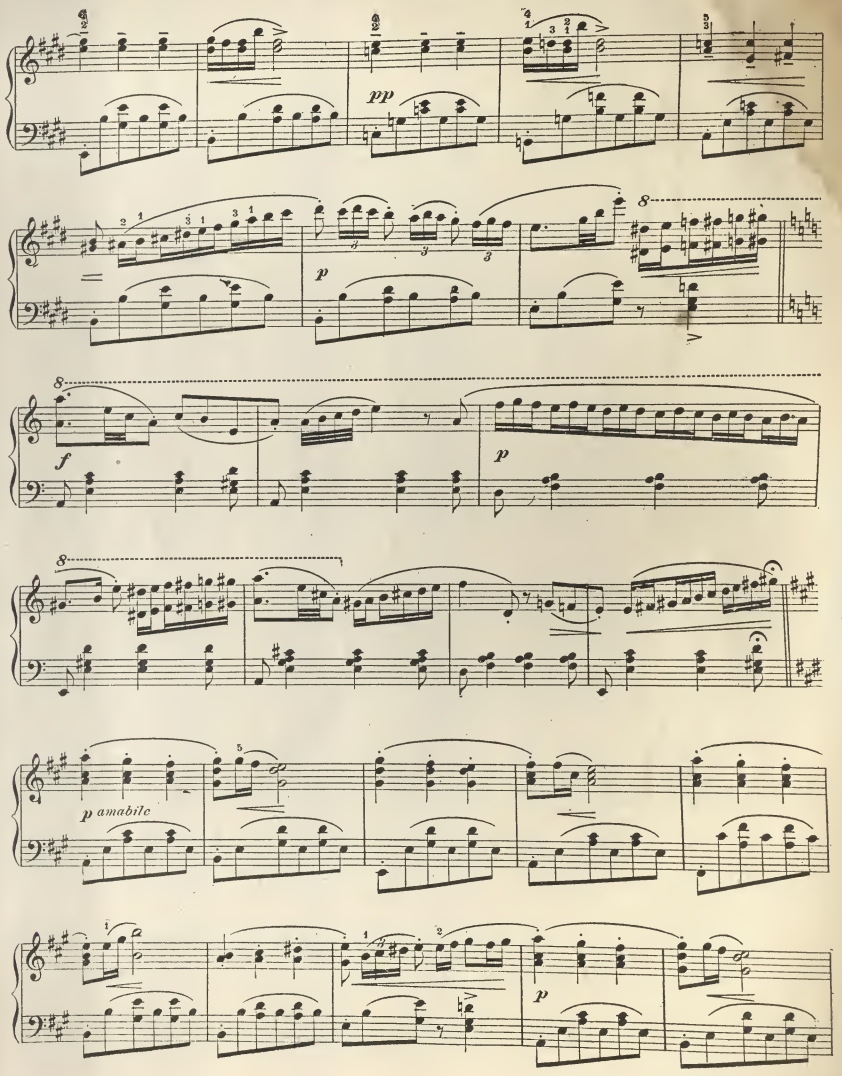
The fact that this Music Teachers' Home is the first of its kind to be established in this country would seem to indicate that instructors in music might be more forehanded than some other professions, yet it is nevertheless true that when poverty does come to these it is with startling distinctiveness and heavy weight. Hence this Home must fill a need, furnishing, as it does, a place of refuge from the privations of a poverty-stricken old age.

Information concerning the Home may be secured or application made by addressing the Secretary, 236 South Third Street, Philadelphia, Pa.

THE CASTANETS

W. L. BLUMENSCHEIN, Op. 114




pp
p
f
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p amabile
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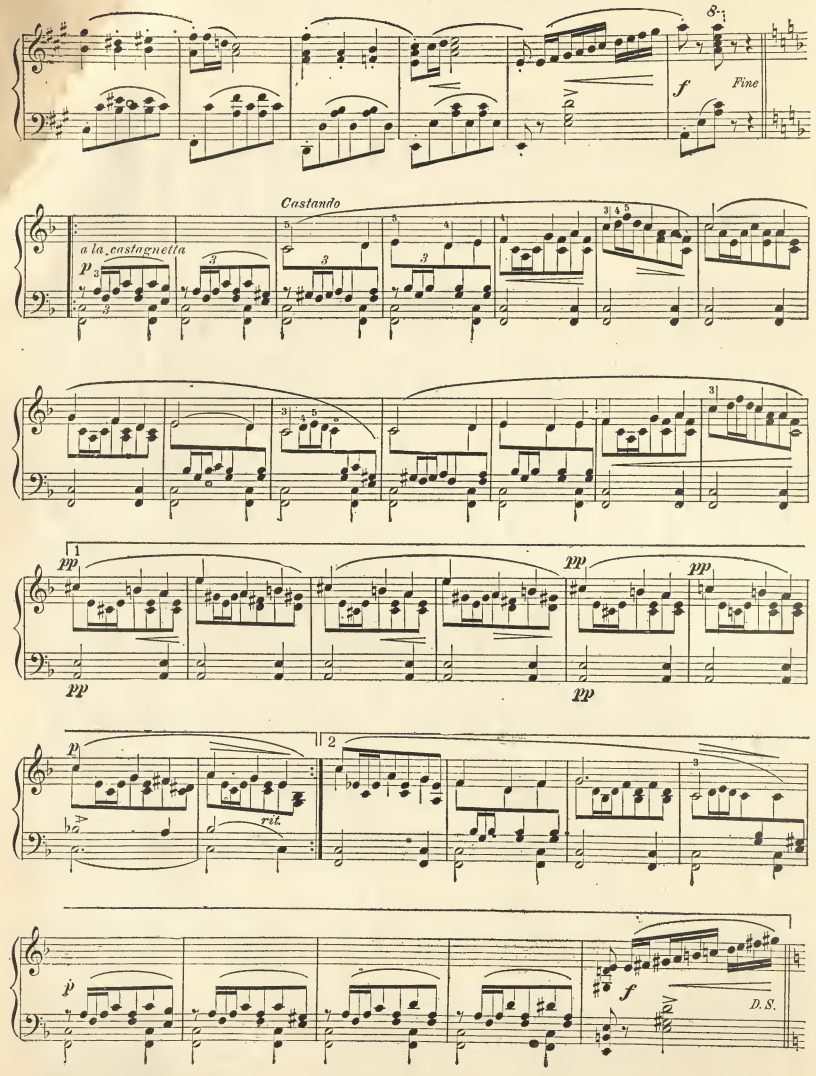

f
Fine
Castando
a la castagnetta
p
pp
pp
pp
pp
p
rit.
p
f
D.S.

When the Lights Are Low

REVERIE

SECONDO

H. ENGELMANN

Andante commodo con espress. M.M. ♩=76

p *rit.* *a tempo* *lunga* *Solo* *p dolce cantabile*

p rit. *a tempo* *mf*

p tranquillo

mf

p rit.

When the Lights Are Low

REVERIE

PRIMO

H. ENGELMANN

Andante commodo con espress. M.M. ♩=76

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

pp *p* *pp* *p* *pp*

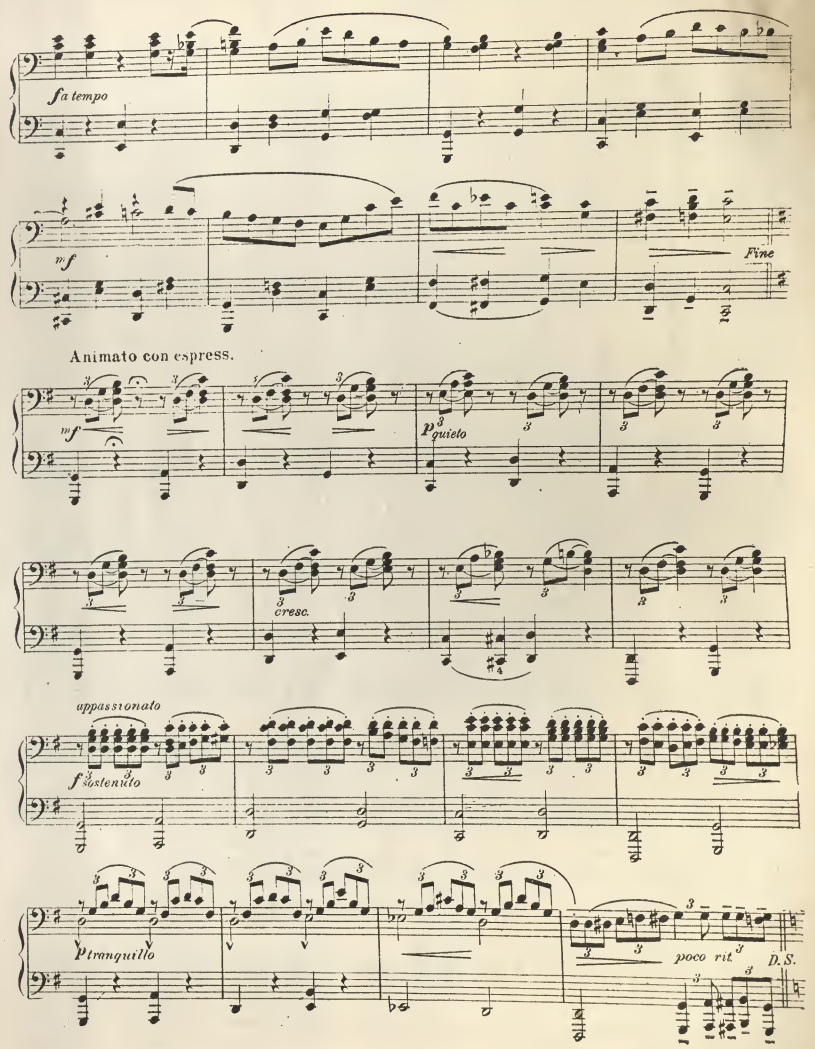
mf *p rit.* *a tempo* *mf*

p tranquillo

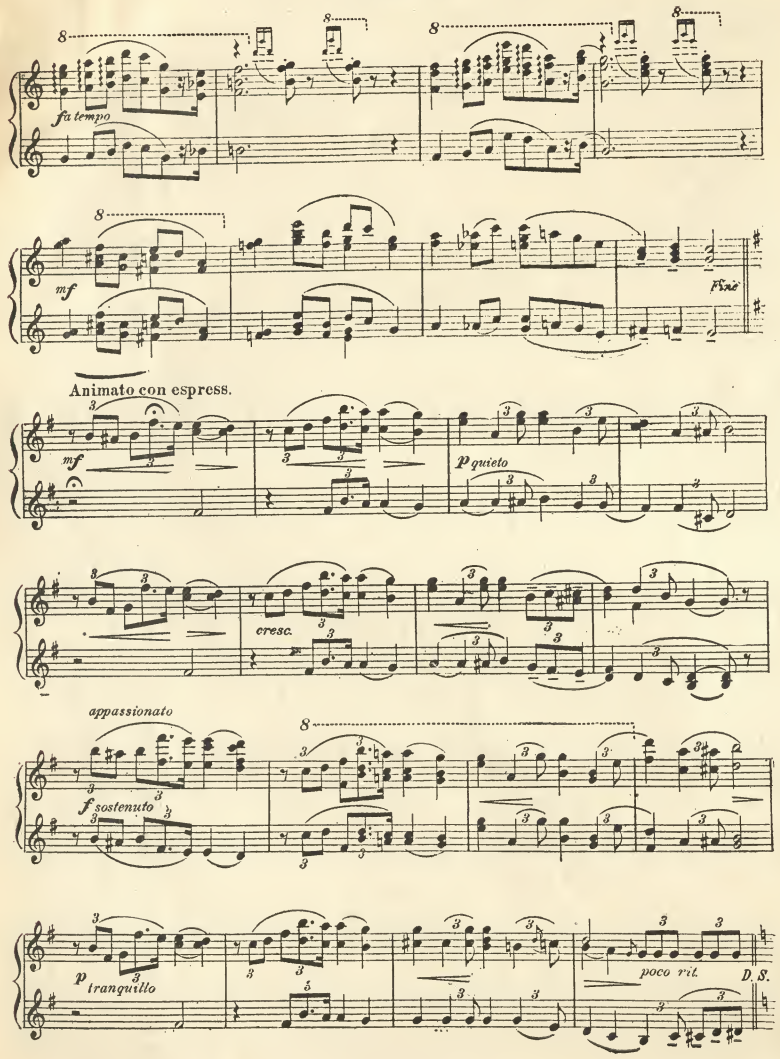
mf

p rit.

SECONDO



PRIMO



THE DYING POET

Revised, edited and fingered by Anthony Stankowitch

LOUIS MOREAU GOTTSCHALK

Andante moderato M.M. ♩.=50

p

f brillante

espress. e rit.

mf

rit.

a tempo

sf

dim. e rit.

a tempo

a tempo

rit.

mf

sf

a tempo

f marcato il canto

celeste

dim. e rit.

a tempo

pp

pp

cresc.

sf

f

rit.

dolce

a tempo

p

f

f

sempre marcato

agitato

a) (321) 223

un poco rall.

a tempo

pp

sf

dim. e rit.

dolce

a tempo

p

un poco rit

a tempo

pp

a) This abbreviation (321) is to be executed thus: (3 2 2 1)

sf

dim. e rit.

p a tempo

cresc.

f

ff con passione

p rit

a tempo

pp

pp

celeste

rall.

p lento marcato il canto

rallentando dying away

pp

WEDDING DREAM

CARL WOLF

Moderato con espress M. M. ♩=76

p

p delic.

rit.

pp

a tempo

mf

p delicato

quieto

f

Fine

Agitato M. M. ♩=84

mf

f

sempre triplets

f

ff

ff

rit.

tranquillo

mf

dim.

pp

r.h.

l.h.

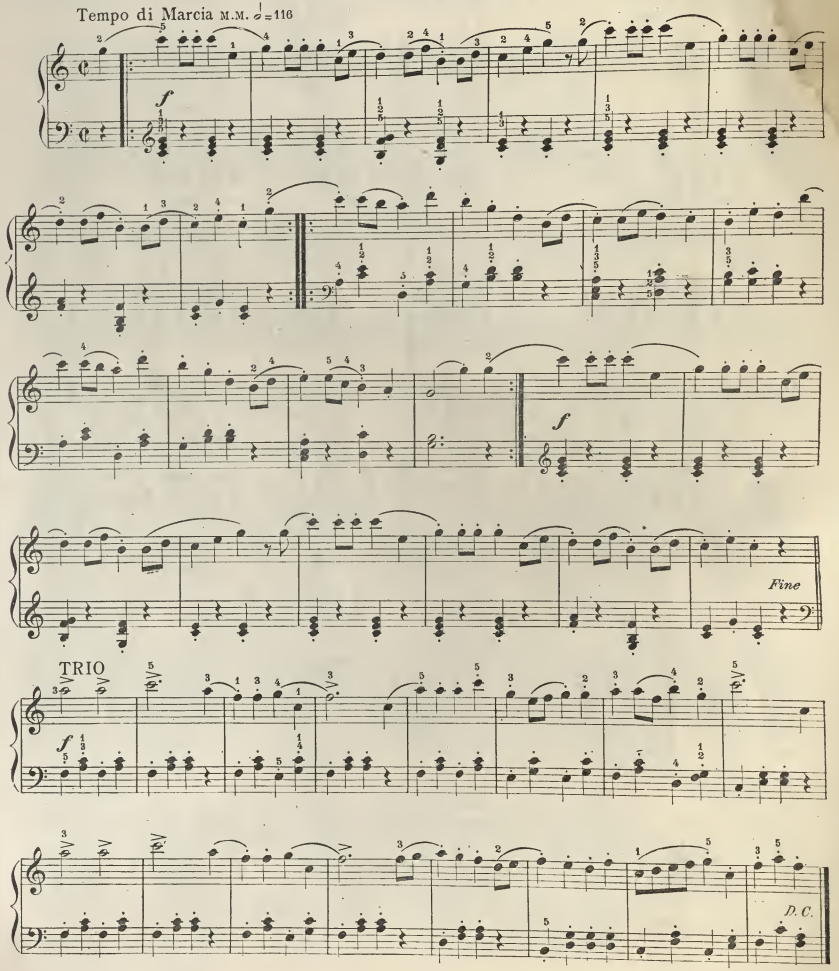
D.S.

I AM A SOLDIER

MARCH

"On the White Keys" A. J. DAVIS

Tempo di Marcia M.M. ♩=116



American Musical Composition

HAVE we an American school of music and of composition? Such is the question frequently asked of musicians and critics, and the answers have by no means been in agreement. Some have been optimistic, some have been prophetic, some have been hopeful, and others openly pessimistic in the spirit of the olden-time cynics who said, "Can any good thing come out of Nazareth?" Can the American people show anything deserving the name of real music? Have we done anything yet to place us in rank with the older nations, those of Europe from whom we have sprung? Have we anything distinctive to offer? And beyond this, what is the promise of the work going on all around us, in the East, in the South, in the Middle West, in the Coast States? Everywhere is activity. Just now the question is, What shall come from all this activity in musical work?

That American men and women, not few in number, have given time and study, and with success, to work in composition, is proven by the two-page illustration which follows, containing the portraits of upwards of two hundred American musicians who have won recognition in various lines of musical composition. Here are represented composers who have put their strength into large forms, orchestral works, oratorio and cantatas, such as Macdowell, Mrs. Beach, Henry K. Hadley, George W. Chadwick, Frank van der Stucken, H. W. Parker, Dudley Buck, J. K. Paine, H. R. Shelley and W. W. Gilchrist; in chamber music, such as Arthur Foote, E. R. Kroeger, B. O. Klein, Adolph Weidig and H. H. Huss, to say nothing of the many who have placed before the public works for piano and for the voice and for the organ of sterling worth and high artistic qualities.

It is true that it is only here and there that we can place our hands on passages or ideas that one feels justified in acclaiming as distinctive and different from the European models which all have had in their student days, under German, French and English teachers. Our people are tinged deeply with a cosmopolitan spirit. New England is "New England" no longer, for the influx of immigrants to factory towns has changed that. The Middle States no longer have a preponderance of men of the Anglo-Saxon, Scotch, Irish races. Everywhere the mills and mines have called in a host of laborers from Europe. The South is changing. In the Western States, Swedes, Norwegians, Germans, Italians, Jews fill the cities and the rural districts, and each race has brought hither the characteristic note and the folk-songs that grew in the old home.

In an article published last year Mr. Rupert Hughes, the author of that very valuable work "Contemporary American Composers," speaks on the subject in an illuminating way. We quote:

"According to acoustic theory and experience, every tone and every combination of tones sets up other tones above and below. Out of all the songs and folk-musics that are in America to-day, can we hope to hear above the jangle some clear, soaring overtone that we shall call the American tone?

"At any rate, whatever our hope, we must expect that before we shall attain the one united song, these multitudinous instruments must be brought to one accord. And that requires time.

"In American music there had to be a long period of assimilating and tuning together all the instruments and all the families of instruments. But there has been discord enough, tootling enough. It is high time for the American Symphony to begin. Some of us believe that Kapellmeister Uncle Sam is about ready to start, or perhaps has already begun—but very softly.

"And now, what sort of music shall we expect to hear? Looking at the various elements, the problem is a perplexing one. Here is a nation containing almost all the races known to earth. Many of them are sparsely represented, but of many others there are such large quantities that they can not be neglected in such a calculation. No prophecy concerning American music of the future can afford to ignore the contributions and musical influence of the following distinct races: English, Irish, Scotch, Welsh, German, Austrian, Italian, French, Jewish, Dutch, Spanish, Hungarian, Polish, Norwegian, Swedish, Danish, Russian, Finnish, Negro, Turkish, American-Indian, Syrian, Chinese, and Japanese.

"The first expectation would be that the Anglo-Saxon element would predominate. I am afraid that it does. Afraid?—yes; for those of us who usurp the title of pure American because we are of British ancestry must sing small when it comes to music. This is especially true of Puritan descendants, for the Puritans abhorred almost all forms of music. They considered musical instruments to be the very tools of the devil. It was our Puritan ancestors who opposed the whole principle of written music; they mentioned ten reasons against the writing and printing of music; these are four of them:—

"'6th, it is popish; 6th, it will introduce instruments; 7th, the names of the notes are blasphemous; 8th, it is needless, the old way being good enough.'

"Scotland, England, Ireland and Wales have given the world many of its most beautiful folk-songs; they were among the earliest races to develop the modern spirit in music, and yet they have never given the world one composer worthy to stand in the first, or even in the second rank of the great. They make a loud use of the name of Henry Purcell, and yet no one except a few desperate English enthusiasts would soberly call him, at his very greatest, anything more than charming. The proof of his minority is plain: if he had never lived, music to-day would not be appreciably different.

"The truth is that there is more creative and intrinsic music in the little finger of Germany, Italy, France, Hungary, Poland or Denmark than in all four limbs of Great Britain. We must be thankful that the United States has been an asylum for exiles of other people than these.

"The Netherlanders settled New York at a time when Flemish music was great in the world, but there was no apparent importation of the genius of Flanders in the stout hulls of the Dutch.

"The first real awakening of music in the American wilderness was when the young German Siegfrieds strolled into the magic forest. Until a recent date, practically all of the solid and ambitious music in America was made by men of German blood or by men trained under German conditions here or abroad. Even that music was not of importance in a world-wide sense, but it was right in kind if not of high degree; for it was based upon no illiterate and formless improvisations or "native woodnotes wild," but upon a deep study of the mechanics and the materials, the traditions, the ideals, the grammar, the form, and the spirit of music as a high and difficult art. By these steps alone can music, or any other art or science, truly progress."

It would be interesting, did space permit, to trace the successive steps by which American music developed, for which credit is to be given to adopted as well as native sons. Every man or woman who went to Europe for study and returned home to labor became a nucleus for a developing circle, a teacher of our youth, a force for progress. Theodore Thomas used to say that popular music was familiar music, and certainly our American musical pioneers, such as Prof. Paine, Dudley Buck, J. C. D. Parker, Wm. Mason and Theodore Thomas did all that could be asked of them to make the treasures of musical literature familiar to the American public, and, in the course of years, correspondingly popular. The increase in orchestral organizations is an unmistakable tribute to the increase of musical culture and popular appreciation.

Another element of great value has been the organization and working of music festivals all over the land, East, South, West and the Coast States. When people learn to support music they want more to support, and then the native composer has a chance for his innings. It is a good thing for American music that our people, like the English, are fond of choral music. This branch is a most valuable training school for the composer.

It is fitting that an article on American composition should bear tribute to the courage and true-hearted spirit shown by our men and women in setting bravely to work when there was and still is, for that matter, little hope for a composer to receive a commensurate reward for the time and labor spent in composition, to say nothing of a return for the money spent in preparing for the career. The public has been indifferent to works, in the large forms particularly, produced by our own men and women. Only here and there did one win a hearing and some little reward. And yet they have kept at work, each new effort giving strength and skill in the technic of composition and greater readiness and fertility in invention. For some recognition came and others are winning, and this is the ground of hope for more, particularly the young men and women of to-day from whose ranks will come, let us hope, some who will carry the American name high into the ranks of the Masters of Music. Mr. Hughes has the following to say on this point:

"But in hunting for a national music, we must not expect to find a whole nation suddenly adopting one musical uniform. A national music is in all cases less national than individual; it is the existence of a few giants whose individuality is supreme though it is founded on racial traits. Around each individuality gathers a school of smaller individualities likewise racial, and caught up in the sweep of the spirit of the times. Below these disciples gathers a host of mere imitators. The image of a mountain range is exact. Musical schools come in nations like the great upheavals that make a Himalayan chain.

"America as yet has been hardly more than rolling prairie. What is needed is the appearance, the uplift of some powerful individuality who shall rise like a young giant and, laughing in his strength, shake off conventionalities, set figures, old customs, old beauties, rigid forms, and all the other weights that bury and oppress genius. What is needed is someone who dares to be himself, and who has a self of distinction and importance."

PRIZE ESSAY CONTEST.

AN important feature in educational work in schools and colleges is teaching pupils to think logically and to express themselves clearly in writing and in speech. The number of well-educated young men and young women in the musical profession is increasing every year. These persons are alert in thought, keen in observation and thorough in the tests they may make of educational methods and devices. THE ETUDE, from time to time, has stimulated teachers to the careful, thoughtful expression of their views on educational matters in music, by the offer of liberal prizes for articles suited to its columns. By this means a number of persons whose communications are highly valued by our readers were interested in educational musical literature.

The editor is pleased to announce a new competition in which there will be

Five Prizes, $25.00 Each,

for the best five articles on topics suitable for the pages of THE ETUDE. Hitherto some experienced writers have been unwilling to send us essays, under prize conditions, as they did not care to be rated second or third to some other person. The present contest places all who win prizes on the same footing; the awards will be equal in value and rank.

SUGGESTIONS.

Articles may contain 1,500 to 2,000 words.

The competition will be open until January 15, 1907.

Writers may send more than one essay.

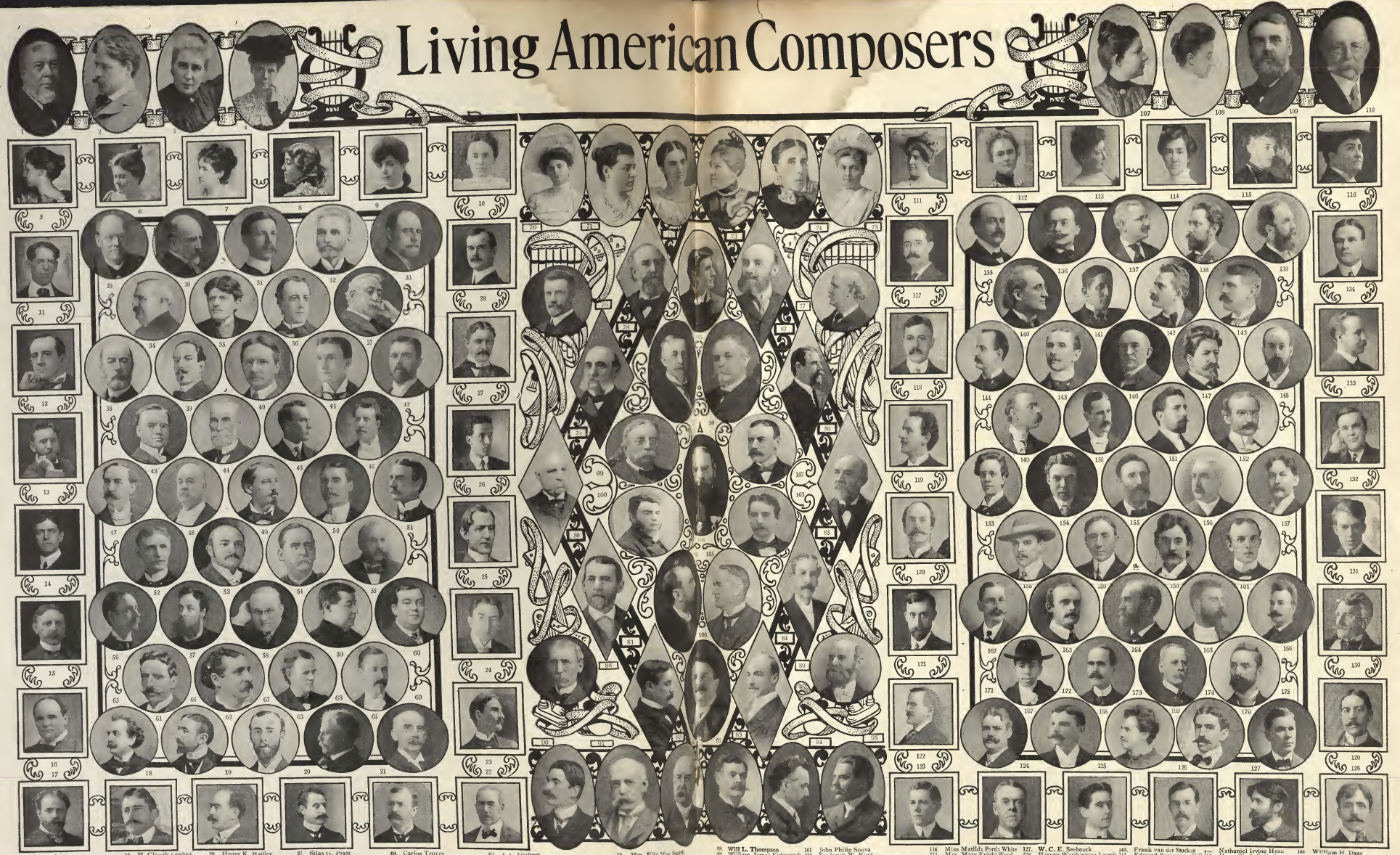
Do not send historical or biographical articles, or discussions of a critical or esthetic nature.

The most desirable topics are those connected with practical work in the teaching and study of music or success in professional life.

Write on one side of the sheet only. Do not roll the manuscript.

Be sure to place your name and address on the essay.

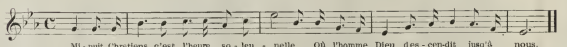
Living American Composers



1. Dudley Buck
2. Edward MacDowell
3. Miss Letitia Katherine Vanah
4. Mrs Carrie Jacobs Bond
5. Miss Patty Stair
6. Florence Buckingham Joyce
7. Mrs. Clara Kathleen Rogers
8. Mrs. Lisette E. Orr
9. Miss Henrietta Bergstanke
10. Miss Helen Hood
11. Arthur Nevin
12. Wilson G. Smith
13. H. Clough-Leighter
14. Arthur Farwell
15. C. B. Hawley
16. Richard Henry Warren
17. W. H. Neidlinger
18. Clayton Johns
19. Victor Harris
20. Rubin Goldmark
21. J. C. Bartlett
22. Albert Ross Parsons
23. Gerrit Smith
24. Henry F. Gilbert
25. Henry K. Hadley
26. Lawrence Gipman
27. Reginald de Koven
28. Ernst R. Kroeger
29. Benjamin Cutter
30. Oscar Weil
31. Rossetter Gleason Cole
32. Alfred John Goodrich
33. Percy Goetschius
34. J. W. Bischoff
35. Gilbert Raynolds Combs
36. Charles Crozat Converse
37. Silas G. Pratt
38. Benjamin Blodgett
39. Robert Coverly
40. Winton J. Blaltrell
41. Alvah Glover Salmon
42. R. Huntington Woodman
43. Edgar Stillman Kelley
44. Walter Kittredge
45. Richard Kleering, Jr.
46. J. Truman Wolcott
47. Homer N. Bartlett
48. William F. Sudds
49. Carlos Troyer
50. W. Francis Gates
51. Joseph A. Hills
52. William Schuyler
53. Otto Pfefferkorn
54. John Augustus Darling
55. Richard Zeckwer
56. Charles S. Burnham
57. Frank Guernsey Cauffman
58. Carl Wilhelm Kern
59. W. F. Hascell
60. Louis Raphael Dressler
61. Philip Henry Goepp
62. J. L. Gilbert
63. David Duffie Wood
64. C. A. Havens
65. Frank G. Dossert
66. William R. Chapman
67. Louis Adolphe Coerne
68. Calvin B. Cady
69. Edward J. Kenick
70. Miss Anita Owen
71. Miss Helen A. Clarke
72. Mrs. Grace Mayhew Stults
73. Miss Mildred J. Hill
74. Mrs. Constance Faunt LeRoy Runcie
75. Mrs. Ella May Smith
76. Peter Christian Lutkin
77. Albert Augustus Stanley
78. Clarence Eddy
79. Ira David Sankey
80. George W. Marston
81. George E. Whiting
82. Horatio William Parker
83. G. Waring Stebbins
84. James Cutler Dunn Parker
85. George A. Veazie
86. George Laurie Osgood
87. George A. Burdett
88. **Will L. Thompson**
89. William James Kirkpatrick
90. William Arms Fisher
91. Edgar A. P. Newcomb
92. Louis C. Elson
93. William H. Sherwood
94. John Orth
95. J. Lewis Brown
96. Walter Damrosch
97. George Coles Stebbins
98. James McGranahan
99. William Mason
100. William Horatio Clark
101. John Philip Sousa
102. Frederick W. Root
103. George Whitefield Chadwick
104. Nathaniel Clifford Page
105. Addison F. Andrews
106. Victor Herbert
107. Mrs. H. H. A. Beach
108. Miss Margaret Ruthven Lang
109. Adolph Martin Foerster
110. John Knowles Paine
111. Mrs. Rose Mansfield Eversole McCoy
112. Miss Florence Maxim
113. Mrs. Eva Crozen Hart
114. Miss Matilda Portia White
115. Mrs. Mary Knight Wood
116. Mrs. Jessie L. Gaynor
117. C. Whitney Coombs
118. James H. Rogers
119. William Henry Rowald
120. Henry H. Huss
121. Theodore P. Sterling
122. Jules Jordan
123. John Paton Marshall
124. Arthur Foote
125. Charles Fonteyn Manney
126. Paul Ambrose
127. **W. C. E. Seeboeck**
128. Harvey Worthington Loomis
129. Homer A. Norris
130. Harry Rowe Shelley
131. John Parsons Beach
132. Raymond Hubbell
133. Walter Spry
134. Alfred G. Robyn
135. William Dawson Armstrong
136. Leo Oehmler
137. Emil Liebling
138. John Hyatt Brewer
139. Henry Eickford Passmore
140. Frank van der Stucken
141. Edward Baringame Hill
142. Henry Schoneefeld
143. Oscar Fehden
144. W. L. Blumenschein
145. Chris W. Herrich
146. Edward M. Read
147. Frederick Russell Burton
148. F. Addison Porter
149. Frederick N. Shackley
150. Adam Geibel
151. Arthur Reginald Little
152. Nathaniel Irving Hyatt
153. Henr W. J. Rulrick
154. Louis Campbell-Tipton
155. Carl Koelling
156. S. B. Whitney
157. Francis L. York
158. Camille Wolfgang Zeckwer
159. William Edwin Haesche
160. Nicholas Doety
161. W. C. Powell
162. Frank Lynes
163. G. A. Grant-Schaefer
164. William H. Dunn
165. Edward Baxter Perry
166. David M. Levett
167. Thomas Clanton Calloway
168. A. W. Lansing
169. J. Arthur Demuth
170. John A. West
171. Adolph Weidig
172. Charles P. Scott
173. Bruno Oscar Klein
174. Thomas Whitney Surette
175. Frederic Chapin

An Incident of the Franco-Prussian War.

By Frederic S. Law



ETIENNE LARUE pushed his way through the merry turmoil of the Boulevard des Italiens with the feeling of exhilaration known only to the true Parisian after an exile from his loved city on the Seine. And Larue's exile had been a long one. It was a Christmas eve in the late seventies, and he had arrived but that very morning from a military post in Africa where he had been second in command. His judgment and ability in what was one of the most trying of French foreign stations had served to keep him away from France—men of less caliber were more easily spared; so this was his first leave of absence in years.

The streets were alive with a bustling throng of shoppers, idlers, sight-seers, hawkers and venders of toys, sweetmeats, and trinkets innumerable; everywhere noise, everywhere confusion, but to Larue all that he heard was music—the clamor of voices, the squeaks of toys, the shrill fanfares from tin trumpets, the piercing blasts from tiny whistles; and over all, the inimitable *cris de Paris* from the sellers of waffles, of roasted chestnuts, of hot cocoa, of baked apples, of parched corn—in short, of all the delicacies that appeal to the necessitous or frugal-minded Parisian. The keen, frosty atmosphere cut his face with an unwonted sharpness, but his lungs, long accustomed to the languid air of the South, drank it in with an indescribable feeling of delight and stimulus.

As he passed a brilliantly lighted restaurant his attention was attracted to a group of men sitting by one of the low, broad windows which gave directly on the street. One of them had risen and was taking leave of his friends, good-naturedly resisting their evident solicitations to remain. Larue stopped short. "Jules Lenoir!" he said half aloud. "I cannot be mistaken," and hastily made his way through the hurrying crowd in time to intercept the other as he opened the door and stepped to the side-walk. There was a mutual cry of "Étienne!" "Jules!" and the hands of the two friends, who had not seen each other for seven years, met in a warm clasp of joyful recognition.

"The last we heard of you, Étienne, you were still in Algiers, and we had given up all hope of seeing you for another year at least," said Lenoir, as the two men walked arm in arm down the crowded boulevard.

"I thought so, too," rejoined Larue, "but only six days ago the commandant informed me that my long-delayed leave of absence would begin at once, and that if I wished to be at home for Christmas I must catch the boat for Marseilles the next day but one. I don't know how I did it—but I did! Marseilles last night Paris this morning; by noon at my sister's in Passy—where I dropped in on them as though from the sky; and here I am. I still feel as if it were a dream," drawing a long breath and looking around. "Put tell me, Jules," he continued, dropping his friend's arm as he spoke, "where were you going when I waylaid you so unceremoniously?

"Oh," laughed Lenoir, "I was going nowhere that you could not go too, if you wish—and I am sure you will when I tell you. You may remember that the *Noël*, is always sung at the midnight service in the Madeleine. I never miss it if I can help, and to-night Barjolais of the Opéra is the singer. I have heard it from many artists, but no one sings it like him. You have never heard him. He has been singing only a few seasons, but many consider him the finest tenor on the stage."

Larue's expressive face lighted up. "Do you know," he exclaimed, "that on my last Christmas eve in France I heard the *Noël* sung in a way I shall never forget—and by no professional artist, either! Your Barjolais must be a great singer indeed if he can even begin to approach making such an impression. But I should like nothing better than to hear him. Shall we be able to get inside the church? I remember the crowds on these occasions."

"We shall have no difficulty about that," assured his companion. "I have made friends with one of the vergers; he always keeps a little nook for me near the choir-loft, and will let us in when it is time by a rear door. It is still early," looking at his watch and drawing his companion into a café they were passing. "Come, let us have a glass of wine in memory of old times. We can secure a *cabinet particulier* where we shall not be disturbed, and you shall tell me about this wonderful *Noël* of yours—my curiosity is strongly excited. Let me see," he continued after they had been served and *garçon* had left them to themselves in a snug little apartment *au deuxième*. "Your last Christmas in France—that must have been in '70. Why, man alive! That was during the siege," he exclaimed. "There was little thought of Christmas or *Noëls* then, I should say! Go on—tell me your story I am more curious than ever," settling himself expectantly in his chair.

"You are right, it was during the siege of Paris. I was in command of an advanced outpost in the entrenchments. It was a bitter cold night; the ground was covered with snow, the air dim with frost, while a late moon hung low in the east. The German sentries were so near our own that we could hear their challenge, '*War da?*' as plainly, no doubt, as they heard our '*Qui vive?*' Toward midnight the cannonading and the firing from the rifle-pits, which had been almost incessant since sundown, was interrupted for a time. I was stamping my feet on the ground in the vain attempt to warm myself, when one of my men stepped out of the line and approached me He was a young fellow—it was too dark for me to see his face distinctly, but he could hardly have been more than twenty. 'Captain,' he said, 'may I have leave of absence for a moment?'

"'Nonsense,' said I. 'Step back into your place at once. Wait a little; when the firing begins again you will be warm enough, I warrant.' Still he did not move. Saluting again he persisted: 'Captain, I beg you to give me permission. I shall not be gone long and I assure you you will not regret it.'

"'Why, what do you want to do?' I asked, surprised at his pertinacity. 'Let that be my secret, captain,' he pleaded: 'I want to go in that direction,' pointing toward the German lines. 'I ask for only two minutes' leave of absence.'

"His earnestness was so great that my curiosity was piqued. 'Go, then,' I said, 'but remember that you do so at your own risk.'

"He leaped at once out of the trench and advanced toward the enemy. His comrades and I watched his progress over the frozen snow which crackled loudly under his feet; we saw his ghostly shadow silhouetted by the wan moonlight. Barely had he gone ten paces when he stopped, gave a salute, and then began to sing

*'*Minuit, Chrétiens, c'est l'heure solennelle*
Où l'homme Dieu descendit jusqu'à nous.'

"His voice, young and fresh, was a superb tenor, yet immature, but it rang out with such fulness and power that we listened spellbound—and so no doubt did our astonished besiegers, for not a sound was heard from either side. The song was so appropriate to the hour and the season, so utterly opposed to the occasion and its surroundings, that the effect was fairly stupefying. Not an arm was raised against the daring singer; not a command, not a footfall heard. Both armies for the moment ceased to be enemies—we were neither Frenchmen nor Germans; we were Christian men with homes, with families, with friends and loved ones; we felt the common kinship of man, whatever his race, religion, language, or ambitions.

"As the singer finished the last triumphant

†*'Noël! Noël! Voici le Rédempteur!'*

he saluted once more and leisurely marched back to our entrenchment. Before I could speak to him, our attention was drawn by a tall belmeted figure approaching from the German lines. He came forward just as the other had done, halted, made a military salute, and then in the midst of armed men who for months had had but one thought—that of destroying each other—there arose a second Christmas hymn—in another language, to be sure, but telling the same story of the Christ-child who came to earth with the message of peace that man had so poorly heeded:

§*'Vom Himmel hoch da komm ich her,*
Ich bringe Euch gute, neue Mähr.'

"Few of us knew the words he sang, but all felt their spirit; and no sooner had he finished and repeated his salute, than the cry arose from the German trenches, ‖*'Weihnachtszeit! Weihnachtszeit!'* while the French responded as cheerily, '*Noël! Noël!*' And so, for a few moments at least, peace and good will did prevail in the midst of war. But not for long. Less than an hour after the Uhlan had returned to his post the cannon began to exchange shots, and the bullets flew from the rifle-pits as before."

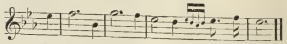
Lenoir had listened with deep interest to his friend's story. "And what became of your singer?" he asked.

"I do not know," replied the officer. "I never even learned his name. I was despatched to another part of the entrenchments before daybreak—and then you know there was something else to think of."

An hour later the friends were crowded together in the screened-off corner reserved for them by the kindly verger—none the less kind by reason of a discreet *douceur* slipped into his hand as they entered. When, directly after the stroke of midnight, Col. Larue heard a clear, ringing tenor swell out into the church, when he recognized the familiar lines:

Minuit, Chrétiens, c'est l'heure solennelle
Où l'homme Dieu descendit jusqu' à nous,

declaimed with a dignity and an elevation befitting their import, he started. His wonder grew as he listened. Surely these were the tones, the very accents that had thrilled him on that Christmas eve so long ago, when the daring soldier took his life in hand and awed an armed host by the story of the advent of the Prince of Peace. By the time the singer had reached the soaring climax,



which he gave with a triumphant intensity that held his hearers spellbound, he was convinced of it. The voice was fuller, more sonorous and fully matured;

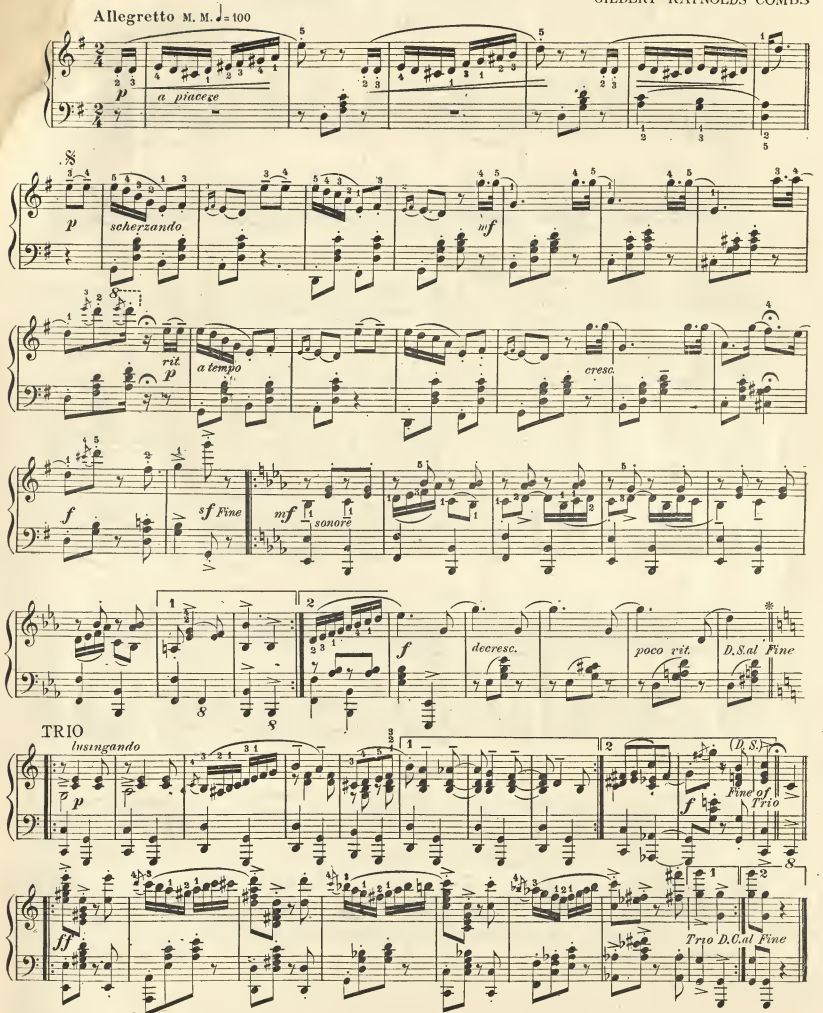
(*Continued* on *page* 838.)

*"Midnight, Christians; the solemn hour approaches
In which God came to earth a man to be."
†"Christmas! Christmas! Behold the Redeemer!"
§"From heaven above to earth I come
To bring good news to every home."
‖"Christmas time!"

DRAGON FLIES

POLKA CAPRICE

GILBERT RAYNOLDS COMBS



❋ From here go to ❧ and play to *Fine*; then play Trio

"LONDON BRIDGE"

POLKA

PAUL LAWSON

Allegretto M.M. ♩=108

mf

"Lon - don bridge is fall - ing down, fall - ing down,"

f

fall-ing down, Lon-don bridge is fall-ing down, down so mer - ri - ly."

This piece is one of a set entitled "SONG-GAMES OF CHILDHOOD"

Fine

mf

ff D.C. al Fine

To Miss Elizabeth Eleanor Phillips, Richland, N.Y.

SICILIAN DANCE

ALFRED QUINN, Op. 4

Allegro molto M. M. ♩=152

f *p* *p* *scherzo* *p* *p*

Listesso tempo.

Fine. *p* *rit.* *a tempo* *string.* *pp* *pp* *D. S.*

BRIDAL ROSES

A FLOWER SONG

GEO. L. SPAULDING

Andante con espress, M.M. ♩.=66

p *Ped.simile* *mf* *Ped.simile* *f* *mf* *Ped.simile* *l.h.* *p* *f* *rit.*

a tempo *Ped.simile* *molto rall.* *a tempo* *Ped.simile* *l.h.* *f* *rit.* *a tempo* *ff* *Ped.simile*

INDIAN SUMMER

MOMENT MUSICALE

ARTHUR F. KELLOGG

Allegretto giocoso M.M ♩=76

mp

rit. *a tempo*

p rit. *Fine*

energico *mf* *rit.* *a tempo*

f *p* *mp*

rit. *a tempo*

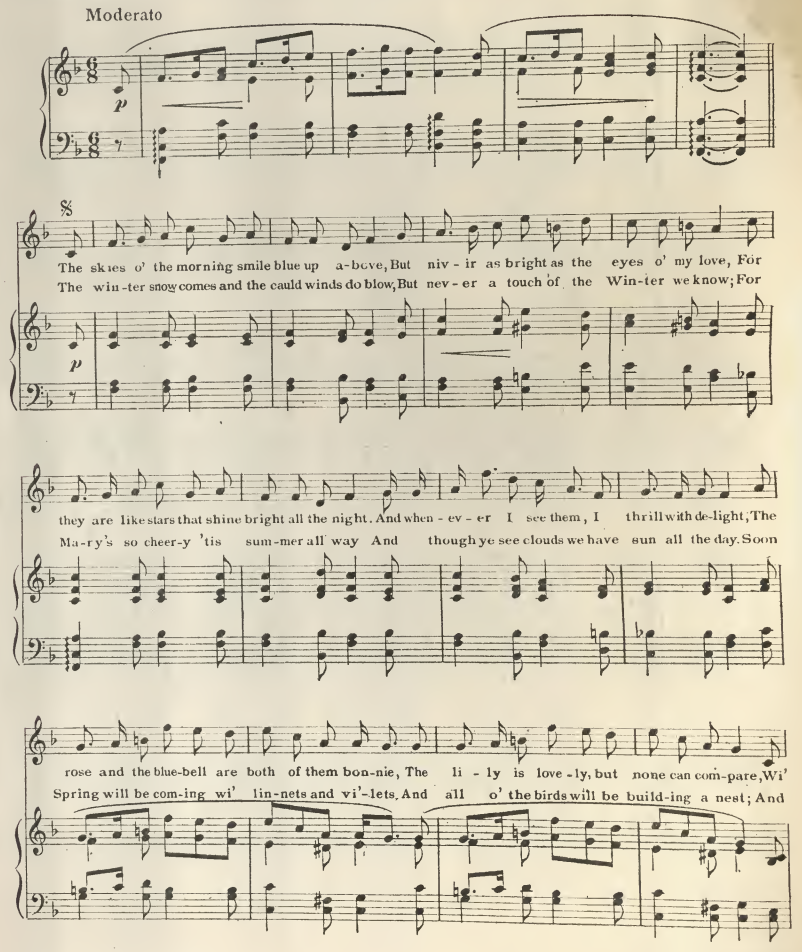
p rit. Meno mosso M.M.♩=60 *p*

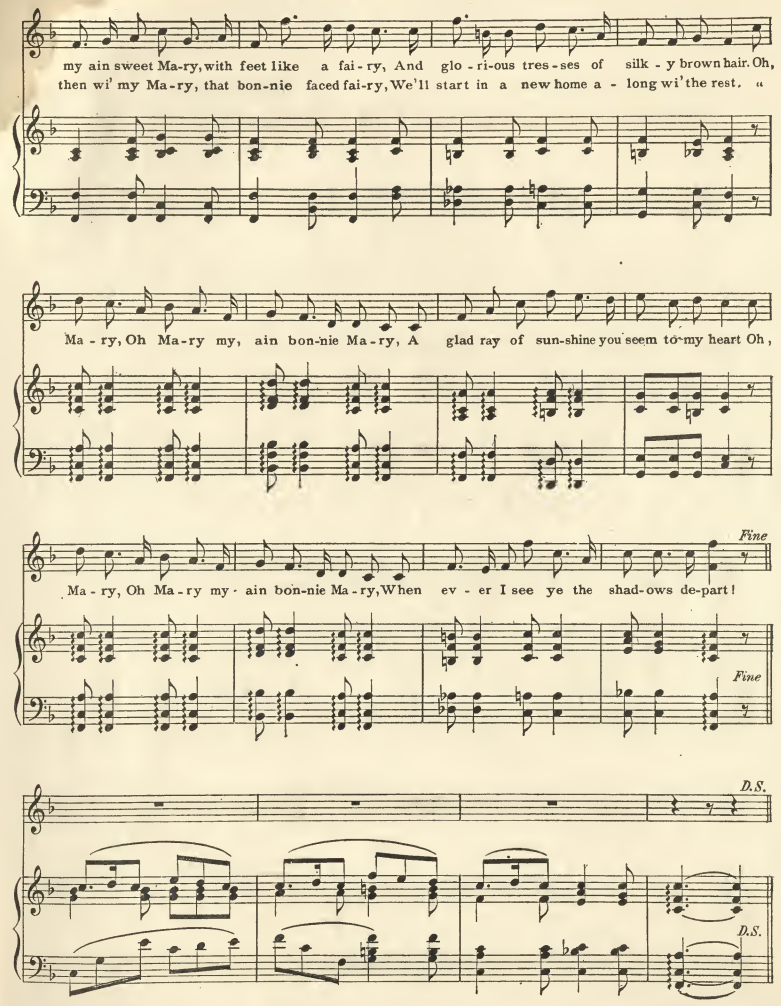
D.C.

MY AIN SWEET MARY

William H. Gardner — J. L. GILBERT

Moderato





O NIGHT DIVINE

JULES JORDAN

Andante maestoso

mp a tempo giusto

O Ho - ly Night, the stars are bright - ly shin - ing; It is the night of the dear Sa-viour's birth!
Tru - ly He taught us to love one an - oth - er; His law is Love and His gos-pel is Peace;

mf *ff*

Long lay the world in sin and er - ror pin - ing, 'Till He ap - peared and the soul felt its worth; A thrill of hope the wea - ry
Chains shall He break, for the slave is our broth - er And in His Name all op-press - ion shall cease, Sweet hymns of joy in grate-ful

f *sustain the tone* *p* *poco rit.* *slight pause* *p* *a tempo*

world re - joi - ces, For yon-der breaks a new and glo - rious
cho - rus raise we; Let all with - in us praise His Ho - ly

f

morn! Fall on your knees! O hear the an - gel - vol - ces O
name! Christ is the Lord! Then ev - er, ev - er praise we His

ff *allargando*

night di - vine! O night when Christ was born, O night when
pow'r and glo - - ry ev - er more pro - claim, His glo ry

f

f

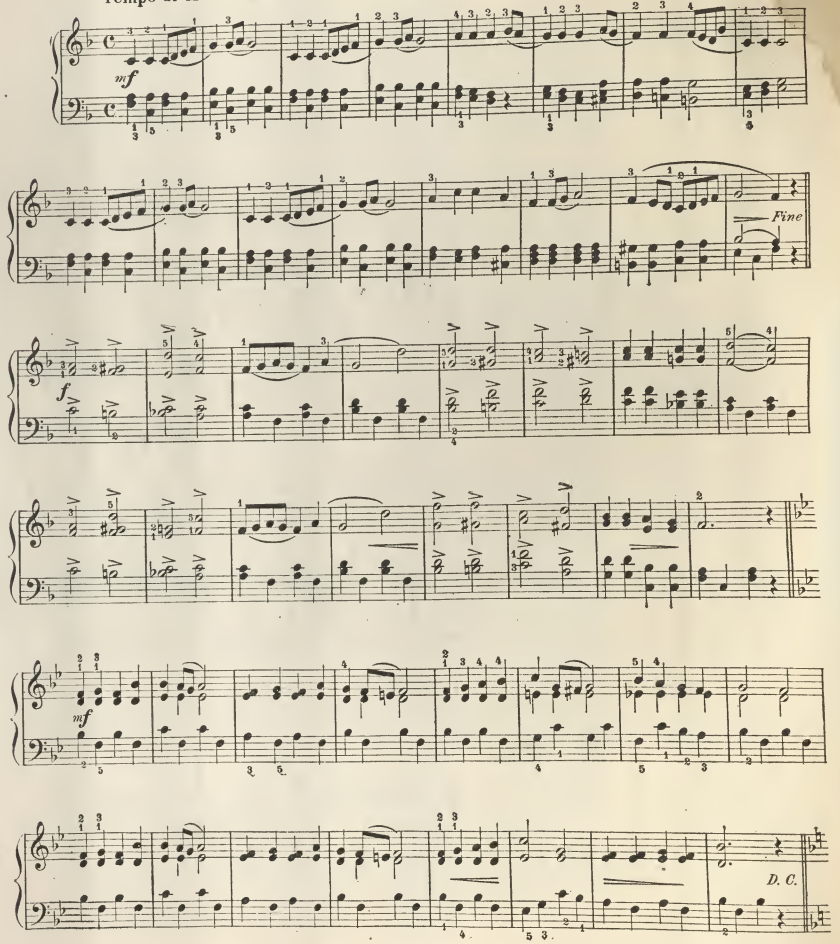
Christ was born.
ev - er pro - claim.

ff *ff* *rit*

THROUGH THE FOREST

Frederick A. Williams, Op.57, No.1

Tempo di Marcia M. M. ♩=120



VOCAL DEPARTMENT

For some months to come the VOCAL DEPARTMENT will be conducted by special editors, who are well known as experienced and successful educators in vocal music. The vocal material in the present issue was prepared under the editorial supervision of Mr. Louis Arthur Russell, of New York. The Department for January will be conducted by Mr. Frederic W. Root, of Chicago. February by Mr. Frank S. Morse, of Boston. March, by Mr. Karleton Hackett, of Chicago. We expect to have the services of a well-known leader in matters vocal. Other names will be announced later.

TWO IMPORTANT THOUGHTS FOR SINGERS: COMMON SENSE AND SERIOUSNESS.

LOUIS ARTHUR RUSSELL

In the consideration of vocal subjects, there is no item so neglected as common sense. The mental attitude of the majority of singers and students of singing would be humorous were it not so serious, and I know of no more helpful topics for discussion before the earnest reader of THE ETUDE than those set at the head of this column, "Common Sense and Seriousness!"

AS TO METHODS.

On such topics as "Method" and the various items of method, that is, "Breathing," Registers, Placement, Attack, Color or Quality, etc., where can we find two singers or students who can talk together without dispute? How seldom indeed do we find one who can talk intelligibly and practically on vocal subjects! Singers, teachers, students talk glibly of the "Italian method," the "Old Italian method," the *bel canto*; the "French style," the "German process," the "Natural," the "Scientific," the "Garcia," the "Lamperti," the "Marchesi," the Physiological or the Psychic methods, but who has ever heard the reason for this multiplied nomenclature? Who knows wherein these methods differ materially from each other?

COMMON SENSE

should be a ruling condition in the mind of any singer or students of singing. Where there are many subtle things in the control of voice; while reflex influences and subconscious habit are not always easily comprehended, yet in the main, and at least sufficiently so for all practical purposes, the study of vocal processes is subject to common sense explanation and common sense doing. Everything of vocal philosophy is reasonable, though of course there are problems in it, as in most other subjects pertaining to man and man's doings, the fundamental facts of which are still not understood. What the student needs more than anything else is plasticity. Be as a child, leave off the old habits and start anew. We do not begin at the throat in the study of voice, we begin with the body. When it is in condition, it is a mere allowing with the other parts, and, as if by magic, they do the will's bidding. So much time is lost in battling common sense, in voice study, we will not do these simple physical things, because in our ignorance we cannot see how they can affect tone. Then after conviction has set in we are apt to practice notes instead of tones; we run through the page as if, having accomplished the pitch and time of an exercise, all is well. On the contrary, the more exercises we sing thoughtlessly the longer must we at last study, to overcome the bad habits these very exercises have helped us to fix.

THOUGHTFULNESS.

Nothing in study takes the place of thoughtfulness. It is to watch and listen, and to think; to do no careless thing, to sing no tone without knowing what is done, right or wrong. It is always *how*, not *what*, we sing. It is so easy to sing *anyway*, but few determine to sing *some way*, and that a *right way*. And this is the whole story. To sing is one of the greatest privileges of man; to sing well is living up to the privilege. To learn to sing well is a long process, requiring patience, and painstaking, thoughtful, hard work. When accomplished, there is no delight in life equal to it, and nothing exceeds its power, its influence for good over mankind.

THE TEACHER.

It is not good common sense to look for a royal road to the singer's goal. It is not good sense to seek a teacher who promises to make an artist of you in a short time, or one who will flatter you instead of revealing your faults; it is not sensible or reasonable to think that the teacher who advertises the name of his teacher or the use of the Italian or any other named method is a good instructor because of the *name* of his method; the selection of a teacher should be made thoughtfully, and not on impulse, because the studio is attractive or the master of it handsome, of flowery address and full of pleasant manners. A teacher of voice is like a physician; the best of his kind see the weaknesses and prescribe for them. The masters with mysterious methods, who talk of the lost art and their own discoveries, the teachers who tell you immediately that you are a high soprano or a low bass, that your destiny is nothing less than the career of a Patti or Lablache, all of these are to be avoided, for common sense does not rule these interviews.

GOOD TEACHING.

All teachers who are doing good, conscientious work will explain, for the most part, what they require you to do, so that you can realize the benefit of following, theoretically, if not at first practically, always bearing in mind that the manner of doing is more important in the beginning of study than the result, which is almost sure to be imperfect until your powers of right doing become a fixed habit; then you will pay more attention to the result, and with greater satisfaction. A good singer is not necessarily or consequently a good teacher. Many of our best teachers are never heard on the platform; but it is safe to say that no one is properly fitted to teach who is not able to show with his own voice the varieties of vocal color, and to explain the matter of breath-management and voice control, not simply in theory, but in practical demonstration. If your teacher cannot do this, you would better look carefully into your work, and find some way of assuring yourself that it is correct.

THE PUPIL'S WORK.

Thoughtful study is serious study; and if you will be sure that your watchword is common sense, always discarding anything mysterious or purely personal in your teacher's processes, you are not likely to go far astray. Read, practice, search. It is only they who dig who get deep into truth. I do not believe in taking doctrine altogether on faith, that is, the faith of others. You possess no great learning in any branch of culture until you have experienced a revelation deeper than the five senses. To hear a statement and to answer "yes" amounts to nothing. You must take the truth to your room and ponder over it, test it, turn it over and over, inside out, apply it to yourself. If there are chances of vacillating try it on your friends, take it with you everywhere until you know the "all" of it. Then you can show it, you can teach it, and people will call you wise.

AMERICAN FAITH.

The American student should cultivate faith in American teachers, and should not look afar off into foreign lands as the only abiding place of musical truths. As a matter of fact the American vocal teacher of to-day is in the front rank of the vocal profession. No one of any penetration believes that the teachers of Europe are doing anything to improve the voices of the majority of singers, who go abroad for a few months of polish or finish. Everyone well knows that the real work has been done at home, and that their so-called "finish" is, in nine cases out of ten, really glamor. The public is learning this, and the American teacher is, therefore, gradually getting his due credit. Besides this the fact is also becoming evident that, except for the few who aspire to an operatic career, the foreign culture is all adapted to the practical wants of the American singer, whose chief sources of activity and income are in concert and church work. These truths are becoming known, common sense is becoming the ruling item of voice doctrine, and American art, therefore, is progressing.

THE BEL CANTO.

Here is a letter from M. L. B., of Auburn, Washington, who is not satisfied with the explanation in a recent number of THE ETUDE, answering the question "What is the bel canto method of vocal culture?" The questioner says, "Of course the dictionary says it means 'beautiful song,' but is that all? I have always understood it is a peculiar system of teaching used by Italians exclusively, and learned by all singers of note."

Bel canto is a mere catch-phrase. I might say a term of endearment, used by Italians for their loved art of song. There is absolutely no system, exclusively Italian or in the training especially of artists, which can properly be called "the *bel canto system*." The term, like many other foreign words and foreign ideas or expressions, has been made a fetich of by certain dishonest advertisers, and it may be said in justice to some of the weaker heads making use of the phrase that they themselves believe there is some potent charm in the expression "*bel canto*," but as to system of culture it is simply cant. There may be some who will argue that *bel canto* is a term which applies particularly to the Italian style of music, that is, flowing melody, fioritura, etc., as distinguished from the more dramatic school of later development, which attaches more especial importance to the text.

However, in this there lies no especial system of voice development; all true rational teaching leading to purity of tone and artistic phrasing, with variety of expressional tone color, with or without celerity of execution. All such teaching, whether in English, Italian or other languages, leads to a true *bel canto*, for artistic singing is always in the line of beauty. I have before me a little circular published by a teacher in one of our large cities; it has six pages of large type, and is called "*Theory vs. Practice in the Art of Singing*;" the author claims to have been a pupil of many noted teachers and to have been an artist in several of

THE SINGER

By FREDERIC LAWRENCE KNOWLES

Before that crowd she stood, a flower-like thing—
That curious crowd that came to see her sing
(See more than hear, her beauty's fame was such)
Unconscious as a child, save for a touch
Of happy fear like some wild bird was she,
Instinct with light, and fire, and purity;
But when she sang there fell so deep a hush,
The listening ear might almost hear a blush!
Methinks the very footlights must have felt
The wonder and the fragrance when they knelt.
Across the years once more I see her stand,
The sheet of music trembling in her hand.

From "Love Triumphant," by permission

the most important opera companies of the world. He claims that the English and the German languages are largely produced in the throat, and the French in the nose; the Italian, however, the author thinks especially gifted with a language and a voice just right for singing. We should therefore, says the author of the pamphlet, train our voices after the Italian fashion. (He says: "In the olden days, when *bel canto* was of supreme importance, all the great teachers were Italians and *bel canto* was the system."

So here we have a teacher to-day who bases his claim for public attention upon the statement that he teaches *bel canto* as did the Italians of old. A reading of the symposium by French teachers in this issue will enlighten us still more on the question. These French experts are throwing aside *notions* for *facts;* they have learned that a thing to be true must have more than a name.

THE LEONCAVALLO TOUR.

WHAT better example can be cited of the folly of claiming music, especially vocal music, to be good, simply because it is "made in Italy," than the tour this season of that excellent composer, Ruggerio Leoncavallo, with the La Scala (Milan) Orchestra, and six singers of high repute from Italy?

Everywhere the patrons and the press have proclaimed the singing and the playing to be of the most mediocre order, and the singers were often truly distressing, violating every canon of "*bel canto*" or, what is a better expression, of artistic singing. This traveling company has been a splendid lesson to the American amateur or student, for they have shown us how low is the real status of the average of Italian musical art. When Americans fully awaken to the truth, and let common sense have play, they will all know that our art status is not on the low plane many would have us believe.

SOME AMERICAN IDEAS.

COMMON SENSE and seriousness bring us to some of the following conclusions, which I believe are representative American ideas:

'To sing is to make an address, to relate an incident, to express a sentiment or an emotion. Why not then from the first of vocal study hear this in mind, and at once throw aside fantastic notions about singing, cut loose from any bonds of thought which make us look upon the singer's art as occult or mysterious, and determine to study with common sense as a ruling principle? This is a practical life, and all the arts which in any way relate the experiences of mankind must do so in a way that will reach the heart of man and appeal to him as truth. The training of the singer is a rational process, a thing in which cause and effect are readily traced; it is not the chasing after an *ignus fatuus;* if our methods be not explainable, rational, understandable, they are not right; the study of voice requires the use of brains more than the exercise of faith.

The singer's requirements are similar to those of the orator; he must have something to say, he must know how to say it, and he must say it with confidence and in a way that is convincing. He must sing his song with perfect assurance and with every evidence of complete faith in himself and in the sentiment of his song; he must declare the sentiment of love with the ardor of a true lover; he must really weep if his song be sad; he must portray passion as if the emotions were his own; there must be *left* no thought on the part of his audience that he is dissembling; the sentiment of the song must be delivered with absolute assurance, and this cannot be done timidly or as if the singer feels, as do too many American singers (especially women), that to be realistic in interpretation is "silly" or likely to be looked upon as revealing a personal sentimentality or the like.

Rather than to try to impress audiences with one's greatness as an artist, let our singers, first of all, stand as men and women, doing a sane thing in a sane manner. Singers who forget that they are human beings in their abnormal desire to prove themselves artists soon appeal to their listeners as freaks, and fall far below their best possibilities. To sing well is a manly (or womanly) thing, and the artist who first establishes himself before an audience as a gentleman will find such a status no impediment in the way of his declaring his artistic qualities. Peculiarities of dress or behavior are no true marks of art. What we need in the art world are men and women of common sense, who can and will sensibly, and will confidently, yet modestly (as befits ladies and gentlemen) express a delicate sentiment or a deep emotion, humor or pathos in such a way as will make of the art a rational human thing instead of an artificial form of personal display.

All of this means that we must take our art study seriously, and in our work make every item square itself with common sense.

CHOOSING A VOCAL TEACHER.

MR. H. L. CLEMENTS has written recently, in the *New York American*, some sensible things regarding voice study, and his remarks on "Choosing a Vocal Teacher" are quite in the line of our subject, Common Sense. Mr. Clements says among other things: "In the pursuit of a teacher do not be influenced by the furnishings of the studio, their fee, or the success of one or two pupils.

"Some teachers have been fortunate enough to secure voices that are naturally placed—voices that would have succeeded with almost any teacher—and thereby build up their whole reputation.

"Judge from what they are able to do with a poor or mediocre voice. Above all, take your time in choosing a teacher and you will avoid waste of energy, money and many a heartache.

"Another thing that contributes to the failure of many singers is the entire lack of any practical work. Theory, theory, theory and one or two 'show' pieces. No singing in duets, quartets or even chorus. No studying of ear training or sight singing; no singing in public except before doting friends. The result is that when they apply for any position that requires singers with practical training they are helpless, and though they may have perfectly placed voices and can sing one or two solos in a very artistic manner, the position goes to one who has nowhere near so good a voice, but has had experience and can sing readily at sight the piece placed before the candidate. This, in New York, can be easily remedied. If the teacher cannot give the required training, there are many oratorio societies, church choirs, etc., which can give what is needed. Even if it is necessary to sing without compensation, the practical work that is secured will show very materially when application is made for a position that is worth while.

"Finally, do not think that teachers can say 'presto! change,' make a few passes, and your voice will be a thing of beauty and a joy forever. There are years of hard work before you, but it is in a country of eternal beauty where birds sing and waters laugh and the sky is always blue above you. 'Midst such surroundings the hardest toil becomes a work of love and the joy of living is the reward."

THE VOCAL ART OF TO-DAY: A SYMPOSIUM.

IN a French musical periodical there appeared recently a symposium on the art of singing which was rather remarkable in view of the substantial agreement among a large number of eminent musicians, teachers and artists as to the present problems involved in its practice and study. Since these are much the same in all countries, the opinions elicited can hardly fail in interesting the readers of THE ETUDE. The following abstract of them has therefore been prepared for their consideration:

These four questions were sent out as covering the subject:

1. What do you think of the revolution accomplished in the art of song by the Wagnerian movement? Do you consider it beneficial or injurious?
2. Do you look for a revival of the Italian school of singing (*bel canto*) in France?
3. What objections have you to the manner of writing for the voice now in vogue among certain contemporary composers?
4. What advice would you give in regard to the teaching of singing?

REYNALDO HAHN, the composer of the operas, *Le Carmélite, L' Ile du Rêve*, as well as of many charming songs, declares that Wagner's music ruins none but the voices of those who do not know how to sing, that there is only one way to sing correctly and that the true artist can apply it to all works, whatever the style. He is confident that Wagner, who admired Mozart and Bellini, would be horrified at what is nowadays called Wagnerian singing. The singers he had at his disposition when he composed his works had had a thorough vocal training, as shown by their long and active careers.

MONS. HAHN considers the art of song as far more comprehensive in its demands than students are apt to imagine: the singer, he says, should study history, learn to appreciate the arts in general, read the poets, observe nature—in short, live a broad, cultured life. At the present day, when music is developed almost exclusively in its intellectual phases, he urges that pupils should be made to understand that the study of singing is too intimately connected with mental alertness for the 'sluggish or the ignorant ever to become good singers. He attributes the decadence of the art of song principally to mediocre teaching and to incompetent judgment on the part of the public, and concludes by saying: "Believe me, Wagner has nothing to do with it. I have just heard Madame Ternina as 'Brünnhilde.' She sang it as she would sing 'Norma.' It was admirable!"

ERNEST VAN DYCK, so well known for his impersonations of Wagner's heroes, may naturally be expected to take up the cudgel in his master's cause. He asserts that the Wagnerian movement has benefited the art of song, since Wagner's rôles are so difficult that singers must study tone production with the utmost care if they would avoid injury to their voices in singing them. He points to the fact that since Wagner has become the vogue the older classic masters —Gluck, Rameau, Mozart—are sung more than before. As for *bel canto*, he says disparagingly that there is nothing "*bel*" (beautiful) about it, save the name.

ALFRED BRUNEAU, composer of *Le R've, L'attaque du Moulin*, musical collaborator in these works with Emile Zola, says: "I believe that the Wagnerian revolution in abolishing the ridiculous tradition of the *bel canto* has rendered a supreme service to art. The only thing necessary to the human voice is truth of expression. This the old masters understood. Our youthful composers should be careful not to forget it."

VINCENT D'INDY, head of that important institution in Paris, the *Schola Cantorum*, and well known in this country by his visit to America last season holds that the Wagnerian movement has produced no revolution in the art of song: "To interpret 'Isolde' or 'Gurnemanz,' as well as to play the parts of 'Don Juan' or 'Euryanthe' one must know how to sing. A thoroughly grounded technic is the foundation of all talent, and a singer who would essay Wagnerian rôles without such a technic is like a composer who would attempt to write a symphony without troubling himself as to the traditional means employed by the great masters, or without an effort to gain a knowledge of these means. As to advice on the subject of teaching singing I have none to give. There is only one way to acquire the art and that is—to learn it."

JACQUES ISNARDON, professor of *Opéra Comique* at the Conservatoire, is of the opinion that Wagner's influence on the art of singing has been in the direction of marked progress; that it has led back to the large, free declamation characteristic of Gluck, Rameau, and later of Weber. The rarity of competent Wagnerian singers he attributes to the absolute necessity of their being thorough musicians and possessing sufficient literary culture to comprehend their parts. In answer to the second question, he finds it indefinite in that it seems to identify *bel canto* with the Italian school of music. He does not believe in a renaissance of this, but so far as *bel canto* signifies the supreme management of vocal mechanism and the art of finished phrasing he admires it with all his heart. In this sense he finds it the indispensable foundation of the art of song, and points to Wagner's *Meistersinger* as an example of a modern work in which the *bel canto* predominates; for example, the phrases sung by Walter, Hans Sachs, Pogner. Even Beckmesser's serenade, caricatured as it is, belongs essentially to *bel canto*. In answer to the third question he says:

"Composers of all times have written badly for the voice. Nevertheless one who is well schooled can triumph over all obstacles of this sort. The only thing I can say about the teaching of singing—unless I write a book—is that there is no method, that is, there is a new method with every pupil. However, one thing is certain—that there is much more to learn than formerly. For one thing, the progress of laryngology has shed new light on the mechanism of singing, and this permits us to make more rapid advance in technical study. As to the artistic development, that is conditioned by the mentality of the student; there is no limit to advancement in that direction. It could be wished that the vocal aspirant should cultivate his intellectual faculties. The time is gone by when we could take a cab driver from his seat on the box, and make an operatic tenor of him by teaching him a few airs, dressing him up in tights, and pushing him on the stage, trusting to a fine voice and a natural aplomb."

GEORGES MARTY, composer of the operas, *Le Duc de Ferrare* and *Daria*, and leader of the orchestra at the Conservatoire, considers the revolution wrought in the art of singing by the Wagner movement deplorable, but, he explains, only to those who are not well grounded in their art. He continues:

"I am by no means of the opinion of those who declare that it is not necessary to learn to sing to interpret Wagner's music; on the contrary, a really fine singer can only gain by acquaintance with it. Still, it must be admitted that this erroneous impression has caused dangerous disturbances in the art of song. As to *bel canto*, I have no faith whatever in its resuscitation; but I do believe that we shall return to an art of singing that will have more of song than it has at present."

MAX BOUVET, who has created many parts in modern French operas and who is now professor of Opéra in the Conservatoire, believes that singing on the whole is much more serious, that it troubles the feelings more deeply than formerly, and finds that the public in general is indifferent to mere virtuosity. Taking *bel canto* in its narrow sense, as the Italian school of singing, its reign is over; in the larger meaning of the term, denoting perfection of vocal technic, he considers it as gaining in breadth and significance. In his opinion Wagner stands for much in this change for the better. What he says about the teaching of singing is eminently sensible:

"I should lay stress upon developing a sense of the dramatic in the pupil rather than a sense of the merely beautiful. Under the pretext of securing purity of intonation, the teacher is inclined to keep the student to a monotonous flow of tone, he is not allowed to trill the 'r', or to bring out the vowels with sharpness or clearness. Singing, like painting" (M. Bouvet paints as well as sings; his pictures have won recognition in the *Salon*), "should take nature as a model. First teach the pupil to speak—then to sing."

MME. VIARDOT GARCIA, in an interesting interview, gave her opinion of the present status of the art of song. This great artist, now in her eighty-sixth year and the younger sister of Manuel Garcia, who died recently at the age of a hundred and one, is the last remaining link with the school of singing represented by her brother, her elder sister, Malibran, and her father, the instructor of his talented children. As musician, singer, and teacher, no one is better fitted to give judgment on the artistic problems connected with singing. One of the most brilliant exponents of the Italian school, as it existed in the first half of the last century, it will be remembered that Madame Viardot Garcia aroused Wagner's liveliest admiration by her ease and readiness in singing the first act of *Tristan und Isolde* at first sight from the manuscript which he brought to her before its publication. She does not hesitate to say that from a purely musical point of view the acceptance of Wagner's theories has been a distinct progress. She is not so sure, however, that it has been a benefit to the singer.

"With but few exceptions," she continues, "my experience has been that the singers who devote themselves to Wagner's works are lost to the Italian repertoire, because their voices lose the power of shading, the variety of tone-color, the flexibility demanded by works designed to bring these requirements into evidence. Still, if Wagner does restrict the technical domain of the singer, in return for this limitation he develops his musical and artistic intelligence to a surprising degree. Thus there is an esthetic gain; and I agree with him in this—that if his interpreters have not the opportunity of dazzling by the technical display formerly in vogue, they find other means of artistic expression through dramatic characterization.

"As to the revival of *bel canto*—it seems doubtful in view of the lack of works demanding it. Still, what does *bel canto* mean, if not the art of singing with freedom and purity of tone? In this sense of the term, that the Italian *bel canto* is the best method of singing even Wagner may be shown by the success of such a singer as Jean de Reszke. Our composers, too, would write much better for the voice if they were to study singing themselves. It is as much of a fault to ignore the capabilities and limitations of the voice as it is to be ignorant of the resources of the instruments of the orchestra." When asked for advice on the subject of teaching singing, Madame Viardot's only answer was—"Learn to sing! Learn to sing!"

MME LUCIENNE BRÉVAL, a leading French dramatic soprano, who has sung in this country and is a most accomplished artist, equally at home in the works of Gluck, Wagner, and Massenet, was the next singer visited. She finds the Wagner movement in nowise an error, since it is a phase of general musical evolution; Wagner simply continues the dramatic traditions of Gluck, Rameau and Weber. This being the case, she sees no necessity for an especial style in singing his works; she believes that one who sings Wagner well will be able to sing the other classic masters well.

"If by *bel canto*," she says, "you mean the frivolous ornamentation of song, I am uncompromisingly opposed to it. My personal feeling is strongly against any vocal effect that is not dictated by emotion—or, I might say, by the logic of the drama itself. Even when such efforts are legitimate I do not like to hear them applauded. In any case it would be better for the public to applaud only at the end of the acts. But if by *bel canto* you mean the expressive phrase, melodious and finely joined, allow me to say that such a *bel canto* belongs to all ages and to all styles; it cannot be revived, since it can never die. To be sure, there are florid passages—vocalises, so to speak—which express feelings called for by the dramatic situation; as for example—the laugh, or a state of frenzied desperation. As many of these as you please, but I should limit them solely to such as have a logical connection with the drama.

"It is quite possible that some composers write badly for the voice, but since the music of the future must agree strictly with the words to which it is sung, we may be sure that we shall henceforth be spared many trials of that sort which we have heretofore experienced—such as too great intervals, for instance. My only advice as to the study of singing is to keep to the old method, still the best method of singing the music of to-day. One cannot sing too many exercises to gain freedom and flexibility of the voice."

MONS. GAILHARD, director of the *Opéra*, speaks on the subject with a clearness and authority not alone due to his official position, but to his practical experience on the stage as a singer. Many of the artists under his direction profit by his corrections, and it is well known that some of them owe most of their success to his instruction. The present neglect of the Italian masters by teachers of singing he finds entirely unwarranted, since he considers them the foundation of the art. Modern methods, he says, tend to create declaimers, not singers; hence when he wishes to revive an old work he cannot find adequate interpreters. He declares he cannot understand this neglect of the masters who have written particularly for the voice, in view of the fact that it is totally opposed to the practice that prevails in the teaching of instrumental music; violinists and pianists are still trained in the works of Viotti and Clementi. He concludes with a warning to artists to prepare themselves by a preliminary study of vocalises and works written with especial reference to the capabilities of the voice and the *bel canto*. Otherwise, he assures them, their careers will be short.

EDMOND CLEMENT, tenor of the *Opéra Comique*, expresses himself briefly and very much to the point, although he differs almost in *toto* from the great majority of his fellow artists quoted above: "I believe that the Wagnerian movement has been fatal to the art of singing, and that if our young composers persist in their present manner of writing for the voice singers will eventually become useless—though, to be sure, the vocal instrument will remain as an element of variety in their symphonic orchestration."

THOMAS SALIGNAC, leading tenor at the *Opéra Comique* and well known in America, partakes of his colleague's opinion, but speaks at greater length: "Lyric art has two phases: one purely vocal, the other dramatic. The evolution of modern music has had the unfortunate consequence—perhaps a result of the Wagnerian movement—of a neglect of the first for the greater elaboration of the second. Singers are in too great haste to appear before the public to devote the necessary time to the preparatory study which was formerly indispensable. Modern orchestration, too, is so heavy that it is almost impossible for the artist to use any but full voice to be heard. This results in lack of tone-color, in an exaggerated and absurd articulation. Owing to the struggle for power on the part of the singer, it is often impossible in an opera to tell whether a bass, a baritone, or a tenor be singing. This is as great a fault as it would be for a painter to blend all the colors of his palette into one. Everything would be gray."

In short, M. Salignac is convinced that the art of singing is retrograding, and that at the end the *bel canto* will be revived—at least for fundamental study.

RECITAL vs. OPERA.

MR. HERBERT WITHERSPOON, the well-known American basso, spoke entertainingly, recently, with a representative of a New York paper. Among other things he said:

"I would rather be a successful singer of songs than an opera star; it is a preference that has guided me throughout my career.

"Any person with a big voice and a magnetic personality can go into the opera and make a place for himself without having had a call for the employment of any great degree of knowledge or intelligence. The aid of the stage manager and the director of the orchestra and the accessories of the scenery and the orchestra and the other players all help to make effects for him and to fill in any weaknesses he may have. It is not really necessary for him to think deeply.

"The singer of songs, on the other hand, is wholly dependent upon himself. Singing of songs demands far more cultured intelligence; far more brain work. Every singer knows that the greatest test of his art is to give a recital. There no scenery, no orchestra, no other players are present to help make the atmosphere. The singer must create that—and change the atmosphere with each song, for each requires a separate setting. It takes much thought to differentiate and create these settings.

"The qualifications of the recital singer are legion. Among other things, he must know the history of music, in order to intelligently make his programs. He must go through an enormous mass of literature, study the lives of composers and their times, as well as their works. It is necessary also to study manners of peoples, for in nothing do manners show so much as in the songs. They represent more than anything else the feelings of the nation at the time they were written. So it is necessary if one is to sing songs intelligently to trace the development of nations up from their folk-songs into the highly developed song forms that go with their gain in culture."

STOCKHAUSEN AND CONSERVATORY INSTRUCTION.

STOCKHAUSEN often showed himself inexorable when he believed he was dealing with persons of no talent. In 1878 all the world wondered why suddenly the German singing teacher resigned his enviable position at the Hoch Conservatory in Frankfort when he had only filled in a scant year. Members of the family have allowed the real reason of this withdrawal to become known.

Stockhausen refused to instruct certain singers, who according to his opinion and after he had taught them for the term of half year, had absolutely no talent for singing or at any rate none which could justify their becoming professionals. What did he receive for answer? "The people pay and so they are to be instructed."

"In artistic pursuits people act too frequently according to this principle," said Stockhausen. "Because the lessons are paid for they are given. Hence the great and numerous proletariat in art which cannot live, but die. Hence the partial desecration of art because it has in part become degraded to a trade. But worse and most unscrupulous of all, young persons are deceived in their hopes and their futu One who conceives art as divine service will endeavor to keep from its temple unworthy and useless persons from whom fate has withheld her talent. Up to the present day I have frankly told my pupils the truth after one half year. I have told them what I thought of their voices and their futures as professional singers, and I have sent them away when I believed they could not make a success. Three or four years are required to develop a talent for singing. The fact that there is so great a lack in really great singers is due to the fact that we have too few thoroughly competent teachers. There is certainly no lack of talent."

OUR VOCAL MUSIC

THE two songs in this issue will please the singer; one a simple ballad in the Scotch style by Gilbert, which has all the pathos that one is accustomed to find in that style of song. Mr. Jordan's little song will be useful to those who want something for the Christmas season. We count these songs as real gems and hope our friends will let us know their opinions.

For some months to come the ORGAN DEPARTMENT will be conducted by special editors, who are well known as experienced and successful organists. The organ material in the present issue was prepared under the editorial supervision of Mr. Carl G. Schmidt, of New York. The editor for January will be Mr. Wm. C. Carl of New York; for February, Mr. Herve D. Wilkins, of Rochester, N. Y.; for March, Dr. Gerritt Smith, of New York.

SOME PRACTICAL SUGGESTIONS FOR THE SELECTION AND PREPARATION OF THE CHRISTMAS SERVICE.

CHURCH music on festival days is of such importance that it demands the utmost consideration. On Christmas and Easter most persons attend religious services not only for the sermon, but more particularly to hear the music, and through it as a medium receive the uplift of the season. A whole year's musical work is often judged by the services rendered on these occasions, and more frequently than the average organist imagines, his success or failure at this time influences his re-engagement for the coming year.

Congregations take great pride in their festival services, and feel very keen resentment at anything which does not please their fancy. Choirmasters and organists often overlook the fact that audiences, as a class, are not musically educated and that, generally speaking, they do not look for conformity in a service. By this we mean a complete working out of one idea, which of course is ideal and as it should be, but few of us are placed in churches which such a fortunate condition exists. The average congregation wishes to hear music that pleases as well as uplifts. Truly a difficult proposition to handle, and yet it must not be lost sight of for a single instant in preparing any service, and more especially one for a festival day.

In large Episcopal churches where the liturgy is an essential part of the service, and congregations are accustomed to listen to music more or less severe, organists having greater facilities in the shape of excellent quartets and large choruses, which are apt to be better than most churches can afford, may choose selections from the classic and do works of Palestrina. Bach and the more elaborate anthems of modern writers, such as Rheinberger, Stainer, Parker, etc.; but these compositions, because of their intricate harmonies, are not as a rule acceptable to the average congregation and, since they do not appeal to them, lose most of their force and significance. We may regret and decry this fact as much as we like, but it is true nevertheless. If such severely classic work is persisted in by the average organist the result will be that instead of being commended for doing work of a high character he is quite certain to be censured for rendering music which to the congregation seems stiff, unmusical and ultra classic.

What then should an organist do? For years he has striven to attain an ideal in music, working only at the best. Must he now forego all that and simply cater to cheap taste and ordinary musical intelligence? By no means. Let him take another view of the situation and recognize that probably he is the only one in the whole congregation who has spent years in musical study. Let him realize that in his present church position he must use his art always beautifully, but in simple forms. That he must, in other words, reach the hearts of his hearers, and not necessarily their intellects; that there is a great difference between a musical lecture and a church service, an organ recital and a regular Sabbath prelude, offertory and postlude.

By this we are not decrying high ideals in church music, for the best is none too good in religion, but we are trying to take a common sense view of the subject as it now stands, and to point out what the general musical education of our people at present demands.

Music to be pleasing need never be cheap, and to be well done need never be difficult. To sum up:

First. Get the true musical viewpoint of your congregation.

Second. Please and uplift, but do not cram your ideas forcibly into the minds of people who employ you.

Third. Insist upon your choir's singing correctly. By that is meant, in time, in tune, with expression, with prompt attack, with absolute observance of rests. Never permit an anthem or hymn to be passed at rehearsal as "good enough." Do the best you can, it will be none too good at that.

Fourth. Have a serious-minded choir, one the members of which realize the importance of their work and the place in which they are singing.

THE ORGAN.

By NATHAN HASKELL DOLE.

Gift of the faithful, the eloquent organ,
Gracing the loft that faces the transept,
Waits for the master to waken the spirit
Forth from the marvellous heart of the instrument.

Silent as yet are the tall golden bourdons,
Motionless lie the powerful bellows;
Closed are the stops, all inert are the pedals.
They will respond at the hour of the festival.

Come, O breath of the gale from the ocean,
Come from the far distant murmuring forest,
Come from the reeds that sigh by the river:
It is your music the master makes manifest.

Song of the warblers, the soughing of branches,
Waterfalls, mountain brooks, silverly tinkling,
Echo of lakes when the ice shouts his paean—
All these mellifluous voices you bring with you!

From "The Building of the Organ," by permission of the publishers, Moffat, Yard & Co., New York.

With these thoughts in mind I append a list of anthems which have proven very successful in Christmas services, and also some good numbers for the organ:

ANTHEMS.	PUBLISHED BY
Arise, Shine—Buck	Ditson
Festival Te Deum, in E flat—Buck	Ditson
It Came Upon the Midnight Clear—Bartlett	Schirmer
Behold, I Bring You Good Tidings—Barnby	Novello
The Morning Star—Coombs	Luckhardt and Belder
Unto Us a Child is Born—Adlam	Novello
Hosanna, Blessed is He—Rutenberg	Ditson
Awake, Put on Strength—Schnecker	Ditson
O Sing to God—Gounod	Ditson
It Came Upon the Midnight Clear—Sullivan	Novello
Silent Night, Holy Night (Carol)—J. Varley Roberts	Novello
Sing, O Heavens—Tours	Ditson
See Amid the Winter's Snow—West	Novello
Glory to God—Cook	Schirmer
Joy to the World—Williams	Ditson
There Were Shepherds—Vincent	Novello
Glory to God—Rotoli	Presser
There were Shepherds—Macdougall	Presser
Come and Worship—Dressler	Presser

A short Christmas cantata, "The Holy Child," by Adam, published by Novello, is pleasing and within the possibilities of most choirs. There are many others equally as good as the above, but these are given as samples of good and pleasing work.

Now as to organ numbers. They too are legion and we can only suggest a few as a type:

Alleluia, Dubois; Noel, Dubois; The Manger, Guilmant, (Practical Organist, Book IX); Pastorale, Guilmant, (Practical Organist, Book XVI); Pastoral Symphony, from "The Messiah;" Hallelujah Chorus, from "The Messiah;" "The Heavens Are Telling," from "The Creation;" Symphonic Poem, by Pearce, on an ancient Christmas hymn, published by Novello.

The best collection of modern organ works for church services I have found are four volumes entitled "Vox Organi," edited by Dudley Buck, published by Millet Co., of Boston; "The Anglican Organist," published in London, for sale at leading music stores; the first volume of "The Village Organist," Novello. These volumes contain many excellent numbers, and practically all of them are churchly and musically pleasing to the average listener.

A specimen program made from the suggested numbers:

MORNING.

Prelude, Noel ..... Guilmant
Carol, Silent Night, Holy Night ..... Roberts
Anthem, O Sing to God Your Hymns of Gladness ..... Gounod
Offertory, Awake, Put on Strength ..... Schnecker
Anthem, Arise, Shine ..... Buck
Organ Postlude, Festal Song (Book I, Vox Organi) ..... Wesp

EVENING.

Prelude, Pastoral Symphony, from "The Messiah" ..... Handel
Anthem, Glory to God ..... Cook
Anthem, It Came Upon the Midnight Clear ..... Sullivan
Offertory, The Morning Star ..... Coombs
Anthem, Joy to the World ..... Williams
Recessional Carol.
Postlude, Alleluia ..... Dubois

Now are we to get earnest and interested work from our choir? The ideal choir is a paid one where the organist and choirmaster (and I believe every organist should be his own choirmaster) has absolute choice of voices and can select them with care. Good chorus voices can be obtained for from one to three dollars a Sunday, providing they feel that they are entering a choir which does correct work. That is the keynote of the whole situation. It is not whether the choir does *great* work but *correct* work. Anthems from "Elijah" and "Messiah" appear well on a program, but they are awful when poorly rendered or when given with an insufficient number of voices. Imagine the "Hallelujah Chorus" or "The Heavens Are Telling," or "Be Not Afraid," rendered by a quartet or even a double quartet! If these voices were famous it would still be insignificant, and when such anthems are attempted by the average choir the result is more frequently ridiculous than otherwise. An easy anthem with a pleasing melody, religious in character, correctly rendered, is a thousand times more of an inspiration to the usual audience and choir than work, no matter how famous, which is beyond their capabilities.

In a paid choir all the members are supposed to read at sight, and the organist can at once proceed to the interpretation of the work, striving to obtain each mark of expression and each change of tempo. His work is comparatively easy, and his repertoire should be large; but a new problem arises with the *volunteer choir*, which can only be solved by making it worth their while. A part of every rehearsal should be given up to a sight reading lesson. A choir class for this purpose would prove an absolute guarantee for good voices and enthusiastic work. Then, for a long time, only easy anthems should be attempted and always carefully prepared. The reason people lose interest in choir work, as in all kinds of study, is that instructors are apt to let a thing go by before it is finished. When a choirmaster voice permits an anthem to be sung which the singers themselves feel to have been poorly rendered, no matter what the congregation may think of it, from that moment he has lost his grip on his choir and he can no longer hold them.

In this age as never before, the *best* is demanded. The very ones who work for and with you are interested only in such proportion as you give and demand the best. Be thorough and your choir will take pride in their work as well as in you.

All organists cannot fill the great church positions, for these are few, but thousands are filling smaller positions which are none the less important, for many people look to them for inspiration and uplift. Reach down to them and pour the loveliness of your art into their souls. Do not expect them to appreciate or understand a Bach fugue, no matter how much it has done for *you*. Let them hear these occasionally in your recital and lecture work. Your *church* music must first, last and at all times appeal to and satisfy your listeners. Then only will you prove of value to your art, your people and your religion.—*Carl G. Schmidt*

THE CHURCH ORGANIST AND THE CHOIR REHEARSAL.

FROM my observations and experience I am inclined to believe that more time is wasted in choir rehearsals than in any other part of the organist's routine. There seems to be a lack of system, both in preparation for the rehearsal and in the conduct of it. We may find it to our advantage to consider some points which ordinarily might be thought too trivial for notice.

We may assume that the choir rehearsal is set to begin at a definite time, but it is not so often that it is appointed to end at a definite time. In the case of the quartet and chorus choir it is evident that the members of the choir (at any rate those who are not paid) cannot promise attendance at rehearsals unless they are certain as to the time at which the rehearsal will end. It is impossible to plan for trains or engagements unless rehearsals close as well as begin promptly.

I fancy many choir masters will object to the prompt closing of the rehearsal, although they see the advantages of a prompt beginning. They feel that to close the rehearsal after, say, an hour's practice would often cut them off from needed work. On the other hand, I am of the opinion that a rehearsal limited at both ends, so to speak, is the only rehearsal which is business-like. Whatever the length of the rehearsal, be it an hour, or at most an hour and a half, it should close as promptly as it begins. Many organists wear out their choirs by long, stupid rehearsals.

There are certain things which the choir master must have in mind in arranging for a promptly beginning and closing rehearsal:

First.—He must know exactly what he wishes to rehearse.

Second.—He must have the music ready.

Third.—He must know exactly the effects that he wishes to produce, that is to say, he must anticipate every difficulty and provide for every difficulty a solution. He must arrange for the phrasing, for the proper enunciation of the words, for the way in which the difficult passages are to be mastered. In short, he must be ready for every detail. I thoroughly believe in the marking by the organist of all the breathing places both for quartet and chorus choir.

Fourth.—He must be ready with a vigorous and just conception of the music, a conception which shall be so logical that the choir will accept it without hesitation.

In the case of the quartet choir, the choir master may be his own librarian, but in the case of the chorus choir there should be a regular librarian to whom, at the beginning of the rehearsal, should be given a list of the music in the order in which it is to be rehearsed. For purposes of rehearsal the choir should be so arranged as to facilitate the collection of the rehearsal piece and the distribution of the new piece. If this is cleverly done, there will be no pause between pieces, one piece being begun almost as soon as the last note of the preceding piece has sounded. The rehearsal must move along with all the snap and vim possible.

Long explanations must not be made; they seldom explain and the choir's attention easily wanders. A director should converse and direct in epigrams. Especially to be avoided is the often heard phrase, "Please sing it again." Nothing disgusts a choir so much as to be made to sing a passage over and over again without reason. Always give your reasons; give them very briefly and as forcibly as you command of the language will allow. When the choir is stopped give clearly and unhesitatingly the page, line and measure of the place where you wish to recommence. While it is best to begin with a phrase do not waste time by a prolonged hunt for such a place; keep the rehearsal moving so fast that the singers have no opportunity to exchange confidences or to gossip.

The critical moment in any choir rehearsal comes at the point where the choir do not do what the director asks them to do. This of course is because they do not clearly understand what is wanted of them. Once they do understand the rest is mere routine. The choir master therefore must not pass over one thing until he gets it right, unless it should be some wrong note which for some reason or other, after frequent trials, the choir seems to be unable to correct. In that case to insist would be simply to make the choir nervous and would result in a general breakdown. Such things, however, as a lack of rhythm or a wrong attack, or singing *forte* for *piano*, etc.; these are things that the choir master must see done right.

I may be pardoned for quoting my experience at the first choir rehearsal I ever conducted. I wonder now that with my inexperience I ever succeeded at all. It must have been my guardian angel who made me feel that the first sticking place at the rehearsal was the place where I must show my mettle. As it happened, the first thing that went wrong was the accent on a certain note. I explained to the choir that I wished the note accented and they seemed to try honestly enough to do what I wished. But the accent did not come. I knew that unless I did make them accent that note the rehearsal would be a failure. It fortunately occurred to me to tell them to take as much trouble in making the preceding note soft as in making the accented note loud. This seemed to strike them as a luminous explanation of the method of accenting, and the next performance of the passage was a success. I felt then that I was master of the choir and they in their turn had confidence in me.

It may not be amiss here to speak of the arrangement of their choir library. If the music for the rehearsal is all taken out beforehand, it perhaps matters very little whether the library is arranged systematically or not. There are occasions, however, when it is important that the music be found instantly. Often exigencies in the services are so urgent that the delay of a moment even is agonizing. Then, too, if the organist is away his substitute must be able to find the music quickly. The librarian's time also is wasted unless the arrangement of the music is convenient. I have found it most helpful to put each piece in a neat manila cover with the number and the title of the piece on the outside where it may be easily seen when the music is arranged in piles. Along with this I construct a card index, arranging the pieces both by titles and by authors' names. Several hundred cards of the proper size with a neat cabinet holding them may be bought for less than a dollar. On these cards in addition to the title of the work with its number may be written the date when it was last sung. In that way the piece will not be used too often. Here let me recall a fact to prevent the discouragement which organists often feel when they are unjustly accused of repeating anthems too frequently—the average member of a congregation will pay more attention to the words than to the music. If a director chooses some familiar hymn as "Nearer, My God, to Thee," and has a different setting for each time he sings it, this average member of the congregation will assert that the same music has been sung every time.

In conclusion, I may add that one of the most difficult things to do in a rehearsal is to keep one's temper and to keep the choir good natured. When the quartet is made up of singers who are good artists their dignity must be respected. I may add that the greater the artist the less danger there is of offending his dignity. I have known of instances, however, where singers were very (to use the expressive word) "touchy." Many of the difficulties, however, connected with the rehearsal are entirely obviated, first, if the rehearsal begins and closes promptly at a specified time; second, if during the progress of the rehearsal the conductor knows his own mind at every moment and goes promptly from one piece to the next.

In my next article I shall hope to touch on the direction and accompaniment of the choir.—*H. C. Macdougall.*

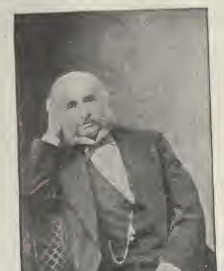
VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN

THE LAST PRELUDE.

Mr. Carlos Hasselbrink tells an interesting anecdote of Vieuxtemps and the circumstances under which he made the acquaintance of the celebrated and charming artist.

"It was during my first student year at the Conservatoire," says Mr. Hasselbrink. "Miremont, the



Henri Vieuxtemps.

violin maker and repairer had conveniently established himself near the Conservatoire, and it was only natural that many artists and students should find his shop more than commonly attractive. But to me, more than to many others, perhaps, Miremont himself was an irresistible attraction, for my father had known him quite well before he re-crossed the Atlantic.

One day Miremont and I were chatting about things in general, when an interesting looking little old gentleman entered the shop, and after gazing about quietly a few minutes, asked Miremont to show him some violins. The violin maker was more than ordinarily deferential to the little old gentleman, and brought forth the best instruments in his possession.

"Aha!" thought I, "this is some wealthy old amateur, and Miremont will have a profitable day of it."

The old gentleman carefully scrutinized many violins, and then, selecting one and turning to me said, in the kindliest and most ingratiating manner:

"Young man, I see you play the violin. Will you be good enough to let me hear the tone of this instrument?"

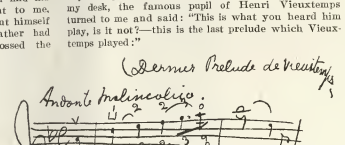
"With pleasure," I enthusiastically replied, "with pleasure, my dear sir." And accepting the violin from the old "amateur's" hands, I proceeded to give him an exhibition of skill which, I flattered myself, he would long remember. Strutting about Miremont's shop, I fiddled passages from the Mendelssohn concerto, from the popular compositions of Wieniawski and Vieuxtemps. Indeed, I would probably have continued to "enrapture the old amateur" with my complete repertoire had he not quietly interrupted me with the request that I play for him on another violin.

Flattered, again I played passages from the Mendelssohn concerto. But suddenly remembering Miremont, I was astonished and somewhat startled to see that worthy man standing near a window and holding himself about the waist as though in great pain. A suspicion immediately arose in my mind that Miremont was strangely amused, not exalted, by my playing, and that his risibilities had been excited in some mysterious manner, by the presence of the little old gentleman. The latter was quietly examining the back of a beautiful violin, so I whispering hastily inquired of Miremont the name of his wealthy customer.

"That old gentleman," stammered Miremont. "Why that old gentleman—is—Henri Vieuxtemps, the celebrated violinist!"

What a shock it was to me! I stood aghast before the great man whose name I had always revered. I tried to apologize for my stupidity and said many foolish things. But Vieuxtemps, dear, kindly old soul, merely smiled gently at my embarrassment and tried to put me at my ease. Then he gently reproved me for my unclassical manner of playing classical works, and gave me some advice which I shall never forget. And before we parted, he attempted to illustrate his meaning by playing a little prelude. The poor old fingers, however, refused to do the bidding of their master, and the stricken arm could no longer produce the exquisite tone for which Vieuxtemps had long been famous. He handed me the violin, saying, with a sigh: "That is all I can do."

Many years after this episode, I told Ysaye how I had once met Vieuxtemps, and the circumstances under which I had heard him play. As I related the incident a tear stole down Ysaye's cheek, and then, impulsively writing on an old program which lay on my desk, the famous pupil of Henri Vieuxtemps turned to me and said: "This is what you heard him play, is it not?—this is the last prelude which Vieuxtemps played:"



Certifié authentique E. Ysaÿe par—

"Now, I have always regarded this composition as one of the grandest and deepest melodies ever written. This lady's opinion of it, therefore, surprised me greatly. Please let me know your views on this subject through the columns of The Etude."

Our correspondent, we fear, has a rather hazy notion of the meaning of the term classical in its connection with music. Most trained musicians, we believe, will recognize the good qualities of Raff's "Cavatina"—that is, that it is well-written, melodious and attractive. But that this effective little composition deserves an exalted place among the classics, or that its character, design and development, are of such nobility as to compel the reverence with which we regard those works that are known as classics—that is a quite different matter. Most assuredly we agree with our correspondent's critic, that the "Cavatina" by Raff is not a classical work.

The term classical in connection with music, is, to say the least, vague and uncertain. At any rate the employment of the term is, as a general rule, far from judicious. Indeed, the average musician would experience some embarrassment were he called upon to draw a definite dividing line between what is classical and what is not classical in music. He would generalize, without hesitation, perhaps, and he himself would probably feel convinced that his training and his musical instinct enabled him to differentiate between the classical and the unclassical.

But the fact remains, nevertheless, that he would have some difficulty in making such differentiation clear and intelligible to the average listener and the untrained musical mind.

We believe we are right in saying that most persons who are familiar with only the popular music of the day, always regard every form of serious music—with which they are unacquainted and which fails to excite their sympathy and interest—as necessarily classical music. This, at least, has always been our own experience. Such listeners—and they are too numerous—also innocently believe that what is classical is necessarily antique, and the reverse.

Neither a venerable age nor the period of its creation can lend music the qualities which we comprehend under the term classical. To-day, to-morrow, a classic may appear on the musical horizon. Our acceptance of it, as a classic, will depend largely or entirely upon the grandeur of its moods, the nobility of its construction, and the purity of its style.

A POSTSCRIPT TO "CLASSICAL MUSIC"

Our "copy" for the December issue of The Etude had already been mailed to the journal's office in Philadelphia when we came across an article published in *The New York Times*, which emphasizes certain statements we made in reference to classical music. This article, which we reproduce below, is as interesting as it is amusing, and we are inclined to believe that our readers will find it a fitting postscript to our remarks on classical music.

Had we deliberately set about to find some striking confirmatory evidence of the justice of our statements (that is, of those which relate to the average listener's conception of the meaning of classical music), we could hardly have found anything that would better have served such a purpose.

The article in question, as it appeared in *The Times*, including head-lines, is as follows:

MUSIC WAS TOO CLASSICAL

Mrs. F. C. Fairbank's Party Wanted Koehler to Play Popular Tunes.

Special to The New York Times.

PITTSBURG, Oct. 28.—Franz Koehler, first violin of the Pittsburg Orchestra and leader of the Mendelssohn Trio, received a shock at the last concert given by the trio at the Hotel Schenley.

Frequently the audience sends to the leader for "request" numbers, and when Koehler saw an usher bring a note from the corner occupied by Mrs Frederick Cole Fairbanks, the new daughter-in-law of Vice-President Fairbanks, and her party, he smiled graciously. He read the note, shook his head, and told the usher to say that he did not have the music. He tried to stick the note in his vest pocket, but it dropped on the floor instead, and then, to hide his confusion, he started the next number on the program.

After the concert someone picked up the note which contained the request. It called for two selections "Waltz Me Around Again, Willie," and "Waiting at the Church."

Koehler was dejected when he left the concert hall.

CLASSICAL MUSIC

One of our correspondents has written to us as follows:

"After a violin recital, which I gave not long ago, a lady came to me and said: 'You have not held strictly to the classical in your evening's work.' Asking her wherein I had failed in doing so, she reproached me for having played the 'Cavatina,' by Raff, which she declared was far from being classical music.

REMENYI'S VIEWS ON VIOLINS AND VIOLIN-MAKING.

"It is unnecessary," wrote Remenyi,* "to make a legend about the violin; that is, to overlo the effort to make its history poetical, when the instrument, just as it stands, is perfect poetry. Why should we go into fables about this or any other violin? Here, look at this; where will you find an instrument with so little that is mechanical about it, and yet has so much soul as the violin? How simple and how perfect! After all, it is only a few pieces of spruce and maple, some strings and a few pegs. Its shape cannot be improved; it was brought to perfection years ago, and no ingenuity or skill can alter it for the better.

"Ah ha, you like it! Yes, it is a Stradivarius, made in 1704, before Stradivarius had quite put the ideas which he had acquired from his master, Nicholas Amati, out of his mind. Gaspar di Salo, the Magginis, the numberless Amatis (the makers of that name, I mean—there were seven or eight of them), the Stainers, and all the rest, during the sixteenth and seventeenth centuries, were merely the great predecessors, leading up to and concentrating their powers in the two greatest geniuses of violin-making at Cremona; namely, Guarnerius (Joseph del Gesu—there were six or seven other makers of the same name) and Stradivarius, just as all the great painters and sculptors, all that galaxy of artists in the Renaissance were the predecessors, and concentrated their forces in Michael Angelo, Raffael, and Leonardo da Vinci. As the fine arts culminated in these great artists, so the glorious art of violin-making culminated in the beginning of the eighteenth century, when Guarnerius died at quite an early age, and Stradivarius at the age of ninety-two. Then there came at once a decline in the art of violin-making, and not even the best of Stradivarius's pupils were able to work with complete success at the art which their master had taught them.

"Now to what shall we attribute the decline in the art of violin-making? I believe it is due to the limitation of human capacity. Men are not capable of remaining a long time in perfection, or as some say—which amounts to much the same thing—there was at that time a want of genius, which at some epochs is more general than at others. It was so in music at the end of the last century. Then was the splendid epoch of the genius of Haydn, Mozart, and Beethoven, but of course we must remember they were followed by a splendid constellation, which included such men as Mendelssohn and Schumann, and the decline was more gradual than in the art of violin-making. And in literature, too, you know it is the same. There are epochs when the great writers seem to come all together, and after them there seems to be nothing left to be written for a century or more.

"I do not attach so much importance to the age of a violin, but rather look to the ability of the maker, as exhibited in the instrument I may be judging. If age were a great test of merit, then the violins made by the Amatis, Magginis, and others should be better than those made by Stradivarius and Guarnerius. Nay, more, I will say that a perfect violin is the work of a genius, not simply of a skilful artisan. Such was the distinguished French maker, Lupot, who made splendid violins, imitating Stradivarius in every respect, in shape, varnish, wood, and workmanship. He was a genius. We have his violins, now more than eighty years old, but they are not to be compared with those of the two great masters of the first half of the eighteenth century. They must have had a special genius for their work, knowing exactly the quality of wood, the thickness they had to give it in working it out, and a hundred other details which were not secrets, but which could be brought to the same state of perfection by pupils who had not genius like theirs. The most laudatory thing that can be said about one of these violin-makers is, not that his work is so many years old, but simply that its quality proves who was its maker. It was not mere chance with these men. We dare not say that, because every violin which has come from their hands, and which has not been altered in pseudo-repairing, is perfect. But we might write columns upon this theme without exhausting it. Only think of it! There has been no change whatever in the violin from its earliest days, except in the outlines of its form, and Guarnerius and Stradivarius gave it its present shape."

*See "Edouard Remenyi," by Upton.

A VALUABLE LESSON.

Our readers are, probably with few exceptions, familiar with the picture of the remarkable virtuoso, Pablo de Sarasate, so it is not for the purpose of merely reproducing an excellent photograph of the charming Spaniard that we introduce his well-known features in these columns. Indeed, when we recently received Sarasate's photograph, we were simply pleased, at the moment, to possess a picture which so vividly emphasized our own recollections of him as he appeared to us in the days of long ago. That this picture is not, in a certain sense, a faithful reproduction of the Sarasate of to-day, must be obvious to those who saw and knew him twenty years ago. The face is altogether too youthful for a man of sixty-two. The cunning photographer has carefully eliminated every evidence of the ravages of age, leaving only the mass of wavy white hair to announce the fact that Sarasate is no longer a young man.

But let us examine this picture more closely. It is not the expressive face and eyes that particularly interests us at this time. Let us look at the left hand, for there we shall indeed find a feature of surprising interest.

Often, in these columns, we have discussed the question of a normal position for the thumb. We have always been opposed to the position advocated by the popular European pedagogues and adopted by well-known writers on this subject from time im-

Pablo de Sarasate.

memorial. And it is only in a recent issue of The Etude that we had occasion to call our readers' attention to the fact that the new Joachim-Moser "Method," contrary to all past teachings of its authors, now advocates the precise position of the left thumb which we so strongly urged players to adopt in "True Principles of Violin-Playing," published about seven years ago.

Right here in this picture of Sarasate a truth of violin technic is revealed to our readers,—a truth they should never forget. Pablo de Sarasate, the most finished technician of all the virtuosi of his day, did not adopt at random the position of the thumb which we observe in this picture. Like other artists with a special gift for technic, he probably discovered, in his earliest years, that such a position of the thumb was a *normal* position, logical in every sense in its connection with the higher development of left-handed technic, and possessing the greatest physical advantages over the forward position.

Unthinking teachers and writers, and more particularly those who failed to develop technic during the years of their European training, will probably fail to appreciate the lesson which this picture of a master technician teaches. These will go on as before teaching a forward position for the thumb simply because *their* thoughtless teachers failed to apprehend its disadvantages. But there are many of our readers, we hope, who will welcome this picture of Sarasate, and who will not disdain to profit by the experience and convictions of a great virtuoso.

PUBLISHERS NOTES

GIFTS FOR MUSICAL PEOPLE AT SPECIAL PRICES. On page 761 of this issue there will be found our Annual Holiday offer of Musical Gifts, containing the best publications of this house; collections of piano music; collections of vocal music; musical literature; games; metronomes and music rolls, articles by nature and appearance most suitable to be used as gifts. The prices are not only lower than the regular professional prices, but if cash accompanies the order are carriage paid, that is, they are delivered to your door for the price quoted. In ordering from this house don't forget that satisfaction is guaranteed no matter what its cost. Our main plan of the moment is order early so there will be no disappointments.

* * *

THE APPROPRIATENESS of books as gifts at all seasons, and particularly at Christmas, is universally acknowledged, but the greatly varied range of general literature is in itself a source of perplexity—it is so difficult to decide what would be appreciated by the recipient; for those interested in music, however, the difficulty is not so much *what* to give as *where* to get it. Every teacher knows the kind of book that should interest this or that pupil or musical friend, but usually finds it difficult to get the work desired because local dealers do not carry books of this class in stock. It is at this point that the house of Theodore Presser comes to the assistance of prospective book buyers by presenting a select list of the most appropriate and useful works in musical literature at SPECIAL PRICES far below those usually charged.

Our "Holiday Offer" is replete with bargains that appeal to the discerning buyer. Thousands of music teachers will avail themselves of this opportunity to secure gifts for their pupils and friends or works for their own libraries at a great saving. These special prices may be found on page 832 under the head Eighteenth Annual Holiday Offer of Musical Gifts.

* * *

PETIT LIBRARY. One of the most popular items in our "Holiday Offer" is a set of small biographies of the greatest masters of music—Mozart, Händel, Haydn, Weber, Beethoven, Mendelssohn, Chopin, Liszt and Wagner—nine artistic little volumes, each containing a very full account of the lifework of one of these composers.

They are usually sold in sets for $3.00 or singly at 35 cents each; our holiday price is only $1.75 for the complete set of nine volumes in a box. This makes an appropriate gift as a set, or the nine books may be divided among so many pupils. Many of last year's purchasers of these books duplicated their orders during the holiday season. The special price will be positively withdrawn December 31st.

* * *

AN EASY SONATINA ALBUM will shortly be published by this house. It will differ from all other collections of sonatinas from the fact that it will be easy throughout. Many pieces denominated sonatinas are in reality sonatas, some of them difficult. Our new collection may be given to pupils as a first book of sonatinas. It will contain works by classic and modern composers, melodious, interesting and of genuine musical value, but all of easy grade. Teachers will find this book of practical value in their work. It may be used as an introduction to any miscellaneous collection of sonatinas or to the complete sonatinas of Kuhlau, Clementi and other classic writers.

The special price on this work in advance of publication will be 20 cents, postpaid, if cash accompanies the order. If the book is charged, postage will be additional.

MUSICAL POSTAL CARDS. During the present year there has sprung up a great craze for postal cards in all manners and forms. We are fortunate in procuring a set of these at an exceedingly low price. These postal cards have been made in Germany and have been imported especially by us. In fact they cannot be had anywhere in this country except through us. We purchased the entire stock. There are only four of the composers, representing Beethoven, Mozart, Wagner and Liszt. They are beautifully colored and give also the birthplace of the composer. They are executed by lithography and have been run on the press in no less than six different colors.

The price is exceedingly low; for a single card we will charge 5 cents, for a set 10 cents, postpaid.

* * *

SIGHT READING BOOK. The new work on sight reading, by Frederic Reddall, is well under way. It will contain all the necessary material for sight singing classes, normal schools, colleges, institutes, etc., and will be a modern, up-to-date work on this subject. It will be in two parts, the first containing the practical exposition of the subject with suitable progressive exercises. Mr. Reddall comes with an extended experience as a teacher of sight singing in schools in this country and England. He is fully equipped to produce a practical work on this most important subject. The book will be well nigh finished by the end of this month, and all those who have work in any form with class singing will do well to procure at least an advance copy, which we are selling for 30 cents postpaid.

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EASY VIOLIN METHOD. By George Lehmann, who has had charge of the VIOLIN DEPARTMENT of this journal ever since it has been introduced into THE ETUDE. Mr. Lehmann has been at work on this method for beginners all his professional life. He promises a descriptive article in the January issue. We lay the utmost stress on this new work, as we believe it to be an epoch-making book. There is no distinctly American violin method. Those that have become popular are reprinted from European editions. The one by Mr. Lehmann will be a distinctive American book, the outgrowth of teaching American pupils, and hence be better suited for American use. The Method will be composed entirely of original material from the foundation all through. Every etude, every exercise has been thoroughly tested by years of practical work by Mr. Lehmann. The material is now in the hands of the copyist and will be ready for the printer before the end of this month.

We will make a special offer on this work to those who subscribe for it in advance, of 40 cents. This includes the postage, and the work will be delivered free to your door.

* * *

MUSICAL CALENDARS. Our calendar this season will be of two kinds. One will be a "Great Composers' Calendar," with a portrait 8x6 inches, with a suitable calendar pad attached, and also with an appropriate easel. A number of the great composers are represented and it makes a beautiful art calendar. The portraits are almost like photographs. The number is limited, therefore get your order in as early as possible. Then we also have another calendar, which is in eight colors, mounted on dark cardboard, with the usual ornamental calendar pad. These are suitable only for hanging on the wall. These two calendars form one of the most attractive Christmas presents that we have. We usually sell about 12,000 of these during the Christmas holidays, and we expect to exceed the number this year. We will take the liberty of substituting one for the other or of sending part of one and part of the other on every order that comes in, so that one is not allowed to run out before the other.

The price will be the same as usual, $1.00 a dozen postpaid or 10 cents for a single calendar. These calendars are used mostly by teachers as a Christmas remembrance to every pupil. They also make a suitable present to any musical person, whether teacher, pupil or music lover.

PIANO TUNING can be learned without going to a factory or serving as apprentice to a tuner. What is needed is a safe, reliable text book on the subject, which provides for thorough tests of all instruction, and, after that, continual practice. We are able to offer to those interested in the matter of piano tuning and repairing the best text book on the subject in the English language; every lesson has been thoroughly tested with large classes and with correspondence pupils. "PIANO TUNING AND REPAIRING," by J. C. Fischer, is in the printers' hands and the book will probably be on the press by about the time this issue reaches subscribers. The special offer price of 75 cents a copy, postpaid, good during the month of December, will enable every musician interested to add a copy to his library. If he cares to go into it practically he can equip himself with a tuning outfit for a small sum, and prepare himself to look after his own and his pupils' pianos.

* * *

A SPECIAL GIFT FOR CHILDREN. No more attractive gift can be selected, and certainly not so if the child is of a musical nature, than a book of children's songs. We have the most elaborate, the book best suited as a Christmas gift of any that we have seen—"Merry Songs for Little Folks," a large quarto book, strongly bound, every page a full-page illustration in three colors.

The illustrations by an artist of national reputation, the poems by W. H. Gardner, the music by Louis Gottschalk. Little else need be said; all are lovers of children. These men form a happy combination; witty, humorous poems set to appropriate and catchy music. The special holiday price for the month of December only is 85 cents, cash accompanying orders. You will not be disappointed, and we are sure the recipient will not be.

* * *

SANTA CLAUS' PARTY is the title of a bright, practical little Christmas entertainment for young people (the music by L. F. Gottschalk and the libretto by W. H. Gardner) which was awarded a prize by "The Ladies' Home Journal" in competition with a large number of such works. The songs are all written within the range of ordinary voices and the piece can be given in a church, Sunday-school room or school house without scenery and with simple costumes; or in more elaborate style, if preferred. The price is only 10 cents per copy or $1.00 by the dozen, postpaid.

* * *

CZERNY'S Op. 740. Book I (The Act of Finger Development), has been added to the Presser Collection. This book is one of the most widely used for pupils entering the more advanced from the intermediate grades. It contains some of the very best studies of this voluminous writer, and should form a part of the curriculum of all teachers. For introductory purposes during the current month only we will offer this volume for only 10 cents per copy, postpaid, if cash accompanies the order.

* * *

DIRECTORS of church choirs and others interested in church music should consult our list of Christmas anthems in the advertising columns of this issue, and write us for a selection of these to be sent for examination. We also have a goodly number of cantatas and musical exercises suitable for Christmas. If a musical service or entertainment is being planned, by all means let us assist you with a selection of desirable music for the occasion. Our stock embraces everything of value to be had for this purpose.

* * *

GIFFE'S HARMONY is now ready and the special offer is herewith discontinued. This is a plain, direct, elementary text book written by an American teacher for American students. As a text book for general classes in harmony or for self-instruction, it will be found exceedingly useful. It is concise, practical and clearly written. We will be pleased to send this work for examination to anyone who is interested.

* * *

THE ETUDE is prepared to duplicate all offers made by any other paper, firm, or agency on all combinations of any kind in which an ETUDE subscription is included.

THE ETUDE for 1907 will keep to the high standard set in previous years, and will contain some specially interesting features. We are not prepared to make extended announcement of our plans for the year, but we can assure our friends that none of the old, tried and proved ideas will be discarded, yet we shall have some valuable new features to add interest to each issue. Leading writers and educators in the United States and Europe will contribute articles of the utmost value to teachers and students, and our music pages will offer the best of the standard and modern educational music. The issue for January will be devoted to a study of the great master, Haydn. Later in the year we shall have another special number, a feature which has always been so much prized by our readers. Keep up your subscription and get your pupils to subscribe. Send in *three* subscriptions and get your own *free*.

STANDARD COMPOSITIONS FOR THE PIANOFORTE, Vol. II. will be continued on special offer during the current month, after which it will be withdrawn. This volume is designed to follow "Standard Compositions," Vol. I, also to be used in connection with Grade II of the "Standard Graded Course" or any studies of like grade. It will be the best collection of second grade teaching pieces ever published. Although the special offer on "Standard Compositions," Vol. I has been withdrawn, Vols. I and II may be had together for 35 cents, or Vol. II will be sent for 20 cents, postpaid, if cash accompanies the order.

JEWELRY IN MUSICAL DESIGNS. There was announced in these columns during October and November a series of musical novelties in jewelry. While we expected these pins would meet with favor we did not expect their popularity to be so great as it has been.

Knowing the great dearth of small articles of a musical nature which would be appropriate to this season of the year that are wanted as a remembrance for students and friends, and at a medium price, we therefore most heartily recommend these stick pins, breast pins, and cuff buttons.

The advertisement on another page of this issue gives a full explanation and illustration. The stick pins have proven their popularity. They come in three sentiments and sell singly at 25 cents each, $2.50 per dozen. For something a little more expensive, the breast pins at 50 cents are very good; 50 cents each, $5.00 per dozen. We would advise the ordering of these goods as early as possible, as we fear that the manufacturer's rush just before Christmas will be so great on all goods of this nature that there will be considerable delay in the filling of orders, if not an actual limit to the supply. Let us have your order for everything of a Christmas nature as early as possible.

BALTZELL'S HISTORY OF MUSIC has now been before the public one year, and in that time has been adopted by colleges, schools of music, conservatories, teachers of private classes and musical clubs, as a text book and handy work of reference.

No more valuable present for a person interested in music can be selected than a copy of this book. The teacher can add to his library no more useful book than this. Anyone who is interested in starting a class in the study of the history of music will find the present month the time to secure copies of "the best text book on the subject in the English language" at a very low price. The regular price is $1.75. During the month of December the book will be sent, postpaid, for $1.10, cash with order. Supply yourself and your pupils with copies.

SELECTED CZERNY STUDIES, VOL. III is now ready, and the special offer is hereby discontinued. The immediate popularity of Vols. I and II, and the widespread interest in Vol. III bespeak a magnificent success for the entire work. The contents of these three volumes comprise a selection of the best studies of all styles and grades of difficulty of the entire works of Czerny. Although the work is no longer on special offer we shall be pleased to send all the volumes for examination to those interested. No teacher of piano can afford to overlook this splendid addition to the literature of the instrument.

TO OPERA AND ORATORIO LOVERS. Not only for personal use and satisfaction, but as an appropriate Christmas gift, we draw the attention of all our readers to the special low prices for the month of December only, to a selection of vocal scores of standard operas and oratorios, also a series of celebrated arias for all voices from operas and oratorios.

These volumes are in the finest binding in which they are published, "edition de luxe" style, in red or green cloth with lettering in gold. A detailed list and prices cannot be given here, but a circular giving full information will be sent promptly to all who apply for

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A VALUABLE CHRISTMAS GIFT which costs the donor nothing may be secured in this way:

THE ETUDE is given free for one year as a premium for three subscriptions. By only a little effort, anyone may say to whom THE ETUDE may be sent one year free. A person may send her own subscription for three years and then say to whom the fourth shall be sent.

Three students may thus earn THE ETUDE for a deserving teacher, or for a fellow student who cannot afford to subscribe.

By this simple process the donors receive full value for money paid, and a valuable Christmas gift costs nothing.

CLUB RATES WITH OTHER MAGAZINES. All journals make an effort at this subscription season of the year to obtain low prices on other magazines, so that they can offer reading matter of other classes than their own at low rates when bought in combination. This year we have been not only particularly careful but particularly fortunate in making very good rates with a carefully selected list, a list though not large, that furnishes every sort of reading for the entire household, whether in the city, the suburbs, or on the farm.

Under the head of *magazine bargains* this list will be found on another page; a slightly larger one as well as special offers on books when taken with THE ETUDE subscriptions will be sent upon application. Larger lists can be given, but a better selected one cannot be made. Let us say again that we can meet the price of any other paper or agency on any combination of papers you desire, if an ETUDE subscription be included with it.

THE PREMIUM LIST printed on the third cover page deserves more than passing attention. Our premium list is made on a plan giving the friend who works for one of the valuable gifts a double benefit.

First, the article, be it a piano or a sheet of music, is figured at the lowest spot cash wholesale price.

Second, the highest and very best possible commission is computed. The premium worker thus secures a double benefit on most liberal lines. Our main hobby lies in the large number who renew from year to year after once becoming subscribers to THE ETUDE. The subscriptions sent in to secure a premium, of course are *new*.

For lack of space, hundreds of valuable premiums are left off the printed list in this issue. Whatever article you may want, write to us—it might be on our complete premium list. A close reading of the page referred to will be the best way to know about the great attractions offered.

A CHRISTMAS GIFT

"THE ETUDE" AS A GIFT. is a double blessing when the gift is a like benefit to the giver and receiver. THE ETUDE works that way as a Christmas gift.

The plain fact is that for far reaching results, benefits, and influences, the contents of a year's numbers of THE ETUDE make it the greatest Christmas gift in the world for the money. A copy of this issue will reach the recipient on Christmas morning, together with a card giving the name of the donor. This issue will be free; in other words, the December issue is added to the year's subscription—13 issues for the price of twelve.

AT WHATEVER date your subscription expires, renew now. Send $2.70, and send THE ETUDE one year to your friend, and receive credit on your own subscription one year.

RENEW ETUDE subscriptions now and RECEIVE PREMIUM. The following cash offers are good until December 31, 1906. On whatever date your subscription expires, time will be extended one year, so everyone may have the advantage of one of these exceptional offers. Great value is given to subscribers who renew at this time so as to clear the business before the January rush.

For $1.70 we will renew a subscription for twelve months, and send in addition a choice of the following works:

Gurlitt Album for the Piano.
First Dance Album for the Piano.
Four-hand Parlor Pieces.

For $1.85, a renewal and any one of the following:

Modern Drawing-room Pieces for the Piano.
Masterpieces for the Piano.
The Two Pianists. Duets.
First steps in Pianoforte Study—Presser.
Standard Graded Songs for the First or Second Year.

For $2.00, a renewal and one of the following:

The Organ Player—Orem. A Pipe Organ Collection.
The Masters and Their Music, W. S. B. Mathews.
First Studies in Musical Biography. Tapper.
Choir and Chorus Conducting.—Wodell.
"Merry Songs for Little Folks," Gottschalk-Gardner and THE ETUDE one year for $2.15.

THE "EASY DANCE ALBUM" is very nearly ready, but the special offer will be continued during the present month only, after which it will be positively withdrawn. The "Easy Dance Album" will contain a particularly bright and melodious and playable collection of dances suited to all purposes. The various numbers are all either in the second or very early third grades.

For introductory purposes the price will be 20 cents, postpaid, if cash accompanies the order.

SPECIAL NOTICES

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

PIANO TEACHERS WHO WOULD BE WILLING TO devote a small portion of their leisure time to pleasant work with the result of obtaining a new piano of standard make with no cash outlay, address, W. C. J., care of THE ETUDE.

BARGAIN IN POST CARDS. Send 25 cents for 25 assorted post cards, consisting of Musical, Leather, Thanksgiving, Christmas, Birthday, New Year, Landscape and Comic. No duplicates. A much better assortment for 50 cents. Quaker City Post Card Co., 1739 Vine St., Philadelphia. B 781.

SEND NAMES AND ADDRESSES OF FIVE MUSICIANS with 10 cents for big hit, "Society Waltzes." Address Harry F. Closson, Logansport, Ind.

"DREAM OF THE ALPS," a beautiful tone poem by Ed. Holst, will be found advertised on another page of this issue. Try it over on the piano, and if pleased send for a complete copy. It makes a good piece for teaching as well as recreation. Special price, if THE ETUDE is mentioned, 15 cents per copy. Joseph Planner, 417 Broadway, Milwaukee, Wis.

ALVAH GLOVER SALMON, pianist, lecture-recitals (Russian music); subject matter obtained in Moscow and St. Petersburg. Tour now booking for New England, Middle West and Southern States.

Circulars containing criticism from American, English, French, German, Russian and Australian journals forwarded upon request.

For full information address C. W. Thompson & Company, Music Publishers, No. A and B, Park Street, Boston, Mass.

THREE EXQUISITE LOVE SONGS, 20 cents each. Musicians and dealers write for our Special Offer. Niles Publishing Co., Bridgeport, Conn.

THE DOSSERT VOCAL STUDIOS WILL BE FOUND advertised on another page of this issue. This successful Vocal School is conducted by Dr. Frank G. Dossert, teacher of Marguerite Sylva, who has made a remarkable success as "Carmen" at the Opera Comique, Paris. A four months' course of study in Paris during the coming summer will also be conducted by Dr. Dossert. For catalogue and full information, write to Dr. Frank G. Dossert, 1205 Carnegie Hall, New York City, mentioning THE ETUDE.

ONE OF THE BEST-KNOWN AND PROFITABLE conservatories for sale. Address, D. T., care of THE ETUDE.

WANTED.—A teacher of violin, mandolin and guitar; lady and Baptist preferred. Good position for first class teacher. Address, Director of Music, Burleson College, Greenville, Texas.

Teachers' Round Table

CONDUCTED BY N. J. COREY

"Hints and Helps Exchange, or Many Ways of Many Teachers."

THE foregoing title, from a contemporary publication, expresses the purposes of this department exactly, and therefore I have placed it at the beginning of this month's ROUND TABLE. This department exists for the teachers, and should also exist as much as possible by the teachers. Young teachers especially, and a great many old ones also, judging by the work I have come in contact with, need all the helps and hints they can get, and will be glad to know of ideas that have proved successful with others. Teachers, let us know what you are doing, and particularly, HOW YOU ARE DOING SPECIAL THINGS. Let us know how you get over knotty places. Every little while one runs up against some especially hard case, sometimes one that seems altogether impossible. After a period of discouragement the teacher begins to think, and oftentimes thinks out some special scheme that fits the one hard case, and the pupil turns out surprisingly well. When you have such an experience, let your fellow members of the ROUND TABLE know about it. Pass your experience on to your fellow teachers. This is the kind of giving that will in no way impair your own capital, but rather in the very act of writing down your experience you will increase it.

This department should serve a double function: First, give help where it is needed: Second, receive ideas from those who have made successes. The first will be impossible without the second. Someone has got to answer the questions for help. Therefore send in your "ways" that will be helpful. When in trouble, it is human nature to seek help. When successful, it is also human nature to ignore or forget others. Let us try, however, to abandon this false and selfish independence, and think of those who need help, remembering that what has helped us may help others.

One Teacher's Methods.

I have received a letter from Miss Rose Sanders, a North Dakota teacher, which contains some hints of her methods of work, and I will make it basis for a few comments in this month's ROUND TABLE. In the September number of this magazine there was a letter from Miss Harwood upon which I made some extended remarks. In these I assumed that certain inquiries were occasioned by Miss Harwood's troubles, but it seems that such was not the case. She was simply trying to show in what condition pupils were when they came to her, and the discouragements of parents when their children had been badly taught. She writes:

"Not one of those pupils about whom I wrote were mine. Mothers told me their tales of woe, and I simply related them to you, and quoted comments on current methods from good teachers. Such complaints are very common, as any teacher can tell you. I do not teach those old methods; far from it. Anyone, in this day and age of the world, who has not some originality and independence does not deserve to be called a teacher."

I would like to suggest here, in connection with this last statement of Miss Sanders, that originality and independence can only come from experience, and plenty of it at that. The young teachers must be considered and helped, aside from this. They must make a beginning, and this beginning is liable to be full of mistakes at first. They must feel their way carefully until they acquire a knowledge of how to teach, and of its many problems. They cannot be original in the face of experiences that they have never before come in contact with. They must first try to follow in the footsteps of others until they learn what to do with pupils, and then they can begin to apply ideas of their own that are original and better, and thus acquire gradually a feeling of independence. Miss Sanders' remark might be interpreted as rather severe on these beginning teachers, but I think no one would be more ready to get them properly started.

"My pupils study music as a language. Every chord is analyzed and written out in musical shorthand before a pupil begins a piece at all." I believe the eye should be trained as well as the ear."

I have no doubt this last suggestion will interest the readers of the ROUND TABLE amazingly, but, they will question, what is this system of shorthand? Would Miss Sanders be willing to help her fellow teachers to the extent of letting them know what this process may be? Teachers will be very grateful for any ideas that will help them to stimulate the intelligences of their pupils.

"Some of my pupils can transpose pieces at the piano without even writing them out; can harmonize a melody, and do a great many other things that the average pupil knows nothing about, and are as familiar with the stories of the masters as school children are with the story of George Washington."

Teachers will be interested to know in this connection when and how Miss Sanders introduces so many subjects. Overworked in school as children are at present, they hardly can find time to do a little finger practice, and this they often have to do when they would better be at play in order to preserve their health. Does she organize her pupils in a special class at a separate hour for this general work, or does she introduce it little by little, the pupils going correspondingly slowly with their finger board work?

"Every child should see, keyboard harmony. The primary principle in artistic pedaling is, that the pedal should be changed with each new harmony. But how can they know where to change the pedal if they cannot distinguish accurately the changes of harmony? How often do we hear players blur complicated passages, and even simple ones, by a wrong use of the pedal.

"I agree with Mr. Edward Hale, who said in an article published in THE ETUDE some time ago, 'The best is none too good for the young student, and anything short of the best is intolerable.' I teach my pupils that character is indicated in the manner of playing, that a careless manner of striking the keys indicates careless habits. Music also has its moral, intellectual and spiritual sides."

Miss Sanders encloses one of her circulars which contains several pages giving full information as to the subjects taught. These include "Harmony Simplified or Keyboard Harmony," concerning which she says: "It is suited to the child because he immediately uses its teachings with keen interest, and therefore remembers them. It is suited to the advanced musician for it gives him a new understanding of the fundamental principles of music. It also reveals the performer's side to the study and shows how to teach harmony in a practical way."

Teaching harmony at the keyboard is productive of unusual results because it teaches the pupils to hear chords. A good deal of current harmony teaching puts the stress upon seeing chords, most of the work being written. But is not music an art that is most vitally connected with the ear?

Miss Sanders also goes into considerable detail as to her teaching the "Kindergarten System," although she does not state whether it is a system original with herself, or one of those extensively advertised in the columns of THE ETUDE. She also has a number of musical games, by means of which her students become familiar in a pleasant way with the main facts of musical history, biography, terminology, etc., etc. Her circular states that she gives bi-monthly music parties, occasions that doubtless afford excellent opportunity for playing the musical games. It is to be hoped that other teachers will give the department the benefit of ideas which have proved successful.

A Wandering Mind.

"I am writing you in regard to a young pupil of mine who has perplexed me for some time, and I am not sure just what course to pursue with her. She is a great lover of music, has a fine, sensitive ear, but it is impossible to keep her attention on any one thing for any length of time. I teach her entirely by memory, but she never memorizes anything by herself, and it is always at lesson time that we do most of it. She plays beautifully, for a little child, but usually forgets in the middle of a composition, which is due to her thinking of something else. I have tried teaching her not to memorize, but to watch her music closely, but she can never play anything twice in the same way. She reads her notes readily, and understands thoroughly everything she goes over, but she is so listless, and her mind seems to be on something else when I ask her questions. If you can offer any suggestions for the treatment of this case I shall be greatly obliged, as I have tried everything I can think of, even to doing sight reading in duets, letting her harder studies go for a time, but when I get back to them the same trouble begins again."

There seems to be but one suggestion that I can offer in this case—that you exercise patience. The child apparently has talent above the average, but her faculties are altogether undisciplined. Her regular school studies will probably accomplish more in the way of disciplining her mental faculties than with her music. Not that music is not equally efficacious for this purpose, but the time spent upon music is proportionally so much smaller. Teach her as carefully and patiently as you can, and do not try to advance her too rapidly. Try giving her very short pieces, so short that after having memorized them she can play them through before her mind begins to wander. As she grows older, and her mind has been brought more into control through her school discipline, you will probably notice a corresponding improvement in the way she learns music. She evidently has yet to learn to apply herself, and to direct her own energies, something that will have to be a result of study and discipline along all lines. Have you tried giving her very small tasks to memorize by herself, things which she has already learned to play well when looking at the notes?

Teaching Theory to Young Pupils.

The following question is even more difficult to answer in a small space. It would mean the writing of a text-book to answer it adequately.

"How much theory could be taught to young pupils while they are studying in grades I and II of Mathews' "Standard Graded Course" for the piano? I feel as if I ought to do more with my pupils than merely to teach them to read from the printed page, and to play what they read, but do not know where and how to begin and where to stop."

This certainly voices an urgent need. An elementary text-book is needed for teachers who have this difficulty. Highly educated teachers of long experience generally give *vive voce* what theory the pupil is able to receive at a given time, extracting the needed information from their own knowledge and experience. But how about teachers who have not this experience to draw upon? I do not remember to have seen a book that would answer this purpose to the young teacher. Do any of our readers happen to know of a text-book in theory that would be of help to the young teacher in elementary work? It should be a teacher's manual, a text-book for the teacher rather than one to put in the hands of the pupil.

A Musicians' Club.

The following question opens up a different field to that usual in this department. It would be interesting to hear from any such society that is in successful operation, with hints as to its management.

"Will you give me some suggestions as to how I might interest my professional brethren and sisters in the matter of forming a club, to consist only of teachers, who would meet, say once a month, to discuss ways and means of helping the cause of music? Do you know of any place where such an organization has been made?"

I know of no better way than first making a personal call upon the most prominent and active members of the profession, those whose influence and work will be most essential to the success of the organization, and securing their promise to assist. Then issue a call for a preliminary meeting, at which the organi-

(Continued on page 820.)

TEACHERS' ROUND TABLE

(*Continued from page 819.*)

zation may be effected and the officers elected. A copy of Roberts' "Rules of Order" may be bought for a small sum, and will give you all needed information as to the proper routine in forming a society. Be sure that your preliminary call is sent to all teachers, that there may be none with hard feelings to start disaffection before the society is even fairly begun. Your officers should be a president, vice-president, secretary and treasurer, and a committee to prepare programs and lay out scheme for study and discussion. You do not need to feel discouraged if your first effort to interest the more prominent members of the profession fails. Never mind; collect as many of the teachers as you can, and quietly begin your work. When musicians perceive that you are making a success of your organization, and beginning to exercise an influence in the community, they will wish to join your ranks. You might write to Miss Ada Harwood, Trenton, Tenn., for information concerning a similar society that is already in active operation. The Gamut Club, of Los Angeles, Cal., W. F. Gates, secretary, is a successful club of men.

Readers of the ROUND TABLE will enjoy the sensible advice which they will find in the following article, and with which we conclude this month's letter:

The Unsatisfactory Pupil.

To the young teacher I would say, do not worry over the unsatisfactory pupil. When I speak of the unsatisfactory pupil I do not mean the dull or stupid person. Such an one is not hopeless, providing he or she is industrious and attentive. The really unsatisfactory pupil is the one who fails to practice, who misses lessons for the most trivial reasons, who is inattentive and heedless, and must be told the same thing over and over at each lesson; or, worst of all, the one whose position both in the home and society is such that she thinks she can afford to treat the teacher as the mood suits her.

When I was young in teaching experience I worried unceasingly over such pupils. I have lived to prove this to be foolish. Not that the teacher should be indifferent towards a non-progressing pupil, but if one lies awake nights and worries over the inefficient worker, he is unqualified to do justice to the diligent and earnest student. Therefore it is far better to husband one's strength and nerve force for effective work where it will count to one's credit, and let the unsatisfactory pupils' parents do the worrying for them. For, after all, in the majority of cases, the fault lies in the home training. The petted, humored, undisciplined child is bound to be a difficult problem to the conscientious teacher. Such as these may be gifted and bright-minded, but they are always unsatisfactory, and are less to be desired than the plodding dolt. If you are fortunate in having a few good workers—and most teachers can "count this blessing"—who really do you credit, you cannot afford to worry over the other kind.

Unsatisfactory pupils usually take care of themselves. They soon stop, or run off to some new teacher, have a sick spell, or many engagements, or make a trip, and the regularity with which they miss their lessons is of itself a compensation, providing you arrange to use this time to advantage and collect for it. The day has come for "teachers' rights" along with the "unions" and other advance movements. Let us all be "walking delegates," eat three good meals a day, sleep nights, and be in a physical and mental condition to do a hearty, good thing by those who appreciate our earnest and conscientious strivings to lead them into the "life beautiful." For in the knowledge and appreciation of pure music, this life is to be found, and many there are who seek it.—*Maggie Wheeler Ross.*

THERE is no wealth but life; life, including all its powers of love, of joy, and of admiration. That country is the richest which nourishes the greatest number of noble and happy human beings; that man is richest who, having perfected the functions of his own life to the utmost, has also the widest helpful influence, both personal and by means of his possessions over the lives of others.—*Ruskin.*

CHARACTER and reputation are by no means the same. Make the former strong and the latter will be safe.

MUSICAL ITEMS

EDVARD GRIEG has agreed to conduct a concert of his own works in Berlin next April.

EUROPEAN notes indicate that there may be no Festival season at Bayreuth next summer.

DR. RICHTER recently conducted his 4000th public performance. He is now 63 years old.

MME. LILLIAN NORDICA sang at the autumn opera season, Covent Garden, London, last month.

COLERIDGE-TAYLOR, the English composer, is to be here this season, making a somewhat extensive tour.

SAINT-SAENS is to give an organ recital either at the Plymouth Church or the Baptist Temple, Brooklyn, on the 3d inst.

ARTHUR NIKISCH has given up his position as Director of the Leipzig Conservatory and will limit his work to the classes in conducting.

PADEREWSKI has canceled his contract for an American tour this year. Inability to finish his symphony in time is the assigned cause.

SAINT-SAENS made his first appearance in New York City, November 3, with the Symphony Orchestra, Mr. Walter Damrosch, conductor.

HARRY B. GURNEY, a Philadelphia tenor, who has been studying in Italy for the past two years, made successful opera appearances this summer.

THE CHICAGO APOLLO CLUB expects a very successful season, as the sale of tickets to subscribers is twice that of last year at the present time.

VAN DYCK, the celebrated opera tenor, has accepted a position as professor in charge of the higher classes in singing in the Conservatory at Antwerp.

THEODORE SPIERING, formerly of Chicago, now located in Berlin, gave two successful recitals in London, October 11 and 22. Mr. Spiering is much in demand as a teacher.

SCHUMANN'S paper *Neue Zeitschrift für Musik*, established in 1834, has been merged with the well-known Berlin this season, the first devoted to works by Mazart.

THE record of the German music publishing trade for 1905 is 12,797 works, of which instrumental music furnished 6,889, vocal compositions, 5,437, and musical literature, 471.

PROF. WIETH, for many years viola player in the Joachim Quartet of Berlin, has been compelled to resign owing to an affection of the eyes. Karl Klingler, a pupil of Joachim, takes his place.

MR. MORRIS STEINERT, of New Haven, has given a prize of $100 to the Yale Music School, to be awarded to the pupil whose composition shall be adjudged the best. Prof. Horatio Parker is head of the school.

ALEXANDER SCRIABINE, the popular Russian composer and pianist, is to make a visit to this country this month. He will play in New York City on the 20th. He has been characterized as the "Russian Chopin."

PEPITO ARRIOLA, the Spanish boy, a protége of Arthur Nikisch, played in London in October, and created quite a sensation. He uses a specially constructed piano, with smaller keys than usual and a lighter touch.

THE *Musical Age*, a trade paper of New York City, estimates the number of pianos made in the United States in 1906, at 300,000. This is a very satisfactory gain over 1905, which had a production of 251,957 instruments.

AN American piano manufacturer, who made a visit to Mme. Patti's home in Wales, says that the diva has enough pianos and organs scattered through the castle to stock a music store. Most of the instruments were gifts from makers.

A REPORT of the Minnesota State Board of Equalization presents some interesting facts. In 1905 there were 39,264 pianos in the State; in 1906, 52,543. At that rate of increase the State should be a growing field for music teachers.

THEODOR BOHLMANN, for a number of years a teacher in the Cincinnati College of Music, is now in Berlin, in the Stern Conservatory. In October he played with the Philharmonic Orchestra, his former teacher, Karl Klindworth, conducting.

FORTY concerts and rehearsals will form the local season for the Philadelphia Orchestra. Soloists engaged are Saint-Saëns, Gadski, Schumann-Heink, Arthur Hartman, Rosenthal, Fanny Bloomfield Zeisler, Olga Samaroff, Lhévinne, Petschnikoff.

SEVCIK, according to a note from Prague, is to leave that city, and remove to Germany, where he will continue his teaching. Since the remarkable success of his pupils, Kubelik, Korian and Marie Hall, his school is filled with students from all countries.

SAINT-SAËNS' tour will include engagements as piano and organ soloist and orchestral conductor. An effort is being made to get together a body of singers to give the Opera "Samson and Delilah" under the composer's direction in a number of the larger cities.

MANAGER COMPID will put several novelties on the boards this winter if he fulfils his prospectus. Giordano's "Fedora," Dupont's "La Cabrera," "Manon Lescaut," "Adrienne Lecouvreur," "Andre Chenier," "Mme. Butterfly" and "Salome" are promised.

THE MENDELSSOHN PRIZE of $750, the contest for which takes place at the Royal High School for Music in Berlin each year, in October, was divided this year, half going to Max Felix, for work in composition; the other half to Elfriede Martick, a singer.

HENRI RAVINA, composer and pianist of eminence, died in Paris, October 1, in the eighty-ninth year of his age. He taught at the Conservatoire for many years, and a number of prominent French musicians owe their education to his careful and thorough instruction.

WASSILI SAFONOFF, the new conductor of the Philharmonic Orchestra, New York City, will teach at the National Conservatory, giving special attention to interpretation for pianists who wish to play in public. He will also conduct the Conservatory Orchestra.

EUGEN D'ALBERT is to give five historic concerts in Berlin this season. The first to present works by Mozart, the second to seven Beethoven Sonatas, the third to works by Schubert, Mendelssohn and Schumann, the fourth by Chopin and Liszt, the fifth by Brahms and composers of the present time.

MAGDEBURG CATHEDRAL is to have a new organ; three manuals, 27 stops in the great organ, 24 in the swell, the same number in the choir, with 25 in the pedal, 100 in all. This organ will rank in size with those in the Cathedral at Berlin, the Nikolaikirche in Hamburg, and the Minster at Ulm.

THE CHICAGO MADRIGAL CLUB closed its competition for the W. W. Kimball Co. prize of $100 for the best choral setting of Allan Cunningham's poem, "A Wet Sheet and a Flowing Sea." Mr. Frank C. Bornschein, of Baltimore, Md., was the winner. The club is directed by Mr. D. W. Clippinger.

PRACTICAL LISTENING TO MUSIC.

(*Continued from page 767.*)

how various singers of high repute deal with it. But do not suppose that you must accept a method simply because a singer of distinction employs it. Use your ears. Note whether the result is good. If it is not, then that particular singer is wrong, no matter how great the fame that blazes around her name.

Again, study the tone coloring of various singers. It is in variety of color that tone finds much of its vitality, its human interest, its grip on the heart of the hearer. This is true, as I have already said, of piano playing. It is still more true of singing. Make notes in your music of the way in which various singers color certain passages. Afterward study your notes in comparison with the text, the music of the particular phrase, and the composition as a whole. When you have done this with half a dozen interpretations of some such subtle song as Brahms' "*Wie Melodien,*" you will find beautiful vistas of artistic truth opened up to you.

Herein lies the most pertinent suggestion of all. Tradition is often astray. The practice of eminent artists is frequently incorrect. Therefore go to listen with an open mind and a determination to hold all players and singers to the spirit of the work. If you do this, if you look without prejudice on both sides, and make no conclusions, but rather let them grow out of their own irresistible force, you will surely get much good out of listening to your fellow artists.

THE STORY OF A SONG

(*Continued from page 773.*)

"I love thee?" And yet through all the bitter pain one thought brought comfort—rapture. It was this: that I, so poor that I dare not tell to thee in words the worship that I feel, yet have the power within me to express my love for thee in never-dying song. Yes! Yes! Immortal beloved, in my heart there sings for thee a song of songs that will live when we are gone; will live to tell the world the sacredness of man's love for woman, of my love for thee.

How many days I have neglected you, dear, little book. I am so weary, so tired of this hopeless struggle, that something within me cries, "Take courage, it is not for long; your work is nearly done!" God grant it may be so, and yet that night, when underneath her window I stooped and lifted to my lips this faded rose her hand had thrown me, and read these words wrapped around the stem, I felt life held no deeper bliss:

"My Friend:—I know well now the masters who taught thee so long ago the secret of thy thrilling touch and tone, for they are daily with me. Their names mean life, and they are called experience and love. What can I say to thee of thy dear song, whose melody still fills my soul, save that it tells me all I longed to know, and leaves me comfortable though broken-hearted."

I read again and yet again her dear confession. I pressed it to my heart, my lips. Has it not been as water in the desert to my thirsty soul? Yet, ungrateful that I am, I crave more, all, and die because it cannot be. Those first days when my Caroline had gone my song kept ringing in my ears—the song that was to tell her how I loved—adored. At last there came a time when love could bear no more. I must, I will go sing to her my song!" I cried in my despair. "Ay, night, when all is hushed and still, beneath her window I can ease my heart."

It was past midnight when I crept through the garden gate. Silently I stood a while beneath her window.

"She sleeps," I murmured. "My lady sleeps, and in her dreams does she not know where

"Love hath led my feet?"

Sleeping, her soul, untrammeled, must answer to the message that I bring.

"Music will link us though apart."

Far off a whippoorwill wailed in the forest depths. Yearningly I stretched my arms and breathed.

"Where the darkling streams are creeping,
Dearest, let us go."

Then love touched my voice and carried on wings of glory unto my desire.

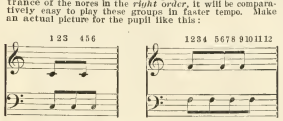
"All the stars keep watch in Heaven,
While I sing to thee,
And the night for love was given,
Dearest, come to me."

A power from above filled me as I sang my swan song to my beloved. Was I awake? Was I not dreaming? I feel again the thrill with which I saw the outer blind move slowly back, and in the moonlight, grave and pale, there stood my Lady Caroline. Although I heard no word, I knew "Farewell" was on her lips and in her tear-dimmed eye. She stood an instant; then, as she reached to draw the blind that was to shut her face from me forevermore, there fluttered from her hand and dropped down at my feet a crushed white rose.

What is classical in art? Not every fine work, even if it be the highest and best of its kind, can be called classical. The word itself bears a clear and unmistakable relation to the principles which formed the foundation of Greek art, which we regard as the only true classical art. Only such works, therefore, are classical as possess finish and beauty of form in addition to the greatest truth to nature and the highest artistic inspiration; which give, in their appearance, legitimate reflection of god-like perfection. Classical works are the expression of the ideal in art. —*Breslau.*

QUESTIONS AND ANSWERS

A Subscriber.—The only way to play two notes against three, or three against four, is to count for each group a number divisible by each. In the case of two eighth notes against a triplet, count six. Each eighth note has three allotted to it, 1, 2, 3, 4, 5, 6; whereas the triplet group will have two to each note 1, 2, 3, 4, 5, 6. Try this very slowly until the rhythmic relationship is correctly understood by the pupil, then play it faster until the right tempo is reached. In the case of three against four, a triplet group against four sixteenth notes, for instance, count twelve to the group. Each note of the triplet group has *four* allotted to it, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12; while the group of sixteenth notes will have *three* to each note, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. If the correct arithmetical relationship is maintained at a very slow tempo until the pupil can control the entrance of the notes in the *right order*, it will be comparatively easy to play these groups in faster tempo. Make an actual picture for the pupil like this:



Saint-Saëns' Etude in A, op. 56, No. 4, give excellent practice in these combinations.

E. S. W.—To increase your pupil's interest in practicing, there are several expedients to which you can resort according to the character and disposition of the pupil. One is, do not put too long a strain on the pupil's attention, either at the lesson or in practicing. A problem which may seem ridiculously easy to the teacher may possess unknown snags for the pupil. Let them try it for a few minutes, then pass on to something else, returning to the first problem later. Another method is to divide the pupil's practicing into short periods, instead of doing it all at once. Give definite instruction as to what they are to try to accomplish in each of these periods. Often lack of interest is prevented by coming from ignorance as to how to approach a difficulty. Teach your pupils how to detach the hard places or passages from their easier surroundings, and thus economize time by not including what they can play easily. Thirdly, try to vary the work by including lighter pieces with the more serious and practical; reserve some piece that is especially attractive as a reward for conquering some piece of drudgery. Possibly you might offer some attractive book for children, such as Tapper's "First Steps in Music Biography" or something similar, provided that certain pieces or studies are well learned.

Mozart was perhaps the most favored of all the great composers in having a thorough and practical education from his father, who was an accomplished musician and something of a composer; in addition he had the great advantages of early experience of musical life in London, Paris, Rome and Vienna; he associated with Johann Christian Bach, with Padre Martini, the great Italian contrapuntist, with Haydn, Clementi and many others. Although everywhere received with enthusiasm, both as pianist and composer, he suffered constantly from lack of money, and was reduced to the verge of privation owing to the inexplicable indifference of the Austrian Emperor in not granting him a remunerative court position. Again and again court intrigues cost him this opportunity for material comfort, and this neglect is doubtless responsible for his early death. Mozart had little formal teaching beyond his father's instruction; but in London, when he was eight years old, Manzuoli gave him lessons in singing; when he was fifteen, Padre Martini put him through a thorough course in counterpoint. During his travels he was constantly subjected to examination as to his knowledge of musical theory and practice, and many severe tests were offered him in London, in Milan and in Florence, which were educational in themselves.

V. L.—The most eminent living colored composer is, undoubtedly, Samuel Coleridge Taylor, born in London, August 15th, 1875, the son of a Sierra Leone mulatto physician and an English lady. He began his musical education at the age of six, taking lessons in violin playing from Mr. Joseph Beckwith, of Croydon. At the age of ten he became a chorister; at fifteen he entered the Royal College of Music in London. In 1893 he won a composition scholarship. For the next four years he studied composition under C. Villiers Stanford, the well-known composer and professor of music at Cambridge University, and piano playing with Algernon Ashton. His first important work was a nonet for piano, strings and wind. Other works are *Zara's Earrings*, for soprano solo and orchestra; a symphony in A minor; a clarinet quintet in F sharp, introduced by Joachim and Stanford at Berlin; five Fantasie-stücke for string quartet; a string quartet in D minor; many pieces for violin and piano; a ballade in D minor for violin and orchestra; a "Solemn Prelude" for orchestra; a ballade in A minor for orchestra; a suite for orchestra, "Scenes from an Every-day Romance," incidental music for Stephen Phillips' "Herod," and to the same author's "Ulysses;" an overture "Toussaint l'Ouverture;" songs, including four sonnets by Mrs. Browning; "Southern Love Songs," and "African Romances" to words by Paul Laurence Dunbar, the negro poet. He has also published a set of negro folk-songs, transcribed for piano. His most important work, however, is a trilogy of cantatas, "Hiawatha's Wedding Feast," "The Death of Minnehaha," and "The Departure of Hiawatha" from Longfellow's poem, for solo voices, chorus and orchestra. Other works produced later, such as "The Blind Girl of Castel Cuillé," and "The Atonement," Op. 53, an oratorio, are said to be a retrogression from his former work. Coleridge Taylor is an exceedingly popular composer in England; the ultimate value of his work is yet to be determined. He is at present professor of the violin at the Croydon Conservatory. In 1904 he made a visit to the United States, and conducted his "Hiawatha's Wedding Feast" cantata with a chorus of two hundred negroes at Washington, D. C.

H. T. Burleigh, a colored composer of less renown, the grandson of a slave, was born at Erie, Pa., where he received his education, graduating from the High School. In 1892 he went to New York, where he received a scholarship at the National Conservatory of Music. He studied singing, harmony and counterpoint for four years, part of the time with Dvorák, who was then director of the Conservatory. During part of this period and for two years subsequently Mr. Burleigh taught singing at the Conservatory. He has for several years been baritone soloist at St. George's Church, New York. He is known chiefly as a song writer.

Sister M. J.—It is difficult to compare the entire stretch of Italian and German music history. The period of Italian contrapuntal church music of the 14th, 15th and 16th centuries was ahead of anything similar in Germany at the same period, while the German instrumental composers from Bach through Wagner are far in advance of anything in Italy at the same time, although the two Scarlattis, Alessandro and Domenico, Padre Martini, Nardini, and many others claim the attention. At the present time, musical conditions are by far more advanced in Germany than in Italy, although Germany can claim only one composer of the first rank in Richard Strauss. In Italy such men as Spontini; in Rome, Martucci, and Buonamici in Florence, and others are doing much for classical standards; yet, as a whole, the musical standards of Italy to-day are far inferior to those of Germany.

Consult Ritter's "History of Music" on the above points, especially lessons 50, 51, and 53.

W.—1. The titles of the pieces you refer to translated into English are as follows: I. Hungarian; II. In the Village Inn; III. Czardas (Czardas, or dance), a Hungarian dance; IV. Gipsy's Lament.

2. I should be sure in the first place that the child's lungs are sound. Soreness in the chest might be due to unnecessary muscular contraction or a generally incorrect position. Tell the pupil to cultivate proper relaxation of the muscles of the chest and arm.

P. A.—While The Etude contains many practical and extremely valuable suggestions to teachers and pupils it could hardly be substituted for a teacher. Yet if a teacher is not available, the articles in the vocal department, to which you especially refer, will help you, but if you notice carefully, the writers all have in mind the guidance of a competent teacher. Go it alone for a time, studying carefully the practical advice of a technical character on such points as attack, breathing, freedom of jaw and tongue, etc., and as soon as possible get a course of ten to twenty lessons of a good teacher, more if you can.

L. J. W.—1. We recommend as a suitable book of secular songs suitable for the use of a pupil who has sung "The Holy City" and "The New Kingdom," "Standard Graded Songs," Book I. Book II is a very useful collection of songs of a more artistic character, suited to pupils in the second and third year of vocal study.

2. A good medley of patriotic airs is "Grand American Fantasia," by Bendix; "Grand National Medley," transcriptions of "Nearer, My God, to Thee," by Rive-King and by Bollman; of "Annie Laurie," by Breer; of "Dixie," by Goldbeck and by Grobe; "Home, Sweet Home," by Thalberg.

NO COFFEE.

The Doctor Said.

Coffee slavery is not much different from alcohol or any other drug. But many people don't realize that coffee contains a poisonous, habit-forming drug—caffeine.

They get into the habit of using coffee, and no wonder, when some writers for respectable magazines and papers speak of coffee as "harmless."

Of course it doesn't paralyze one in a short time like alcohol, or put one to sleep like morphine, but it slowly acts on the heart, kidneys and nerves, and soon forms a drug-habit, just the same, and one that is the cause of many overlooked ailments.

"I wish to state for the benefit of other coffee slaves," writes a Vermont young lady, "that Postum Food Coffee has done for me.

"Up to a year ago I thought I could not eat my breakfast if I did not have at least two cups of coffee, and sometimes during the day, if very tired, I would have another cup.

"I was annoyed with indigestion, heart trouble, had feeling in my head, and sleeplessness. Our family doctor, whom I consulted, asked me if I drank coffee. I said I did and could not get along without it.

"He told me it was the direct cause of my ailments, and advised me to drink Postum. I had no faith in it, but finally tried it. The first cup was not boiled long enough and was distasteful, and I vowed I would not drink any more.

"But after a neighbor told me to cook it longer I found Postum was much superior in flavor to my coffee. I am no longer nervous, my stomach troubles have ceased, my heart action is fine, and from 105 pounds weight when I began Postum, I now weigh 138 pounds. I give all the credit to Postum, as I did not change my other diet in any way." Name given by Postum Co., Battle Creek, Mich. Read the little book, "The Road to Wellville," in pkgs. "There's a reason."

PRIZE QUESTIONS FOR MUSIC STUDENTS.

In order to stimulate interest in the study of the history of music we offer a number of prizes for the best answers to a set of fifty questions, half of which are printed in this issue, the other twenty-five to be published in THE ETUDE for January, 1907. The basis of these questions was a series prepared by Mrs. Florence French, of Boston, for members of a musical club in Norton, Mass. THE ETUDE has somewhat widened the scope of the tests. This competition is open to *pupils only*. Answers may be sent in at any time up to March 1, 1907. They must be as concise as is possible with a complete and satisfactory reply. Spelling and composition will be taken into consideration.

Musical Literature selected from the catalog of Theodore Presser to the value of

First prize	$10.00
Second prize	7.00
Third prize	5.00
Fourth prize	3.00
Fifth prize	1.75

I.

1. What were the troubadours; the Minnesingers? Name some noted persons in each group.
2. Name five composers who died at the age of forty or under.
3. What was Handel's favorite instrument when he was a child?
4. From what sources did Wagner draw the material for his operas?
5. Which composer, while still a boy, wrote a tragedy, in which he killed off forty-two of his characters before the end of the second act, and was obliged to let them reappear as ghosts to finish the play?
6. Which of the great masters wrote but one opera?
7. Which musician of the olden times is known by the name of his birthplace?
8. Who was known as the Swedish nightingale?
9. Which composer, when a boy, taught himself to play on a spinet concealed in the garret of his home?
10. Who was the originator of the symphonic poem?
11. Give the name of the earliest part-song. To what period does it belong?
12. Who invented the syllables do, re, mi, etc.? What gave him the idea?
13. Who first advocated the use of the thumb in scale playing, and introduced other reforms in fingering?
14. Name the great violinist whose favorite instrument is exhibited in a glass case in the Municipal Palace, at Genoa.
15. What countries preceded Italy in the development of counterpoint and church music?
16. Name two representative works of each of the following composers: Beethoven, Bach, Verdi, Chopin, Mozart.
17. Name the operas written by Wagner.
18. Name two representative works by each of the following: Mendelssohn, Grieg, Schumann and Tchaikovsky.
19. Name two representative works by each of the following: Liszt, Handel, Brahms, Haydn, Bellini.
20. Who wrote the following works: Moses in Egypt, Lucia di Lammermoor, Fra Diavolo, Barber of Seville, Mignon, Romeo and Juliet, Pastoral Symphony, Sonata Tragica, Don Quixote, Dream of Gerontius, Martha?
21. Define scale.
22. What is a triplet? Syncopation?
23. What is a signature? Write the signatures of the keys in common use.
24. Write twelve notes whose combined value shall equal a whole note.
25. Explain the meaning of the figures used in a time signature.

(*Continued in January.*)

LET us do our duty in our shop or our kitchen, the market, the street, the office, the school, the home, just as faithfully as if we stood in the front rank of some great battle, and we knew that victory for mankind depended on our bravery, strength and skill. When we do that, the humblest of us will be serving in that great army which achieves the welfare of the world.—*Theodore Parker.*

NEW PUBLICATIONS

ENGLISH MUSIC (1604-1904). Lectures given at the Music Loan Exhibition, London, 1904. Charles Scribner's Sons. $1.25, net.

The volume is made up of lectures given by eminent English musicians at one of the most successful exhibitions ever held. We have space to quote but a few of the seventeen chapters: "The Evolution of the Pianoforte," "Madrigals," "Rounds," "Catches," "Glees and Part Songs," "Masques and Early Operas," "Cathedral Composers and Their Works," "The Violin Family and Its Music," "Some Notes on Early Printed Music," The work has over 100 illustrations, and forms a welcome addition to the valuable "Music Story Series" published by Scribner's.

MRS. H. H. A. BEACH. Arthur P. Schmidt

A charming little booklet on America's famous composers, the "Analytical Sketch" by Dr. Percy Goetschius, being especially valuable as a clear presentation of the characteristic qualities of Mrs. Beach's contributions to music. The full list of Mrs. Beach's compositions shows that her highest opus is 63, giving a total of upwards of 150 different pieces.

JOSEPH GUARNERIUS: HIS WORK AND HIS MASTER. By Horace Petherick. Charles Scribner's Sons. $2.00.

A most important work upon a maker who alone has rivalled the great Stradivarius. His life story contains so little that is not mixed up with tradition, and his work has generally been considered so uneven in quality that he has been considered as an experimenter who now and then succeeded, but made many inferior instruments. Mr. Petherick has made an exhaustive study of Guarnerius, his education as a maker, his life and theories, and has given us a valuable as well as a most fascinating work. He seems to establish his claim that Guarnerius' master was Gianberti, whose instruments are well esteemed by connoisseurs. Violinists and all who are interested in the "King of Instruments" should have a copy of this latest contribution to the subject.

MANUAL OF PLAIN CHANT. A text-book for singer and organist. By Rev. Sisbert Burkard, Ph.D. J. Fischer & Bro.

A practical and easily intelligible text-book on this important subject, especially for singers who have not had the advantage of a thorough musical training. An appendix on the "Accompaniment of Gregorian Chant" adds much value in a practical way.

HOW TO APPRECIATE MUSIC. By Gustave Kobbé. Moffat, Yard & Co. $1.50 net.

The latest book for the musical amateur who wishes to prepare for the better appreciation of the good things that the best in music can offer to the hearer. The author says, "it is a book addressed to those who do not wholly understand music, but want to," the discussion being in unlechnical language. The main divisions are: "How to Appreciate a Piano Recital," "An Orchestral Concert," "Chamber Music," "Vocal Music," with chapters on such interesting subjects as "Bach's Service to Music," "Chopin, the Poet of the Piano," "Liszt, the Giant Among Virtuosos," "With Paderewski," "Concerning Symphonies," "Songs and Song Composers," "Opera and Music Drama." We recommend the book to our readers as a good presentation of the subject, one that deserves a place in the musician's as well as the music lover's library.

STANDARD OPERAS. By George P. Upton. A. C. McClurg & Co. $1.75.

A new, enlarged and illustrated edition of a standard work, especially useful now that opera is gaining hold all over the country. Every club, every private teacher and every conservatory will find this book indispensable to intelligent hearing of operas or making up good program studies

WHAT a rare gift, by the by, is that of manners; How difficult to define, how much more difficult to impart! Better for a man to possess them than wealth, beauty, or talent: they will more than supply all.—*Bulwer Lytton.*

MUSIC AND OTHER ARTS.

(*Continued from page 771.*)

This seems a little hard for the auditor. He may read and remember a book or a poem, but it is difficult for him to recall a picture, even if he has seen it, and certainly impossible if he has not. A printed description of the picture is inadequate, and photographs of it cannot usually be passed among the audience.

The plan of giving out photographs, however, has actually been tried in France. The "Jugement de Paris," a symphonic poem by Edmond Malherbe, was suggested by the decorative episode painted by Paul Baudry on the ceiling of the Grand Opera House. At its performance a reproduction of the picture was placed on the concert program, with full explanation of the meaning of the music in illustrating the painting.

Yet some really great works have been inspired by paintings, chief among them the wonderful Böcklin symphony by Hans Huber. This composition is based on themes that typify definite pictures by that artist, and the variations in the finale all bear a title of some one of the artist's masterpieces. The work is one of noble beauty, and appeals to the hearer independently of the pictures.

Other compositions based on paintings are Weingartner's "Gefilde der Seligen," illustrating Böcklin's "Elysian Fields;" John K. Paine's "Island Fantasy," inspired by two of J. Appleton Brown's pictures of the Isles of Shoals, and in Holland a symphonic poem by John Wagenaar, typical of Rembrandt's "David Playing Before Saul." While these are successful the method has its dangers. The subject must be familiar to the hearer. If Strauss, for instance, expects us to understand his "Sinfonia Domestica," he should first invite us to spend a day with his family, and if a composer feels an overmastering desire to translate a picture into tones, let him take one that we all know, so that we may better appreciate his work, or let the picture itself be hung on the concert platform.

Please mention THE ETUDE when addressing our advertisers.

INSPIRATION COLUMN,

BY FAY SIMMONS DAVIS

"Ring out the old,
Ring in the new;
Ring out the false,
Ring in the true!"

THE beautiful spirit of the season has awakened the music-bells in my heart, and these words in my mind. I long to send the harmonies forth over a big city, through the chimes of some great spire. But even then the words could not go with the melody, and they are the most important. To "ring out the false" and to "ring in the true" of all ideals, all knowledge, all sympathies, is a splendid standard for us to hold throughout the coming year. And here is another one:—

"Give to the world the best you have,
And the world will give back to you."

"The best we have!" Just think of what that means! No one can ask more of any man than all that these words imply. Have we any idea, I wonder, of the tremendous musical, moral and intellectual growth which would be ours if we gave our "best" every day, as though each day was to be our last? Have we any conception of the reflex power we could then draw from all those about us? If we did, we would believe with reverence the truth of the ancient Norwegian precept—"Give thyself wholly to thy fellow-men; they will give thee back soon enough."

I always like to hear a pupil of mine say "I will do my *best* this week," for the remark signifies intention, the fore-runner of action, and will result in development, achievement, fulfilment.

Someone may ask: "in what way is the 'best' given back to us?" Let us see. We grow bigger, broader, ourselves, do we not? More capable of understanding, more capable of grasping the largeness of Life and art.

And the very fact and act of continually "giving" of our richest personal elements, draws corresponding attributes from others which we absorb and enjoy to our own constant growth. The ability to absorb is always in proportion to the power to give. Nature has her laws of addition and subtraction; for instance, many flowers, such as sweet-peas and pansies, grow sweeter and more plentiful the oftener they are plucked for the pleasure of mankind. And thus do the flowers of our own nature and learning multiply and shed more fragrance, when we pluck them, and give of them to our friends.

We cannot reach our "best" stature all at once. This condition is attained, as are all other conditions, only through effort. Happiness alone does not suffice; discontent makes it even more remote. But the cheerful, courageous spirit, which makes helpful experiences of every downfall and a steadying hand out of every obstacle, is the one which perfects its "best." Even the oyster turns into pearl the sand which annoys it, and a kite will not fly unless it has a string attached to it tying it down.

"Will he make a great player?" was asked one artist in regard to another. "No, never" was the reply, "because he has an income of $20,000 per year!" There is no doubt but that Mendelssohn himself would have been a greater genius had he been reared under less favorable conditions. Had he been a conqueror of Life's battles, we would find all of his works stamped with greatness, big, broad and deep, the trade-mark of all victors. In Beethoven's music, even the blind can see it, the deaf can hear it and all can feel it.

I know a music teacher whose most beautiful Christmas present last year ("an inspiration for the term" as she said to me) was a letter which read as follows:

"Dear Teacher:

I am sorry to have been too ill to take my lessons lately, and now I shall have to wait until after the holidays. I miss the *personal help* you give me more than my lessons. I seem lost when I do not have your advice, and your helpful interest. You have given me so much strength and courage to meet Life with, and through your ideals I see all of *my* life, and my part in it, so differently! From now on I shall do my *best* in everything!"

What a precious thing is this personal interest! There is *no* pupil, no matter how indifferent, seemingly, who is unaffected by it; no pupil so dull and unresponsive that he does not feel uplifted and inspired by it. And there is no teacher so great but that he would be greater still for the giving of it. It works to the "best" good of both.

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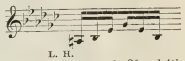
SUGGESTIONS FOR PLAYING SOME PIANOFORTE WORKS OF SCHUMANN.

(*Continued from page 778*)

change in the expression of it, either in degree of power or in *tempo*. Here the first two measures are three times repeated. The beginning, therefore, must be not too softly played, and the decrescendo introduced with care. The 2-4 section should sound elegiac, almost resigned, but the middle section, 3-4 measure, in C major is consoling in tone, and requires warmth of feeling. The Scherzino is to be played throughout in strict rhythm, with graceful humor, and only in the one measure marked *ritardando* is a slight slackening of the rhythm allowed, because of the piquant modulation.

The Intermezzo appeared long before the "Faschingsschwank" was published as a supplement to Schumann's paper "Neue Zeitschrift für Musik." It was then called "Nachtstück," and was later included in the "Faschings-schwank." It has no connection at all with carnivals or with jesting, but it is perhaps the most beautiful number in the whole group. Schumann writes upon it "with the greatest energy," but this direction must be softened a little, otherwise the splendid work will sound brutal instead of energetic. Especial care must be taken with the suspensions in the accompaniment

Ex. 7.



L. H.

They come almost always on the 2d and 4th quarters, and they must never be struck out barshly by the left hand, but receive only as much tone as the following five 16th notes of the group.

The Finale (with great spirit) requires piquant and hold handling, the contrasted melody in F major must not be sentimental.

Schumann desired that any marked alteration in *tempo*, or any which he himself had not indicated, should be avoided. The style of playing which is today unfortunately so widespread be disliked. Therefore this work will be rendered most in the spirit of the composer if the rhythm is not torn to pieces, but rather kept smooth and true.

NOEL.

(*Continued from page 704.*)

there was an artistic finish formerly lacking—but it was the same.

What followed the *Noël* he hardly knew. He was so lost in the memories it brought up that he did not recover himself until he found himself outside, listening to his friend's panegyrics on the artist's singing. Never, he declared, had he heard the *Noël* sung with such beauty of tone and phrasing, with such authority and fervor of expression.

"Do you know, Jules," finally said Larue, "that I have discovered my unknown trooper who sang in the trenches at the risk of his life? It is none other than Barjolais."

"Barjolais!" exclaimed Lenoir, stopping short in his surprise.

"Yes—Barjolais," nodded the other confidently. "I knew him not so much by his voice as by the inspiration he put into the song. I cannot be mistaken. I am sure that while he was singing this evening he had that other Christmas eve before him, and that is why his art carried us all away."

Larue was right, Barjolais was the audacious youth of his story. His career does not belong here; it was simply the oft-told tale of talent finding its way through poverty and obscurity to fame and fortune.

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