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Teach me, O Lord. D (d-g), C (c-b), A (a-d).

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in themselves musical, and the^composer has-been

ate^and fecicitous musical expression.

forming with them an integral tone-structure, and

cult, are essential complements of the voice-parts,

often slighted feature of the art. . .

Love me if I live. Ab (c-eb), Gb (bb-eb).

White Nights. Fb (cb-fb), E (b-e).

Defend us, O Lord. D (c-e).

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tstained harmonies of a weird, and romantic de-

all-known lines. The melody in the declamatory

tender bi

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power, vibrancy and color that delights us in modern concert rooms.

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awarded the Grand Prize at St. Louis. Write for catalogue "F" and full information to be sent as to where you may hear the Baldwin Piano.

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The English love this Festival quite as much as any other. The Christmas Day concert at the Royal Albert Hall is part of the annual festivities and attracts a large audience. The music is usually performed by the Royal Philharmonic Orchestra, and the program typically includes carols and other festive pieces. The atmosphere is lively and festive, with the audience dressed in their holiday best.

Practical Listening to Music

By J. M. Rowland

Practically, then, people in general, especially well-to-do people, may be divided into two distinct classes—those who are real music lovers and those who are only music listeners. The first class, the real music lovers, includes all such people as are deeply interested in the art of music, and who, therefore, take pleasure in following it up with a close and thoughtful attention at a concert.

The second class includes all such people as are only music listeners, meaning by this to be thinking of other matters.

It is because attendants at concerts and recitals are so numerous that the professional listener should be able to tell from hearth and back of them in so many different ways. The professional listener should be able to tell from hearth and back of them in so many different ways.
American Folk Songs

By LEWIS LEWIS

A

B

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service in the church itself. Of these occasions Christmas took first place in the affections of the people; it became the custom to allow a hymn in the vernacular from the fourteenth century, is the Sailing Naive dramatic representations of the Nativity, which follows:

That his reward may be great in heaven; a chorus sings a third verse, followed by one from Joseph's family and the church, in England we find many customs that point to various sociological influences. The burning of the Yule log is a still older practice, and holly has come down from the time of the Druids. Probably inherited from our Aryan forefathers, who and idealized through music, though, as we shall see,

The decoration with holly comes from Median mythology, Adonis), the sun god, who was entered Loki's domain. Since she was the goddess of love, the Christmas song adopted by the German people from their pagans, is a Nicaraguan folk-song and was published until 1863. Singularly enough, it was for a long time thought it an old song, but it dates only from 1818. The composer of the music, Franz Grüber, did not die until 1812, and can now, in a fitting way, show the appreciation the music given in England as in Germany, Christmas is the most important festival season of the year. In the latter country, the Christmas hymns are sung before and after the Christmas dinner, and in the former the church service is held in the church, much to the delight of the children. One of the most popular of church services, the Christmas service of the English is a very English service, and is still observed in its original form. The English Christmas carol, "In the Bleak Mid-Winter," is the most popular of all the Christmas songs, and is sung in every part of the country. The song is so well known that it is often denied to our ambitious modern symphonic composers to write a symphonic poem on the "Elements of Euclid," which is his most popular work. The compositions of the early legends of Germany form a group of tales (Continued on page 771.)
SUGGESTIONS FOR PLAYING SOME PIANOFORTE WORKS OF SCHUMANN

By Carl Reinecke

Schumann's pieces, unlike those of the older masters, are not written in a symmetrical way. In the above, Mendelssohn, Chopin, Liszt, and their successors, the first part of the composition is usually made up of the faster movements, with the slower ones in the middle. But Schumann's music is too spontaneous to be subjected to the methods of scientific analysis. Schumann is the natural genius of the piano, not the follower of the school of logic. His music is full of emotions, and Schumann's piano music is a mirror of his own soul and heart.

The Étude is usually interspersed with the pieces to be played in a way peculiar to the composer. In the following excerpts, the Étude is written in a way peculiar to Schumann, and the Étude is played with the same emotional expression as the pieces themselves. The Étude is a kind of introduction to the pieces, and it is played with the same feeling as the pieces themselves. The Étude is a kind of introduction to the pieces, and it is played with the same feeling as the pieces themselves.

Von Dir sind die Sonaten

Dear master, in three days we'll leave for Hun-
Children's Stage

A MERRY CHRISTMAS TO ALL ETUDE CLUBS

SA VAIL OF PLAYING

SUGGESTIONS FOR WORK IN MUSIC

1. Vessels for children of the last month's Children's

2. China's best known? What was accomplished by

3. Bach's works is he best known? What was accomplished by

4. Thomas School at Leipzig. Describe his visit to

5. What of the Bach family? Had its members fur¬

6. His was found to be the oest of them all.

7. Where was J. S. Bach born, and how many

8. In spite of her eleven years, Gladys is still a fairy¬

9. The music is sometimes sung now with Kellar's

10. But it helps us learn music all right,

11. Every hour of study brings a peaceful calm,

12. Can I write that in the First Time by Miss H. S.

13. San Francisco, California, 500

14. For three years now, Gladys has been a frequenter

15. Our motto, "Patience, perseverance and practice;" colors,

16. Pupil of Mrs. J. A. Allen,

17. Sierra Music Club. Pupils of Mrs. J. A. Allen,


19. STUDIES

20. To see how we do things up brown.

21. What would the music be like if a bird in the First Time by Miss H. S.

22. We do not follow the outlines here

23. What did he bring to its climax? What did he do for

24. "Bach;" Naumann's "History of Music;" "Famous

25. "Bach;" Naumann's "History of Music;" "Famous

26. "Knecht Ruprecht," which is a representation

27. For three years now, Gladys has been a frequenter

28. PINS AND will interest the read-

29. Two or three hundred word essays, which should after

30. Even if you can not give the whole of the cantata

31. Another method that is suggested embodies some of

32. Mendelssohn Music Club.

33. Miss E. W. Filley's pupils.

34. Miss E. W. Filley's pupils.

35. "Bach;" Naumann's "History of Music;" "Famous

36. Most of the leading music publishers

37. In music so characteristic of children.

38. The earnestness with which the orchestra is doing its

39. While all school build-

40. Nearly all school build-

41. The dramatic instinct is strong in children.

42. He played either on an organ or

43. To be prepared to take part in the program. If the

44. The пер/-ear in this month's

45. In spite of her eleven years, Gladys is still a fairy¬

46. The music is sometimes sung now with Kellar's

47. Once a woman saw a Miracle at Christmas, to be played either on piano

48. The only sure way of making them more attractive.

49. "Knecht Ruprecht," which is a representation

50. Nearly all school build-

51. The only sure way of making them more attractive.

52. The music is sometimes sung now with Kellar's

53. Every hour of study brings a peaceful calm,

54. What did he bring to its climax? What did he do for

55. "Bach;" Naumann's "History of Music;" "Famous

56. "Bach;" Naumann's "History of Music;" "Famous

57. The only sure way of making them more attractive.

58. The music is sometimes sung now with Kellar's

59. Every hour of study brings a peaceful calm,

60. What did he bring to its climax? What did he do for
THE ETUDE

A MERRY CHRISTMAS TO EVERY READER OF THE ETUDE

W. L. BLUMENSCHEIN, Op. 114

Tempo di Bolero \( \text{m.m.} \) 34

THE CASTANETS

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When the Lights Are Low

REVERIE

SECONDO

Andante commodo con espress. coda

H. ENGELMANN

Vito

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THE ETUDE

WEDDING DREAM

CARL WOLF

Moderato con capriccio  m.m. J=70

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I AM A SOLDIER

MARCH

A. J. DAVIS

Tempo di Marcha M. C. 148

THE ETUDE

AMERICAN MUSICAL COMPOSITION

HAY of an American school of music and of its development is the subject of this special number of the Etude. The three chief questions of interest are: 1. What is the status of American music as a whole, including the school of music? 2. What are the forces which are bringing about a change in the school of music? 3. What are the results of the change in the school of music?

In answering these questions, the writer has attempted to be as objective as possible. He has tried to present the facts as he has found them, without attempting to impose his own views or opinions. He has attempted to be as complete as possible, without attempting to be exhaustive. He has attempted to be as accurate as possible, without attempting to be infallible. He has attempted to be as truthful as possible, without attempting to be fraudulent.

The writer is aware that his conclusions are subject to criticism, and that his views are subject to change. He invites and welcomes all criticism, and he is prepared to defend his views against any attack.

The writer is also aware that his work is not finished, and that his conclusions are subject to revision. He is prepared to revise his work, if necessary, in the light of new facts and new information.

The writer is further aware that his work is not final, and that his conclusions are subject to correction. He is prepared to correct his work, if necessary, in the light of new facts and new information.

The writer is also aware that his work is not definitive, and that his conclusions are subject to qualification. He is prepared to qualify his work, if necessary, in the light of new facts and new information.

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the true Parisian after an exile from his loved city on the Seine. And Larue's exile had been a long one. squeaks of toys, the shrill fanfares from tin trumpets. toys, sweetmeats, and trinkets innumerable; every¬
waffles, of roasted chestnuts, of hot cocoa, of baked the piercing blasts from tiny whistles; and over all.
It was a Christmas eve in the late seventies, and he
dent solicitations to remain. Lame stopped short.
attention was attracted to a group of men sitting by the languid air of the South, drank it in with an in¬
crowd in time to intercept the other as he opened the
we shall not be disturbed, and you shall tell me about
Christmas in France—that must have been in '70.
"Your last Noel..." "au deuxieme.
I am more curious than ever," settling himself expect¬
challenge, 'War da?'
"You are right, it was during the siege of Paris. I
travelled in and out of the city, and the only thing I
beg for Christmas, for I know how much I
yourself spellbound, he was convinced of it. Th
truth, sire, I did not. I do not recall, or rather do not know, I have forgotten."
"Well, what do you want to do? I asked, surprised at
just a surmise. Let (as he said,Everyone be¬
planned. I want to go in that direction, pointing to
the long arm of the river and at the same time:
"His sentiment was so great that my naturally was
open. Then I spoke, "I continued, "it will move you as
at your next visit."
"His last shot came out of the trench and advanced toward the enemy. His en¬
neries and victuals were placed on the French. night, cheery instead of nasty, even
in the same leagues or even muffled. The song was so appropriate to the scene and the moment, as
it seemed to me, that we were actually cutting the
level of sounds, whatever it was, religious,
language, or ambitions.
"As the song finished the last inter¬
amento was more and more sincerely back to
us an assurance. Before I could speak to him, our
ception was caused by the operation of some
the story of the Christmas Carol, and saw with the
language, he was to be, but telling the same
blessing of peace that men had so often heard.
"I shall believe it when I hear it from my
"For I know the same one, but still felt
enjoyed the songs and music and welcomed his
cabin particular times. We can secure a Noel
difficulty about that," assured
"Oh," laughed Lenoir, "I was going nowhere that
"We shall have no difficulty about that," assured
"What is your favorite Christmas tune?"
"As the singer finished the last triumphant
composed. I have made friends with one of the
voices, and always keeps a little look for me when
ning his career (to a new high was passing:
they may have some of it in a month of
right, but only a few months. It is not the
to the German lines. 'I ask for only two minutes'
with a dignity and an elevation befitting
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with a dignity and an elevation befitting
Christmas in France—that must have been in '70.
"LONDON BRIDGE"

POLKA

PAUL LAWSON

Allegretto M.M. 108

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

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THE ETUDE

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

SICILIAN DANCE

ALFRED QUINN, Op. 4

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BRIDAL ROSES
A FLOWER SONG

GEO. L. SPAULDING

Andante con espress., m.m. J.=66

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INDIAN SUMMER
MOMENT MUSICALE

Allegretto giocoso M.M. \( \frac{4}{4} \)

ARTHUR F. KELLOGG

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MY AIN SWEET MARY

William H. Gardner

Moderato

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The etude

THE ETUDE

J. L. GILBERT

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my ain sweet Ma-ry, with feet like a fa-lr-y, And glo-rious treat-es of silk-y brown hair, Oh, then w'il my Ma-ry, that bon-nie faced fa-lr-y, We'll start in a new home a-long w'il the rest.

Ma-ry, Oh Ma-ry my, ain bon-nie Ma-ry, A glad ray of sun-shine you seem to my heart Oh,

Ma-ry, Oh Ma-ry my, ain bon-nie Ma-ry, When ev-er I see ye the shad-ows de-part!

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O NIGHT DIVINE

JULES JORDAN

O Holy Night, the stars are taught us to

world rejoice,
choir raise we;

Fall on your knees! O hear the angel voices!

Theo. Porzies

British Copyright secured
The ETUDE

TWO IMPORTANT THOUGHTS FOR SINGERS:
COMMON SENSE AND SERIOUSNESS.


described in the methods of vocal exercises, there is nothing more essential than common sense. The mental attitude of the student and the method of the teacher will be found to have an undiminished influence on the result. Indeed, when a teacher indicates that he or she is going to teach something that is not true, the common sense of the students will not be able to resist the temptation to question the method and its results. Therefore, it is essential that the teacher should be able to communicate his or her thoughts to the student in a clear and concise manner.

THE SINGING

BY FREDERICK LAWRENCE KNOWLES

Before that crowd she stood, a flower-like thing
Instinct with light, and fire, and purity;
Across the years once more I see her stand,
With that crowd she stood, a flower-like thing-
thing;
And that a mighty voice, a voice of beauty, a voice of love,
A voice that was pure, a voice that was unadulterated.

CONSUMMATE

should be a ruling condition in the mind of any singer or student of singing. When there are many new things in the world of vocal instruction and vocal education, the common sense of the student is not always exercised in the proper manner. It is not necessary for the student to learn everything that he or she is told. It is necessary for him or her to judge for himself or herself, to form his or her own opinion, and to act accordingly. Only when a student is able to form his or her own opinion, will he or she be able to judge the value of the methods he or she is taught.

For some months in some cities, 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 ETUDE will be of the highest order, and the vocal exercises will be carefully selected to suit the needs of the students.

TO PURSUE THE WORK.

The American student should cultivate his or her own voice, and the American teacher should cultivate his or her own voice as well. It is essential that the American student should cultivate his or her own voice as well, as it is essential that the American teacher should cultivate his or her own voice as well. It is essential that the student should cultivate his or her own voice, as it is essential that the teacher should cultivate his or her own voice.
as did the Italians of old. A reading of facts; of claiming music, especially vocal music, to be our art status is not on the low plane many would representative American ideas: to express a sentiment or an emotion. Why kind must do so in a way that will reach the heart feels, as do too many American singers (especially and this cannot be done timidly or as if the singer confidently. yet modestly (as befits ladies and gentlemen) Common sense.

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nritic movement? Do you consider it bene¬

in France?

in their present manner of writing for the voice and that if our young composers persist

sion. She does not hesitate to say that from a purely

of any great degree of knowledge or intelligence. The

It is senseless to use any but full voice to be heard. This results

the necessary time to the preparatory study which was

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the vocal instrument will remain as an element

of singing I have none to give. There is only one

triumph over all obstacles of this sort. The only

one thing is certain—that there is much more to

one thing is that there is no method, that is,

do not hesitate to say that from a purely

of any work I write a book—is that there is no method, that is,

wants to 'look through the fagade' and find in that style of song. Mr. Jordan’s little sc

is so heavy that it is almost impossible for the artist

it was due to his official position, but to his practical expe¬

German singing teacher resigned his enviable position

with freedom and purity of tone? In this sense of the

art of singing, and that if our young composers persist

was that this is her own certain view of the lack of works demanding it. Still,

with freedom. and purity of tone? In this sense of the

the necessary time to the preparatory study which was

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of any work I write a book—is that there is no method, that is,

wants to 'look through the fagade' and find in that style of song. Mr. Jordan’s little sc
THE ORGAN AND CHOIR

SUGGESTIONS FOR that it demands the utmost OF THE CHRISTMAS sons attend religious services THE SELECTION consideration. On Christ¬
sions, and more frequently than the average organist Imagines, his success or failure at this time influences they do not look for conformity in a ser¬
cally educated and that, generally speaking, fact that audiences, as a class, are not musi¬
ing out of one idea, which of course is ideal of for a single instant in preparing any ser¬
ing greater facilities in the shape of excel¬
•but these compositions, because of their able to the average congregation and, since
It is true nevertheless. If such severely which to the congregation seems stiff, unmusical and
at the best. Must he now forego all that and simply in the whole congregation who has spent years in
church position he must use his art always beautifully,
are trying to take a common sense view of the sub¬
mands.

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does correct work. That is the keynote of
great work.

these voices were famous it would still be insignificant, and when such anthems arc attempted by the average choir the result

Long explanations must not be made; they seldom
second, if during the progress of the rehearsal the con¬
In conclusion, I may add that one of the most

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Long explanations must not be made; they seldom
second, if during the progress of the rehearsal the con¬
In conclusion, I may add that one of the most
THE LAST interesting anecdote of Vieuxtemps

 bragated and charming artist.

 I think I knew him quite well before

 quietly a few minutes, asked Miremont

 recognized many violins, and then, selecting

 Pirn an exhibition of skill which, I flattered myself, ho

 from the old "amateur's hands I proceeded to give

 would long remember. Strutting about Miremont's

 One day Miremont and I were chat¬

 "Aha!" thought I, 

 * Old gentleman — fully —

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 His playing was characteristic of those

 something beautiful to remember.

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"Miss and Mrs. Edgars, or Many Ways of Many Teachers."

The foregoing stories, from a contemporary publication, express the opinions of the author. I have not read these stories, but I have read the works of these teachers, and should like to cite as much as possible from them. I will do so, if I may. Vose and Sons, Boston, are the publishers.

Mrs. Edgars never meddles with her students; she never meddles with her students; she never meddles with her students. She is always at work, always at work, always at work. She is always at work, always at work, always at work. She is always at work, always at work, always at work. She is always at work, always at work, always at work.

But she never meddles with her students; she never meddles with her students; she never meddles with her students. She is always at work, always at work, always at work. She is always at work, always at work, always at work. She is always at work, always at work, always at work. She is always at work, always at work, always at work.

This is a point in the story that I have always found interesting. The author says that Mrs. Edgars never meddles with her students, but she never meddles with her students. She is always at work, always at work, always at work. She is always at work, always at work, always at work. She is always at work, always at work, always at work. She is always at work, always at work, always at work.

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The winners were:

1. H. H. A. Beach
2. H. H. A. Beach
3. H. H. A. Beach
4. H. H. A. Beach
5. H. H. A. Beach

In conclusion, the competition was a great success and the prize money was divided among the winners.

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