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## TO OUR READERS

In this column will be mentioned from time to time our best offers in the way of premiums for the obtaining of subscriptions to THE ETUDE, as well as other special offers that will be of interest to our readers.

## A CHRISTMAS SUGGESTION.

No more lasting and appreciated Christmas gift than THE ETUDE can be found. Each number during the year will come as a pleasant reminder to your friend of your thoughtfulness.

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## CALENDARS.

To every one of our subscribers who will send us one new subscription, together with their own renewal, during the month of December, we will, upon request, send without charge one of our "Great Composers" calendars for the year 1908. This offer is in addition to the regular Club Rates or Premium Offers.

## MUSICAL POST CARDS.

We have recently imported a new assortment of Post Card photographs of great musicians. These cards, an advertisement of which will be found on Page 829, are superb platinotype reproductions and represent the very highest type of art printing.

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## MAGAZINE CLUBBING OFFERS.

On page 836 of this issue will be found an advertisement of various magazines clubbed with THE ETUDE at very low prices. The periodicals listed have been selected with great care and we have clubbed them with THE ETUDE at the very lowest rates possible. Quotations on other combinations containing THE ETUDE will be furnished upon request. We are prepared to duplicate the price of any subscription agency or publisher on any combination of magazines of which THE ETUDE forms a part.

These clubbing offers are printed in circular form together with other valuable offers. One or more copies of this circular, entitled "Magazine Bargains" will be sent to any address on request.

Notwithstanding the special rates quoted on these clubbing offers, our regular premiums will be allowed on all subscriptions for THE ETUDE sent in combination.

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## PREMIUMS.

Every reader of THE ETUDE should examine carefully the selected list of premiums which appear on the third cover of this issue. Something of interest to everyone has been included.

The publications and other articles listed are all of the best quality and are figured at the lowest wholesale prices, based on the very best commission we can allow our readers for their individual efforts toward the advancement of good music and musical culture. It is to these efforts that a large measure of the success of THE ETUDE can be traced. We endeavor to show our appreciation by giving the most liberal cash commissions or premiums possible.

The list printed in this issue contains many articles that will make valuable Christmas gifts, not only for musical friends, but also for persons not interested in music. It is possible to obtain these premiums with no cash outlay and with but very little trouble and solicitation. THE ETUDE sells itself. A sample copy left with an interested person will result in a subscription. Sample copies for this purpose will be sent free of charge.

For lack of space many valuable premiums are not included in the advertisement in this issue. Our complete Premium Booklet will be sent to any address upon request.

## THE EDITOR'S COLUMN

## A BRIGHT PROSPECT.

THE ETUDE for January will start the 25th year of its highly successful existence with new hopes, new aspirations, new ambitions and with the confidence bred by a quarter of a century of experience.

Our readers will note in the January number some few changes in form. These will give the paper a new appearance, but THE ETUDE, itself will be the same old ETUDE that has been a welcome visitor to musical homes all over the world. All the valuable features that have earned for it the greatest circulation ever possessed by any musical magazine, will be retained, and when we are convinced that some equally valuable features can be added, we will give our readers the advantage of them at once.

That leading writers of the musical world, who have contributed so much to THE ETUDE's success, will prepare new articles upon live helpful topics. We are constantly ransacking the musical papers of all nations for points of interest for our readers. In this respect THE ETUDE does for its subscribers what the *Literary Digest* and similar reviews, do for the general public.

The music for THE ETUDE for the coming year will be particularly interesting and valuable from the Educational standpoint. There will be pieces of interest to the music lover, the student and the teacher, and in fact, we will omit nothing which should go to make up a dignified, progressive, musical journal of the highest and most stimulating type.

## LETTERS FROM READERS.

THE ETUDE is always glad to receive letters from its readers pertaining to musical educational matters of the day. We feel that it is very profitable for us to know your views and we know that we can in return provide you with many features which might be of interest to you and which we might otherwise overlook. Your letter may be a letter of protest, a letter of encouragement or a letter of information upon some teaching principle. When we get letters of this kind we will be glad to print those that we feel may be interesting to the greater body of our readers. If you would like more articles from some particular contributor, if you would like any new features not already a part of THE ETUDE, if you would like more or different pictures, we want to know it and will thank you most sincerely for writing to us. We solicit letters of honest criticism. Thousands of letters teeming with praise reach us every year, now let us hear some from the other side.

## SELF-STUDY.

Hardly a day passes but we receive a letter filled with gratitude from some student who has been denied educational advantages, but who has, by means of the "helps" given in THE ETUDE, been enabled to pursue a course of self-study. Never despise the self-taught student. Remember the famous cases of Joachim Raff and Ebenezer Prout and many others who have been of greatest service to the world and yet who were practically self-taught. THE ETUDE admires the self-taught student and will look out for him month by month. It will always be to his advantage to read THE ETUDE. Of course, if you can have a teacher "in the flesh" it will be better for you, but if you cannot, we want you to feel that THE ETUDE will assist you in every possible way. Best of all, it will keep you interested and stimulated and you will be encouraged to do work that otherwise might be neglected. It seems hardly possible, but for the \$1.50 per year you pay for THE ETUDE you receive articles of advice and suggestion, etc., from high-salaried specialists who, if giving this advice to individuals, would be obliged to charge fees that would aggregate a great many thousand dollars.



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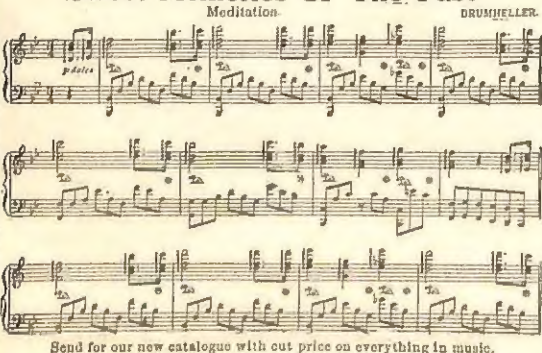
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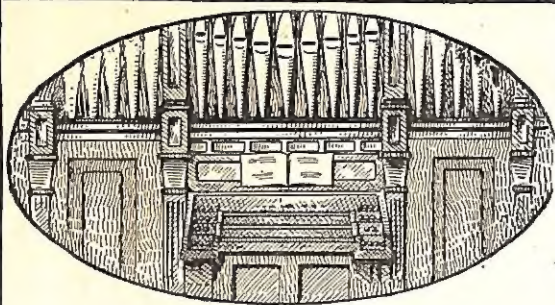
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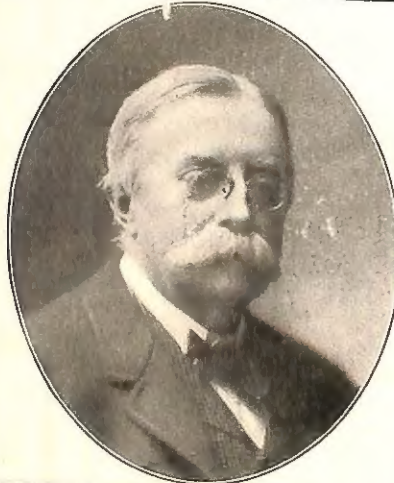
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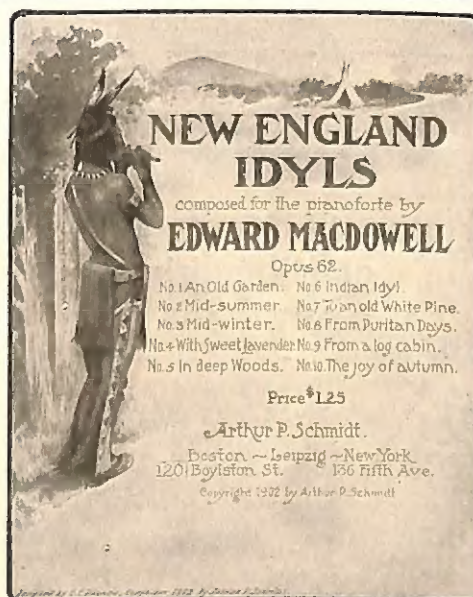
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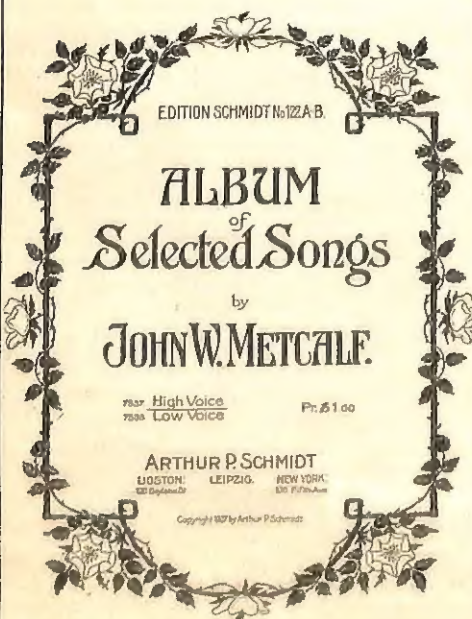
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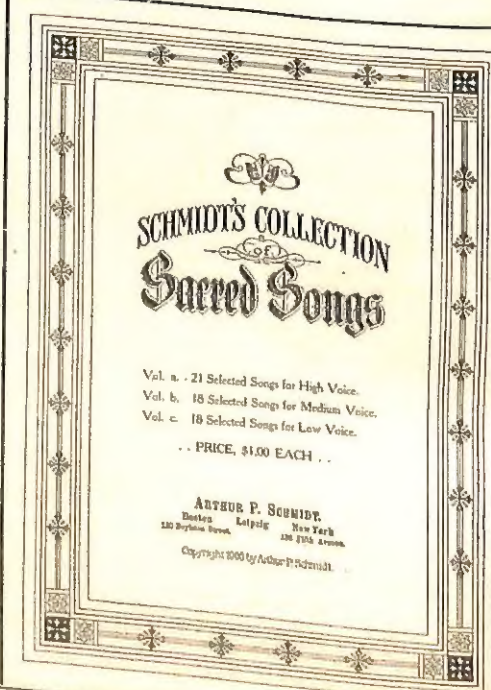
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No. 12.

## Some of the World's Greatest Women Pianists

Short, Interesting Biographies and Appreciations of Great Performers  
from Clara Schumann to the Present Day

By DR. JAMES M. TRACEY

### Principal Qualifications to Become a Great Pianiste.

FROM the vast number of girls and young women who study piano, it would be reasonable to suppose that there should be a much larger number of women who could succeed as virtuosi. Strange as it may appear, this is not the case. The reason for the failure of young women to succeed is not difficult to explain. From a long experience in teaching, during which large numbers of young women have come under my observation, I have reached the following conclusions:—

First. As a rule, young women do not possess the physical strength necessary to carry them through the immense amount of hard work required to overcome the many technical difficulties with which the pianist's path is beset. The student either underestimates these difficulties or is overcome by them during the progress of her studies.

Second. It is a peculiar fact that those who possess physical strength frequently lack sufficient talent, temperament, perseverance and concentration of purpose to enable them to attain great pianistic heights. Virtuosity can never be achieved except by hard effort, accompanied by talent, persistence and an iron physique.

Among the first very great Clara Schumann. women pianists to attract extensive attention was Clara Wieck, the wife of Robert Schumann, and better known as Clara Schumann. Although, even to-day musicians and critics still rank Clara Schumann as the greatest of women pianists, I personally doubt whether her technic was as great as that of several of the women pianists of our day. She was the pupil of her father, Friederick Wieck, who was also at one time the teacher of Schumann. Her musical instruction commenced when she was five years old, and when she was nine she made a public appearance and at the age of ten played at the Gewandhaus (the famous concert hall of Leipzig). When twelve she started to make tours of European cities and when sixteen received the unusual distinction of Imperial Chamber Virtuoso in Vienna. In 1840, at the age of twenty-one, she married Robert Schumann. Her father was so much opposed to the union—through a mistaken estimate of Schumann's ability and chances for success—that Schumann was obliged to apply to the courts to secure permission to marry his old teacher's daughter. As a girl and young woman, it is said that Clara Schumann devoted most of her attention to the brilliant music of Herz, Kalkbrenner and other writers of the period. After her marriage with Schumann, it is related that he taught her the classics, including his own and Mendelssohn's compositions. Her mastery of the works of these two composers was everywhere acknowledged.

While living in Leipzig I was fortunate enough to hear Mme. Schumann at five concerts. Two concerts were given with the celebrated Gewandhaus orchestra and at these concerts she played the Schumann Concerto in A minor and the Mendelssohn Concerto in G minor. Her playing was perfect from the standpoint of high musicianship, but nevertheless it was not characterized by that brilliant technical dash with which I have heard these compositions played by other pianists since then. At her recitals she played, among other things, Sonata in D major, Op. 28 (Pastoral),

probably not be considered very unusual from the technical standpoint, and, in fact, many of our very ordinary women pianists might even excel her in this particular.

She had nine children and after the tragic death of her distinguished husband she was obliged to resume her concert work and teaching. From 1878 to 1892 she taught at the splendid Hoch Conservatory in Frankfurt am Main. In London she was immensely popular and had a large circle of loving friends in that city. Personally she is said to have been exceptionally charming and lovable. She continued her public work even to a very advanced age, when she became afflicted by deafness and was forced to retire.

Sophie Mentor was one of the most famous pupils of Franz Liszt. She was born in Munich in 1848. She studied there with Schoenschen, Lebert and Niest. Later she came under the instruction of the marvelous Taussig and thereafter under Liszt. With two such great masters of modern technic, it is little wonder that she astonished the musical public of Europe with the most phenomenal technical attainments that had been achieved by a woman up to that time. Her talent was most pronounced in other artistic lines as well as in music. She was a woman of greatest physical beauty and personal charm. Her presence was at once noble and kindly. With all the orchestras with which she played she was invariably a great favorite and raised a kind of enthusiasm that distinguished her among players of both sexes. From the technical standpoint her achievements were so great that many people who heard her often failed to note the underlying basis of profound and learned musicianship which this remarkable woman possessed. No pianist ever had that peculiar asset, "personal magnetism," to a greater degree than did Sophie Mentor. She could play the most prodigious difficulties with precision, ease and effectiveness. Her scales and arpeggios were marvels of agility, grace and musical finish. Her octave and chord passages were strong and resonant, but quite without any suggestion of pounding. She seemed to know the point at which the maximum sonority of the piano was reached and she never passed this point into the regions of cacophony. Her repertoire was almost without limit. It included all the greater works of Mozart, Bach, Weber, Beethoven, Mendelssohn, Chopin and Liszt—all of which she played from memory—rarely missing a note. For some unaccountable reason she refused several profitable offers to play in America and we thereby have lost an opportunity to hear one of the most brilliant, talented and most remarkable of all pianists. It was my good fortune to hear her several times and I was invariably fascinated beyond description. Her temperament was extremely musical



THERESA CARENNO.

Beethoven; Ballade in A flat, Chopin; Scherzo in B flat minor, Chopin; some waltzes and nocturnes by Chopin; two caprices and three songs without words, by Mendelssohn; two pieces by Schumann and Henselt's "Poem d'Amour." While the musicianship she exhibited in these pieces was impeccable there was nevertheless an absence of the astonishing technical skill and fluency some of our present day women pianists display. Her technic was always equal to the demands of the composition she endeavored to interpret, but measured by present standards she would very



and she no doubt inherited from her father, a renowned 'cello virtuoso, much of that warmth of tone, color and wealth of technical finish. She married the celebrated composer for the 'cello, Popper, but was divorced from him later. She became court pianist to



ANNETTE ESIPOFF.

the Prince of Hohenzollern and to the Emperor of Austria. Later she became professor of pianoforte at the St. Petersburg Royal Conservatory and among her pupils was Wassily Sapkellnikoff, the renowned Russian virtuoso.

Theresa Carreno has been regarded by many as an American pianist, although she has spent the greater part of her life in Europe. She was born in Caracas, Venezuela, in 1853, and her early education was received in New York. Among her teachers was the pianist composer, Louis M. Gottschalk. I first heard her in Boston, at one of the Thomas concerts, when she was about twenty years of age. She played the B. minor Caprice of Mendelssohn and showed great promise and talent. Her playing even then was characterized by unusual technical ability and brilliance.



SOPHIE MENTOR.

She was young and fine appearing and I remember that I was greatly impressed. Thereafter she went to Paris and became the pupil of George Mathias, a pupil of Savard, Halevy, Kalkbrenner and Chopin. It may thus be observed that the educational influences that formed her early work were somewhat different from the customary Liszt, Leschetizky, Scharwenka, or Kullak courses so many of her contemporaries adopted. She has been married several times and among her husbands have been no less than the pianist d'Albert and the violinist Sauret, both well

known in America. Her playing, while not erratic, is marked by great individuality. Her technical attainments are on a par with the greatest pianists of all time and she is fired with a southern impassionate disposition and its antithetical complements "dreaminess and oriental mysticism," so that her playing ranges from the most astonishing flights of brilliance to the most subtle delicacy. Her repertory is very extensive and she has no contemporary rival of her sex who excels her in the particular points of excellence to which we have referred. She has been criticised for playing too loud, upon more than one occasion, and some critics feel that her touch is at times unnecessarily harsh.

Anna Mehlig, another celebrated Anna Mehlig. Liszt pupil visited America in the early seventies and resided here some three years. She played successfully with the Thomas and Boston Orchestras. She was tall and ungainly in appearance and her playing was decidedly masculine. At her concerts I never felt myself charmed or "carried away" by her playing, as it seemed to me to lack refinement, finish and sincerity. She was considered a leading exponent of the "Stuttgart" school of pianoforte playing, which was marked by the conspicuousness of the technical means used to reach an artistic end. Her intellectual achievements were evident and she was courted and respected by musical people everywhere. She invariably played with her notes before her.



FANNIE BLOOMFIELD-ZEISLER.

Mme. Annette Esipoff (or Esipova), Esipoff, once the wife of the famous piano pedagogue Leschetizky, was one of the finest woman pianists I have ever heard. Her personality, like that of Carreno and Mentor, was extremely charming. She was born in St. Petersburg in 1851, and studied with Wielhorski and Leschetizky, marrying the latter in 1880. She toured America in 1876 and I had the pleasure of hearing her in the city of Boston, whither she had come unknown and unheralded. Leschetizky at that time was also unknown, but after Mme. Esipoff's first concert in Boston both names at once became famous in American musical circles. She possessed talent, technic and tact, and ere long she had musical America at her feet. Her technical, artistic and musical finish was more satisfying than that of any other woman pianist I have ever heard. That she established Leschetizky's reputation there can be no doubt, but unfortunately the married life of the couple was not successful and Esipoff, after separating from her teacher husband, whom she had done so much for, died in the city of St. Petersburg a few years ago, almost buried in the pathetic mantle of oblivion. Time is wont to cast over interpretative artists. She was "Pianist to the Prussian Court" and also became a teacher in the St. Petersburg Royal Conservatory.

One of the most extraordinarily successful of all women pianists has been Mrs. Fannie Bloomfield-Zeisler, of Chicago. She was born in Bielitz (Austrian Silesia,) in 1866, but came to America with

her parents in 1868 and since then her home has been in Chicago. Her education has been chiefly American. She studied with Carl Wolfsohn (recently deceased) and found in him a teacher willing to make any sacrifice, no matter how great, to his extremely



CLARA SCHUMANN.

high art ideals. Shortly after Mme. Esipoff's remarkable American tour she went to study with Leschetizky in Vienna upon Esipoff's recommendation, for even at the age of ten Mme. Zeisler showed most pronounced talent. She remained with Leschetizky for five years and soon thereafter she commenced her concert work. She has been equally successful in Europe and America and rarely appears in any part of the musical world without creating a furore. She appeared in most all of the great cities of continental Europe with invariable success. Although somewhat frail she plays the masterpieces demanding great physical strength in a manner which is always astonishing. All her work is marked by a pronouncedly individual temperament, great earnestness and periods of apparent deep absorption in her interpretative work which bring it to the borders of high musical inspiration. There is also a peculiar personal magnetism connected with the public work of Mme. Bloomfield-Zeisler, which may account for the unusual psychological sway she seems to hold over her auditors.

Other famous women pianists have been Mme. Julie Rive-King, Madelane Schiller, Adele Aus der Ohé, C. Chaminade, Szumowska and Mrs. H. H. A. Beach. Many young American pianists of the day show great promise of being ranked with the celebrities in years to come.

## THE EVIL OF TOO DIFFICULT MUSIC.

BY CHESTER R. FREEMAN.

ONE of the greatest errors of teaching is in giving to pupils too difficult music. And there is in a pupil no more unreasonable and injurious fault than the impatient wish to attempt work for which he has neither the necessary technic nor the artistic intelligence. The evil is a common one, more common than some may suppose, and usually arises from the ambition of the pupils or from the indiscreet zeal of the teacher. It is impossible to say too much against it. Consider some of its effects. What sort of phrasing, rhythm and expression can be expected from a player beset with insurmountable difficulties? Punctuation and phrasing will be neglected, the rhythm will be broken, and the whole composition taken at too slow a tempo. As a technical exercise, too difficult a work can hardly be profitable. The least of its bad results is stiffness, which means paralysis of all one's forces. Schumann counseled young musicians never to play a composition with which they did not feel themselves perfectly familiar and at ease.

It is the exclusive object of music to express feelings and affections. The extension and development of the power of expression in music consists in the capacity for describing special affections, and this capacity for describing special affections is acquired only by being blended with speech.—Schumann.



# MOZART'S CHRISTMAS

Especially prepared for THE ETUDE

WINTER, with all its silent might, had come again. The Rhine, filled with miniature castles of ice, bore down upon the bridge of boats connecting the city of Mannheim with the opposite shore, and tearing through all barriers sped on to the great Northern seas. The streets of the quaint old town were blanketed with snow and those who were fortunate in having warm homes kept closely to them. Here and there in the by-ways and alleys a few ravens, sparrows and little golden yellow birds shivered and hopped about hither and thither, looking for crumbs.

## Christmas in the Weber Home.

But notwithstanding the cold and dreary streets, the hearts of the people were as warm and as cheery as an invigorating day in the springtime, for Christmas—of all the glad days of the year—Christmas was near. Two of the happiest homes in the city were those of the Elector Weber and of the young composer, Mozart. The latter had come to Mannheim with his widowed mother to seek new fortunes. He soon found his way to the talented family circle of the Weber family where he was made very welcome. Within two months an attachment sprung up between the youthful composer and Weber's oldest daughter Aloysia. His marvelous musical attainments opened new paths to the successful young singer and she felt as if she had never before known the highest and best in the great art of singing. Mozart also taught Aloysia's sisters without remuneration. Those remarkable personal traits which characterized his entire career endeared him to the whole Weber family. His friendly countenance, his bright, thoughtful eyes, his high forehead, his smiling mouth and his manly bearing seemed to fairly illumine all his surroundings as the cheerful rays of the sun pierce the gloom of a winter day. No wonder he soon won the hearts of the children and led them to call him "Uncle Wolfgang."

## Contentment and Happiness.

Never was Mozart happier than when Christmas was approaching. The season just suited his cordial, loving disposition. He delighted to laugh and make merry, and we all know that we cannot fully trust a new acquaintance until we are united to him by the bonds of whole-souled laugh. Ah, is it not the joy of youth that makes precious the friendships which endure unto the grave? Happy people are not only fortunate, but they also are generally well-disposed, free from hate and meanness, above sarcasm and slander, and do not seek the company of undesirable associates. It was a great joy for Mozart to find the Weber home made of happy, loving people and he soon discovered that the key to the earthly paradise in which they lived was, that they were all healthy, strong, vigorous and deeply interested in all that was good and beautiful. Moreover they had learned and observed the inspiring precept "Lucky is he who possesses what he most desires, but still more fortunate is he who does not desire what he cannot possess."

## Christmas Preparations.

All too slowly Christmas approached. Throughout the land the joyous anticipation of the festival was to be seen. Father Weber always celebrated festal days, such as wedding anniversaries and birthdays, with great enthusiasm, but when Christmas came around he was at his best. He had some quaint theory about the light from these happy events shining upon the delicate plant of happy family existence and sustaining it and developing it until it should become a magnificent tree. The short winter days afforded the children little time to prepare their gifts for father and mother. But when the last "good nights" had been said and the little ones submissively

found their way up to their bed rooms, there were great preparations made in the secret fastnesses of their chambers beneath the mansard roof.

What a scene of industry Aloysia and her sister Constance presented, with their fingers flying with lightning-like rapidity over the little remaining bits of handiwork they were to lay upon the altar of Santa Claus! The little room seemed to fairly glow with the Christmas spirit. The rosy little lamp shone on the work table, the jolly old stove gleamed with comfort, while through the windows there came the occasional glare of the watchlights in the old castle on the banks of the Rhine.

## Christmas Morning.

At last the long awaited day came, with its time old message of Peace and good will unto all men. The kitchen of the Weber home perfumed the whole house with its holiday aroma of baking apples, roasting nuts, and Oh, such delicious cakes, fairly cracking their very faces with Christmas merriment! With what painful patience did the children stare at each dish and fairly count the minutes until the time when it was to be eaten!

## Mozart's Arrival.

At last Mozart, accompanied by his mother, came just in time for the distribution of gifts. He himself bore presents that no one in the whole wide world could duplicate. They were parts of his own life and soul. For Aloysia he had three beautiful little songs and also a duet that they were to sing together. For Constance there was a new rondo for the piano. All of these he had composed especially for the occasion. Music is always a necessity at Christmas, but music of a master, music that no one else had ever heard, this was surely a great treat. For the other members of the family Mozart had other presents of a more material kind—even to the great meerschaum pipe he was to give to father Weber and which caused such shouts of laughter when it was brought forward. The composer, in turn, was soon so laden down with gifts that he was almost buried under the generosity of the Webers.

## The Christmas Music.

The crowning event of the evening, however, was to be the singing of the songs that Wolfgang had written for Aloysia. Mozart seated himself at the piano. A soft plaintive melody was heard, followed by a stormy burst of weird minor harmonies and then a quiet and peaceful strain, as if the master were trying to indicate the contrast between the warm comfort and loving fellowship of the Weber home and the stormy winter night without. Soon the clear, sweet voice of Aloysia was heard and each song in turn was greatly admired and applauded.

At last the time for the duet came. It was "Non so donde Vienne." The words were by Mestastasio and had already been beautifully set to music by Johann Sebastian Bach. But Mozart had entirely rearranged the text and written a musical setting to his liking. In the poem, the old Italian poet and dramatist pictured a young maiden dreamily contemplating the eternal mystery of love.

## Aloysia's Singing.

Aloysia sang with such emotion that her enraptured accompanist found difficulty in remembering the notes. The two celestial sisters, Love and Art, were there, each mutely aiding the other in that greatest of all endeavors. Music was ever the ambassador of love. Softly and earnestly Aloysia sang the famous lines:

"Thou knowest, my beloved, I am forever thine"—

Quietly and reverently the voice of the composer answered:

"Yea, through all the ages, thy heart shall be mine."

The flickering candles on the gift-laden tree went out one by one. The little household gathered before the entranced couple, silently bowed their heads and listened on and on.

## The Parting.

At last the hour of parting came and Aloysia ran to the adjoining room to bring the great winter coat for Mozart's mother. When she returned she was so embarrassed that before she knew what she was doing, she had put the coat on wrong side out exposing its brilliant figured lining. There stood the composer's mother, looking for all the world like one of those gorgeous little Chinese figures one sees on the outside of tea chests. A burst of Christmas merriment broke forth and the eventful day ended with a splendid confusion of greetings and wishes which echoed down the little old-fashioned street long after the musician and his mother had disappeared.

## TACT AND SUCCESS.

### Self-Made Men.

THIS is a day of self-made men and women. The man who creates something and the man who makes his own future stand above that of other men has a conscious superiority. He never "toadies" to people. He accepts no false prestige. His personality is genuine—absolute. The man who has won prestige without merit is on dangerous ground. Prestige is only relative. Personality is free. Prestige is the servant of the fickle public. Fortunate is the teacher who has and deserves both in the best and truest sense.

### Tact.

There is an expression in the musical world called "feeling people." It means that a man is trying to find out your opinion before he gives his own. He is exercising a mental sense of touch. Tact is *feeling*—though not in the strictly emotional sense. What a fine power of perception and discretion tact implies! The tactful man makes a fine choice of words. He never says too much. He never makes people feel uncomfortable. Everyone is "at home" in his company. If he is a musician, his brother musicians cannot find fault with him. He never builds his own house by tearing other houses to pieces. He is "up-to-date." He knows the world. He is never hysterical in his attitude toward people, for hysteria has a long train and volubility takes the lead. Volubility and tact never go hand in hand. Over-frankness and tact have nothing in common.

You may call this man of tact, who thinks twice before he speaks once, a man of the world. He may not be. He may live in a very small town and he may teach for a very small fee, but he need not be dead to the world.

### Tactful Pupils.

Said Southey, "Do you suppose I could not make myself sensible to tact as well as to sight?" He evidently referred to that sensitive mental touch which we define *tact*. I have been at my teacher's studio the morning after a concert in which he had taken a prominent part. You can think of a similar experience. You *felt* your teacher's mood. You had the *tact* not to irritate him. I see no reason why the pupil should not cultivate tact, as well as the teacher. It takes fine discernment to know how to deal with pupils, friends—the public. Tact can mollify people without endangering the self-respect of the possessor. Tact can never cater to people. If it does it becomes mere "toadyism," politic to the verge of loss of self-respect. Tact soothes; is patient and reasonable.

### The Tactful Woman.

Undoubtedly women as teachers possess more tact than men. Macaulay once said, concerning a woman, that she had "a tact which surpassed the tact of her sex as much as the tact of her sex surpasses the tact of ours." I have known women who possess little tact as teachers. They had no restraint. The trouble was that they taught too many pupils and lived too hysterically. Generally speaking, I believe that tactful people are quiet, restrained, serious; broad in sympathies as well as in education, and, above all, they see the best side of everything.\*

\*This excellent article bore no author's name. Will the author kindly communicate with the Editor.



## DISCOURAGED?

T. L. RICKABY.

## A Chapter For Advanced Pupils.

To have to deal with discouraged pupils is a familiar experience with most teachers, and to deal successfully with them is a difficult problem. Discouragement is a malady that attacks many if not all of the most promising young performers at one time or another, and no one can help them much, for those afflicted with it must "minister to themselves"—the cure for it must come from within.

Playing of a high order, or even good playing, depends primarily on the fulfilment of certain conditions; chief among them being the possession of physical strength, proper conception of music generally, and of special compositions in particular, and adequate technical equipment. If these, or any of them, are absent, then it is unreasonable to be discouraged. If the requirements cannot be met, it behooves a player to get the most out of music that he can in his own way and to the extent of his powers. If the conditions *can* be met, then all that is needed is to go to work.

The most prolific and the most usual source of discouragement in young players is the performances of great artists. They are so immeasurably beyond even good players that the latter simply despair of accomplishing anything. To correct this there must be a change of viewpoint. These incomparable performances are the result primarily of immense labor—as much labor in one year as the average student will do in a lifetime. Then, the artist is *another person*, and his work and yours are different matters. If your work is as well done as you can do it, then that is all that is expected of you, and to that extent you are the equal of anyone, however high he be. "Do that which is assigned to you and you cannot hope too much or dare too much." You may not do what the artist does, but you will accomplish something worthy. There is no particular need, by the way, to do like anyone else. To do this is a sort of envy, and "Envy is ignorance, and imitation is suicide. Insist on yourself. Never imitate."

Imitate the artist in unwearying industry, earnestness and self-oblivion perhaps, but in little else. Labor produces all things. There is nothing gained without it. The real reason that we have so many players who do not quite measure up to the standard they set themselves is found in the fact that they do not work sufficiently. If they did the results would be greater and they would not feel discouraged nor depressed. "A man is relieved and gay when he has put his heart into his work and done his best." Not someone else's best, but *his* best, and that is all that need concern one. Discouragement and its near relative, discontentment, find no lodgment in the heart of the one who has done all he could. Further, work of this kind strengthens one, and will enable one to attempt and attain greater things than ever. "Do your work and you shall reinforce yourself—i. e., if you do it well and honestly."

There has been a great deal written on the dignity of labor, but not much on the necessity and potency of it. The greatest thing in the world is Love—the next greatest is work. The ancient Latin proverb informs us that labor is prayer, and some modern philosopher has gone further and says that labor is the only prayer that is ever answered. It is not necessary to discuss this, however, but it remains a fact that if labor is prayer it certainly is answered very often. Without work nothing is to be had. "Though the whole universe is full of good, no kernel of corn can come to a man but through his toil bestowed on that plot of ground which is given him to till." Work unwearying, unceasing will bring an answer—and an answer that will leave no room for discontent with oneself. "Discontent is the want of self-confidence; it is infirmity of will." Self-confidence is the result of a feeling that difficulties have been conquered—that they no longer exist, in fact, having been destroyed by hard work together with a constant forward movement, "doing the next thing" without hesitancy or delay. "Power ceases in the instant of repose. It resides in the moment of transition from a past to a new state." Therefore, when a player *pauses* to reflect on the superiority of someone else there is

an "instant of repose" and there "power ceases." Rather let the heights to which others have climbed inspire *you* to make redoubled efforts to reach the summit of your *own* mountain. The vista from it, the rising and setting of the sun from your own pinnacle will be much more glorious than if viewed from any other. In other words, be yourself. Let your playing be your own and it will be good. Try to make it like someone else's and it will be like everything else that is artificial.

We must have teachers at the first, as the babe must have the strong arms of the parent to bear him up in making his first efforts at walking. But beyond a certain point we must stand or go alone. Every student of music knows that Beethoven's first sonatas were modelled on those of Mozart. Every student also knows that his sonatas possessed no special power or beauty until he struck out *for himself*, in new paths blazed *by himself*, and wherein no man had trod before. "It is only as a man puts off all foreign support and stands alone that I see him to be strong and to prevail." Get all the instruction you can, all the knowledge and inspiration and help that teachers can give. But what really counts is our own hard work—our individual determination to do and to be the best that we are capable of doing and being, and that without any thought of what others may say or do or think. "Ordinarily in society everybody reminds you of somebody else. Character, reality, remind you of nothing else." Therefore put character into your playing—your own character—and it will satisfy for the present and incite you to better things for the future. Broaden yourselves by reading, by listening (to music primarily, but not to the exclusion of "birds, babes and sages"), by contemplation and if possible by travel. But above all work hard, be yourself; "scorn appearances and you always may;" have high ideals and persevere doggedly in your attempts to attain them, and discouragement will not easily get possession of your soul.

In this final paragraph I would earnestly entreat every pupil to purchase a copy of Emerson's Essay on "Self-Reliance," and read it through every day for a week or two. I think after that you will then "Thank the Lord and take courage."

## MAXIMS FOR TEACHERS.

ARRANGED BY A. C. SCAMMELL.

ADAPT the length of your lessons to the capacity of your scholars.

Administer reproof kindly.

Aim to make every lesson interesting.

Always form a definite plan before you commence.

Avoid having favorites.

Avoid such remarks concerning your scholars as could not safely be repeated to them.

Be willing to devote your whole time to your work.

Convince children that they have done wrong before you tell them that they have done so.

Convince the scholars by your conduct that you are their friend.

Cultivate in children a love for truth and honesty.

Deficiency in interest in pupils may generally be traced to deficiency of interest in the teacher.

Deserve the confidence of your scholars.

Do not frequently mention particular faults.

Endeavor to make your scholars punctual to all appointments.

Endeavor to prepare each lesson so that you can make it plain and interesting.

Execute all your good plans, if possible.

Govern more by kindness than by precept.

Have as few conflicts as possible with those under your direction, even if you are sure of victory.

If a child is fretful, take special pains to save him from irritation and in some indirect manner commend him for having been pleasant.

If a child is indolent, exercise your ingenuity to occupy him pleasantly in some useful employment, and then commend him for his industry.

THE musical world needs men, "men, who, though dominated by a mighty purpose, will not permit one great faculty to mutilate their manhood; who will not allow the over development of one faculty to stunt their other faculties; men who are larger than their calling; who see self-development, education, discipline and drill, character and manhood, in their occupations.—Marden.

## MUSICAL AMERICANISMS.

BY GEORGE HAHN.

THERE are many atheists and materialists playing Bach.

There are many pianists; few musicians.

Humanity *will* howl; ignore the howlers.

You may merely practice; but better practice.

Rubato may cover a multitude of sins; but so will breakneck speed.

If we all were geniuses, who would be left to appreciate us?

There is plenty of trash being played other than the usual run of popular songs.

Many pianists cultivate the singing touch; but their pattern is undoubtedly a third-rate music hall warbler.

The masters were, with few exceptions, unappreciated in their day; we are still human and may possess the same failing.

An hour lost is gone forever; but the difference between four and eight hours' sleep is four hours gained to the account of the *latter*.

Our greatest necessities are food and lodging; ask mediocre artists.

It is well that the Beethoven busts on many pianos are dead.

The best test of the musical temperament is the love to practice.

Do not blame the audience if they do not appreciate your skill.

There are many ways to play a piece beside the right way.

The man who believes he is finished learning may some day begin learning the A B C of wisdom.

Music is the expression of the inner soul; but not all music.

A musician is seldom a good politician; but a politician will thankfully accept a musician's vote.

There is always enough room at the top; but the top of Mont Blanc is still uninhabited.

Certain long-haired individuals, and a greater number of short-haired ones, consider it musical intelligence to pretend an inability to enjoy light music; the large majority of these are quite unable to wait for the dessert at dinner.

Paderewski came to B. and played in its largest hall; other foreign artists from time to time followed suit. Our country's greatest artists must be content with inferior halls upon their visits. Did Uncle Sam ever accuse the musical public of an undue degree of patriotism?

We crave for something original, but do not agree over the works of Wagner and Richard Strauss.

There is nothing new under the sun; even the hackneyed cries of critics are quite old.

The organ pitted against the orchestra is like a tongue-tied person pitted against a great orator, and still many composers concoct passages in organ concertos in which the orchestra must be practically tied down to make it subordinate.

The artistic temperament, after having conquered a difficult passage at the keyboard, arises feeling like the victorious Roman gladiator. The arts of peace possess battles, victories and defeats.

The parents of a child born with a robust voice should not neglect to cultivate it; it is better to sing well than play indifferently.

The ladder of success possesses many rounds; perhaps that is why so many come 'round to the beginning.

The formulae of success is ability and effort, the one estranged from the other is like the rolling stone that gathers no moss.

All agree that there is good, bad and indifferent singing; but don't mention this to the soloist.

Above all, let us be charitable towards the failings of others, and they will reciprocate in regard to our own.

MME. SCHUMANN used to play from notes even when playing her husband's compositions. Her appearance was that of absolute absorption. Her ap-  
thought of herself. There was never the smallest suspicion of self-display; never the slightest departure from the text. She always held her fingers quite close to the keyboard, and gave the impression of kneading the keys. She played octaves in the modern way with loose wrist, and by fall of the hand, not a blow, though she had the fault of arpeggiating her chords.  
—Beringer.



## CHRISTMAS GREETINGS FROM WELL-KNOWN MUSICIANS

THE ETUDE is pleased to present the following letters from well-known musicians to our readers. At the same time we most cordially extend to all our friends our best wishes for the merriest kind of a Christmas and a happy, prosperous, progressive New Year.

To every earnest student of music many happy returns of this most wonderful of all birthdays! May each recurrence find us more faithfully working out our problems, not only those of harmony in music but of harmony in life. May we always remember the struggles of those weaker than ourselves, never failing to encourage the sensitive ones, who can endure even the sternest justice if it be tempered with mercy. "Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto Me."

MRS. H. H. A. BEACH.

There are alarmists who fear that the mechanical instruments that are now being manufactured in such enormous numbers will spoil the market for musicians and teachers. But there is no danger. These automatic instruments will, on the contrary, aid the cause of music by forcing musicians to penetrate deeper and deeper into the inner recesses of music into which no machine can follow them. To do this they must use their brains more and more. With the end of the year let us all turn over—not one new leaf, but hundreds of new leaves of books on musical and other topics that develop the brain, the imagination, the feelings. That's my Christmas exhortation.

HENRY T. FINCK.

I am glad to take this opportunity of sending my heartiest Christmas greeting to the singers, teachers, and music lovers in America.

I know I have musical friends among them, as I have had many kind letters in reference to my compositions from there.

This season always strongly appeals to me, as it was at Christmas that I began my musical career as a little choir boy—and all the good wishes, and hopes for the future, expressed in the carols and hymns I then sang, I now sincerely wish to the readers of THE ETUDE.

HENRY PARKER.

In wishing my fellow musicians of your readers a merry Christmas I'll venture to suggest to those who do not know them the singing or playing of Peter Cornelius's Christmas songs as an inspiring feature of that blessed day.

B. J. LANG.

The joy of the Christmas season is not in getting but in giving. He who plans longest ahead and most thoughtfully and for the largest number finds Christmas most inspiring. But there is no need of restricting the Christmas spirit to the latter part of December. Let us resolve to spread that spirit so thoroughly over the whole year that Christmas joy, Christmas giving, Christmas thoughtfulness and Christmas blessedness may find place in every day we live. This is my Christmas message.

HENRY G. HANCHETT.

That the New Year may instill in the hearts of American concert goers a truer love and appreciation for musical art in place of the morbid criticism taught them by hypercritical censors, so frequent on the daily press, whose mission should be to teach the public to discover the hundred beauties rather than the half dozen flaws in a performance, this is the wish of

CARL V. LACHMUND.

It affords me the greatest pleasure—in response to your request—to extend to my colleagues in art my sincere greetings and best wishes for the New Year. And to the younger generation of aspirants I would also add a few words besides those of greeting. Always remember that sincerity and genuineness are the corner-stones of true musicianship. The sincerity of to-day becomes the coveted success of to-morrow. And the many succeeding to-morrows become well-forged links in the chain of a life vital with usefulness and happy memories.

WILSON G. SMITH.

Never before in our musical history has there been so genuine and general an interest in our art. The circle of music lovers is steadily widening, our audiences are more generous, albeit critical; a higher standard is being demanded and maintained, and better results are obtained all along the line. The demand for competent teachers is practically unlimited and the musical profession offers tempting advantages to those who are willing to serve a faithful apprenticeship. THE ETUDE continues to be a most important factor in this upward and onward movement, and fills a distinct sphere of its own in the artistic development of music in America. My views may be optimistic, but a pessimist at Christmas time would seem sadly out of place.

EMIL LIEBLING.

### CHRISTMAS, 1907.

One Christmas o'er a dreaming earth  
Bright angels bent from heaven above;  
Proclaimed to man a Saviour's birth  
And sang of peace, good-will and love.

Though angels now no more descend  
To sing that song at Christmastide,  
May peace, good-will and love to men  
Forever in our hearts abide.

FREDERIC S. LAW.

When listening to music remember that it is invisible. Those who see most hear least of a musical performance.

Endeavor to make your practice agreeable and interesting—someone may be listening.

Never try to learn several things at the same time.

Know the history of mankind and you will have lived 4,000 years!

The secret of rapid progress consists in knowing how to practice.

A "Merry Christmas" should mean a merry every day.

A. J. GOODRICH.

One of the marked differences between the young student and he who, having reached the age of thirty or thereabout, still finds many unexplored fields before him is that the former is profligate with his time and the latter has learned to conserve it to the utmost.

Christmas joys of 1906 seem to the busy teacher the affair of but yesterday, and it is because of this crowding of the years one upon the heels of the other that he regrets an undue waste of time at the holiday season.

Christmas sentiment has been charmingly expressed thousands of times, and Christmas joys are the keenest that exist in this humdrum world; therefore, let there be no stint of happiness and goodwill.

But, forget not that Art is a hard task mistress and will brook no other idols before herself. If you would excel as musician in any line of endeavor, your devotion to the work must be whole-hearted. Therefore, do not allow the dissipation of the holiday season to be more to you than they should—a day of joy and a few hours of preparation you may safely give, but while you are a student beware of the temptation to allow your work to be spoiled during a long succession of days through the constantly increasing holiday dissipation.

CHARLES E. WATT.

Christmas! The very word sounds like a burst of harmony. Christmas bells! Christmas carols! Christmas anthems! This is the festival of the whole year most dear to the divine muse of music. The Christmas days of the past represent to thousands of musicians the world over the anniversary of the possession of their first instrument, and the beginning of their education in the art of music.

Let us hope that the thousands of bright young people in our land who will receive a musical instrument as their gift on the coming Christmas day will treasure it as their dearest possession, as the key which will unlock the richest storehouses of the master minds of music of the centuries.

ROBERT BRAINE.

As the New Year approaches, bringing with it ever-recurring new resolutions and ambitions, let us resolve to put far from us all thoughts of self and selfish aims—to strive to bring out in our work and in our lives the pure and noble, the best of which we are capable. With our hearts filled with Christmas joy and as the New Year bells peal through the land, may we sing with them:

"Ring out the old, ring in the new,  
Ring, happy bells, across the snow.  
The year is going, let him go,  
Ring out the false, ring in the true."

HORACE P. DIBBLE.

The ancient Christmas greeting rings in the ears of us all at this holiday time. "Peace on the earth, good will to men." The message comes to us no less than to the shepherds of old. "Peace on the earth" seems still very far away. But each one of us can do a little to hasten the time of "good will to men." There is not one of us but is heartened by a friendly greeting or a cordial hand-grasp. Let us not be miserly in bestowing them. More kindness is what the old world needs; more charity for others' shortcomings, more rejoicing in others' success. This is, I take it, the true Christmas spirit. And for ourselves we may remember this much, that "Whatsoever a man sows, that shall he also reap."

JAMES H. ROGERS.

May the coming year see a new and more earnest effort on the part of us all, as teachers, to stem the get-rich-quick tide of thought in education as well as in business.

CALVIN B. CADY.

### DON'T GET DISCOURAGED.

BY MAY CRAWFORD.

**Courage.** We get frightened at the bigness of it all, the magnitude, the endlessness, and say: What's the use? How much can we learn compared with the amount to be learned? You sit at the piano discouraged because your work falls short—oh! so far short—of what you had planned. The little added to your store looks so very, very small you are ready to give up. Everything in the room is outlined in gray; the printed page looks gray, your playing sounds gray, and you feel—blue.

Listen: Schumann said, "Success comes by tiny steps," and Schumann knew. If you have built steps carefully and securely, be they ever so tiny or so few, remember they are part of a magnificent flight. Keep on building! To do the best one can is all that is expected, all any one can do. To give up is to lose all. Do you recall the hours wasted in wishing things were different, in wishing you were different? Then make yourself over into something more satisfactory in those future hours set aside for lamentation. How? By working, of course. Work is our salvation. And whose work is more beautiful? Whose could be? All the great masters will be our friends if we but show a desire for their friendship. We hunt up a much-loved composer, and lo! our discouragement is forgotten. He finds the way to our hearts; we feel the preciousness of his music; we rejoice in having the power to feel it. We forget how much there is we cannot accomplish, and are willing to enjoy the blessedness of the little.



## PROGRESS—PAST AND PRESENT.

BY EDWARD BURLINGAME HILL.

IN these ultra-modern days, when each of the more gifted composers seems to delight in apparently trampling the rules of harmony under foot, in denying the virtue of conservative forms, when gigantic orchestras with complex and high-colored combinations of tone seem to dwarf the attempts of classical composers, it is a natural question to ask wherein consists the value of tradition when confronted with such wholesale defiance of conservatism, and such reckless plunging into new discoveries in the realms of sound.

## Remarkable Pianistic Progress.

In the world of piano playing the onset of progress is not less astounding. Gifted pupils of tender years have a technique and an interpretative style which would have done credit to those double their years a short generation ago. Their repertory is chosen from the best of classic and romantic periods, with a profusion of difficult pieces of all descriptions, tossed off with little hesitation or tax upon the memory. The program of study in the higher classes of the Paris Conservatory, under the able tutelage of Isidore Philipp, the indefatigable pedagogue and contriver of exercises, would have staggered the teacher of twenty-five years ago. Every branch of musical activity displays the same astonishing prodigality of capacity and ease of attainment. Here again we ask: "Where will it end, and what will become of those carefully formulated methods of the past?"

## Shattered Conservatism.

Happily the answer to these questions still leaves a generous acceptance of the best of conservative institutions, and a wholesome and discriminating sifting out of what is valuable and permanent among the progressive tendencies of the present. The history of musical evolution is crowded with memorable discoveries of one sort and another which, at the time, were supposed to constitute an impassable barrier to further inventiveness. In the early years of the seventeenth century there was the astonishing instance of the invention of the tremolo on stringed instruments by Claudio Monteverde, which amazed the players to such an extent that they refused to play it. Still later, when another Italian composer, Jomelli, introduced four horns into the orchestra, it was thought that he wished "to blow the audience into perdition." What would they of that time have said to the use of eight (first employed with special effects in view) prescribed in Wagner's "Ring of the Nibelung," which Strauss, Mahler and others have used as a matter of course in their later symphonies! Carl Maria von Weber, by no means a priggish or unalert critic, referred to the finale of Beethoven's Fourth Symphony as "unmeaning noise," a phrase which seems singularly inapplicable to our minds.

## Grieg and Richard Strauss.

It is reported of the late Edward Grieg, himself a stout adversary of the somewhat sickly Scandinavian individuality of grade and others of his school, that after listening attentively and scrupulously to Richard Strauss' "Salome," he could only find it "absolutely unintelligible." While this opinion may not be authentic, it is nevertheless so in accord with the views of one composer upon others of totally different tendencies, that it seems perfectly plausible. Moreover, the arguments for and against Debussy, d'Indy, Richard Strauss, Max Reger, Gustave Mahler and other prominent personalities of the day, partakes so entirely of the oft-repeated experience of history as to cause little or no surprise. Indeed it would seem as if there were no limit to the possibilities of musical invention.

## New Instruments and Old.

The tendencies of the times, the invention of new instruments, and the revival of old, cause a constant influx of new and varied material. The development of opera from Mozart to Wagner, and again the vitally new creations of such works as "Pelleas and Melisande" and "Salome," prove that in this one form alone, inspiration is unfathomable in its multi-form resources. Tradition, then, must fulfill the function of an anchor which keeps the ship of art from drifting too

far, or, to take another comparison, as a solid foundation upon which all subsequent superstructures must rest to some extent.

## Necessity for Academic Schooling.

There is no example in history of absolute sun-dering from the past. Beethoven, as is well-known, "took care to learn the rules before he broke them." The earlier works of Wagner are surprisingly indebted to Weber and Meyerbeer, and it is most enlightening to see how cautiously and prudently he moved at first before he broke away into his epoch-making extension of the possibilities of opera. Richard Strauss, probably the most remarkable composer of the present age, was unbelievably academic in his first works. A string quartet, composed while he was a youth, is almost literally in Mozart's style. Indeed, the gap between his first symphony in F minor, Op. 12, and the "Symphonia Domestica," is almost absolutely incredible. The composer of the future must continue to learn harmony, counterpoint, canon and fugue, the elements of classic form, with as much thoroughness as if he were to compose always in this manner. For only by so doing can he attain the mastery over his material, and the responsive elasticity which is absolutely essential to a thorough equipment to-day. One of the most encouraging signs of the present is the music school known as the "Schola Cantorum," conducted by Vincent d'Indy in Paris, where the students are expected to learn the principles in force at all epochs of musical history, beginning with the motets and masses written in the Gregorian modes, before the establishment of the major and minor scales.

## Archaic Models.

The piano teacher will find in a like manner that he is as dependent upon the past to-day as he ever was. It is true, however, that the lapse of time has shown the relative value of many works formerly deemed indispensable alike. Instead of a vast mass of unmusical studies, selections can be made so that the pupil need not become benumbed by the torture of practising much that is musically valueless. Finger exercises, presenting training in a more concentrated form, can be used to alternate with studies to the mutual advantage of teacher and pupil. The time thus saved can be spent upon increasing the repertory of the pupil. But such stand-bys as Bach's "Easy Preludes and Inventions," certain of the "Suites" and the entire "Well-Tempered Clavichord," must remain as the basis of all solid polyphonic playing.

## Clementi—Haydn—Mozart.

Sonatas selected from Clementi, Haydn and Mozart will lead gradually to the sonatas of Beethoven. These, in turn, will prepare the pupil for those of Schubert, Schumann and Chopin. Tausig's edition of Clementi's "Gradus ad Parnassum" must still remain in the collection of every teacher, while some of Cramer's (in von Bulow's edition), the "Velocity Studies" of Czerny, also those for "Finger Training," Op. 740, will pave the way for the important studies both from the musical and technical standpoint, by Chopin and Liszt. While it is not possible within these limits to indicate the more valuable studies in easier style, those by Stephen Heller, Ops. 45, 46 and 47, must remain grateful and practical to teacher and pupil alike. The list of available pieces is too large for enumeration here, but the best guide is to admit those that have the best musical influence, that impart cultivation in the best sense, as well as technical ease and proficiency.

## Receptivity Necessary.

If there is cause for adherence to the best in all ages, there is still greater reason to advocate a receptive attitude to that which is new. "Nothing is so constant as a change," and new hints, improved methods, and new and vitally interesting music crop up every day. It is well, then, to trust the old, but to be unfailingly awake to the possible value of the new. Constant progress, but active discrimination in testing the permanent value of the new, coupled with a respectful but not too inelastic adherence to the past traditions, should be the watchword of the liberal teacher.

## OUR REPERTOIRE CLASS.

BY JO SHIPLEY WATSON.

## How it Came to Be and the Way it Paid.

KATHERINE had been gone an hour, she had played particularly well. I was leaning back in my chair thinking how mistaken I had been about her, when the telephone rang.

"Yes?" "Why, of course, she can play!" "Have her play the 'Berceuse.'" "She won't? Says she can't. She played it to-day, splendidly. Well, I'll see."

Here it was again; the same old disappointment. Katherine wouldn't play, and her mother couldn't make her. The question was, Could I? I sought her out at noon and enumerated the reasons why she should play at school that day. But her answer was final. "I don't want to play, I don't feel like it."

## Arrogant Sixteen.

How many Katherines there are who can play and "won't" because they "don't feel like it!" These Katherines are usually sixteen, go to the High School, belong to a fraternity and attend their first dances. If they are glum and sulk through a lesson we try not to notice it, because once they were the dear, confiding little Katherines of twelve whom we loved. And then we are just a bit afraid of this new Katherine, whose hat brim raises itself in defiance, whose shirtwaist glistens with assorted "frat" pins, whose belt pyrographed with some mystic legend bears a challenge. We recognize her, at last, as a problem, and while we are trying to subdue her "proud arrogance" let us inquire into the reason that has caused her to balk at the critical moment.

Katherine lives in a community of the progressive type, that is nervously anxious over locating a barb-wire fence plant in its midst and oblivious to "the pull" that locates a piano tuner to direct the music of its State institution, a community where pianolas go hitched to the pianos of the "best families" and graph-science pianos sell for four hundred, and girls graduate with "The Last Hope." In this community the pioneer teacher has to pull hard at the ropes to get the musical standard to show above the brush, and while he is holding on and trying hard to keep it from wiggling out of sight, he must never permit any Katherine to knock it down with "I won't." To convince would be an easy but disastrous way out. Public playing, that outward sign of our success, is absolutely necessary. It should become so a part of our teaching system that no pupil can escape it.

The following little scheme served to trick a selfish and scary Katherine into playing when she didn't "feel like it," and it opened my eyes to a possibility I had not dreamed of. Sarah was asked to stay after her lesson to hear some piano playing. Katherine, by the way, always came late to escape this particular "frat" girl. That day we waited for her. When she came I asked her to play the "Berceuse." "I can't," she said, determinedly. "Then try the 'Erotic.'" She started, stopped, began again, floundered, forgot and finally gave up. She was defiant, but beaten, and at last we understood each other.

## How We Started.

This was the origin of our "Repertoire Class." This class included all of the pupils, and was something like Jan MacLaren's parish in which there was "a puckle gude fouk and one or twa o' the ither kind," but most of them were "half and between." The class was free, but obligatory, and for weeks it met for the apparent purpose of hearing me play. "Practice what you preach," is an excellent motto for any young teacher, and it served as a fearful goad to me the first weeks I appeared as soloist before my pupils. The playing was interspersed with comments on program making, on acquiring and keeping up a repertoire, on the business of concert giving. A month after the first meeting we took stock to ascertain how many really playable pieces each pupil had, and on that day our musical standard began to make its ascent, but it was most apparent that they were carrying on what their fathers would term "a mighty poor business."



## A Musical Account Book.

It is indispensable to success to acquire strict business habits whether you are dealing in piano playing or in dry goods, and at the next lesson each pupil brought a book into which to enter his accounts. The book was of the notebook variety, ruled off into seven columns, varying from an inch to two inches in width. The first column contained the number of pieces learned, the second, the name of the composition. The three small columns following were for opus, number and key, the fifth contained the name of the composer, the last was for the laurel wreath, the stars. A piece learned perfectly with notes was marked with a blue star; when memorized, it was covered by a red one; when played publicly, a gold star was placed on top.

We kept account of our stable commodities, etudes, sonatinas and Bach; of our novelties, pieces for left hand alone, pedal studies, etc., and to profit and loss were charged the pieces that wouldn't go. The marketable pieces were pushed to the front after they had been submitted to the fiery test of five public performances. We checked up each week to see who should play at the Repertoire Class. This was our forum, the market place where we displayed our wares and where we received our quota of praise.

## Criticisms, Corrections and Suggestions.

The pupils were never asked to play suddenly and without proper preparation. They played, not from a sense of duty, but because it was business to play. Everyone understood this term and with its ever present sense of gain, it lured them into responsiveness, while the loss was so keenly felt that greater precautionary measures were taken to secure a place on the credit side of the books. No adverse criticisms were given and the words of praise were not diffuse. There was little jealousy, no humiliations, therefore no dread of playing. All disagreeable things were said into a small wooden box, called the post office, and critical judgment, expressed in tiny notes, was put in that box for every player. Besides being "business-like," the post office made the class alert, aroused curiosity, and the notes, offering corrections, suggestions and encouragement, were remembered long after a private lesson had been forgotten. The merchant is careful to keep his shelves and showcases clean and up-to-date; in time we learned to keep our scales, arpeggios and chords (our technique) as spotless as a merchant's show window, so that those fine articles, touch, rhythm, expression and style, might be clearly seen inside. (If a steamy, oozy vapor goes trickling down the glass, you may be very sure the public will never wholly realize what you have on the other side.)

There came a time when I longed to divide the leading and responsible pupils from the "one or two of the other kind," but in business life the leaders and laggards work together, and why not here in our musical life, where it takes such a little sometimes to stimulate a laggard into becoming a leader. The age demarcation had to be recognized, so the young were separated from the old, but fortunately not the great from the small, as "one or two of the other kind" were left in each class.

## Does It Pay?

The Repertoire Class is no longer free, and parents who at first thought they were not getting their money's worth are now educated into the belief that "it pays." The truth is that while we have been laboring to establish a standard of musical excellence, we have been humming under our breath that commercial tune, "Does it pay?" Yes, "it pays," there is no doubt about it, even the "one or two of the other kind" who have dodged callers and kept away from pianos all their lives, are now obedient and docile, when cornered. Where are the hysterical, fluttering girls who practice madly before and collapse regularly after recitals? I miss, too, those apologizing girls, with their ponderous excuses; but more than all, I miss Katherine, the girl who "won't" play because she "doesn't feel like it." Ah, dear Katherine, what a step you have made. At last you have forgotten yourself in giving pleasure to others, and what greater "pay" do I want than this?

## REFLECTIONS BY THE WAY.

BY FANNIE EDGAR THOMAS.

## I.

## The Rehearsal.

THERE is no form of activity in life in which more time is wasted than in the average rehearsal, vocal and instrumental.

Go into one room. People arrive as a broken fringe. The general hubbub scarcely ceases when the "man at the helm" steps to his place. The prefacing remarks, generally feeble as they are unnecessary, are received with "What did he say?" "What is he talkin' about?" "Wake me up when he gets through," or, by an evident effort on the part of the majority to show that they can keep in line with the remarks, while talking, looking every other way, fussing with clothing, or hunting that everlastingly "lost book."

The "turn to page &c." is a source of still more scramble and more talk. The start is feeble, wrong, out of tune and time. "Tap, tap, tap," goes the irritating stick. From the moment on through one and a half, two hours of ragged inefficient work, the general lack of attention and concentration, at all points, by everybody, is punctuated by that irritated and irritating tapping of wood against wood, accented by futile impatience and disturbed nerve action.

When separate passages are being practiced by one voice all the other voices fall at once to talking, in that incessant, unnecessary, senseless "jabber," seemingly intense and earnest, as though something depended upon it, or, as sparrows upon a roof. If these same people would only put half such intensity into the subject before them, audiences would be fed and delighted, instead of being "bored," by such performance.

While the tenors are being coached upon a certain phrase should not all the rest listen, and listen closely? Do they not need the understanding of that tenor's part as much as of their own for their illumination and consequent power in reproduction? Does any part in music carry any sense without the other part? Then, does not each need every other part as though it were his own? If all but the one part fall to "whispering" (that senseless thing), the singers of that part cannot think, cannot hear their own voices, cannot concentrate upon ideas, cannot gain from the study. The leader surely cannot convey impression, much less accent it. Time is lost to everybody, nobody has gained anything, save certain people who, while not able to sustain two minutes of conversation elsewhere, seem to go *Mad* to talk at any time when such talk is most disturbing and distasteful.

On the call for resumption of all parts, the disorderly ones fall into line like drunken soldiers. Half attention is not there, not to speak of voice or tune. The result is more stopping, more tapping, more impatience, and more talk—that idiotic "jabber," and more waste of time.

Over and over are passages "gone over" that might—even by the untrained sight-readers in the adult ranks of to-day—be accomplished by one or two trials. The result is just like this kind of preparation, odd and even, disorderly, feeble, unimpressive. It requires all the very best, and the very most, too, of all the mentality possessed by musicians to acquire the power of artistic expression that shall convey and impress and dominate other minds. Because they do not acquire this and have it not is the reason why so much audience mind remains untouched, unspoken to, unimpressed—by music.

Go into another room. Five or more minutes before the leader enters, everyone is in his place. Quiet reigns supreme. Bodies, and of all things tongues, are absolutely still. Minds are full of what has been, what is going to be done.

From this on to the close of the hour, hour and a half, two hours, not an irrelevant word is spoken, not an unnecessary movement made, not a precious minute wasted. All are good musicians, too. But all "good musicians" know the necessity for *CONCENTRATION* in order to accomplish music "conception."

Hunters keep still when they seek to trap birds. No creature that ever breathed is more difficult of capture than is an artistic conception, especially in music. In proportion as such conceptions are trapped

by the performers are audiences impressed by the truths expressed. Because so few ever trap a conception is the reason why so many audiences go away wondering why, with so many men and women, so many instruments, so much beautiful literature, and such expensive leadership they go away untouched, unimpressed, unthrilled, unfed by—music.

Well, the leader enters, quiet, unobtrusive, impersonal, unposeful, full of his conception, which is "creation" over again. Every line, every shade, every tint, every feeling and thought represented by a score (which is in his head, not upon a stand), are standing out distinct to his mentality, soul, imagination, whatever it is that receives invisible imprint. They stand out clear and distinct as trees and mountains and people, to the material eyes.

The necessity of his nature to get the return to his consciousness of that same mindscape, in undiminished clearness and perfection, is with him an intense desire, an obsession. There is no trouble too great, no time too long, no effort too insignificant, that may lead to this end. There is no thought of an audience still less of the "me." The musicians are means for this end, so are the instruments. They must. They simply *must* reproduce. They are skilled musicians with more or less of the sight and feeling to respond to "direction." But they have not his intuition, his sight, his power of conception and mad desire for its audible reproduction. They are irresponsible, so to speak, save to him. He is responsible to a divine sight of the invisible. They have talent and skill, he genius. Some of this is realized by the men in their places, silent, thoughtful, concentrated. These are in the proper attitude for "rehearsal."

From that moment to the close there is not one instant that is not occupied, more or less strenuously, by the effort to impregnate these men with the clearness, the intensity, the desire, and the "sight," of that "leader" in the true sense, degrees above them—in spirit. Every thought is met more than half way. These are even anticipated, hearts and minds wide open, attention riveted upon "subject." It is "only rehearsal" to be sure. But no listener would guess that. There is the same attention, the same care, the same power, the same exactness, the same strict alertness of mentality, as when playing before thousands of people. And it is because the work is rehearsed in this way that thousands of people care to come to hear performance, and go away satisfied, enthused, inspired.

"Just the program," by the way, is not the subject of the rehearsal. The program is "musicianliness." Can you think, can you feel, can you play, can you obey, can you reproduce, in response to indication? These are the numbers upon this rehearsal program. The regular printed one may or may not be played at this time. One thing certain, it *could* be. And there is comparatively little correction. It is all going forward. The work done tends to expression, to the lifting up upon the higher plane of those a bit lower down. This is done by force of the higher mentality, of power to impart, of authority, of musicianship, and of that intense desire for the audible picture. It is not "playing over" pieces. It is making musicians who can play pieces, which is the burden of this rehearsal. Any corrections which are made are given to the 70 minds as to one point. Each one is but a molecule in the searching ray that, coming from the higher source, shall illuminate the audience by and by, with the only real true music—flame.

At the close, one of the musicians, a good one, too, is kept behind, simply because that he has made a lightning-like run of 15 notes "indistinctly." "The leader could hear but nine," he says. He explains that every one, "every one" of the fifteen must be heard and distinctly appreciated, in order to say what the run is there for. There must be no skimming, no jumping, all must appear. He whistles, he sings, he taps out upon the chair-rung, he takes the instrument and plays the offending "ladder," dividing it into fives, eights, tens. At last like a whiplash scream, or flash of lightning, darts the whole into space. But, each rung is distinctly heard. What a difference! What a power! What re-hearsal!

This detailed bit after two hours in which have been traversed the whole gamut of emotion in all its intensity—love, hope, joy, triumph, despair, prayer—That is rehearsal! The other is only fuss over music "notes"—in the dark—wasting time.



# A DISGRACE TO MUSIC

A Protest Against the Practice of Subsidizing Pianists,  
as Employed by Some Piano Firms

IN the twenty-five years of its existence, THE ETUDE has carefully avoided a polemical policy. We have felt that there has been so much to praise and construct in this great new country of ours that we could spare little time to criticize and destroy. Nor do we now court controversy. But, with the many evils that have crept into our business and artistic lives—evils that our very activity has obliged us to pass by without comment—there is one which is so gross and so greatly out of tune with our American conception of true manhood and womanhood, that THE ETUDE feels called upon to make some statement in reference to it. We refer to the well-known custom of some piano houses of importing pianists to play their pianos and paying them vast sums for this service in order to gain a sort of advertising which, when viewed in its proper light, is nothing short of contemptible.

What would you think of a doctor who for a given consideration was moved to declare that a certain proprietary medicine was positively the best prescription in the world? What would you think of a clergyman who, for gain, preached a sermon advertising a certain play and claimed that it was the play of all plays which his congregation should see? Yet, it is not unusual to see advertisements bearing the testimonials of men and women with reputations claiming that such and such a piano is superior to any other instrument, and then to see these same names signed to similar testimonials in other countries praising alike the makes of foreign manufacturers.

The piano buying public may, to a certain extent, be influenced by the testimonials of the performers using the piano. The responsibility resting upon the artist is thus very obvious. The position of an artist who endorses a piano and at the same time knows that there are superior pianos for sale is not unlike that of the contemptible wretch in Ibsen's "Enemy of Society" who advocates the purchase of a source of water supply to a community, knowing that the water is contaminated and likely to cause disastrous fatalities. The artist who accepts a large fee to make a concert tour in America or any other country for the ostensible purpose of advertising a certain make of pianos is not on the par with the ordinary traveling salesman who can truthfully endorse his wares. It has come to pass that agents of some piano firms have made open boasts of the amounts paid pianists to play upon their instruments. Thus we hear that such and such a pianist is guaranteed forty or fifty thousand dollars for so many concerts. Not long since the writer met a well-known manager in a music hall in New York after a concert. The manager asked the writer's opinion of the concert and was told that the opinion was that the pianist has ruined his chances in America by playing upon an unquestionably inferior instrument. The manager laughed and said:

"The piano ruin his chances? Why, the piano brought him here—the piano pays him five dollars a minute while he plays on it. If it had not been for the piano, he would still be in Europe."

If it had not been for the competition among American piano manufacturers, there is no doubt that many pianists would never have visited America. But the manufacturers have failed to realize one very important error in this form of advertising. It is this—by purchasing the endorsements of a few unscrupulous artists with great reputations and permitting the foul means of procuring these endorsements to become known, they have jeopardized the thousands and thousands of dollars they have invested in this questionable form of advertising. If the public knows that a few great names have been bought in this way, how is it to determine the degrees of financial disinterestedness which has moved other noted musicians to send in their particular endorsements? There is not the least doubt that many world-famous pianists, composers, violinists and singers have commended makes of pianos with great sincerity and entire ab-

sence of a corrupted influence, but as the situation stands now, these testimonials, no matter how authentic and sincere, are liable to be classed by the public with those that are absolutely worthless.

The basis of all advertising likely to be of permanent value to any person or firm is honesty. The method of employing an artist to play a piano and permitting the public to intimate that the artist plays the piano solely because he believes that that particular piano is the best available instrument is radically dishonest. It is dishonest for the firm and it is dishonest for the performer. Like all dishonesty, it comes to the surface sooner or later and the guilty must suffer. For years this form of dishonesty has been permitted to go unnoticed, just as the "rebate system" was permitted to go unnoticed. Is it not time now that the musicians of America should rise in a body and protest against this hideous blot upon the profession?

THE ETUDE believes in the value of sincere testimonials, but it most emphatically condemns the practice of purchasing testimonials at the sacrifice of an artist's professional dignity and personal honor, and it views with disgust those who follow this system of prostituting the art of music and the whole piano manufacturing industry in this gross manner. "But," it may be asked, "how are ordinary piano buyers to determine the value of an instrument? How is a man who knows nothing about the construction or value of anything requiring so expensive an investment as a piano to know whether he will receive an instrument worth the money he expends?" Let us say that we feel that the opinion of many a teacher in a little country town is worth more than books and books of corrupted testimonials. Most teachers, nowadays, read the leading musical journals and have opportunities to keep informed as to the real merits of different makes of pianos. The piano manufacturers should do all in their power to provide teachers and musicians with specifications of their various makes and grades so worded that one not familiar with the technicalities of piano manufacture can determine the points of excellence about a given make. In most cases when a purchaser contemplates buying a piano he goes to his musical friend. The friend is aware of the system of buying great names and is not to be fooled by it. Probably more sales are made for piano houses in this way than by another. It is very necessary then that the musicians of the country as a whole should be kept thoroughly and truthfully informed as to the merits of different makes, and manufacturers should exercise great care in avoiding misleading or exaggerated statements.

We feel that our readers must know that the advertising columns and the reading columns of THE ETUDE are conducted upon as high an ethical basis as we can conceive. In the first place, we reject all advertising thought to be in any way objectionable or liable to mislead our readers, and, in the second place, the advertising columns are never permitted to influence the reading columns of the paper in any way, manner or form. Our readers can thus have a reasonable basis for confidence in our advertisements. We are disgusted in the extreme by receiving almost daily announcements of the coming tours of great pianists, not from the pianists themselves, nor from their managers, but from the manufacturer of the piano they have consented to play. We can not see any ethical breach in the arrangement made by Dr. Richard Strauss, while in this country, to conduct in a great department store, as there was no deception implied, but in the case of the touring pianist there is often the most gross deception. We would like to know how our readers feel in this matter, and if you endorse us that you endorse the following statement of our position? We will then have this statement printed, and forwarded to the leading piano manufacturers in America, so that they may know the attitude of the musicians of this country in a matter which so seriously affects our standard of morals and art.

## A PROTEST.

"The undersigned teachers, students and lovers of music resident in America enthusiastically endorse the attitude taken by THE ETUDE in emphatically condemning the practice of some manufacturers of pianos, who pay performers large sums to play their particular makes, and thereby imply that the artist unreservedly endorses that make, and thus tend to deceive the musical public. We also agree to do all in our power to make public and suppress this contemptible system and those who are engaged in its development."

It will not be necessary to cut the protest from your files. Simply send us a letter or postal-card saying that you are in favor of this protest and address your envelope thus:

Editor of THE ETUDE,  
"Protest"  
1712 Chestnut Street,  
Philadelphia, Pa.

## FRAUD PUBLISHERS AGAIN.

I AM a Methodist preacher. Some time ago I concluded to save a part of my small salary each month that I might have something to keep myself and family in old age. At the end of the first month I had, by close economy, saved and put away twenty-five dollars.

One day I picked up a standard magazine which is published in New York City. In looking through it my eye was caught by an advertisement which read something like this:

Song Poems Wanted—We Pay Big Royalty. Publish and popularize. We write music to words, arrange, and secure copyright, free of charge. A successful song will make you rich. If you have written a song poem, send it to us at once. We charge nothing for examination, and, if not what we want, we will return.

"That's just what I've been looking for," I said to myself. I had written what I considered a pretty little song poem one day during my leisure moments, more to please my fancy and to satisfy a somewhat poetic nature than anything else. So I at once put this treasured poem into an envelope and forwarded it to the company, my heart beating high with the hope that I would soon realize a snug sum of money from it.

In a few days a letter came from the music publishers which contained the following: "The song poem you sent us was exceedingly clever, and, when set to music and published, will no doubt make a hit. In fact, yours is the best song poem we have examined for a long time. Now, if you will send us twenty-five dollars, the cost of getting out plates and some all expense of writing suitable music to the words, copyrighting, etc., and pay you a royalty of forty per cent. on all copies sold."

Of course, I sent them the money I had saved. I was very confident that I would soon be in comfortable financial circumstances, for the company informed me in an inclosed circular that a successful song often netted the writer five thousand dollars.

But I was disappointed. The music company was never heard from again. The music company was sent them I did receive a sample copy of my song, but it was poorly gotten up. No royalty has ever been received, and I am sure never will be, for I have learned that the company had no facilities whatever for introducing a song. Thus my first month's savings were lost.—*Saturday Evening Post.*

Music is a mystery; I would even call it a miracle. It is half spiritual, half material; like the blending twilight, it hovers between mind and matter, akin to, yet different from, both; it is mind, but dependent on time; it is matter, but independent of space. Though we cannot define music, yet we know what is good music and, still more, what is bad music. Musical criticism has to depend upon experience, and not on a synthesis; it must class musical works by analogy only, taking as a basis the effect produced on the world at large.—*Heine.*



## "THE ETUDE" ANNUAL "PRIZE ESSAY" CONTEST.

THE "Prize Contests" conducted for many years by THE ETUDE have proved most stimulating. Aside from the well-known writers who have participated in these contests, have been many younger and inexperienced writers who have developed into contributors of great value in our regular work. We have found that the plan of offering a first, second and third prize discouraged many well-known writers who did not care to see their work rated as inferior to that of other more successful writers. We thus found it advisable to offer

**One Hundred and Twenty-five Dollars  
Divided Into Five Prizes of Twenty-five  
Dollars Each.**

### Conditions.

1. Any one whether subscriber or not may compete.
2. The articles should be from 1,500 to 2,100 words in length.
3. Any writer may send as many essays as he may care to submit.
4. Write only on one side of the sheet of paper.
5. Do not roll the manuscript. Owing to the natural elasticity of paper, rolled manuscripts are difficult to read and file.
6. Whenever possible have your manuscript type-written. If you are unable to have this done, be sure to write legibly.
7. Place your name and address with the words "Prize Essay" upon the first sheet. This will help us in filing and will avoid the possible loss of parts of your manuscript.
8. Enclose sufficient postage for return of manuscript.
9. Essays for the Prize Competition must reach us before the first of February, 1908.

### Suggestions.

In preparing these articles the writer should have a definite aim and that aim should be to hit the mark at which all ETUDE articles should be aimed, that is, practical, helpful assistance to sincere and earnest music lovers, students and teachers. We cannot consider vague, wordy dissertations upon general subjects. THE ETUDE is not a paper of criticism, nor is it a journal for the exposition of abstruse musical, philosophical and æsthetic principles. We do not desire articles of a biographical or historical nature. These have the appearance of being encyclopedic articles rewritten and are of little value to our readers.

What we do want is original essays of a practical, helpful, invigorating nature, that will enable some student to overcome some trying difficulty, assist some teacher to give a better lesson, or enable some music lover to better appreciate some every-day principle underlying the study of music.

We feel that many of our better writers must have a great store of such material as we desire, and that these prize essays lead them to bring this matter forth from their cerebral storehouses for the good of the musical public. We also are convinced that many of our younger writers with bright, new and fresh ideas can furnish us with material of importance. We are always on the outlook for the young musician who can write.

The reason why many articles fail is not so much through the lack of good ideas as through the lack of judgment and experience in writing. There is a great art in writing. Grammar and rhetoric are only a small but significant part of it. To know how to express one's ideas, to be able to discriminate between what is essential and non-essential, to put down your thoughts in clean, clear, simple English, in the relation that the literary architecture of the article demands, is difficult, but can be mastered by any student with perseverance and industry.

We strongly advise our readers who contemplate writing to secure one or all of the following books from the library and to read them many times. They go into that branch of writing seldom considered outside of university courses for literary workers and are yet very readable, thoroughly practical and helpful. They will aid you in preparing a better article and assist you in getting nearer the prizes.

"The Alphabet of Rhetoric," Johnson; "Principles of Rhetoric," Radcliffe; "Talks on Writing English" (2 vols.), Arlo Bates; "English Composition," Barrett Wendall.

We will be glad to pay for articles meeting our approval that may fail to win one of the five equal prizes. The articles will be judged by musicians of extensive experience as teachers in metropolitan centers. It is needless to say that conditions of absolute impartiality to all contributors will govern the contest.

## STUDIO NOTES.

BY FAY SIMMONS DAVIS.

One day I sat wearily at my desk. An Experience. The day's teaching was over, and I was longing for any diversion which would rest my tired nerves. It came. The door-bell rang. In response to an inquiry for me I introduced myself to a middle-aged lady, who was accompanied by a young girl, who I hoped would prove a new pupil.

Like the proverbial spider, I invited them into my parlor. After a few introductory remarks, the elder lady inquired: "Do you teach the Letisky method?"

"The what?" I ejaculated.

"Why, the Letisky method," she repeated; "do you teach it? I am anxious to have my daughter here learn it." I swallowed hard, but as soon as possible I inquired: "Do you know what the virtues are of this L— of this particular method which you so desire your daughter to study?"

"No," came the prompt reply, "I don't know, but everyone is learning it, so I want her to be learning it, too—you teach it, don't you?"

"No, madam, I cannot tell a lie: I do not teach the method of which you speak. You will have to go elsewhere if you hope to find an instructor in a method of that name." A shade of disappointment passed over her face, and then she asked, somewhat scornfully, "Well, what method do you teach?"

With hot cheeks I replied quickly, "Madam, I teach a combination of some of the best methods in the world mingled with my own ideas. I gained immeasurably by my studies with my instructors, but in the school of my own teaching experience I have solved so many problems (which only my own brain could solve) that I now call the method which I teach MY OWN!"

The lady politely rose, and, with her daughter, departed after brief adieus.

Oh, "Method!" what crimes of ignorance Methods. are committed in thy name! How many students are there who are now studying a certain "method," because it is the "style" to do so, and not because they especially desire or understand its great values or virtues?

Theodore Leschetizky is a great teacher and a very remarkable man. He has done, and is doing (as are many of his pupils), a great work in the musical world. But all this truth does not cancel the worth of other notable men, or their exponents. Superiority—or inferiority—does not consist of a name, but the results obtained from the work of any finely equipped and qualified teacher. To be considered inferior because one does not teach a certain much-praised "system" is unfair, especially when no good reasons are offered in support of one method over the other. However, when there does exist a preference, based upon an intelligence regarding this subject, and an understanding of its fine points, then that preference is, of course, justifiable and worthy of respect.

A successful physician seldom has a name for the "method" which he uses to relieve the troubles of his patients. Although he once prepared himself for his profession in the great schools of science, under the best instructors, he probably did not advertise himself as a pupil of anybody. When he considered himself sufficiently equipped, he started out into the great world for himself, and learned by experience what he had never learned, and could never learn, from teachers or from books. He had to use his own "method" (in dealing with his individual cases), in his own particular way. No patient ever lost faith in him because he did not proclaim himself a student of the great Drs. ———. He won on his own merits,

and by the successful demonstration of his own powers. A graduate pupil of a great university often fails where a graduate from a smaller college succeeds. The man himself counts for much in the demonstration of his knowledge, and what is true in collegiate life is equally true in the musical life. As Burns once wrote: "The rank is but the guinea stamp—the man's the gold, for a' that!" Gibbon says: "Every person has two educations, one which he receives from others, and one, more important, which he gives to himself." Sir Walter Scott said practically the same thing.

If we music teachers have studied with any great instructor, well and good. It is to be hoped that we made the most of our great privilege. If we were in earnest we secured a splendid equipment for our place in this great world of art. But the building process, after we left him, was our own, and we should receive due credit, as architects carrying out our own plans and conceptions. Let us all be broader and more liberal, and give to each man his due, not attributing all his success to the fact that he studied with a certain teacher, or his failure to the fact that he studied with another. We students of other teachers are not all "copyists," many of us are inventors. That is why, as the races of men come and go, the ages bring forth new and wonderful ideas, and results prove that the minds and methods of many men are necessary for the continued progress of the world.

One of my little pupils found it very uninteresting to practice a short set of **Children's Rhymes.** techniques (the five-finger exercises, played ascending the keyboard, skipping a note in between the fourth and fifth fingers) until I showed her how to practice them to the rhyme beginning, "One, two, buckle my shoe," and then her interest and work greatly increased.

Orth's "Mother Goose Songs Without Words" have interested many children for whom music previously possessed but few charms, and in spring, summer, autumn and winter they find a mental ride on "Old Goosey Gander" very delightful, and a tumble down hill with "Jack and Jill" most exciting.

One of my pupils, a little girl of six, had difficulty in remembering that the first note just above the Bass Clef was **Notation.** B. "Let's call it Bobby, for a little boy I know," I suggested one day, and she answered brightly that she would like to try to find lots of "Bobbies" in her Czerny exercises. To add to her delight we decided to call the G in the space below a little girl friend, "Gertie," and I am sure that whatever else she forgets in this world she will remember Bobby and his "lady friend."

One bright day I picked a wild rose for a pupil who played McDowell's composition of that name in his "Woodland Sketches" in anything but a comprehensive manner! We analyzed the rose, in a way at least, then analyzed the music with its quaint Scotch ending. This process revealed to the pupil the composer's intention (as expressed to me once by him) of representing each petal by a measure, and using (in the only possible musical manner) the even-measure phrase throughout to represent the whole rose. It was delightful afterwards to hear her "separate the roses" by her perfect phrasing when she again rendered the composition.

## THE MODESTY OF BRAHMS.

At an interesting dinner party given by Joachim, at which were present also his friends, Professor Dorn, of Naples, and Von Herzogenberg, the composer, an amusingly characteristic scene occurred. Joachim in a few well chosen words was asking us not to lose the opportunity of drinking the health of the greatest composer, when before he could say the name Brahms bounded to his feet, glass in hand, and called out: "Quite right! Here's Mozart's health!" and walked round, clinking glasses with us all. His old hatred of personal eulogy was never more prettily expressed.



# IMPORTANT EVENTS IN MUSICAL HISTORY

By DANIEL BLOOMFIELD

(The first installment of a carefully prepared record of the chief events in Musical History, which should prove of great value to all students, music lovers and teachers.)

(Abbreviations: b.—born. d.—died.)

- A. D.
- 330—Singing School founded in Rome by Pope Sylvester. (The first music school.)
- 333—Bishop Ambrose of Milan born. (He took Hallelujah choruses and antiphonal songs of the Greek Church and introduced them into Italy.)
- 540—Gregory the Great born. (He collected the best hymns written, up to his time, and had them copied into a large book. This book was then fastened to the altar of St. Peter's in Rome. Hence the term *Cantus Firmus* (Fixed Song.) Composers, instead of inventing their own themes, used these as the basis of their compositions for a long time.
- 604—Pope Gregory died.
- 657-72—Organs introduced into churches by Pope Vitalianus.
- 785 (?)—Charlemagne established two music schools—at Metz in Germany, and at Soissons in France.
- 850-950 (about)—First attempts at Harmony. Organum of Huchald. (The organum consisted of a succession of fourths, fifths and octaves; Dr. O. Paul, the eminent musical historian, believed that the organum was a kind of counterpoint, one voice imitating another in the fourth, fifth or octave. Very few agree with him.)
- 990—Guido of Arezzo (in Italy) born. He greatly improved notation and originated the syllables *ut, re, mi, fa, sol, la, si*. He was one of the greatest music teachers the world has known.
- 1100-1200—The *Trouveres* of Southern France (Provence) and the *Troubadours* flourished.
- 1150—Franco of Cologne b. Theorist and composer. The greatest musician of the thirteenth century.
- 1180—Walter Odington, b. England. Great theorist. Some believe he wrote the first canon, "*Sumer is icumen in*."
- 1220—Franco of Cologne invents *Rests*.
- 1228—The first canon, "*Sumer is icumen in*," written.
- 1240—Adam de La Hale, most famous troubadour, born. (About this time the *Minnesingers* and *Mastersingers* were very popular. Among the former may be mentioned Walter von der Vogelweide, Tannhauser, Wolfram, von Eschenbach and Heinrich von Meissen, called "Praisers of Womanhood." Among the latter was the famous poet and cobbler, Hans Sachs. For accounts of their doings the student should read the stories of Wagner's "*Tannhauser*" and "*The Mastersingers of Nuremberg*.")
- 1250—Walter Odington d. England.
- 1330—Florid counterpoint introduced by Jean de Muris.
- 1350—William Dufay b. Holland. (He attempted to free music from the fetters of the Church and thus the first step was taken in making music a universal art.)
- 1400—John Dunstabl. b. England. Composer of note. William A. Binchois b. Belgium. Composer, and one of the founders of the Gallo-Belgic School.
- 1430—Jean de Okeghem b. Belgium. (He perfected the canon and was the originator of the *fugue*.) He was at the head of the Netherland school.
- 1446—Johann Tinctoris b. Fleming. He wrote the first dictionary of Music.
- 1450—Josquin de Pres b. Hainault. The greatest composer of the fifteenth century. His *Miserere* and *Ave Maria* are still sung.
- 1465—William A. Binchois d. Lille.
- 1480—Adrian Willaert b. Bruges. He invented the madrigal and introduced double choruses in antiphonal form.
- 1483—Martin Luther b. Eisleben, Nov. 10. One of the greatest reformers of church music.
- 1490—Bernhardt, a great German organist, said to have introduced organ pedals.
- 1502—Ottavio Petrucci, of Fossombrone (in Italy), invented movable metal types for printing music.
- 1510—Claude Goudimel b. Avignon, France. Composer, also teacher of Palestrina.
- 1512—Jean de Okeghem d. Paris.
- 1514—Palestrina (real name Giovanni Pierluigi Sante) b. near Rome. The greatest musician of the sixteenth century. (About this time)—J. Arcadelt b. Netherland. Famous composer of Netherland school.
- 1520—Orlando di Lasso, or Lassus, b. Belgium. The last composer of the Netherland school. The Virginal first used. This instrument was the prototype of our modern piano.
- 1521—Josquin de Pres d. Conde, Aug. 27. Philippe de Monte b. Belgium. Was a friend of Lasso and wrote about twenty-nine books of madrigals.
- 1524—Luther introduced the Chorale into the churches of Germany. The first Protestant hymn-book, by John Walther, published. It contained many hymns by Martin Luther.
- 1529—Bars to mark off measures first used.
- 1533—Claudio Merulo b. Corregio, April 8. Famous composer of toccatas and an organist.
- 1535—The Naples Conservatory of Music founded.
- 1538—William Byrd b. London. Noted composer and organist.
- 1546—Martin Luther d. Eisleben, Feb. 18.
- 1556—The "*Missa Papae Marcelli*," by Palestrina, first sung.
- 1560—Luca Marenzio b. near Brescia, Italy. Most famous composer of madrigals.
- (?)—Tomaso Ludivico Vittoria b. Spain. Celebrated composer of church music. The greatest composer Spain ever produced.
- 1561—Jacopo Peri b. Florence, Italy. Writer of the first opera.
- 1562—Adrian Willaert d. Venice, Dec. 7. Johann Peter Sweelinck b. Amsterdam, Holland. Organist and composer of church music.
- 1568—Claudio Monteverdi b. Cremona. Did much for the development of the opera.
- 1570—Jacob Arcadelt d. Paris(?).
- 1571—Michael Praetorius b. Kreuzberg, Thuringia, Feb. 15.
- 1572—Claude Goudimel d. Lyons, Aug. 24.
- 1577—Andrea Amati d. Cremona.
- 1580 (?)—Gregorio Allegri b. Rome. Composer of the famous "*Miserere*."
- 1581—Beaujoyeaulx's "*Le Ballet Comique de la Royné*" produced in Paris. This is said to have been the origin of the ballet.
- 1583—Giralomo Frescobaldi b. Ferrara. Distinguished organist.
- 1585—Heinrich Schütz b. Kostritz, Saxony, Oct. 8. Composer of the first German oratorio, "*The Resurrection of Christ*," and the first German opera, "*Dafne*," a translation of Peri's libretto of the same name.
- 1594—G. P. Palestrina d. Rome, Feb. 2. Orlando di Lasso d. Munich, June 14.
- 1595—Jacopo Peri's "*Dafne*," the first opera, produced at the Corsi Palace, Italy. The score, unfortunately, is lost.
- 1596—Nicolo Amati b. Cremona, Sept. 3. The greatest violin maker of this name.
- 1599—Luca Marenzio d. Rome, Italy, Aug. 22.
- 1600—The second opera of Peri's, "*Eurydice*," performed at the wedding of Henry IV of France and Maria di Medici. This was the first opera publicly performed. The first Italian oratorio, "*L'Anima e Corpi*" (The Body and Soul), by Cavalieri (1559-1599), produced. Francesco Cavalli b. Crema, Italy. Famous opera singer of the Venetian school.
- 1601—"The Triumphs of Orianna," a collection of madrigals by English composers of the time of Queen Elizabeth, published. It was dedicated to the queen.
- 1603—Philippe de Monte d. Vienna, July 4.

(To be continued.)

## SCALE PLAYING.

BY CHESTER R. FREEMAN.

I HARDLY need to mention that it is *the* point in scale playing on the piano to pass with the thumb in a perfectly smooth way under the third and fourth fingers. Now, what has made us believe that this motion of the passing under of the thumbs is easier when the third and fourth fingers are placed on a white key than on a black one? Just the reverse of it will be the correct thing. We find twice as much space when our third or fourth fingers rest upon a black key.

To put your thumb smoothly on F, while your third finger was striking E, or on C, while your fourth finger struck B, is by far more disagreeable than to move the thumb to E, while the third finger occupied D sharp, or on B, while the fourth was playing A sharp. Horizontally and vertically the thumb finds in the scale of B-major *twice as much space for its motion* as in C-major.

Another great advantage B-major offers above C-major may not be overlooked. The short fingers, the first and fifth, are employed in this scale on the two white keys, B and E, which are situated nearer to the player's hand, while the longer second, third and fourth fingers have to reach the further removed black keys, a very appropriate and in every way satisfactory arrangement for the physical construction of our hands. So, why do we not let our young pupils play this very convenient B-major scale first and the C-major scale, as the most difficult one, last? As I am very fond of technical exercises in contrary motion, I have sometimes hesitated to start with B-major, for the reason that it does not offer the opportunity of using the thumbs of both hands at the same time, when played in contrary motion.

The only possible objection which could be made would probably relate to the fact that for the beginner C-major is *easier to read* than any other scale. But this is irrelevant. Even beginners, children, should imagination has to depend on white and black keys and half tones in their very first lessons, they must be able, very soon, to point out any scale from any key on the piano, providing the scheme of constructing there should not be any hurry about the beginning of scale playing as the hand as well as the fingers should have gained a good deal of repose before the teacher proceeds to the scales.

THERE is a class of pupils who come to a standstill without any evident reason. There is proof that they have musical talent, and the class in mind are always playing, a lack of life. They do not keep an even time, but frequently make unexpected holds; they seem to be waiting an instant to be sure they are right before they strike the next note, and in fact this is just wherein lies the trouble. They have fallen into the habit of mentally guiding every movement of the fingers; they read notes separately instead of by groups; they read a note and then play it, the next note and play that, and so on. They fear to trust their musical instinct or sense of tune and rhythm, but wait to get a mental knowledge and find that they are correct by careful reading before playing the next note.

The remedy lies in first teaching them to read by groups, and to read all notes belonging to a pulse by a single mental effort; and in piece playing, after they can go through it with somewhat of ease, to play it by phrases. Make a special endeavor to give each phrase as a complete and unbroken musical thought in which shall be shown no hesitating. Pupils of this class are greatly benefited by memorizing music, especially such pieces as have a well marked rhythm. They need to play such pieces purposely, to avoid much detail in the mental directing and governing of their fingers upon the right notes; for when a piece is well learned the fingers, of themselves, will play correctly when under the sway of the player's musical feelings. They need to discover that their fingers and musical sense can be trusted to go alone.



## PRACTICAL HINTS FOR THE BUSY TEACHER.

BY W. F. GATES.

Do not expect to be judged as a teacher by your knowledge. The teacher is judged by his fruit—his pupils. As the pupils play, so is the teaching, to a large extent.

Do not allow irrelevant conversation to creep into the lesson hour. Confine your attention strictly to the lesson for its duration; after it is over give all the time you can afford to sociability.

"One thing at a time" is an axiom of pedagogy. Stick to the one thing in the lesson until it is carefully explained and thoroughly understood. To jump from one thing to another, amplifying and impressing none, is an absolute waste of time.

Stick to a piece till the desired point is gained.

The finest test of a teacher's ability is seen in how quickly he decides the remedy for a given defect, just as it is a test of a physician to make a quick and accurate diagnosis.

The world grew up through Haydn and Mozart. As with the world, so with the individual. Don't expect the child to jump into Beethoven and Schumann with understanding. He must first go through his earlier classics. The world was a child once and it is not unwise to follow its course of education.

Do not be too much discouraged by the success of the quack. He is bound to exist. Even the State laws can't drive him out of medicine. What hope, then, for music? Most of his pupils will find him out and leave him.

What is the use of attempting to drive young people to four or five hours of practice a day? Once in a while there may be a pupil whom you can induce to do this, but is it just to the student? Is it not asking too much? I believe in the statement of William Mason, to the effect that he who cannot make an artist in three hours a day will never make one.

That teacher who insists on an amount of work that interferes with the pupil's physical development and health, does him a serious harm. Health first, music afterwards, should be the motto of the parent. But let the teacher direct all his admonitions toward close, hard application in a moderate amount of practicing time. Concentration of mind hurts no one if not too prolonged.

The main idea of education is to give the student ability to handle the mental tools nature has given him. Facts are but a small part of education. Any fool can learn facts. Many a fool can manipulate figures and recite historical data; but did you ever know a fool to have good judgment? Consequently, it is the work of the music teacher to develop the pupil's individuality. But give him a basis of judgment and precedent.

The trend of hygienic advice is more and more toward open-air life. A man may burrow into his work to the point of forgetting there are such things as country and mountain and ocean and stream. That is one of the quickest ways to fossilize. The musician loves his work; consequently he is the very person to need the open air recreation to keep him, not from loving it, but from letting it bury him. That musician is wise who will devote an hour a day to some form of out-door life or sport.

The greatest thing a teacher can do for a pupil is to assist him to think. The pupil who will not think can not be called a student. He comes to the teacher hoping that some day he may absorb ability through the pores of the skin. But mentality is not infectious. Ability is willed into existence, not caught like a disease. "As a man thinks, so is he."

The teacher who wishes success with children will be one who seeks short cuts and pleasant paths for them. It is an old saw that "there is no royal road to learning," but we all know there are short cuts. Anything that makes study more pleasant is a short

cut, for humanity in general and children in particular make quicker progress when set at tasks they enjoy. Sugar coating the pill is a short cut toward getting it swallowed.

Endow a business man with the enthusiasm, the perseverance, and the pertinacity which are of necessity distinguishing traits of any artistic performer, and he will be well along the high-road of success in his business. Yet the commercial man often turns up his nose at the artist, reckoning him but a dreamer and a dabbler at useless things. The teaching fraternity can do much toward rectifying this state of affairs and can assist the public to a proper appreciation of the intense mental effort that produces the artist.

By all means foster any latent talent for composition you may find among your pupils. Not that they may get the idea of becoming great composers, but as a means of self-development. The highest pleasure in art is that of creation and this can be fully enjoyed only when one has the necessary technique of composition. Consequently, urge the study of harmony and related subjects that what the pupil says on paper may be said grammatically, even though the statements are not weighty.

While imitation is the sincerest form of flattery, and the teacher may be pardoned for feeling flattered by the imitation of the pupil, it is but just that the latter should be warned against the evils of copyism. For the first things the student copies are the mannerisms of the teacher, the points, the things the teacher would be better without. "Don't copy me, don't copy anyone. Be yourself. Have an individuality—not offensive—of your own, but be no one's echo," should be your advice to your pupils.

In your eagerness to interest pupils in their music do not attempt to decry the work of their school curriculum. One must admit there is lots of nonsense tacked on to the public school work, fads of those who have autocratic control of public education; but with all that, the general education procured in the schools is more important than the musical and the teacher will do himself no harm to admit it.

The source of all music is song. Song is the earliest form of musical expression and will always remain its highest form. Other instruments are successful in, as they approximate the voice. Hence, the more the teacher can turn the attention of his students to singing, the better. And the nearer the player can approximate his tone to the singing tone, the further his advance toward artistic perfection.

It is easily seen, then, that the means by which the pianist produces his tone must be given unvarying attention. Touch is the secret of tone. If the digital work be not productive of the singing tone, it degenerates into mere finger-show, a circus display on a small scale. With a good touch your pupils have the world before them; without it, whatever be their other musical acquirements, they will miss the spirit of the art.

The teacher often forgets the duty he owes himself—the duty to keep up a strong physique, a well-strung set of nerves, a mind stored with the news of the day and the latest writings on his art. Besides this he has a duty toward society, in a mild way, and that duty well repays for the time spent on it. It is rare that a teacher can fulfill these duties toward himself and teach more than four or five hours a day—though it is hard to set a figure that would suit all cases.

An ideal way to get hold of pupils and their parents would be by means of "talks to parents," showing them what effect careful study of good music may have on the lives of their children. Much of the conditions that are unsatisfactory in music teaching comes from the ignorance or carelessness of the parents. What can be expected of the child or youth in the matter of musical appreciation if he hears the subject slightly treated at home? Happy is the teacher the parents of whose pupils assist him by requiring regular and thorough work and who appreciate the beauties of the classics.

## MAKING A PIECE INTERESTING.

BY EVA HIGGINS MARSH.

WHEN trying one's best to adapt a piece to a pupil's needs and tastes, one sometimes fails in the latter particular and frequently loses the results desired in consequence. The task before the teacher then is to make the work interesting from an intellectual standpoint, rather than from an emotional, bringing to the study in hand an analysis of construction that will supply impetus for close application on the part of the student.

There should be more than calling attention to the main theme and its recurrence, the sub-themes or episodes. The pupil can usually see those for himself.

If he has been well taught or is ordinarily thoughtful, he will see the necessity of softening an accompaniment to bring out melody. Let him then study each theme by itself to gain an idea of their relative importance. Let each be played in different ways, and decide which best fits the idea embodied there. Are all tones of equal importance? Is there a climax to each part? How can it be made most effective? Let the pupil answer these questions himself. This is to be found more by sketching the piece through, as it were, than in detailed practice. He will feel the most important part, that it is first anticipated, then left to stand out by itself, as it were, by careful shading from that point.

How is the theme developed? An intelligent study of Bach helps one in recognizing in other works the method of imitation, which alone serves to bring variety, and meaning, too, to many an obscure passage.

Is any definite feeling or mood expressed? Does it suggest anything aside from that in the fanciful title? How does it carry out the idea there expressed? A wise student looks beneath the surface; he knows what he wants to bring out of a given piece, not alone by instinct but by study. Should we not avoid suggesting too much in detail for study, rather leaving the pupil in greater or less measure dependent on himself, to develop his own resources?

Touch certainly plays an important part in the detail study of any piece. If we want different effects we do not employ the same method in each instance. Every staccato note is not as short as possible, be it quarter, eighth or sixteenth note. All phrases do not surely end equally short, nor are all chords of equal tone value. Theme notes marked staccato require different tone than a staccato passage, for instance.

To bring from a group of notes played as a chord one tone predominating is often difficult of accomplishment, if the chord is not broken. Themes before unseen, because unheard, spring up as if by magic and one feels like the small boy who said, "Why, you make easy things hard." After all, doing easy things well is not always easy of accomplishment.

Closely connected with touch is the study of rhythm and accents, which give a piece life and character. With our Leschetizky method, study of touches makes relative tones, values and accents.

The relation of orchestral music and piano-playing may not be appreciated by the young student, but the most intelligent pianists are those familiar with orchestral music and orchestral effects.

To bring from the piano the sustained effects of the winds or the delicacy of the strings is a constant study in interpretation. Hear music, see it, play it, with this in mind.

A student in our Teacher's Certificate Class said to me, "There is one thing you do that I don't understand. How do you know about the expression in a piece—when to play it loud, and when softer, and what parts to bring out, and this 'tempo rubato'?" Have I not answered this question here? Primarily expression is musical feeling, and one knows intuitively the interpretation that satisfies. But the young student will find that in studying an unfamiliar piece, mere cursory perusal will not bring true musical understanding, even if aided by what is termed "temperament." Study along lines herein suggested will materially aid a pupil in "seeing what there is in a piece."



# THE NECESSITY OF SYMPATHY IN TEACHING CHILDREN

By MRS. HERMANN KOTZSCHMAR

THERE is a widespread but most mistaken notion that any one, however lacking in musical culture, provided there is the ability to "read notes," will answer to give a young child the first piano lessons. Never was there a more grievous mistake, or one fraught with more far-reaching, disastrous consequences. And yet in avoiding this Scylla, mothers too often fall into the deep waters of Charybdis by selecting a music teacher simply because she "plays beautifully." The prospective instructress may lack every instinct of the born teacher, be incapable of laying a good foundation, wholly unable to impart what she knows, and still be a brilliant performer, though *not* a teacher.

So much wise understanding of things musical goes to the making of the right teacher for children, and such general musical culture, such wealth of imagination, that the ones who have probed deepest into the subject realize in a measure what it means to guide the little ones up the steep heights of music, and feel that the broadest knowledge, the highest consecration, too often falls sort of the requirements.

## An Important Question.

The first question that piano teachers should ask themselves before electing to act as counsellor and guide to young children is, Does child life appeal to me? Is there within me the needful patience, the tact, the wise judgment, the comprehension—in a word, the *sympathy* which is the absolutely essential qualification teachers of the young must possess to be successful?

The word "sympathy" has many definitions, and among those given is "fellow-feeling—the ability to put oneself in another's place," so that "sympathy," in its highest manifestation, is the fulfillment of the Golden Rule: but, like all other noble qualities, this one is subject to abuse, and, in some teachers, degenerates into sentimentalism. For instance, there are teachers who "can not bear to correct the little ones;" teachers who slip and slide over incorrect fingering, weak finger-joints, awkward playing movements, soothing their conscience by whispering:—"When the children are older they will be more careful. When their fingers are *stronger* they will curve them properly. *By and by* they will see for themselves how awkward it is to lift the shoulders," etc. This is not the helpful, strengthening sympathy I have in mind. True sympathy never means weak indulgence, overlooking of faults which later will rise to be the masters; but judicious correction, always accompanied by illustration of the right way, and the means carefully shown by which the overcoming of the fault can be gained; and, above all, by the teacher constantly holding before the child by her encouraging words her absolute, unswerving faith in the successful accomplishment of any task assigned.

There is everything in the manner of correction. The teacher must make the child realize that she herself has been through the very difficulties that seem to them insurmountable. Take the weak fourth and fifth fingers: Where is the piano player who has not struggled mightily with these originally feeble members? Teachers of little children must come down from their lofty pedestal, and recalling their own early efforts, take the children into their confidence with "I know just how hard it is, for I could do no better when I began with my weak fingers, but, by working faithfully every day, before you hardly realize it, those fingers will work as well as the others."

## Judicious Encouragement.

Encouragement to effort follows so closely on sympathy that a teacher who sympathizes can accomplish wonders. But it is not alone in the foundational

work that the child must instinctively feel that "teacher" appreciates every difficulty and rejoices over every hard-won victory; but when the wonder and glory of tone begins to be developed, and the self revelations of the tone masters are unfolded to the child through wise and loving direction—think what bond is formed and strengthened between the eager, aspiring pupil and the sympathetic teacher! The teacher who is in sympathy with her pupil holds such a one not "for a year and a day," but forever.

## An "Opera Party."

Through all the years of guidance, the one aim is to reach all sides of the child's nature, and surely the social side is of great importance. To help develop this, frequent meetings of all the pupils should be held. Little musical parties should be given where the children assume the characters in different operas, having become familiar with the stories during class work. So little expenditure of time and trouble is needed to draw teacher and pupils closer together, that one marvels that so few teachers consider this side of their work. It may be of interest for me to give a detailed account of one such gathering held in my studio last June. The occasion was an "Opera Matinée." Some thirty children came, each representing an opera. Among the many different characters wandered "Hansel" and "Gretel," wearing wreaths of flowers on their heads and carrying small baskets of berries. There was "Madame Butterfly," in gay kimono and hair arranged à la Japanese. None could mistake "The Bohemian Girl," in scarlet skirt and striped bodice, while on arms and neck were bangles and chains innumerable. Words cannot express the little ones' delight, which shows how the very simplest means will amuse and instruct, and leave an ineffaceable impression.

One of the problems confronting the inexperienced teacher of young children is that of establishing at the same time a *standard* of work, and a *basis* of friendship or sympathy; and never must the latter conflict with the former, but invariably aid.

The true teacher realizes that with her lies the formulating influence which can never be lost. She seeks, while drilling in sign and symbol, to impress upon the child that back of these is that holy thing called music, which never is expressed by mere facility in "reading notes." Not so much in words, but in what the teacher is in character, is the impress made upon the child, who feels this consciously and unconsciously.

The one to whom the first musical training of children should be given is the one with the highest ideals. Such a one may not by any means have reached the highest attainment, but be assured the first steps of the musical journey have all been carefully taken; nothing short of accuracy, so far as she has gone, will satisfy the teacher whose ideal is perfection. Such a teacher will have enthusiasm, and a faith in the possibilities of childhood that nothing can shake, combined with a comprehension and sympathy which is inherent.

## The Formulative Years.

Most keenly does the sympathetic teacher realize that from seven to fifteen are the formulative years, and that to have the training of children during that period is the greatest of human responsibilities. Not only is she alert to the mechanism of the hand and its wondrous possibilities, the infinite beauty and variety of tone to be produced—but greatest of all gifts is her power to impart all this to the pupil through her loving, sympathetic understanding of child life. Not in set phrase above the little ones' comprehension, but as one with the child, in simple story, in apt illustration, in living pictures, she breathes into the lesson such power, such vivid fancy, that drudgery is unknown and the high goal is ever before the child's vision. The sympathetic teacher reaches the heart of music, and by it kindles the child's life into never-ending beauty and aspiration.

## TEACHERS' FADS.

BY THALEON BLAKE.

WITH the beginning of the pedagogical season, educational ideas are trotted out, along with a few choice hobbies for exploitation upon innocent, and unsuspecting, children. One of my most-beloved teachers said to me, "It's not hard to teach you anything, but it's tremendously difficult to get you to be interested in anything."

That's the rub of teaching—the gist of educational wisdom,—the kernel of gold in the dry sands of theory. The true test of success in practice—to arouse the interest of the young. It's a wholesome lesson to talk with a wise and long-experienced instructor; he is so charitable to the untried theories and fads of young teachers, and so sceptical of his own talents.

In this respect the whimsical tales that are told of certain composers have a direct bearing. It is said that Haydn got himself into full Court dress ere he seated himself at his desk to compose. What the lace ruff and the great wig, the silver buckles and the ornamented sword, had to do with composition was this—they aroused interest, they enabled the composer to concentrate his mind upon his work. No doubt, Haydn was as ready to laugh at his fantastic and splendid make-up as any facetious critic; but he had the best excuse in the world to give—the plan succeeded. Beethoven pouring cold water over his hands before sitting down to his task is not half so ludicrous as some captious writers would have us believe—writers who delight to portray the whims of musicians. It certainly would have been ludicrous if it had killed Beethoven's interest in his work; otherwise, it was the proper thing to do—for Beethoven. For that thing, or things, is proper to do, which creates interest in both teachers and pupils.

## A MUSICAL ALPHABET.

BY DANIEL BLOOMFIELD.

- Always practice slowly.
- Bad habits are formed by carelessness; be accurate.
- Cultivate concentration.
- Do your very best under all circumstances if you wish to succeed.
- Every serious student should be acquainted with the theory and history of music.
- Firmness of purpose will carry you along many a thorny path.
- Genius means hard and patient work.
- Hear as much good music and as little bad music as you can.
- In system lies strength: be systematic.
- Jealousy should be a thing foreign to a musician's makeup.
- Know your limitations and do not try to exceed them or you will come to grief.
- Let your heart guide your fingers in playing.
- Make each day add something to your musical knowledge.
- Never allow disappointments to dishearten you; you will enjoy your later successes all the more because of them.
- Over-strain has wrecked many a brilliant career; be careful of your health.
- Play for others whenever you can; it will cure nervousness in playing in public.
- Question yourself daily, "What are my faults and how can I overcome them?"
- Read much to broaden your mind.
- Self-culture has made many a great man.
- Technic should be a means to the end—expressive playing.
- Understand that you alone are responsible for your future.
- Value every minute; life is short.
- Welcome suggestions from your friends; they can see your failings better than you can.
- Exercises are the backbone of technic; do not neglect them.
- Your teacher's criticisms are valuable; heed them.
- Zeal distinguishes the true artist.



# Teachers' Round Table

Conducted by R. J. Corey

## PRACTICAL MATTERS.

THE following letter has been received, and contains a number of questions along very practical lines, questions that doubtless every teacher has to solve very often.

I have taken "The Etude" now for nearly a year and find it most helpful. It has been of much assistance to me in my teaching, and I especially enjoy the "Round Table," as well as the suggestions on teaching. One obtains new thoughts and ideas that would not easily be found in any other manner. I am now in need of a little information.

1. Should a pupil in the third grade take pieces in the fourth or fifth grade? So many pupils bring pieces to me in advance of their technic, and seem to think that they can learn them, but I generally find that they cannot do justice to them.

2. What can be done for pupils who desire to become fair players, but have not the time to devote to the necessary technical work? Can I do justice to them by allowing them to spend their time on pieces?

3. How many grades are there in music? Some schools list their courses in ten grades. But I have failed to find any music quoted higher than the seventh grade.

4. What can one do for a pupil who takes naturally to popular music, and can memorize it almost at sight, but finds it very difficult to learn a lesson?

5. Is it well to allow pupils to play popular music, and should it ever be given as a lesson? I mean cake-walks, two-steps, etc. I find the music in "The Etude" very much to my taste.

The use of pieces that are in advance of a pupil's apparent ability, is sometimes harmful and sometimes decidedly beneficial. A counter-question to the first might be given as follows: If a student never attempted anything more difficult than his immediate capacity seemed to warrant, how could he ever make progress? Should we not constantly assign tasks that are in advance of what he has already accomplished? To this we could answer yes, if he has accomplished his task, assuming this to be the mastery of the third grade, for example. And yet, have we not all learned that it is impossible to secure a student's advancement by constantly assigning pieces that are more difficult than any hitherto attempted. If this were not true, would it not be practicable to simply lay out a course which contained one or two pieces in each grade, the pupil completing his advancement at the end of the seventh grade by practicing each in succession? But it has been learned by long experience that musical progress does not take care of itself in this apparently simple manner. On the contrary, it is necessary to spend several months in each grade, practically going over the work of each again and again, until the muscular movements for each become approximately automatic. If this were not true, Tausig's selection of fifty etudes from Cramer, for example, would represent as many grades. As a matter of fact they may nearly all be included in a single grade, the different technical features of which the pupil must thoroughly master before he is ready to go on.

At certain stages of the practice, the pupil's readiness for which must be determined by the teacher, he will be prepared to attempt tasks that are more difficult, his success with which will show how thoroughly the previous grade has been mastered, and decide what his next step must be. Sometimes a pupil will show

the ability to push along a little faster. The expert teacher must be ever on the alert to discern and take advantage of every opportunity to urge the pupil on to higher work. Sometimes an ambitious pupil will set his heart on learning some piece which he has heard, and which is seemingly more difficult than his ability will warrant his attempting. Often, in a case of this kind, his interest will be so keenly alive, and his desire of accomplishment so aroused, that he will work with a heroic energy and persistence, that will enable him to achieve an amount of work little short of remarkable. It is better, however, not to attempt many such feats, unless the pupil is a remarkably brilliant one. The average pupil is more apt to be discouraged by a task that cannot be accomplished by an ordinary amount of labor. Some pupils never take kindly to pieces that cannot be learned with a small amount of exertion. It is a matter of common observation, that the world is full of people who do not like to work along any line, and will get along with the smallest possible amount of it, indeed will work hard to devise means of avoiding work. They like the fruits of ambitious toil, but do not want to work for them, and as a natural consequence, do not get them. They end by railing at the world in general for its favoritism.

It is sometimes a good idea to let pupils learn certain difficult pieces at a slow tempo. Then, after having dropped them for several months, they may again take them up and try to approximate the correct tempo. Take the Chopin Etudes for example. It is the custom of many famous teachers to let the pupil go over them once without attempting the prescribed speed, but accustoming the hands and fingers to freedom of movement in them. Another year, or even after a still longer wait, if necessary, a pupil will very likely be able to do them justice. The very best possible results come to pupils from this sort of review work, and it is applicable in all grades. I doubt, however, if it be advisable for a pupil to attempt a piece two grades in advance, as you suggest. When music is too far beyond a student's reach, he is almost sure to practice it with stiffened muscles, which may do him irremediable injury. Nothing should ever be practiced faster than it can be played with a free and easy condition of the muscles of the hands and fingers.

2. In cases of this sort, also, it will be necessary for the teacher to exercise his best judgment. What is the pupil's object in studying, he must ask. If to become a musician and brilliant pianist, nothing short of the most rigorous training will do. But if it is only for the satisfaction of his own ambition to learn to play music of a moderate degree of difficulty for his own pleasure, a different course of instruction may be laid out, especially for a pupil with a limited amount of time for practice. But even such a student can hardly avoid devoting a certain amount of his practice time to technical exercises, scales, arpeggios, etc. This is in reality condensed preparation for thousands of pieces, and is never time wasted. It may, however, be found necessary in a case of this kind to omit etude practice, and even so, much may be accomplished if pieces are judiciously selected. Many of the sonatinas, and sonatas, especially those of Haydn and Mozart, contain passage work quite as valuable for technical practice as etudes, and will be more interesting to the player when learned. Let these be alternated with pieces of a more salon-like character, and you will doubtless be able to hold your pupil's interest, and at the same time insure his progress. A person may desire to acquire a moderate ability for playing, and still do that little well, with whom it is an absolute impossibility to find much time for prac-

tice. The motive of such a person is in every sense praiseworthy, and the teacher should endeavor to encourage him in every possible way. When such students have acquired a fair amount of technic, the teacher should urge him to spend some of his time in learning to read quickly, especially during such periods as he is not continuing his lessons. Many fairly good players are deprived of securing the pleasure they otherwise might gain, by the length of time it takes them to decipher the notes. A comparatively small amount of work well directed will improve one very much along this line.

3. The majority of teachers recognize ten grades, and most graded catalogues are listed on this system, although some prominent teachers have attempted to establish a grading on the scale of seven. Ten seems to very adequately answer every purpose however. One point you must not forget to consider, however—all grading is done on the supposition that a player has equally developed his technical facility along all lines. Players in certain grades, not realizing this, often wonder why some pieces listed in the same grade seem so much more difficult for them. Players who are weak at any one point, double thirds for example, will find a piece introducing such work, from one to two grades in advance of his ability.

4. This question has been partially answered in the preceding remarks. What is the student's aim in studying music? Does he or she aspire to anything higher than the class of music you specify? If so you will have to take every pains to show what are the responsibilities connected with learning to play good music. If desirous of becoming a musician, show the impossibility of even taking a moderate stand in the profession unless willing to work like those who have already become representative in the community, and the necessity of learning to play and understand that which the musician thinks of as music. Select a good class of music, but not too far in advance of what the pupil is able to conceive, and gradually raise the standard as you see progress is being made, until finally you may be rewarded by developing an excellent taste in your otherwise difficult pupil.

5. There are many teachers, good, conscientious musicians, too, who are obliged to labor in communities where the people are largely uneducated and totally incapable of grasping anything above a very low musical level, and who find it necessary to do the very thing you suggest, disagreeable though it be, in order to get any hold upon their constituents. People can only be elevated from such musical depths at a very slow rate of speed. Mix with their popular things music of a gradually higher grade of artistic value, although of not too great contrast at first, and perhaps in time you may succeed in developing their musical taste in a considerable degree. But with such a class of people, to take away from them the music they like at one fell swoop would only result in discouraging them completely, and cause them to give up their study, or seek what would seem to them to be a more obliging teacher. Cases have come under my observation, in which an honest desire to learn was completely crushed by the teacher insisting on a class of music that was totally incomprehensible to the student. There are a series of steps in the ladder of musical appreciation. Some may be talented enough to skip over some of these steps, and arrive quickly, but the average man is obliged to take them one by one.

THE ETUDE is glad that you like the selection of music printed in its pages. But have you noticed that the selection is made exactly on the same principle that I have outlined in the foregoing paragraph? THE ETUDE is one of the most extensive, comprehensive and conscientious teachers in the land, and gives pieces, you will observe, from which selections may be made that will suit all classes of its pupils. The Bach lover would doubtless like more from that composer. But there are others who do not yet care so much for Bach, although they may grow to like him better later, and hence music is also inserted that will satisfy their needs. If they should be completely ignored, how much of a hold upon them do you think THE ETUDE would be able to gain?

The following letter is a little out of the range of the ROUND TABLE's line, but I answer it to the best of my ability.

(Continued on page 830.)



# The Etude

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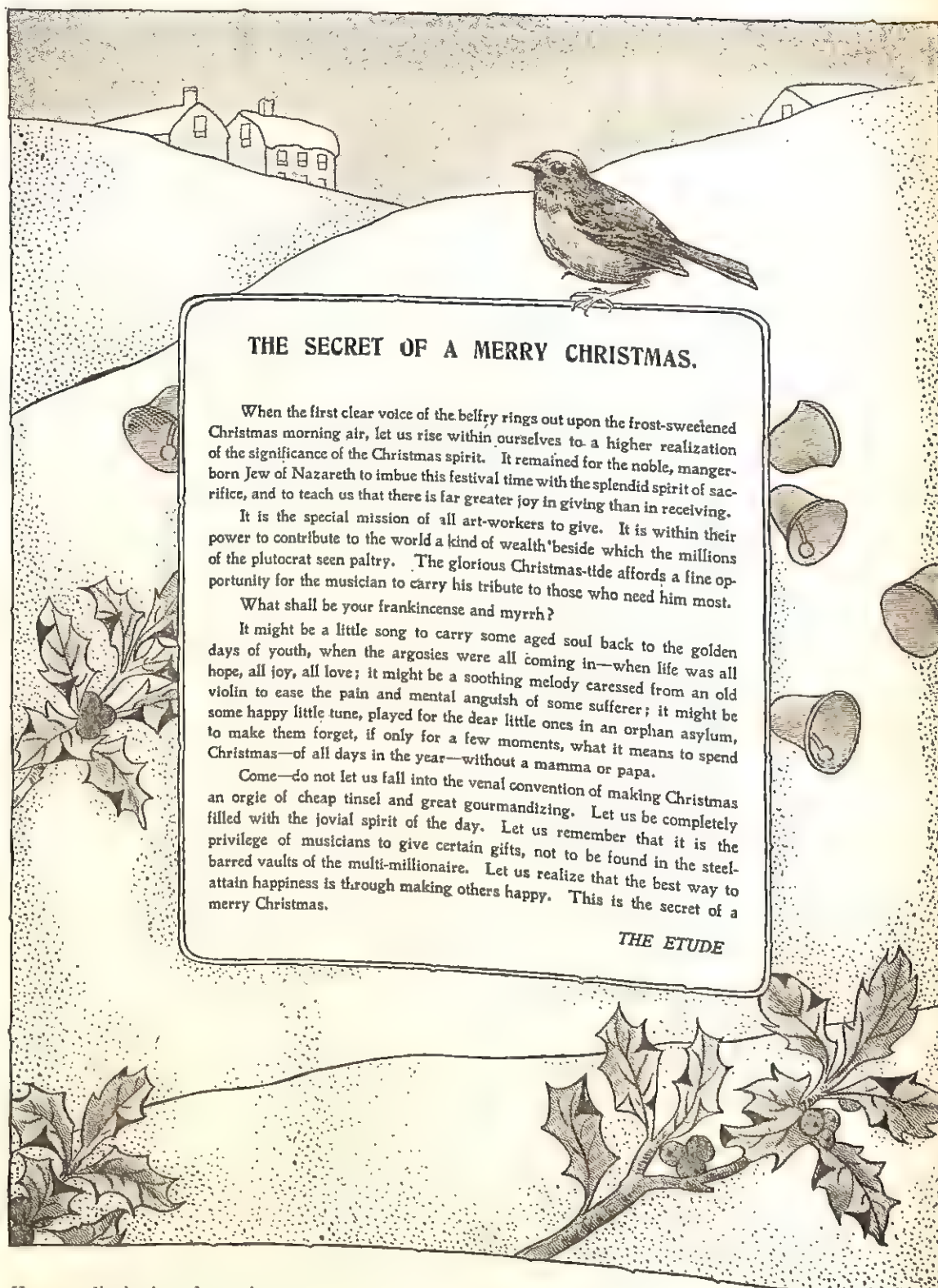
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WE are reliably informed that there is no occasion for anticipating a disastrous national financial panic. The teacher may feel reassured that there is nothing coming likely to disturb business conditions and interfere with the season's success. In cases of genuine business depression all art-workers must suffer for awhile. Many wealthy people, who have not yet been educated to correctly appreciate the true educational importance of music, are inclined to look upon it as a luxury, and with the first tightening of the purse strings the music lessons are stopped as a means of economy. Parents guilty of this mistake would never dream of taking their children out of school during times of financial depression. But they do not know that the greatest educators of all times have laid great stress upon the importance of music in mental development and character building. THE ETUDE has frequent articles upon this subject and the wise teacher is the one who sends marked copies to parents with letters urging them to read such articles. This will tend to place the matter in the proper light, and should "hard times" come again at some time in the future the parents will be less liable to cut off the music lessons without thought.

The financial flurry which occurred in the latter part of October was confined almost entirely to New York City, and was due largely to some stock gambling transactions, of the kind which blot our whole financial system. A few foolish people lost their faith and the banks were obliged to close for the time being until public confidence was restored. The rest of our great country hardly felt the occurrence in any way. There was apparently plenty of money and plenty of prosperity throughout the land. New York, which has a way of thinking that it wags the universe, woke up to the fact that the universe was getting along very nicely indeed without it. It is not likely that the affair will affect the business of the music teacher in any way.

LAST Christmas a musician in a great city followed a plan that we heartily recommend to all of our readers. He had a large class of pupils and during previous years he had received many little Christmas remembrances. These gifts ran from simple post-cards to some very costly presents. But the gifts taken by themselves were usually some very dispensable objects—things one can very well do without—in other words, the usual Christmas gift. Separately they amounted to very little indeed, but the gifts as a whole represented a considerable outlay of money and crude expression of the Christmas spirit. It occurred to him that this sum could be spent in a manner that would give him far greater satisfaction and pleasure and at the same time bring joy to the heart of some one in need.



## THE SECRET OF A MERRY CHRISTMAS.

When the first clear voice of the belfry rings out upon the frost-sweetened Christmas morning air, let us rise within ourselves to a higher realization of the significance of the Christmas spirit. It remained for the noble, manger-born Jew of Nazareth to imbue this festival time with the splendid spirit of sacrifice, and to teach us that there is far greater joy in giving than in receiving.

It is the special mission of all art-workers to give. It is within their power to contribute to the world a kind of wealth beside which the millions of the plutocrat seem paltry. The glorious Christmas-tide affords a fine opportunity for the musician to carry his tribute to those who need him most.

What shall be your frankincense and myrrh?

It might be a little song to carry some aged soul back to the golden days of youth, when the argosies were all coming in—when life was all hope, all joy, all love; it might be a soothing melody caressed from an old violin to ease the pain and mental anguish of some sufferer; it might be some happy little tune, played for the dear little ones in an orphan asylum, to make them forget, if only for a few moments, what it means to spend Christmas—of all days in the year—without a mamma or papa.

Come—do not let us fall into the venal convention of making Christmas an orgie of cheap tinsel and great gourmandizing. Let us be completely filled with the jovial spirit of the day. Let us remember that it is the privilege of musicians to give certain gifts, not to be found in the steel-barred vaults of the multi-millionaire. Let us realize that the best way to attain happiness is through making others happy. This is the secret of a merry Christmas.

THE ETUDE

He accordingly issued a mimeographed announcement, some days before Christmas, that he and his wife earnestly requested their pupils not to give them any Christmas presents, but to contribute anonymously to a fund that they had determined to establish with the money they had usually devoted to buying Christmas presents. The money received, it was explained, was to go to assist an aged lady in great need. The identity of the lady was not made known. Money came pouring in from everywhere and the sum soon reached very unexpected proportions.

Christmas morning came and the smile of happiness that shone from the face of the little lady upon whom misfortune had looked so long must have gone home through some marvelous wireless method to everyone who had contributed to what the musician called the "Christmas Cheer" fund. If all the teachers who read this should start a "Christmas Cheer" fund this year, just think how many dollars could be diverted from dust-catching, useless bric-a-brac to the real purpose of Christmas.

Another good plan for musicians who want to lend their good will to the Christmas celebration is that of forming a little concert company of congenial volunteers to give Christmas entertainments at Homes for the Aged, Orphan Asylums, Hospitals, Prisons, etc.

In doing this it must be remembered that variety is all-essential. There should be a good pianist, a good

violinist or other instrumentalist, and, if possible, a quartet of good singers. An interesting talker, who is brimful of stories of cheerfulness and happiness, is a valuable addition to the party.

The matter of making arrangements with the managers of homes, etc., is simple, as they are usually very glad to entertain any proposition from capable volunteers. The inmates of institutions are in no way different from you and me whom fortune has ordained shall live outside. They look to Christmas with an anticipation we rarely know. In some cases it is a most welcome break from the monotony of existence. Let us do all in our power to make this break a memorable one.

We cannot understand why it is that some musicians have not learned the value, if not the necessity, of total abstinence from intoxicating liquors. The latest experiments and observation have shown that alcohol, even in small quantities, is injurious physically, intellectually and esthetically, as well as morally. Musicians, who are naturally of a nervous, high-strung temperament, do not need artificial stimulation. Instead of taking something to exhilarate them, they need the very opposite. Not that we suggest the taking of opiates to quiet nerves. Far from it. Cultivate a quiet, peaceful disposition. Study to be still. Occasionally take a whole-mensure rest.



G. ROSSINI  
Soirées Musicales, No. 2.

## LA REGATA VENEZIANA

Allegro moderato M.M. ♩ = 192

NOTTURNO

F. LISZT

*f* *pp* *pp* *p* *ten.* *espressivo* *dolce. p* *delicatamente*

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This page contains a single system of musical notation for a piano etude. It consists of eight systems of staves, each with a treble and bass clef. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings include *p* (piano), *pp* (pianissimo), *f* (forte), *fff* (fortissimo), and *sf* (sforzando). Performance instructions such as *opuzando*, *marcato*, and *rallent un poco* are present. Fingering numbers (1-5) are indicated for many notes. The key signature has two sharps (F# and C#), and the time signature is 2/4. The page is numbered 788 at the bottom right.



8.

*Fine*

*capricciosamente*

*energico*

*pp*

*p*

*f*

*capricciosamente*

*pp*

*D.S.*



## IMPROMPTU A LA HONGROISE

SECONDO

PAUL LACOME

Allegretto capriccioso M.M.  $\text{♩} = 104$ 

*ff*

*plus animé*

*con eleganza*

*cresc.*

*piu presto*

*presto*

*a tempo*

*rit. poco a poco p a capriccioso*

*dim.*



## IMPROMPTU A LA HONGROISE

Allegretto capriccioso M.M.  $\text{♩} = 104$ 

PRIMO

PAUL LACOME

*ff*

*P* *lusingando con*

*eleganza*

*piu presto*

*dim.* *rit. poco a poco*

*atempo*

*p* *a capriccioso*



## THE ETUDE

## SECONDO

The musical score is written for piano and consists of seven systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various dynamic markings and technical challenges.

**System 1:** The first system begins with a *pp* (pianissimo) marking. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A *cresc* (crescendo) marking appears in the right hand, leading to a *f* (forte) dynamic.

**System 2:** The second system continues the piece, featuring a *ff* (fortissimo) marking in the right hand. The left hand plays a steady eighth-note accompaniment. A *p* (piano) marking appears in the right hand, leading to a *ff* (fortissimo) dynamic.

**System 3:** The third system features a *f* (forte) marking in the right hand. The left hand plays a steady eighth-note accompaniment. A *ff* (fortissimo) marking appears in the right hand, leading to a *ff* (fortissimo) dynamic.

**System 4:** The fourth system continues the piece, featuring a *ff* (fortissimo) marking in the right hand. The left hand plays a steady eighth-note accompaniment. A *ff* (fortissimo) marking appears in the right hand, leading to a *ff* (fortissimo) dynamic.

**System 5:** The fifth system features a *ff* (fortissimo) marking in the right hand. The left hand plays a steady eighth-note accompaniment. A *ff* (fortissimo) marking appears in the right hand, leading to a *ff* (fortissimo) dynamic.

**System 6:** The sixth system features a *ff* (fortissimo) marking in the right hand. The left hand plays a steady eighth-note accompaniment. A *ff* (fortissimo) marking appears in the right hand, leading to a *ff* (fortissimo) dynamic.

**System 7:** The seventh system features a *ff* (fortissimo) marking in the right hand. The left hand plays a steady eighth-note accompaniment. A *ff* (fortissimo) marking appears in the right hand, leading to a *ff* (fortissimo) dynamic.

The score includes various technical challenges, including triplets, sixteenth-note runs, and complex chordal structures. The piece concludes with a final *ff* (fortissimo) marking.



## PRIMO

8

*pp*

*f*

*ff*

*p*

*cresc.*

*f*

*ff*

18

2

3

4

5

6

7

8

9

10

11

12

13

14

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THE MAIDEN'S BLUSH  
WALTZ

L. M. GOTTSCHALK

Vivace

8-measure phrase in the right hand, marked *f brillante* in the left hand. The right hand features a series of eighth-note patterns with fingerings 7, 2, 4, 2, 1. The left hand provides a steady accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Continuation of the waltz. The right hand continues with eighth-note patterns. The left hand has a section marked *ff* (fortissimo) with a 'Valse' marking above it. The tempo and mood are indicated as *Vivace*.

Continuation of the waltz. The right hand features a section marked *graz.* (grazioso). The left hand has a section marked *mf* (mezzo-forte) with a 'Valse' marking above it. The tempo and mood are indicated as *Vivace*.

Continuation of the waltz. The right hand features a section marked *f* (forte) with a 'Valse' marking above it. The left hand has a section marked *mf* (mezzo-forte) with a 'Valse' marking above it. The tempo and mood are indicated as *Vivace*.

Continuation of the waltz. The right hand features a section marked *f* (forte) with a 'Valse' marking above it. The left hand has a section marked *mf* (mezzo-forte) with a 'Valse' marking above it. The tempo and mood are indicated as *Vivace*.



8. *brill.*

*Viv.*

*Viv.*

*con espress.*

*f* *pp* *Ped. simile*

*brill.*

*con bravura* *l.h.* *r.h.* *con fuoco* *ff* *Ped. simile*



## THE ETUDE

*p* *Ped. simile*

*r.h.* *l.h.* *mf*

*legg.* *Ped. simile*

*brill.*

*f*

*ff*



From a set of pieces, introductory to Mendelssohn's "Songs Without Words"

## FORGIVEN

ROMANCE

RICHARD FERBER

Andante cantabile M. M. ♩ = 84

*p dolce* *con espress*

*p dolce* *con espress*

♢ CODA

*p* *morendo* *ppp*

*Poco più animato* *mf*

*f*

*p* *f poco a poco cresc.* *f*



## THE ETUDE

Two systems of musical notation for 'THE ETUDE'. The first system includes a piano introduction with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The second system features a *poco rit.* (poco ritardando) marking, followed by *a tempo*, and ends with a *rit.* (ritardando) and *D.C.* (Da Capo) instruction.

## VALE INTERMEZZO

GEORGE DUDLEY MARTIN

Tempo di Valse M.M.  $\text{♩} = 69$ 

Four systems of musical notation for 'VALE INTERMEZZO'. The first system is marked *Vivo* and includes dynamics *ff*, *mf*, *f*, *dim.*, and *p*. The second system includes a *cresc.* (crescendo) marking. The third system includes *f*, *dim.*, *rit.*, *p a tempo*, *Fine*, and *a tempo pp*. The fourth system includes *pp* and *cresc.* markings.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The treble staff contains a series of eighth-note runs with fingerings 1-2-3-4, 2-4, 3-2, 3-2, 5, 2-1-3, and 5-1-3-1. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a dynamic change from *f* (forte) to *p* (piano). The treble staff has a triplet of eighth notes (2-3-4) and a measure with a first ending bracket. The bass staff has a triplet of eighth notes (1-2-3) and continues the harmonic support.

The third system shows a *p* (piano) dynamic. The treble staff has a long, flowing melodic line with slurs. The bass staff continues with chords. A *cresc.* (crescendo) marking is placed above the bass staff towards the end of the system.

The fourth system begins with a *ff* (fortissimo) dynamic in the treble staff, which then transitions to *p* (piano). The treble staff features a descending eighth-note scale. The bass staff has chords and single notes. A *p* (piano) dynamic is also marked in the bass staff.

The fifth system continues with a *p* (piano) dynamic. The treble staff has a series of chords and single notes with fingerings 5-1, 3-1, 4-2, 5-4, 3-1, 2-1, 3-1, and 1-5-4-1. The bass staff has a steady accompaniment of chords.

The sixth system concludes the piece. It features a *p* (piano) dynamic and a *D.S.* (Da Capo) marking. The treble staff has a series of chords and single notes with fingerings 4-1, 5-4, 4-1, 2, 5-1, 4-1, and 1. The bass staff has a final accompaniment of chords.



## CUPID'S MESSAGE

VALSE

Intro.

Vivo

Tempo di Valse M. M. ♩ = 50

R. R. FORMAN

*f*

*p delicato*

*dim. poco rit. f a tempo*

*1st time* *last time only*

*cresc.* *Fine*

**Trio** *mf*



Four systems of piano etude notation. The first system features a complex melodic line in the right hand with numerous fingerings (1-5) and slurs, while the left hand plays a steady accompaniment of chords. The second system continues this pattern, ending with a section marked 'A' and 'D. C.'. The third system begins with a forte (*ff*) dynamic and features a more active right hand with many slurs and accents. The fourth system concludes the piece with a final cadence marked with an asterisk (\*).

\* From here go back to Trio and play to (A); then, go to the beginning and play to Fine.

## THE SOLDIER BOY

VOCAL or INSTRUMENTAL

L. M. GOULD

L. A. BUGBEE

Tempo di Marcia M. M.  $\text{♩} = 92$  *mf*

The score for 'The Soldier Boy' in 2/4 time. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is in two staves. The piece begins with a piano introduction in the left hand, marked *f*, followed by the vocal entry marked *mf*. The lyrics are: 'When I am a man a sol - dier I'll be, I'll fight for our flag, and our dear coun - try. When I am a man.' The piano accompaniment provides a rhythmic foundation with chords and moving lines in both hands.



I'm on - ly a boy, but sol - dier I'll play, I'll drill and I'll march in a sol - dier - ly

way. Now I'm a boy. Hear the fife and drum!

*ff* Drum

Fife

Hear the bu - gle play!

Bugle

*f*

See the col - ors fly! As we march a - way. Free - dom's cause is strong,

Ev - 'ry heart is brave, We'll pro - tect our flag Where - ev - er it may wave,

We'll pro - tect our flag Where - ev - er it may wave.

*ff*



THE ETUDE  
SWING SONG

803

E. R. KROEGER

Con moto M.M. ♩.=72 *lusingando*

*p* *Ped. simile*

*cresc.*

*mf*

*p*

*rit.* *pp una corda*

*tre corde* *un poco cresc.* *dim.* *p*

*una corda* *pp calando*



# THE ETUDE

## POSTLUDE IN G

### FOR THE ORGAN\*

Gt. 8ft. and 4ft. coup. to  
Sw. 8ft. and 4ft. with Oboe;  
Ch. Mel. and Dul. 8ft.  
Ped. 16 ft. and 8ft. coup. to Gt.

EDWARD M. READ

Allegro moderato M.M.  $\text{♩} = 126$ 

Gt. *f*

Ped.

Add 16, 12th and 15th to Gt.

Sw.

off Ped. coup. and Doub. Op.

Gt. to Full Swell

add doub. Op. and Ped coup.

Sw. partly closed

off Ped. coup.

\* This composition may be effectively rendered on the Cabinet Organ, with slight adaptation, omitting the Pedal notes where impracticable.

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*a tempo*

Gt.

add Ped. coup.

last time go to Coda  $\Phi$

$\Phi$  CODA (last time only)

Più mosso

**ff** Full Organ, all keyboards coupled

*rit.* *a tempo* *accel.*

**Moderato**

Ch.

*rall.* Mel. off

**Andante**

Sw. Bour. 16' St. D. and Sal. 8' Fl. 4' and Trem.

Ch. Dul. 8'

Bour. 16'

Ped. coup. and doub. Op. off

*rall.* D.C.



# DRUM AND BUGLE FANFARE

J W LERMAN

Allegro alla Marcia M. M. ♩ = 116

(A) The notes in these groups representing 'drum-beats' should be played close together, with a motion of the hand rather than with a finger-action

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Musical score for "THE ETUDE" in G major, 2/4 time. The score consists of four systems of piano accompaniment. The first system begins with a forte (*f*) dynamic. The second system includes mezzo-forte (*mf*) markings. The third system features a *f-p* (forte-piano) dynamic. The fourth system includes *f*, *p*, and *sfz* (sforzando) markings. The piece concludes with a double bar line.

## DAYS OF YORE

### MEDITATION

H. ENGELMANN

INTRO.

Andante comodo con espress M. M. ♩ = 76

Musical score for "DAYS OF YORE" in G major, 2/4 time. The score begins with an introduction marked "Andante comodo con espress M. M. ♩ = 76". The tempo is indicated as 76 beats per minute. The score consists of two systems of piano accompaniment. The first system includes markings for *p* (piano), *mf* (mezzo-forte), *dolce* (sweet), and *pp* (pianissimo). The second system includes markings for *p*, *pp*, and *dolce*. The piece concludes with a double bar line.

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## THE ETUDE

*pp* *p* *mf* *p* *pp*

*Con moto*

*mf* *rit.*

*f a tempo* *rit.* *sostenuto*

*Con animato*

*f*

*ff* *p*

*Quieto*

*f*

The musical score is written for piano and consists of six systems of music. The first system is in 3/4 time and features a series of chords and arpeggios with dynamics *pp*, *p*, *mf*, *p*, and *pp*. The second system, marked *Con moto*, continues with similar textures, including a *rit.* (ritardando) section. The third system, marked *f a tempo*, introduces a more rhythmic feel with a *rit.* and *sostenuto* section. The fourth system, marked *Con animato*, features a strong *f* (forte) dynamic and includes triplets. The fifth system, marked *ff* (fortissimo) and *p* (piano), shows a dynamic contrast. The sixth system, marked *Quieto* (quietly), begins with a *f* (forte) dynamic and concludes with a final chord.



*poco a poco quieto*

The musical score is written for piano on a grand staff with treble and bass clefs. The key signature has one sharp (F#). The tempo/mood is indicated as *poco a poco quieto*. The score consists of several measures. The first measure has a 4-measure rest in the treble and a triplet of eighth notes in the bass. The second measure has a 3-measure rest in the treble and a triplet of eighth notes in the bass. The third measure has a 4-measure rest in the treble and a triplet of eighth notes in the bass. The fourth measure has a 5-measure rest in the treble and a triplet of eighth notes in the bass. The fifth measure has a 4-measure rest in the treble and a triplet of eighth notes in the bass. The sixth measure has a 5-measure rest in the treble and a triplet of eighth notes in the bass. The seventh measure has a 4-measure rest in the treble and a triplet of eighth notes in the bass. The eighth measure has a 5-measure rest in the treble and a triplet of eighth notes in the bass. The ninth measure has a 4-measure rest in the treble and a triplet of eighth notes in the bass. The tenth measure has a 5-measure rest in the treble and a triplet of eighth notes in the bass. The eleventh measure has a 4-measure rest in the treble and a triplet of eighth notes in the bass. The twelfth measure has a 5-measure rest in the treble and a triplet of eighth notes in the bass. The thirteenth measure has a 4-measure rest in the treble and a triplet of eighth notes in the bass. The fourteenth measure has a 5-measure rest in the treble and a triplet of eighth notes in the bass. The fifteenth measure has a 4-measure rest in the treble and a triplet of eighth notes in the bass. The sixteenth measure has a 5-measure rest in the treble and a triplet of eighth notes in the bass. The seventeenth measure has a 4-measure rest in the treble and a triplet of eighth notes in the bass. The eighteenth measure has a 5-measure rest in the treble and a triplet of eighth notes in the bass. The nineteenth measure has a 4-measure rest in the treble and a triplet of eighth notes in the bass. The twentieth measure has a 5-measure rest in the treble and a triplet of eighth notes in the bass. The score ends with a *p* (piano) dynamic marking.

The second system of the musical score continues the composition. It features a treble and bass staff. The treble staff includes a section labeled "cadenza ad lib." with a dotted line indicating a repeat or a specific phrasing. The bass staff has a section marked "molto rit." (molto ritardando). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano).

*a tempo primo con espress*

*p*

*f*

*Solo n. 1*

[illegible]

*Adagio a al hurpa*



# THE ETUDE

## FAIRY TALE

H. REINHOLD, Op. 39, No. 2

Semplice M.M.  $\text{♩} = 63$ 

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## ARIETTA

Moderato M.M.  $\text{♩} = 44$ 

H. REINHOLD, Op. 39, No. 15

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## SLUMBER SONG

FRANK DEMPSTER SHERMAN

HORACE P. DIBBLE

*Semplice* *p*

1. Slum-ber, slum-ber, lit - tle one, now, The bird is a-sleep in his  
 2. Slum-ber, slum-ber, lit - tle one, soon, The fai - ry will come in the  
 3. Slum-ber, slum-ber, lit - tle one, so; The stars are the pearls that the

*p*

*ritard* *a tempo*

nest on the bough; The bird is a-sleep, he has fold - ed his wings, And o - ver him soft - ly the  
 ship of the moon, The fai - ry will come with the pearls and the stars, And dreams will come sing - ing thro'  
 dream fairies know, The stars are the pearls, and the bird in the nest, A dear lit - tle fel - low the

*ritard* *a tempo*

*ritard* *a tempo*

dream fai - ry sings: Lul - la - by, lul - la - by, Pearls in the deep -  
 shad - ow - y bars: Lul - la - by, lul - la - by, Pearls in the deep -  
 fai - ries love best: Lul - la - by, lul - la - by, Pearls in the deep -

*colla voce* *a tempo*

*ritard*

Stars in the sky, Pearls in the deep, and dreams in our sleep, So lul - la - by.  
 Stars in the sky, Pearls in the deep, and dreams in our sleep, So lul - la - by.  
 Stars in the sky, Pearls in the deep, and dreams in our sleep, So lul - la - by.

*colla voce*



To the Rev. J. N. Elliott, D.D.  
 Pastor, First Presbyterian Church, Muscatine, Iowa

# THE LORD IS MY SHEPHERD

Poetical adaptation  
 by James Montgomery

Psalm XXIII

GEO. NOYES ROCKWELL.

Andante pastorale M.M. ♩ = 66



The Lord is my Shep-herd, No want shall I know; I feed in green pas-tures Safe

fold - ed I rest; — He lead - eth my soul Where the still wa - ters flow, Re -

stores me when wand'-ring, Re - deems when op - prest, Re - stores me when wand'-ring, Re -

deems when op - prest. Through the val - ley and sha-dow of death though I stray, Since



*marcato* *tranquillo*

Thou art my guard - ian, no ev - il I fear; Thy rod shall de - fend me, Thy

*tranquillo*



staff be my stay, No harm can be - fall me, With my Com - fort - er near. In the



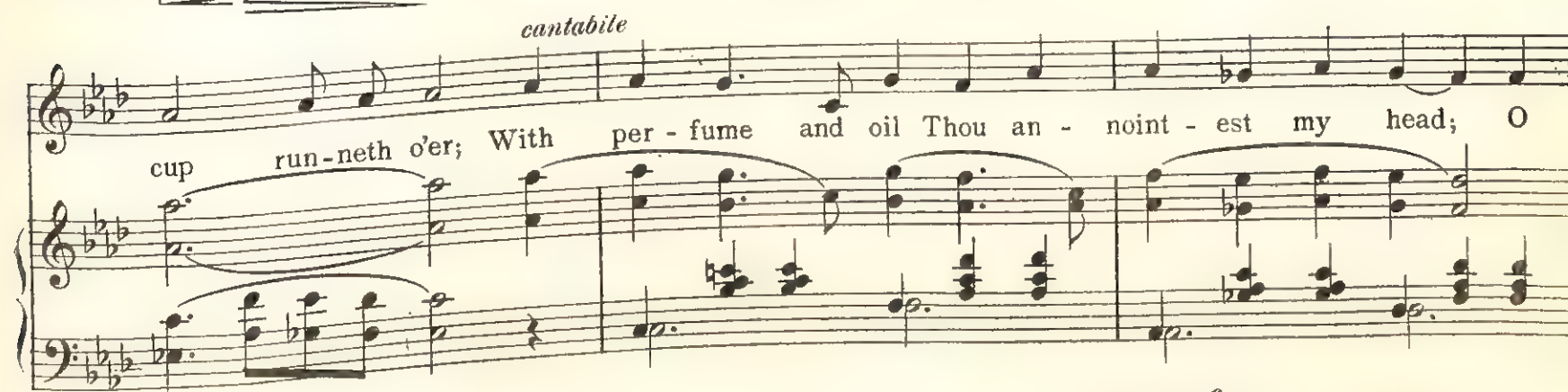
*accel.* *cres - cen - do*

midst of af - flic - tion My ta - ble is spread; With bless - ings un - number'd My



*cantabile*

cup run - neth o'er; With per - fume and oil Thou an - noint - est my head; O



*accel.* *Maestoso mf*

what shall I ask of Thy prov - i - dence more? Let good - ness and mer - cy, my

*Maestoso mf*





## THE ETUDE

*cresc.* *3* *dim.*

boun - ti - ful God Still fol - low my steps 'till I meet Thee a - bove; I

seek by the path which my fore - fath - ers trod, Through the land of their so - journ Thy

*cresc.* *dim. e rit.* *accel.* *2*

King - dom of love, Thro' the land of their so - journ Thy King - dom of love, Through the

*rall.* *cresc.* *tranquillo* *cresc.*

land of their so - journ Thy King - dom of love. The

*rall.* *rall.* *l.h.* *arpa*

Lord is my Shepherd no want: no want shall I know.



# Moral Department

Edited Monthly by Noted Specialists

The Department for this month is under the supervision of J. W. Modell.  
The Department for January will be directed by Carlton Hackett

## THE DEVELOPMENT OF THE RESOURCES OF THE VOICE.

BY F. W. WODELL.

IT is highly desirable that all possible power of tone be developed in every voice; always provided that the quality of tone is good. A voice of good quality, even when of small calibre, makes a favorable impression. When the voice is large, as well as rich in quality, the impression is so much the more powerful. Modern auditoriums and modern music usually call for voices of considerable power.

In order to secure a pure quality of vocal tone it is necessary to secure artistic breath control, that freedom of the parts which makes "open throat" possible, and indeed, freedom from rigidity throughout the body.

### BREADTH OF TONE.

Teachers are very properly afraid of "forcing" the voice. But some of them over-emphasize the negative, conservative side of vocal study. These talk only of holding back breath, not of using it with skill and energy. In this way there is certainly no danger that the voice will be injured, and there is pretty sure to be a development of a sweet, pure, normal tone, which is pleasant to listen to, and to that extent effective. But this tone often lacks a desirable breadth and intensity—those qualities which so powerfully stir the emotions of mankind. There should come a time when the pupil is ready, upon the basis of the careful, negative, conservative work he has been doing, to undertake a more positive, aggressive type of vocal study. A time when he should be encouraged to send out the singing breath with energy, as well as great slowness, and to develop the resources of his voice in regard to volume and resonance.

When the pupil is taught to free the parts of the vocal instruments and then go onward to the acquisition of the power to send out the breath with energy and slowness; to skilfully expand chest and pharynx; to bring into full play the resonance of the chest, throat, mouth, face and head, the tone will grow in fullness or volume, in richness, and in intensity-carrying power.

### SECURING EVENNESS.

The study of locating and developing secondary vibration—resonance—has for its object the securing of a rich and powerful voice, with an even scale throughout its compass. The voice should be even, that is, there should be (and there are by nature) no ugly “quacks” or “breaks” in it. The vocal “break” is man-made. Teachers would do well to cease talking in such a way as to concentrate the pupil’s attention upon a given pitch in the vocal scale as that on which he may expect a sudden and decided change in the quality of the tone. Conscientious teachers do not want such “breaks”—they work earnestly for an even scale. Yet some of them persist in filling the pupil’s mind with the idea that the voice is blocked out into two or more sections, with a decided change of color, and often of force, at certain fixed pitches. This is a serious mistake, for if the mind is full of concern as to the “break,” the singer is likely to make the very “quack” or “break” so much objected to. What is the use of first setting up a wall, an obstruction, of this sort, and then giving instructions as to how to remove it, or cover up its ugliness.

"REGISTERS."

But some one may say: "There are registers, and there are well-defined points of demarcation between them. I have had young singers come to me who have had no instruction whatever, whose voices showed very

marked register changes in the scale." It is well-known to serious students of the singing voice that vocal physiologists are hopelessly divided on this very question of the registers. Some hold that there are two registers, others three, and yet others five. The writer is strongly inclined to the opinion that there is a "register" for every change of pitch; meaning that there is a change in the condition of the vocal chords and of the resonance chambers with every semitone as the singer vocalizes up and down the scale. Whatever may be the facts from the standpoint of the physiologist, as a matter of practical importance in teaching, the writer is certain that when breath control, freedom of the vocal instrument, and location of secondary vibration or resonance are correctly taught, "register changes," whatever their number and character, are brought about automatically—the singer is unconscious of them. There are no "breaks," the scale is even, and the voice is rich in color, and further colorable for the purpose of artistic expression.

When there is an ugly "break" in the voice, and the upward scale is therefore uneven, the cause is bad tone production, beginning at a pitch below the point where the "break" appears. If a man sings a high tone in such a blatant manner that the "register" teacher tells him that he is singing "too open," let him take it, as a reminder, not that on that pitch he must make special adjustment of larynx, tongue or pharynx, or press his tone "into his face," or "behind the bridge of the nose," or do something special in order to "cover" up the tonal deformity, at the same time distorting the vowel. Let him, instead, critically examine his control of the breath, the freedom of the tongue, jaw and neck, and his location of vibration, from a pitch considerably below the pitch upon which the "too open" tone was remarked, and let him sing rightly from the lower tone up to that point. He will then find, if he *retains* correct conditions as to the control of the breath, freedom of the parts, and location of resonance, that there is no sudden appearance, at the higher pitch, of a blatant, noisy "too open" tone. If it suits the teachers who teach registers, or the "covering" of tone, we are perfectly willing to say that the pupil has now sung a "covered" tone from the lowest to the highest note, if by this is meant that he has sung the upward passage throughout with ease, good quality and an even scale. In such case there is no objection to calling his tone "covered," or "open," or a mixture of the two, or by any name whatever that may be favored. The point is, he has now ease of production, good quality, an even scale, freedom in pronunciation.

## REMEDYING BREAKS.

One of the best means to cure pupils who have been taught to look for "register changes" or "breaks" at certain specified pitches, is to give them much downward work on scales and arpeggi, omitting upward work for a time, and using a weight of tone which is the natural weight of the voice, inclining to a light rather than a heavy sound. If the objection be raised that such training would be likely to leave the voice of one color throughout, and that of the lighter hue, lacking in depth and richness, the answer is that in such cases the first thing to do is to remove from the mind all idea of effort in the act of singing. Students usually at first hold the idea that to sing upward involves muscular effort—effort of the sort employed in mounting a stair or lifting a weight—one that increases with each moment and with each ascending pitch. They do not feel thus when singing downward, and it is easier for them to keep correct conditions of breath control and freedom of the instrument when vocalizing downward scales and arpeggi than when singing upward. After a while the

throat becomes used to this apparently effortless type of tone production, and the pupil may be allowed to sing downward from a given pitch and back again, retaining absolutely the same conditions. Now the thought of "breaks" and "registers" disappears, and the ugly "quacks" at certain pitches disappear also.

As the pupil proceeds with his studies, and acquires greater skill in the management of the breath, and in the location and development of vibration, the register changes, whatever they are, take care of themselves, the voice grows more and more full of color, of a richer texture, retaining the evenness of scale. In many cases, where the pupil is young and has had no training, there is no sign of "break" or sudden register change. In such cases all that is necessary is to avoid the introduction of the subject of "registers" or "breaks," and proceed carefully to train the pupil to sing upon the breath, with freedom of the parts of the instrument, with smiling or easy face, and follow this with intelligent study of the location and development of secondary vibration, or resonance. In this way all the resources of the voice as to good, pure quality, variety of tone color, power and compass, with evenness of scale, may gradually be developed.

The developing of volume and resonance is one of the most interesting stages of a pupil's progress. It is also one of the most dangerous. It cannot be too strongly insisted upon that underneath all the attempts to gain in tonal power, there must ever be the determination to accept no tone as satisfactory, no matter how large, dramatic, stirring it seems to be, if it is not at the same time pure, absolutely true in intonation and blendable in quality.

It is only too easy to make so much of exercises for developing facial resonance, over-emphasizing them, as that the higher overtones are brought into too great prominence, and the tone, though bright, and having a certain sort of carrying power, is really superficial, without depth, lacking in richness of color, and sometimes indeed, distinctly nasal.

## EXPANDING THE PHARYNX.

Again, if the idea of expanding the pharynx as a means of increasing volume and gaining a certain sort of resonance is over-emphasized, the tone is likely to become hollow, and lack carrying power. Moreover, there is in such cases more or less difficulty in securing a free delivery of the upper tones of the voice.

When the voice is used naturally—that is, without “forcing”—and with skill, the resonances vary with the pitch as to their predominance. Hence it is a mistake to fix upon one resonance as that which shall be held in mind throughout the compass—to fix upon one point as a tone-focus for all tones at all pitches. This habit, or method, robs some tones of their proper fullness, thickens others, and sometimes prevents the development of the true “head” tone in the highest range of the woman’s voice. True it is that some singers who use but one focal point of resonance are able to reach high pitches, to vocalize with fluency, and to produce more or less brilliant sounds, but their tones at high pitches usually lack the smooth, rippling, flute-like quality belonging to the true “head” voice, and almost always sound a little sharp, though perhaps not actually off the pitch. These voices, though to a degree satisfactory in solo work, will not blend, and are therefore a failure so far as fine ensemble singing is concerned. The high tones in such cases have had forced into them a resonance belonging to the middle, or upper-middle range, whereas their true resonance is that of the “head.”

### THE FOCAL POINT.

The focal point for tone, as regards securing the proper resonance, moves constantly with the variation of pitch and power. Proceeding in the woman's voice from the lowest tone upward, there is at first a combined vibration or resonance of the mouth, throat and upper chest. Gradually, as the pitch rises, the sensation of vibration in the chest becomes weaker until it disappears, and the vibration or resonance is then one of the upper front mouth, and somewhat of the face. As the pitch continues to rise, the sensation of vibration works upward in the face and backward along the upper teeth and cheekbones—a combined mouth and face resonance. Gradually the sensation of mouth and facial vibration weakens, and in the higher range the resonance is felt in the back of the head, rising finally to the top of the head. On these highest tones there is no sensation of vibration in the



face (or on the forehead) and though they are emitted from the mouth, the sensation of vibration in the mouth is very faint, and at times, or in individual cases, apparently absent. These high "head" tones, however, should be thought of as curving over into the mouth; otherwise there is danger of the production of a false, "smothered" type of head tone.

#### POINTS OF VIBRATION.

The very lowest tones, except in the case of the lightest soprano voices, will always have associated with them a sensation of vibration in the upper chest; and the very highest tones will always have associated with them a sensation of vibration in the upper back and top head. Between the two extremes, there is no fixed pitch at which one resonance suddenly appears or disappears. What can safely be said is that in singing upward women should look for the gradual weakening of the vibration in the chest, from pitch to pitch, until it has disappeared, certainly by the time E (first line treble staff) is reached; it may disappear earlier than that note. In light voices it may not be present on any tones. Similarly, the "head" tone sensation, when singing upward, may be looked for to advantage, in studies, quite comparatively low in the scale, as on B-flat, or A. It may always be expected to appear by the time E-flat or E-natural is reached. The loss of the sensation of vibration in the chest will occur sooner, in singing upward, the less the force used; likewise, the sensation of vibration in the "head" will appear the sooner the less the force used. So that within limits the location of vibration is a question of the use of power as well as of change of pitch.

It remains for the skillful teacher to diagnose a voice, and by his knowledge of tone to determine what are its present characteristic resonances, what resonance needs modification, or in what resonance it is deficient, and to carry on his work of voice training accordingly. When a voice has been properly trained, it will show a combination of resonances which, so far as is permitted by natural limitations, will give an even, rich scale. It will then be a fine, plastic medium, which can be yet further colored for specially expressive purposes, according to the skill and feeling of the singer.

#### THE YOUNG VOICE.

ALL vocal instructors of experience know how troublesome is the voice of one, who has for a long time sung without instruction, and with more force than should be properly exerted. It takes much patience upon the part of both teacher and pupil to restore natural conditions, as must be done ere the artistic development of the voice can be proceeded with.

#### BEAUTY IN THE CHILD VOICE.

The voices of young children are more often of beautiful quality than many people imagine. A large group of children of both sexes, of from eight to fourteen years of age, coming from the homes of working people, were given some simple instructions, quite non-technical in their character, and soon exhibited tones of very beautiful quality, and a range upward that was quite remarkable. They were given light calisthenics—a few exercises with the arms, without apparatus—which in themselves increased lung capacity, or in other words, developed unconscious deeper breathing. The general instruction was to sing "softly and sweetly," and the young people were made to feel that all the exercises and songs were so much "play," so that there was always a smile in the sound. There was a careful choice of words and music, so that both belonged to the child-life, although there was no "coming down" to the child. The music was worthy and the poetry also, in subject and treatment. Result—seventy-five of these young people sang in public to the accompaniment of a small orchestra of skillfully played stringed instruments, so beautifully that they divided the honors with a celebrated soprano soloist who appeared on the same occasion. Of a class of girls, eleven in all, from ten to fifteen years of age, trained in the same way, three afterward made a serious study of singing and became successful professional singers. These came to their professors with the bloom of youth still upon their voices, and with no bad vocal habits to unlearn. Moreover they had gained much in their appreciation of tone quality and musical phrasing. The work of the professional private instructor was therefore in these cases, much less

arduous than usual, and the progress of these pupils was correspondingly more rapid than ordinarily is the case.

#### SUSTAINED TONES UNDESIRABLE.

It would therefore seem wise for vocal teachers to do all possible, through the local press, in conversation with parents and school principals, and in other ways, to emphasize the great value of these young, fresh voices, and to prevent the injudicious use of the same at home, in the Sunday School and in the public schools. Young people should not be asked to sustain the long, loud phrases at high pitches found in some of the cantatas and oratorios used at High School concerts. They are not physically prepared to properly deliver the choruses of such works, to say nothing of the lack of musical appreciation necessary to their adequate interpretation. Many a young soprano voice has been injured in school work because, having a good ear for music, the young girl has been asked to sing alto, as there was a dearth of natural voices for the part. And the High School tenor and bass—what can they be expected to do with the music of Haydn's "Creation," for instance? They can reach the pitches, perhaps, but if with any power (save in exceptional instances), there is certain to be "forcing" of the tones.

Possibly something could be done to conserve the freshness and beauty of the young voices still in the High Schools, if good vocal teachers would give them an opportunity to meet in very small classes on Saturday for an hour's work. Not for serious technical study, but simply to practice light breathing exercises, and sing, with attention to easy, clear, sweet tone and distinctness of enunciation, good music especially adapted to their vocal powers and progress in musical appreciation. Later on these young people, having passed through the High School, would be the best sort of material for the professor in his work of developing artistic singers for the profession, as well as for private life.

#### THE AMERICAN GIRL IN GRAND OPERA.

MR. OSCAR HAMMERSTEIN, proprietor and manager of The Manhattan Grand Opera House, New York, has proven, by his phenomenal success in the first year with that remarkable enterprise, that he is one of the shrewdest and cleverest observers and workers in the operatic field. In the course of a recent interview with a representative of the New York Times, Mr. Hammerstein placed himself on record as to his experiences with ambitious American girls who want to sing in Grand Opera. Among other things of value to singers he said:

"I am a dreamer when I'm not busy, and one of my dreams was that I would help American talent to get on. I soon found I would have plenty of opportunity.

"Ambitious girls? There are thousands of them here—girls who have spent five or even ten years studying for a career and dreaming of the time when they would step into the shoes of Melba. I discovered a find—almost all my friends had such finds—almost all the people I had any business dealings with had such finds.

#### A TRYING SITUATION.

"Imagine having a young woman come to you and letting you know she has all her hopes bound up in what you say and do. She has studied for years under her teachers and paid her \$5 for every half hour. Your heart is moved by what she says and you consent to hear her. She walks on the stage—the empty people out front, and she has not taken three steps before you have a picture in your mind of what she would do if she were to try to sing at a regular performance. Ten chances to one she would break down or fall down, or mix things up and make the audience laugh. You know she is on strange ground and what the ego and be the artist. She sings beautifully—and she needs experience, needs to learn much.

"Imagine another girl who has been studying for years at great sacrifices to her family. You see the she speaks, and you feel certain that she can learn quickly what to do. She gets up to sing. You find that some charlatan has been taking her money for years and telling her she has a great future—just a plain jolly—and that she has not the voice or, if she

has, it has been trained so badly she cannot use it.

"Now I hear a voice only in an extreme case. If a woman comes to me I always try to listen. In a minute I can tell. If I see she has the idea of being a Melba all at once, if I see she has not the real soul of an artist I find I am too busy. But among the hundreds come a few whom I can recognize at once as women of real ability—with brains and heart working toward an artistic ideal—and then I am always ready to learn if they have the voice to balance the head and heart. When I find such I make them an offer.

"Do I offer them prima donna parts? No, I have got all over that dream. They get offers for the chorus. Most of them go away insulted. Many come down here with the idea that they have learned enough singing opera selections next to a piano and that all they need to do is to wait for some prima donna to get ill and then they can go on and do the singing in her place. Some of them feel that it would be a condescension to sing in small parts.

#### EXPERIENCE IN THE CHORUS.

"But there are some girls who have sense enough to take my offer for the chorus, and they are the ones that will get what opportunity there is. Some of those who were with me last season had gone through the experience with the teachers for years, and thought they first got in front of a stage manager for simple chorus work they learned a lot quick. They might be all right in the drawing rooms and know just what to do and how to conduct themselves, but when they were told to express some simple emotion like fright or anger, the monkey tricks some of them did would have made you laugh—and most of them laugh about it now. It took several months to teach them the rudiments, and after the opera season began they found they had a lot to learn from the experienced chorus singers I brought from abroad.

"Now all those girls are thankful that they had the opportunity. Eight or ten of them are to have a real chance in grand opera next year. Mr. Campanini and I have watched them all during the season, and those that have learned and shown their aptitude are to have an opportunity next year to show what they can do in small parts. Out of these we expect in time to develop some prima donnas. But even the brightest before they will be capable of taking the big parts. Aside from these, some of my girls have found big opportunities outside. They have found that the constant use has developed their voices wonderfully, and have learned to stand before audiences and not be afraid. So after all the offer of a chorus place is not such a bad thing.

#### THE AMERICAN SINGERS' CHANCE.

"It is the only real chance for an American singer to get started in grand opera. If she does not want to do that she would better follow the example of others for years and go abroad and get the experience. It is not necessary any more to go and get the reputation. I believe, although one hears so much of that. The American public is perfectly ready to take American singers, if they have the talent and voice, and what is more, the American singers really have the best voices in the world. Furthermore, for all my feeling against the gold-brick teachers, there are plenty of fine teachers here who can train voices as well as they can be trained anywhere.

"I dream of the time when we will have a real musical spirit in America, when every city of any consequence will have an opera house that is an opera about playing grand opera and giving our singers a chance to make their way here."

#### "NERVES."

Of course people should not have "nerves." But they do possess them, and with no class are they likely to be more in evidence than with singers and students of singing. The very peculiarity of organization which makes the individual sensitive to beauty in nature and in tone, renders him capable of exquisite suffering. Worry, over-conscientiousness as to getting up lessons, a disordered stomach, loss of sleep, fear, a dozen causes may contribute to an attack of "nerves." What then? The pupil, already overwrought with nerves stretched to the breaking point, walks into the studio to take a vocal lesson. Naturally, she fails to do herself justice. The in-



structor is a strong-minded, strong willed woman—a "driver." No excuses will avail in her studio. Girls are too "fussy" anyway. They must be made to do their work. "Sing it again."—"Bah—such stupidity. Have I not told you again and again to sing in this way (illustrating), not with that thin, wobbly tone?" Madam's voice rises almost to a shout as she marches up and down the studio before the trembling pupil, while the accompanist at the piano shrugs her shoulders and asks herself whether Madam was out late at the Opera and so lost her sleep. And this is called "teaching." Overdrawn, say you? No American girl would stand that sort of thing for a moment? Are you sure of that? Certain that no alleged teaching of this type goes on in American studios? Quite sure you have never done anything in the least bordering upon it yourself?

#### QUIET SYSTEMATIC TEACHING.

As a matter of fact there is no real teaching in such work. The skilful teacher never shrieks or shouts instructions. To do so is to make a confession of weakness. The real teacher goes about his work systematically, calmly, quietly. He takes note of the emotional temperature as soon as the pupil enters the studio, and governs himself accordingly. There is a smile and a pleasant word at the beginning of the lesson and at the end thereof. Not flattery, but encouragement, administered with judgment, is what is needed by the majority of pupils. Even when adverse criticism has to be made, much of its value to the pupil depends upon whether it is so administered as that he leaves with the feeling that he has been receiving counsel from a wise friend, who has his interest at heart, and really wants to see him succeed.

A good vocal teacher has to be much more than a singer, and musician; he must be skilful in handling people, and in particular in discerning the first symptoms of an attack of "nerves" and managing the work of the hour accordingly, so that so far as possible, the disturbed mind may be calmed, lost confidence restored, and the stock of courage renewed. Then the pupil can go forward with renewed hope for a successful issue of her plans and purposes.

#### THINK IT OUT.

THE vocal teacher owes it to himself, as well as to his pupils, to avoid routine work. As the physician makes a particular study of each patient, so the vocal teacher makes a particular study of the physical, mental, emotional, and musical condition of each pupil, and adapts his instruction to the special needs of each case. It is true that all vocal instruction which brings satisfactory artistic results is based upon the same principles, but the skill of the teacher is shown in his ability to diagnose correctly each case as it presents itself, and to give just the instruction needed, and nothing else.

A printed book of exercises has no value except there be wisdom and intelligence back of it in its use. The well-equipped teacher knows what are the fundamental principles of voice-production, and relates each exercise to one or more of those principles. He understands the purpose of each exercise, its reason for existence, just why that particular exercise was devised, and therefore is in a position to make a wise use of the same. A given pupil may have need of more work according to one of the fundamental principles than in regard to another of those principles. The well-posted instructor can select just the exercises which are based upon the particular principle indicated, and use them to advantage.

#### ADAPTING EXERCISES.

The make-up and special needs of the pupil are the problem.

The teacher must think it out. Shall this one first have work in regard to the taking and artistic use of the breath for singing? Or shall he be given exercises to free his body from rigidity. Again, is it not better that he first be given tone work—asked to emit and sustain tone, with his mind fixed upon the points of good quality and steadiness. Shall this beginner have rapid scale work, and if so, upward or downward, or both? Or shall he first take arpeggi. Shall he begin with syllables, or with vowels; and if the latter, with which vowel, and why? Shall the beginner practise first singing on a level, or upward, or downward? Shall he begin with attack upon the vowel, or with a consonant, say L, before the vowel?

These are some of the questions which may be asked in regard to beginning work with a new pupil.

It is for the teacher to think the problem out. The pupil pays the teacher for his knowledge, and his skill in imparting that knowledge.

It is not the number of exercises practised that counts; it is the knowledge back of the choice of exercises, and the thought put into the manner in which they are practised that make for progress.

#### CHORAL SINGING FOR VOCAL STUDENTS.

AMERICAN singers would do well to take up the study of fine choral work under competent directors, whenever the opportunity offers. Of course, it is understood that the vocal student who is yet in the early stage of his study, when his voice is unruly, and there is danger of "forcing" or otherwise misusing his organ, should not go into a chorus choir or choral club. He must be guided by his instructor, or by his own common sense as to when it will be safe for him to undertake to sing in such organizations.

In passing it may be said that many teachers of singing make the mistake of refusing to allow their pupils at any stage to take part in a choral work as a member of the chorus, and this in face of the fact that many of the greatest singers the world has known have come up from the ranks of the chorus. This is going to an extreme in the matter.

#### CONDUCTORS SHOULD HAVE VOCAL EXPERIENCE.

But there are choruses and choruses, and conductors and conductors. The possessor of a good voice ought not to work under a conductor who, through ignorance of the powers and limitations of the human voice, asks more from his singers than he ought to do, in the way of powerful tones or dramatic effects. Again, when a young singer has a good voice, and is very imitative, and is not yet sufficiently grounded in a good method to have made it "second nature," it is unwise for him to join any club where the voices are of a very inferior quality. He will imitate the undesirable voice-quality and inartistic style of those with whom he is associated.

Given a conductor who really knows the voice, and an organization made up of singers who have at least a moderate knowledge of how to sing, and voices of fairly good quality and there is much good to be gotten out of the rehearsals by every young singer. The choralist learns to phrase, to sing with artistic variations of power, to pay attention to intonation and enunciation, to exhibit the refinements which go to help make up what is known as "good style" in delivery. Singing in a quartet choir will not do all that singing in a chorus will do for the benefit of the young singer, because the repertoire of the quartet is necessarily limited. They cannot undertake those larger, grander forms of composition, written for the chorus, and singing in which brings so much elevation and satisfaction to the sensitive musical soul.

#### GRAND OPERA SINGERS AS MODELS.

To the average young vocal student the Grand Opera singer of the first rank is a being but a little lower than the angels, and therefore to be, in a sense, worshipped. If any singers are to be looked upon as showing the perfection of tone production and style in singing, say these students, surely it must be these great ones of the Opera.

Alas, it is not always so.

There are few singers in Grand Opera who are to be unreservedly commended as models of tone production and style. The Song Recital, with its bare platform, grand piano instead of orchestra, absence of stage scenery, lights and color, and a program of song-classics, by Mozart, Schubert, Schumann, Franz and Brahms, and including Richard Strauss, Wolff, MacDowell, and others of the moderns who might be mentioned, is a far greater test of a singer's tone production and vocal artistry than is the singing of a role in Grand Opera. Madame Sembrich is one of the comparatively few who can successfully pass that test. Only recently Miss Farrar, who has marked gifts for operatic work, sang in Berlin in Puccini's *Madama Butterfly*, and a most discriminating and kindly professional critic, herself an American, said of her singing: "It is always to be deplored when an artist of Farrar's undeniable gifts is so little concerned about the future of her voice as to do violence to it by forcing it into an unnatural register." And there are others among the artists of the Grand Opera, great singers though they be, who on occasion forget themselves, do inartistic things and for the moment abuse their vocal powers.

#### A SERIOUS PROBLEM.

SHALL we send our daughter to Europe for vocal study? is an ever recurring question. What are some of the factors of this problem? First, it would seem that ordinary common sense would prompt the query. Is the talent worth while? And next, can the singer get in this country the needed training and experience?

It can safely be said that in very many cases there is not the talent to warrant the expenditure.

Let it be admitted that in the case of a certain percentage of those who contemplate vocal study in foreign countries, the talent justifies the aspiration. Let it be agreed that certain European music centers offer a favorable artistic atmosphere, and more numerous opportunities than are to be found in America for gaining experience in operatic work. Is it certain that the student has gained all that can be had of vocal skill, musicianship and "routine" through study with American teachers, and work in this country? There is no question that the teaching of tone production and style in singing of the best teachers of America to-day is the equal of that of any teachers in the world, and superior to very much of the teaching current in Europe. Two facts are of interest in this connection. There are now settled and teaching in America men and women of European birth, training and experience, and of acknowledged skill. Second, there are now settled and teaching in leading European music centers men and women of American birth and experience and certain of these are now recognized as teachers of the first rank. Further, pupils of American teachers are singing with genuine success upon the European operatic stage. So it would seem that the quality of vocal teaching is not a matter of residence in Europe or America, but of the knowledge and skill of the individual teacher.

#### INCREASING COST OF EUROPEAN INSTRUCTION.

But let us suppose that, for reasons that seem good to them, the family decide that the daughter shall go to some European capital to pursue the study of singing. Then comes the question of ways and means. Recent correspondence from such centers as Berlin, Paris and Florence has borne testimony to the trials and temptations of some American girls in those far off places, left there without sufficient money to live well enough to keep in good health and surround themselves with the guardianship that residence among people of standing gives. It appears that cost of board and lodging in certain European cities has largely increased of late years, so that it is impossible for a young girl to obtain the accommodations of the right sort for anything like the sum which would have been sufficient ten years ago.

American girls are accustomed to a degree of personal freedom which is not allowed to the English or Continental maiden. When living abroad it is hard for them to submit themselves to the "foreign notions" of the good ladies of those countries as to what is and what is not permissible for young women moving in respectable society. Even in old London, perfectly respectable American young ladies, students of singing, have been known to rebel against the well-meant and most kindly advice of elderly gentlewomen, natives of the city, who had suggested that it was not considered good form for them to stand and gossip at the front door of their lodging house, even though the house stood somewhat back from the street, and a hedge separated it from the roadway. And as for standing at the hedge, looking over into the roadway, that would surely be misunderstood by the passers-by. Young America could not see any sense at all in such a restriction, felt hurt, indignant, and very much inclined to leave the premises forthwith. There is wisdom in the suggestion of several American ladies resident in foreign centers, given recently in correspondence, public and private, that no American young girl should be allowed to go abroad for study, unless her parents accompany her, or send her in charge of a trusted friend, or to the care of a guardian, and supply her with considerably more money than enough to meet ordinary expenses.

Of course all this is largely a question of the individual. There are American girls so constituted and trained that they can get along alone, without falling into difficulty, in any part of the world. But it cannot be gainsaid that a young American girl, in a foreign land of whose language and customs she knows little or nothing, is very much in need of all the sensible and friendly guidance and advice she can obtain, and who is better fitted to be her guide, counsellor and friend than her mother?



# Organ and Choir

Edited Monthly by Noted Specialists

The Department for this month is under the supervision of Mr. E. H. Hagler. Next month The Etude will present a very important article upon Organ Construction by Mr. Geo. E. Whiting.

## THE DEVELOPMENT OF MUSIC IN THE CHURCH.

ALL authorities agree that music formed a part of the devotions of the early Christians, and that the Jewish custom of chanting the Psalms was adopted by them. But it was not until the time of the Emperor Constantine that music formed a regular part of the service of the Christian Church. Before this time the laity joined in the chanting in a sort of "go-as-you-please" style. There were no hymn books with music and words. Everything was memorized and taught by ear. In the fourth century none but the canons or "singing men" presumed to sing in church and the music, so called, was looked upon as the peculiar business of monks and priests, and to them we are indebted for the various "innovations," which led to the development of musical science.

Harmony, or a combination of different sounds, was not tolerated in any nation before this period. Singing and playing was done in unison, and even to-day the majority of the human race cannot bear to listen to a combination of tones. As a student in the Auburn Theological Seminary, who came from Asia Minor, once said to the writer, "In our country we do not like to hear two tunes at the same time."

There is no doubt that much of the music of the early Christian Church can be traced directly to Greece. The plain chant is built on the Greek modes or scales. The first Ambrosian mode is the Dorian of the Greeks, corresponding in its intervals to our A minor. The second mode is the Phrygian of the Greeks, corresponding to B minor. The third is the Lydian, corresponding to C minor, and the fourth, the Hyper-Dorian or Myxo-Lydian, corresponding to D minor. The ecclesiastical chants of the primitive Christians are supposed to be as old as the time of King David.

Bishop Ambrose ordained a ritual for Milan, which bore his name, and Pope Gregory, in the year 590, ordained one for Rome, which was called Gregorian. But the style of music that bears their names came first into use centuries after the dates of these two bishops. Some historians assert that Gregory rearranged the Church music for the entire Christian year, writing new hymns and chants, and inventing a crude system of notation. Yet a sentence of St. Isidore, the friend and survivor of Gregory, proves that no music of the time of the Roman pontiff could be preserved. The sentence is: "Unless sounds are retained in the memory they perish, because they are not written." Until the time of Palestrina, about the year 1570, sacred music was nothing but a tissue of sweet sounds, almost destitute of perceptible melody. It was not until the eleventh century that Guido, a Benedictine monk, in Italy, laid the foundation of solfaing, and Franco, a German, laid the foundation of figured music. In the four following centuries, harmony, counterpoint and fugue were gradually developed.

Church music may be said to be of four distinct species—the style *a capella*, the accompanied style, the concerted style and the oratorio. The *a capella* style is written for voices without any accompaniment. Gradually there came into use the accompanied and concerted styles. The concerted style is that in which the voices are accompanied by various instruments of different pitch and tone color. The oratorio may be defined as a sort of sacred drama, the subject of which is selected from the Scriptures. But the oratorio differs from the sacred drama in this: the sacred drama is for the theatre, the oratorio for the church. The invention of the oratorio is ascribed to Philip of Neri, a priest of Rome in 1540. At that time the people of Rome had a mania for the theatre

and very little or no inclination to go to church. This seems to be the case occasionally in our time. But this pious ecclesiastic was equal to the situation. He had sacred words set to music by the best composers, employed the finest talent to execute this music, and had it performed in church as part of the service. The experiment succeeded. Crowds were attracted to the church of the oratory and the theatre suffered. The oratorios were performed in action on a stage in the church, with scenes, decorations, choruses, and even dancers.

Between 1550 and 1600, instruments of various kinds were first introduced into the church to play the part sung by the voice. The pipe organ, however, was used long before this period. In 951, the Cathedral at Winchester, England, had the largest organ then known, having twenty-six pairs of bellows, requiring seventy men to fill them with wind. It had ten keys, with forty pipes to each key. These keys were six inches broad, the pipes were of brass, and the compass did not exceed two octaves.

About the year 1500 there crept in many "audacious innovations," as they were called, in musical composition. Dissonances began to be used. The distinction between the major and minor modes was also made clearer. From these "innovations," which were at first forbidden by the Church under pain of excommunication, the science of counterpoint, harmony and modulation gradually developed. The first effort in the direction of many-voiced singing is said to have originated in the convent of St. Amand, in Flanders.

Such was the condition and progress of musical science previous to the Reformation. But the leaders of the Reformation differed materially in their opinions in regard to the proper kind of music for the Church. Martin Luther adapted a religious service in German to the ancient music of the Roman mass and introduced a variety of hymns and psalms into the Church, composing some of them himself. But the ancient airs which Luther supplied, in many instances, were originally the commonest street songs; the One Hundredth Psalm, "Old Hundred," was written long before his time and was a French love ditty.

The Genevan reformer, however, showed his hostility to Rome by an entire rejection of all the usages of the Church. Wherever the doctrines of Calvin were received, every kind of music was proscribed except his own plain metrical psalmody. Not a musical instrument was allowed within the walls of a church in Geneva for more than a century after the Reformation. In England, under Cromwell, instrumental music was not only banished from the Church, but also from private families. Parliament was requested to destroy all cathedral churches "where the service of God is most grievously abused by piping with organs, singing, ringing and trowling of psalms from one side of the choir to the other, with the squeaking of chanting choristers." They believed that music was an unchristian recreation, and that the organ savored of the devil. Yet Cromwell was very fond of organ music, and when the instrument in Magdalen College was taken down, he ordered it to be carefully taken to Hampton Court, where it remained until the Restoration. Puritanism, nearly annihilated English art, but its intolerant and unreasonable spirit soon abated, and England became the patron of art and artists, and, to-day, contains some of the largest and finest organs in the world.

It is hard to believe that the time was, in this country, that ministers, elders and deacons came almost to bloodshed over the singing of hymns by note, instead of the established custom of "rote," learning and singing line by line after the minister. In 1700 there were not more than a half-dozen tunes in use in our congregations, and all of these were memorized. They were in very slow time, of a doleful character,

and only one part, the melody, was given, as it was thought that harmony and lively time "savoured too much of the flesh and the devil." Owing to the influence of general musical culture popular taste has changed. The people in Europe and America pay handsomely to encourage the oratorio, the symphony, the opera and the concert. Although in no other country has music made such gigantic strides as in America, every innovation has, nevertheless, met with fierce opposition. It is difficult to let go old notions and usages. A few denominations still cling to the notion that instrumental music is wicked. The drum alone was not "Babylonish" and antichristian. To be a fiddler or a harper was to be a sinner. Even the money earned by playing the harp or violin was the wages of iniquity.

A new England minister, John Tufts, was the first to publish a little book containing twenty-eight psalm tunes. The tunes were bad, but the words were worse. Here is a specimen. What kind of music would a modern composer put to such verse:

"They cry, they roar for anguish sore,  
And gnaw their tongues for horror,  
But get away without delay,  
Christ pities not your cry,  
Depart to hell—there you may yell,  
And war eternally."

There are only three of the Christian sects which have a special traditional church music adapted to their forms of worship—the Greek Church, the Roman Catholic Church and the Church of England, or its American representative, the Episcopal Church. Muslim or Russian Church. Their plain song is a modification of that of the Roman Church, and restricted to three notes. Women are not allowed to sing in their choirs. The musical service is rendered by men, unaccompanied by any instrument. The Roman Catholic Church has the so-called Gregorian chant both in its original simplicity and in the elaborated form as it is found in the works of Palestrina. It also has the highest and grandest contributions from the greatest composers, as this of England and the Episcopal Church of America have their noble cathedral service, and their dignified and harmony, written by musicians of education and talent. The music of the non-liturgical churches is as varied as the culture and taste of its ministers, officers and congregations. As musical culture is the test of a nation's intellectual progress, so the music of any Church is the test of the social and intellectual condition of its people. But the ignorant are always the most aggressive. To them the music of a well-trained choir is a source of annoyance because they cannot understand or appreciate the best class of sacred music. These people say, "I do not know a note of the good old hymns sung for it, but I love joining in the meanest of all congregational singers. He has no regard for the feelings of his fellow worshippers. He can't sing, but will sing. There is nothing more ear-torturing than the efforts of men and women who try to sing 'air,' as they call it, generally out of tune. If there are any altos they improvise their parts by singing what they call 'second.' The tenors are shrill and discordant, or almost inaudible; the basses growl out the melody, and they all drag along out of time and tune. Is this worship?"

What is church music? How does it differ from any other kind of music? In all churches, Protestant and Catholic, there is a wide difference of opinion as to what constitutes proper music for the church. The history of church music shows us its evolution in each age from the secular music of the day. In Judea the early Christians used Jewish melodies. In other parts of the Roman Empire they had recourse to the pagan hymns of the Greeks and Romans, and also to the ancient Greek tragedy music. The only standard of modern church music is a relative one, differing according to education, custom and nationality. There are two elements in every church—the musically cultivated and the musically uncultivated—and these elements are continually at war. Fine harmonic progressions and modulations, so beautiful to the educated, are not understood or appreciated by the uneducated. They prefer the weak, commonplace melodies and harmonies which are apparently so soothing and so sweet to their ears.



Appropriate church music is both praise and prayer, whether sung by the soloists, the quartet choir, the chorus choir, the whole congregation, or played upon the organ. The modern pipe organ is capable of producing an almost endless variety of combinations and effects. Its tone is unequalled for solemnity, richness and grandeur. Schumann called it "the omnipotence of music." Nothing in the whole range of art, not even an entire orchestra, can surpass the organ in sublimity and impressiveness, or so express the religious sentiment. The days of pitch pipes and precentors with coarse, bawling voices are rapidly passing away. Why is it that so many choirs in country towns are "led" by musically uneducated men and women? Any person who can sing a little bit feels himself called upon to "lead" the music in the church. The congregation pays little or no attention to the time beating. Only trained choir singers can understand, observe and follow the motions of a baton. As a rule the organ leads the singing and the precentor beats as they sing.—I. V. Flagler.

#### EARLY ORGAN COM-POSERS AND THEIR WORKS.

In the early days of musical art, organ music was relatively the most advanced, and the nearest to complete emancipation and independence. The requirements of ecclesiastical functions must have made considerable demands on the powers of organists from comparatively early times; and though the backward state of the mechanism of the instrument prevented them from achieving much distinction by brilliant display, they had ample occasion for experimenting in solo music, and the results they attained to were as fruitful as they are instructive.

As in other branches of instrumental music, they frequently imitated the contrapuntal methods of choral music, and with more appropriate effect. But following the natural instincts of human kind, they endeavored to adorn these movements with flourishes and turns and all the available resources of ornamental variations. They also developed a kind of performance which, without disrespect, may be compared to very bad and unintelligent modern extemporization. The systematization of chord progressions had yet to be achieved, and even the ablest composers were therefore, through lack of opportunity, in much the same position as any very inefficient modern organist is through lack of ability. They had little or no conception of genuine musical ideas of the kind which is adapted to instruments, and the need for purely ornamental performance was the more imperative. They therefore devised toccatas and fantasias, which consisted of strings of scale-passages, turns and shakes, upon successions of chords which are for the most part completely incoherent.

Few things could be more instructive, in respect of the fact that our modern music is purely the fruit of cumulative development of artistic devices, than the entire absence of idea, point and coherence in these early works, which are often the productions of composers who were great musicians and masters of all the resources of refined choral effect. The movements were possibly effective in great churches, from the wild career of the scale-passages in treble, bass or middle parts, which often rushed (no doubt in moderate tempo) from one end of the instrument to the other. Almost the only structural device which these early organists mastered was the effect of alternating passages of simple imitation, like those in choral music, as a contrast to the brilliant display of the scales. Further than this in point of design they could not go, except in so far as mere common-sense led them to regulate their passages so as to obtain the different degrees of fulness in different parts of the movement, and to pile up the effects of brilliant display and gather them all into one sonorous roll of sound at the conclusion.

Crude as these works are in design, they were a definite departure in the direction of independent instrumental music on a considerable scale, and were the direct prototypes of the magnificent organ works of J. S. Bach. In fact, the branch of organ music has always continued to be more nearly allied to the great style of the choral epoch than any other instrumental form. The first great representative organist, Frescobaldi, was born in the palmy days of choral music, and made his fame while it was still flourishing; and though the resources of harmonic music were a necessary adjunct to bring this branch to maturity

in later days, their ultimate predominance did not obliterate the traces of the earlier polyphonic style so completely as was the case in violin and harpsichord music, nor did their concomitants entirely obscure the time-honored dignity of the early contrapuntal traditions. In other branches of instrumental music harmonic conditions necessitated the development of an absolutely new style and new methods of art. In organ music the old methods and something of the ancient style were retained, and were only modified by the new conditions so far as was necessary to make the design of the movements systematic and intelligible in general and in detail.—Parry, in "The Evolution of the Art of Music."

#### "DISTINCTIVE CHURCH MUSIC." AN OPINION.

"No one would mistake Cologne cathedral for a town hall or a court house. So, no one ought to mistake a church anthem for an opera chorus, or a secular part-song. Music written for the church should bear the church stamp. In any case, let it be distinctive, something the like of which one will not be likely to hear at the opera house or concert hall—nothing offensive to the devotional mind like the setting of the sacred words, 'Nearer, My God, to Thee,' to the popular secular music of 'Robin Adair.' It is shocking! If we are to render anything unto the Lord, we should give Him the best we have.

"There is a distinctive school of church music in England, and we are indebted to it, in a large measure, for the great advance which we have made in the matter of religious music. I trust the day is not far distant when there will be an American school of church music similar to that which exists in the mother land. English church music is educational, and as such it has great influence upon America, which is improving rapidly and notably in the formative progress toward churchly music."

To the question, "Should we expect the choir to take a spiritual interest in the praise and devotions, or merely to give an excellent musical entertainment?" Mr. Whitney replied:

"I have had no experience with the evils which you have in mind as you propound your inquiry, but I know well what you mean. One trouble is that too many choir members are not even Christians and they have no spiritual conception of the sacredness of their work. They would as soon sing in a Jewish synagogue as in a Christian church, and in a concert room rather than either. It is a matter of dollars and not of love to them—of entertainment and not of worship."—Samuel B. Whitney.

THE console of the organ in the Minoriten Church at Bonn, on which Beethoven used to play, is preserved in the museum at Bonn. It has two manuals, on which the keys are the reverse in color of the organs of to-day. The stops, of which there are about a dozen, are in a most awkward position, at least as high as the player's head and in no apparent order. One wonders what some of those who grumble at a stiff, tracker action, or a somewhat unusual arrangement of stops, pedals or pistons, would say had they to play on such an instrument. Yet the players in those days managed to produce fine music from their instruments.

CHURCH choirs are of little use to English singers—except to provide them with pocket-money. The tenor who receives \$250.00 a year is counted uncommonly lucky; from \$5.00 to \$15.00 a month is the average scale of payment in London's leading churches, while half the amount is considered ample for a bass or baritone.

WHILE Bach had a leaning to the strong and varied rather than the graceful sides of music, Handel branched off into its more dramatic side. Handel was a musical poet, Bach a musical philosopher. To Mendelssohn belonged lightness, grace, fancy, unrivalled smoothness; and because he was not all noise and fury some of those critics who had lost their musical sanity unjustly condemned him as effeminate.—Coward.

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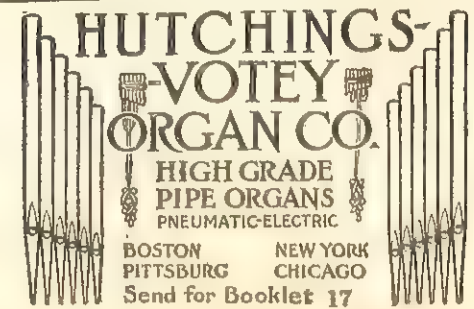
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# Violin Department

Conducted by Mr. Geo. Lehmann

## A "NEW" MOZART CONCERTO.

ALL violinists will be keenly interested in the announcement that our violin literature is enriched by a new concerto—or, to be more accurate, that a work, hitherto unknown to the musical public, has come to light and will shortly be performed for the first time in Berlin Leipzig, and Dresden. That the unknown concerto bears the name of Wolfgang Amadeus Mozart, and that no less an authority than Henry Petri declares it to be a work of exceptional beauty, is quite sufficient for us to look forward to its first performances with uncommon eagerness. In a recent letter on this interesting subject, Petri writes that the "new" concerto is strikingly beautiful, indeed, far more beautiful than the Mozart concertos with which we have long been familiar.

It would be quite useless to conjecture why an important concerto, written by one of the greatest masters, should so long have suffered oblivion. Among many strange, and perhaps unaccountable historical facts, we need only remember that the now popular Beethoven concerto remained wholly ignored until Joachim impressed European audiences with its matchless beauties, and that even the immortal sonatas by Bach were little known and appreciated until the same violinist courageously and persistently compelled the critics' and concert-goers' attention to their imperishable grandeur. What chiefly interests us is the fact that an unknown concerto by Mozart has been unearthed, and that we shall soon become acquainted with this long-neglected work through so excellent an artist as Henry Petri.

The manuscript itself informs us that it was completed in Salzburg, July 16, 1777, that is, two years later than the completion of Mozart's earlier concertos. The actual period of its conception is best evidenced by its score, which, in addition to the string quintet (in which the contrabass takes no independent part and merely strengthens the violoncello), includes only two oboes and two horns. Such orchestration would seem to indicate that Mozart took into consideration the limitations of the Salzburg orchestra of his day. The solo part, on the other hand, suggests that Mozart had some excellent violinist in view for its performance. Technically, it was probably regarded, in those days, as a piece of virtuosity; but considered even in the light of the technical achievements of the present day, the "new" concerto should prove most grateful to all violinists. Also (it is said), despite the fact that this concerto is one of Mozart's earlier works, it reveals, in no less a degree than his later works, his genius and charming spontaneity. It is written in three movements, in the customary form, each movement is characteristically joyous and sparkling, and discloses Mozart's absolute command of the technics of orchestral writing.

For the present, we must content ourselves with the verdict of those who are familiar with the resur-rected concerto. In less than a month, however, we shall have the pleasure of listening to a "new" composition by the great master who departed this world more than a hundred years ago.

## Whither Are We Drifting?

It is impossible for the present writer to recall any change or event in the musical world that has so powerfully impressed him as the change that has taken place in the art of violin-playing. This change, it is true, is not a sudden one. It has been coming gradually for many years, slowly, surely; but not till recently did we realize that so complete a transformation had taken place in the violin world.

Our readers must not misconstrue our attitude to-

wards the present generation of violinists. Healthy progress, in any form or degree, is always welcome. Tradition is not so dear to us that we could be tempted to uphold it for its own sake, and stubbornly refuse to recognize virtue in all departures simply because cherished traditions have been violated, or even thrown to the winds. Progress is far dearer to us than tradition.

## Substantial Progress.

But progress does not mean the overthrow of long-established notions of what is good and beautiful. It does not mean the substitution of illogical ideas and unhealthy principles for universally recognized canons of art and taste. Nor is progress achievable by the demolition of a well-wrought and long-tested structure, and replacing it with an edifice whose every outline betrays the haphazard thought of the inexperienced and uncultivated mind.

No. Progress in the arts, the sciences or the humblest pursuits in life, is necessarily based on earnest effort and logical experiment. It is always the result of a sane utilization of existing excellences combined with the innovations of a healthy imagination and the products of a fertile brain.

A brief residence in Berlin has absolutely convinced us that the art of violin-playing is degenerating in an alarming degree. To trace the cause of the present widespread mediocrity to its original sources would, we feel, not be a difficult task; but it would tempt such an investigation. What chiefly concerns playing, and the evidence of its degeneracy which confronts us on all sides.

Since the opening of the Berlin musical season, we have listened, with more than ordinary interest, to the work of many violinists, some of long-established reputation, others who have been heralded for a year or two as prodigiously gifted players. Among the violinist whose work, we have long been told, discloses the soundest musicianship combined with the finest virtues of style and technic. We were prepared, in a word, to hear a violinist who possessed the higher qualities of an earnest musician combined with mastery of the technics of his instrument. What we actually listened to was the crudest kind of violin-playing; and, what was particularly distressing, everything in this player's work pointed to the fact that he was bent on pleasing an uncultivated, not an intelligent audience. His playing might justly be described as clownish; and many of his antics were performed with such obvious intention to delight listeners who knew nothing of the meaning of art, that we realized, only with the greatest difficulty, that he was a player of established reputation.

## Degeneracy and Youth.

Among the younger players who are battling for international recognition, and who, at least on this side of the Atlantic, are regarded as violinists of the greatest promise, we have one in mind whom no just and intelligent critic should seriously regard as a player sufficiently matured to appear in public; yet this violinist is competing with serious artists, in all the capitals of Europe, and will probably continue, year after year, to misguide the general public as to the truer meaning of art.

Other instances of the degeneracy of violin-playing are so abundant that we should hardly know where to begin and where to stop were we to attempt to go over the list of the players whom we have already heard in the present season. What so painfully im-

presses us is the fact that their work clearly proves a decadence in the art of violin-playing. Musical principles that formerly were respected are now being utterly ignored. Indeed, the presentation of musical ideas, in some simple, beautiful and earnest form, seems to be farthest from the ambitions of teachers and players of the present day. To produce an "effect," however absurd or inartistic the means, seems to be the sum and substance of their art. What the great masters of violin-playing have taught us does not seem to be regarded, nowadays, as worthy of the slightest consideration. "New schools," "new ideas," are cropping up everywhere; and in the midst of all this confusion of "ideas" it is only possible to discern the lamentable facts that the noblest things in the art of violin-playing are being thrust aside for incredibly stupid notions and nauseating vulgarities.

## The Passing of Technic.

The strangest thing, to us, about the present condition of the art is, that even ordinary questions of technic receive so little consideration. In former days, every ambitious player was particularly painstaking in the matter of perfecting his technical equipment. Now, however, players seem to believe that if they move their fingers very rapidly, and make up in assurance and bravado what they lack in clarity and precision, nothing more is necessary. To such a sad conclusion, at least, we are forced by what we have heard in the past busy month. The antics and grimaces of the mountebank, the deceptions and subterfuges of the charlatan—these are the noble qualities that have replaced honest technic.

We cannot, will not, believe that such a state of affairs can long endure. How long honest critics and the intelligent public will tolerate this buffoonery and mediocrity it is impossible to conjecture, but a re-time must surely come; and when this longed-for action arrives, violin-playing will once more be a beautiful, dignified art.

## The 7th Concerto by Rode.

In the next issue of THE ETUDE will appear the first of a series of articles which, we hope, will prove of educational value to all earnest students. The first article will deal with the famous 7th Concerto by Rode. As all students essay to play this beautiful work, we hope that our presentation of its contents, technical and musical, will find sympathetic and interested readers.

## Bad Habits of Young Players.

In a recent issue of the Strad, "L. H. W." directs attention to a few bad habits easily and quite generally acquired by young players. As the correction of all bad habits, especially in young children, is a matter of great importance, we wish here to reproduce what "L. H. W." has to say on this subject. "To begin with," he says, "they are not nearly so bad or so numerous as those laboriously acquired by adult players; but they exist, nevertheless, and must be promptly checked." A few hints as to those most common may not be out of place.

A habit which is likely to have serious future consequences is that of slightly protruding the right hip whilst standing with the whole weight of the body thrown upon the left foot. This attitude, of resting upon the left foot, is technically correct, but if persisted in for too long at a stretch it is apt to permanently influence the form of a growing child, especially in the case of one that is slight or delicate.

Discretion may be exercised in the matter of rests and occasional changes of position, and in this the watchfulness of the parent or guardian must supplement that of the teacher.

The trick of leaning the left elbow and upper arm against the body of the performer is one that commends itself to almost every little beginner. The extended position is so unusual and fatiguing at first, and the neck of the violin nestles so snugly into the hollow between the first finger and thumb, that, doubtless, it is very grievous and discouraging to be sternly told that it is all wrong, and that the hand must be used loose and free to stop the notes, and by no means as a mere prop.

Have we not all been through it—those of us who were not geniuses? And it is just as well that we should look back sometimes to long and weary half-hours of our own initiation, and let them teach us



mercy towards the present generation of embryo fiddlers.

I have occasionally permitted pupils, whilst learning to draw the bow across the strings, to rest the head of the instrument upon the ledge of a music stand adjusted to exactly the right level. It counteracts the drooping position, and allows them to devote all their attention to the movements of the right hand and arm for the time being.

There is one thing to be said against this mechanical aid to position—that is, that children are apt to take to it too kindly, and continue it too long unless watched.

A good many small people have a rooted objection to pressing their fingers sufficiently hard upon the strings. If they are really musical, one can usually convince them that a hoarse and hazy tone is the inevitable result of such half-heartedness; but the lazy ones take a good deal of convincing upon the subject.

There are children, also, who do possess an averagely keen musical ear—proved by their singing or whistling in tune—who, yet, will not take the trouble to stop correctly or to alter a false note unless made to do so. With this goes a laxness in the matter of semitones.

#### The Secret of Harmonic Relation.

Just now, when a number of shrewd and enterprising men are endeavoring to interest the public in new stringed instruments which, they claim, are not only made according to the Italian masters' principles, but are superior in every way to the best Cremona instruments, it is interesting to read what a fiddle-maker has to say on the question of harmonic relation—the secret, so the above mentioned gentlemen claim, of the superiority of their instruments.

Our own opinion of these new instruments we do not care to express at the present time; but we shall probably have something to say regarding them in the near future. For the present, we will content ourselves with a reproduction of Mr. J. B. Swett's ideas on this subject. They are as follows:

It was said to have been found, many years ago, by the French scientist Savart, that the air space of a violin made by Stradivarius responded to the tone of C natural. At least that is the published version of the matter. If true, the violin must have been one of smaller model than the average, or else the sound holes were very large, or, further, the pitch must have been determined by the ancient standard and lower considerably than the international pitch of to-day. He is said also to have found that the normal vibrations of the back were of the same pitch as the air space, and that the top vibrated to the tone of B $\flat$ , one full degree lower than the back. I cannot, therefore, conceive of any reason why the violin could have been easily responsive and of good quality unless it attained its flexibility by extreme old age and heavy usage, because a violin made to such a high pitch of its plates would be so stiff and hard that the tones would be disagreeably piercing.

As a maker, I have put up several according to the plans and principles described as having been found in the violin experimented upon by Savart, and found them so unplayable that I was compelled, in each instance, to take them apart and reduce the plates to a lower pitch, and that, too, with the wood used in both plates authentically over one hundred years seasoned.

In the days of Savart the secrets of the art of violin making were sedulously kept by most makers of repute, and even at this day I have been chided by some of my contemporaries for being too free to divulge the results of my own experiments. On this very account I am most decidedly of the opinion that Savart shielded the trade secrets of the craft by declaring the pitch of the plates as well as the air space of the violin he dissected much higher than he found it. If the tuning fork he used was equivalent in vibration to B $\flat$  of the modern international pitch, he was, even then, describing an example difficult to follow successfully, because, even then, a top one degree only below the back would have resulted in a violin lacking sensitiveness and richness of tone.

During my career as a violin maker, I have had three Stradivarius violins in my hands for repairs that necessitated their being taken apart, and in each instance I found the backs vibrating with B $\flat$  philharmonic, which is slightly sharper in pitch than the international, while the tops were pitched a major third below the backs. To say that I was pleased with this discovery is rather understating the matter, since for a number of years previous I had been having my

best success in making violins upon that identical pitch. There is one combination of the plates that is followed with very good results: Where the back may be left at C philharmonic. In such a case, the top must be placed a complete fifth below it. Excellent violins for solo work are very often the result of this combination, but in the hands of an all around orchestra man, the top will not stand heavy, and especially long-sustained usage. This balance, only raised one degree of the scale often, in fact, almost always, results in a grand orchestra violin. There are violins also where the back being one tone below the regular pitch of B $\flat$  must be coupled with a top pitch just one full degree below it. The idea is that there is a certain balance to be observed, where both power and quality are desired, and in just the combinations described, and no other, will there follow a satisfactory result. It will be seen that in all these combinations there is correct harmonic relation, and power, quality and free vibration can be obtained in no other way.

We very often find violin makers doing beautiful work with excellent material whose one guide to thickness of plates are the calipers, they steadfastly believing that such and such thickness are all sufficient. The error of such belief is manifest in the many faulty toned violins they produce. Different blocks of maple or spruce and pine differ in density and natural sharpness of pitch, so that very often two backs or tops made of as exactly the same thickness and grade possible may vary a half or other fraction of a tone, which is the very worst element of discord.

#### PLAIN TALKS WITH VIOLIN PUPILS.

BAD habits are like diseases that creep upon us unawares, and kill the life in us. I am going to make a little chart, for boys and girls, which it would be well to pin up on the wall in the room where they practice.

1. The body and the head should be erect.
2. The chest should be well advanced.
3. The shoulders to be kept back.
4. Place yourself nearly the distance of a foot (that is to say, about eight or nine inches) from the music stand, slightly facing it at about four or five inches to the left, so as to be able to read the two pages of music without disturbing the holding of the instrument.
5. The desk of the music stand ought to be a little lower than the chest.
6. The weight of the body rests on the left leg, but without the body being bent.
7. The left foot is placed at square angles with the music stand.
8. The right foot should be posed naturally towards the right, the heel being on a line with the left heel.
9. The distance between the insides of the two heels should be about four and a half or five inches.
10. Prevent advancing the left hip as much as possible.
11. Let the body be graceful.

#### Holding the Violin.

1. THE violin ought to be placed upon the collar-bone of the left shoulder.
2. Incline it slightly towards the left.
3. To be pushed right up against the neck.
4. Held by the chin on the left side of the tail-piece; the chin resting upon the violin and not upon the tail-piece.
5. The chin must not be too far advanced; the most projecting part, and not the side, must rest on the violin.
6. The elbow is advanced to the middle of the violin, and the left shoulder is brought into a natural position to hold up the violin properly.
7. The elbow must not touch the body; that would prevent the raising of the instrument.
8. The violin is held horizontally.
9. The extremity of the neck should be in a direct line with the middle of the left shoulder.

EVERY masterpiece of art goes on for some ages, reconciling the world unto itself and despotically fashioning the public ear.—Emerson.

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## Children's Page



### AUNT EUNICE'S CHRISTMAS LETTER.

*My dear little friends:*

I HAVE so much to tell you, that I hardly know just where to begin nor where to end, for surely, there is no end to the things one has to tell about Christmas. So many of my little friends want to know about suitable gifts to give a music teacher that I think it best to start with that subject.

#### CHRISTMAS GIFTS.

First of all let me say, that I think every teacher appreciates the little gifts she receives from her pupils, but do not expect the teacher to remember you with an elaborate gift. You do not know the condition of her business and you should remember that she has a very large family to reckon with, and that anything more than a card or a little book might be impossible for her to provide.

#### FOR FAITHFUL PUPILS.

When the teacher's season has been good, Christmas affords her an opportunity for awarding. In this case pupils should be very careful not to parade their gifts before the other children as they may become jealous of the attention the teacher has shown for your faithfulness and make trouble for the teacher, who has so kindly remembered you.

As suggestions I would remind teachers here of the postal cards of great composers selling for 35 and 50 cents per dozen. The set of 14 reward cards containing a portrait and birthplace printed in colors, 50 cents for the set. The little set of pocket biographies including the following great composers, Handel, Haydn, Weber, Beethoven, Mendelssohn, Chopin, Liszt, Wagner or Mozart, costing 25 cents each. There are also several games such as Great Composers, Musical Authors, etc., which include instruction as well as fun, 30 cents each.

#### A SET OF BOOKS FOR TEACHER.

One fine plan is for the children to club together and buy a set of books or a set of music works for the teacher. I know of a teacher who received one Christmas, a gift that she cherishes most highly. It was a set of Chopin's works. There were several volumes. One child gave the Valses, another the Mazurkas, another the Nocturnes and so on. The books were all inscribed with a Christmas greeting on the fly page and the name of the individual giving the book was below the inscription. A few such Christmases would result in the assembly of a much coveted library. In these days of cheap and excellent editions of the classics this is a most practical plan.

#### HOW TO GO ABOUT IT.

First, look through your teacher's collection and try to find out whether she has the works you are planning to give her. If her editions are old thumb-marked, penciled and dog eared, from their years of faithful service, there is all the more reason why they should be replaced with new books. Find out in this way what works the teacher loves most and you will thus be able to learn her favorite composer. Next consult the catalogue of some reliable music publisher and determine just what you and your associates can afford to purchase. Some books are very expensive in sets and others are very reasonable. You will find all such particulars in the catalogue. However, you should if possible also consult some other musician as to the desirability of the music you contemplate purchasing. For instance, there is a great difference in the popular and musical value of the works of Robert Schumann. Because Schumann wrote a certain thing it does not mean that it must be good for the sole reason that it bears the name of a great composer. What is true of Schumann is also true of most other composers. It would be very unwise to make a selection for the works of the masters without consulting

some experienced person. Most large publishing firms employ men to give advice upon such subjects as this and are glad to have you write to them.

#### A LIST OF COMPOSERS SUGGESTED.

There are few teachers who would not be delighted to receive on Christmas morning a box or a portfolio containing brand new editions of the principal collections of works of the following masters at the prices given.



AT THE CHRISTMAS MUSIC PARTY.

Chopin's Complete Works, 11 vols. ....	\$4.00
Mozart's Sonatas .....	1.00
Beethoven Sonatas, 2 vol. ....	1.50
Schumann's Works, 15 vols. ....	3.75
Haydn's Sonatas, 2 vols. ....	1.75
Mendelssohn Songs Without Words, .....	.50
Mendelssohn Miscellaneous Compositions, ....	.50

Any of the above can be had in cloth binding by sending 50 cents a volume, additional.

There are many other collections in single volumes containing the best compositions by a certain composer. I can recommend the following bound in paper. \*Compositions by Bach, 38c.; by Beethoven, 30c.; \*Chaminade, 75c.; \*Godard, 75c.; Greig, 45c.; Chopin, 50c.; Handel, 25c.; Liszt, 40c.; \*Moszkowsky, 75c.; \*Rubinstein, 50c.; Schumann, 35c.; \*Tchaikowski, 50c.; \*Wagner-Liszt Opera Album, 50c. extra.

Those with a star can be had in cloth for 50 cents extra.

Of course you cannot attempt to give a complete set of even one of the composers, but you can at least give many of the leading works.

#### DON'T GIVE USELESS PRESENTS.

The great art in giving presents is to avoid giving anything some other donor is likely to give. Each Christmas, teachers receive hundreds of presents quite useless and are often obliged to display these presents in their studies. I remember that one Christmas I received no less than ten calendars, five

ink-wells, as many penwipers and more impracticable penholders than I could use in many years. I knew that with every gift came the heartiest kind of Christmas wishes, but my studio looked like a stationery store for a month.

The Holiday list printed on another page of this issue will give a most valuable list of books of musical literature, such as histories, encyclopedias, etc., etc.

#### PICTURES FOR PRESENTS.

Teachers are always glad to have good pictures to decorate their studios and musical subjects should always be chosen. Most pictures can now be purchased, in some of the many wonderful printing processes of the day, at ridiculously low prices. It is better for several pupils to club together and get one good picture, than to have each pupil present an inferior picture. Twenty pupils working together and each contributing let us say twenty-five cents could secure a really desirable picture and frame that any teacher would be proud to have. Try it, it's a splendid plan and you will have the satisfaction of knowing that your gift has not been buried in a heap of useless presents—presents that are one of the serious problems of the teacher's Christmas.

The well known picture "Beethoven's Adoration of Nature," is a happy thought or perhaps "Beethoven Composing a Symphony." The "St. Cecilia of Volz" or "Morning Devotion in Bach's Family" are beautiful gifts for those of quieter tastes. Then, too, the poetic pictures of "Mendelssohn and His Sister" and "The Child Handel" always find a welcome in a teacher's heart.

Most of these pictures have appeared in THE ETUDE as supplements or illustrations in the past. All are obtainable for one dollar each. The copies are in folio size about 8 by 10 inches, surrounded by a generous margin. The prints are of the finest workmanship and are all imported from Europe. Suitable frames for these pictures should be obtainable in your home city for about a dollar and a half or two dollars.

#### A MUSICAL PARTY FOR THE HOLIDAYS.

I must confess that when I was as young as you are, I thought that the Christmas Holidays were held for nothing but a continuous round of parties and jolly good times. There is something about a party at Christmas time that makes it different from a party at any other time of the year. It seems so natural and everybody is in such a merry mood and so willing to join in the fun with all possible enthusiasm. The Christmas tree and the evergreens, all make a splendid natural background.

One of my little friends gave a party last year during the Christmas Holidays, that was so pretty, that I want to tell you all about it. She was very musical and wanted this to be a musical party; so when she sent out the invitations she bought a lot of little Christmas cards in the form of bells. Then she cut out pieces of paper the exact size of the bells and with just a little drop of paste, fastened a piece to the back of each card at the top. On the paper she wrote:

Miss Alice Wentworth cordially asks you to come to her home on Wednesday afternoon following Christmas to join with her in a

#### Christmas Music Party.

These were sent out several weeks before Christmas because the Christmas Holidays are always so likely to be filled with engagements far in advance.

#### GUESSING COMPOSERS.

The first game they played was a simple one but they all enjoyed it immensely. Alice had cut out the portraits of celebrated composers and musicians from old musical magazines. She had carefully pasted these to pieces of colored card board measuring six by eight inches, such as one can obtain at any stationers. In the corner of each card board she had fastened a piece of bright red Christmas ribbon holding a little twig of holly. The cards looked very pretty indeed, and when the time came to play the game, Alice put them up around the room so that they could be readily seen. Each card bore a number and the children were given slips of paper with as many different numbers as there were pictures, and told to write down after each number the name of the musician whose card bore a similar number. You see, there was nothing on the



cards or pictures to indicate the composer's name, so they all had to be guided by what they had observed in the past.

Some of the answers were very funny. One girl put down Beethoven for Franz Liszt and one picture, an unfamiliar portrait of Mendelssohn, none could guess. The first prize was a fine portrait of Richard Wagner, nicely framed, and the booby prize was a big tin horn. But there were prizes for every one in the shape of little colored reward cards bearing the portraits of composers and short biographies. These cards may be obtained from any reliable dealer.

#### CHRISTMAS CAROLS.

Then Alice's sister, who has a really fine voice, sang several famous Christmas carols. Some of them the children had sung in school and "God Bless you Merry Gentlemen," "It Came upon the Midnight Clear," and the old German "Tannenbaum"—a relic of Kindergarten days—rang through the house until Alice's maiden aunt said: "Dear me, dear me, this seems more like Christmas than anything I have known for years."

#### THE SUPPER.

When it came time to go to supper the boys were given some blue slips of paper and the girls some white slips of the same size. On each slip of paper there was ruled a staff of five lines and a clef and signature. The girls' slips contained the first four bars of some very famous and popular composition such as every young person is likely to hear many many times before he or she reaches the age of eleven or twelve. The boys' slips contained the fourth, fifth, sixth and seventh bars of the same compositions. The little folks were then asked to find their partners by finding the pieces that went together to make up eight complete bars. Those who were unable to make out their selections without going to the piano and playing them were quite ashamed. One little boy who was very fond of a certain little girl, tried to make the second group of four bars from the Mendelssohn's Spring Song fit with her slip, which was the first four bars of Rubinstein's Melody.

When they reached the table they found that Alice's mother had stretched five long pieces of narrow black ribbon—or was it black string—from one end of the table to the other. The ribbons were two inches apart and it resembled a staff. The great big clef was made out of bright red ribbon and the notes were made of pretty little red apples. It was very attractive and all the children thought it was one of the nicest parties they had ever attended.

Aunt Eunice hopes that all her little friends will have the merriest kind of a Christmas and that they will be ready to take up their serious studies as soon as the holidays are over. Write to me and let me know how you liked the musical party if you happen to be invited to one. What a splendid idea it would be for a music teacher to give her pupils a party of this kind, to get them all together at Christmas time.

Very sincerely,

AUNT EUNICE.

#### MUSIC CLUBS.

NEWS OF THE NATIONAL FEDERATION OF MUSICAL CLUBS BY MRS. JOHN C. OLIVER.

Mrs. Walker, Mrs. Campbell and Mr. Arthur Farwell, committee on American Music, with the assistance of the Executive Committee, have planned a detailed outline for competition of American Composers. This circular was given to the public some weeks ago.

Several new clubs have been added to the Federation and as the work progresses many more are expected to come in.

Committee on Biennial Proceedings have sent copy to the publishers and are ready to take up their work in earnest.

The following committees have been authorized to send letters descriptive of their work to all clubs in the Federation: Committee on Public School Music, Bureau of Reciprocity, American Music and Plan of Study.

Mrs. W. L. Hanna, Corresponding Secretary for the Etude Club of Iowa Falls, Iowa, sends outline of the year's work with list of officers: Mrs. F. D. Peete, President; Mrs. B. E. Purcell, Vice-President; Mrs. W. S. Walker, Secretary and Treasurer; Mrs. W. L. Hanna, Corresponding Secretary.

The Etude Club has 25 members and is doing splendid work. Club meetings are held every Tuesday afternoon at the homes of the members.

One of the most elaborate programs of the season, with a handsome year book, comes from the St. Cecilia Society of Grand Island, Neb.

The Cecilia Society opened its seventh season on October 7, with a business meeting. On October 11, Mr. Henry Eames of the University School of Music, at Lincoln, Nebraska, gave a most delightful piano recital.

On October 28, there was an evening recital by local talent, assisted by Mr. Wendell Heighton, 'cellist of the Western Musical Herald. Popular prices prevailed at this concert.

Besides an active membership of 26 the Cecilia Society has a large and enthusiastic associate membership. Officers of the Society are: Mrs. Victor Anderson, President; Mrs. Edwin Ewell, Vice-President; Mrs. S. D. Ross, Secretary; Mrs. M. B. Hexter, Treasurer, and Miss Jane Pinder, Musical Director and Federation Secretary.

Detroit Centre of the Wa Wan Society of America will begin their season early in November. Their program for the year includes a study meeting each month, at which is given a musical program, followed by a discussion of compositions rendered.

Early in the spring a public concert will be given. Following is a list of officers for the ensuing year: Miss Emma K. Wallace, Leader; Mrs. Chas. Hammond, Assistant Leader; Mr. N. J. Cary, Musical Director; Miss Cora E. Dyar, Secretary; Mr. H. G. Lobenstein, Treasurer; Mrs. N. J. Cary, Librarian.

"Feeling that past endeavors augur future success, the members of Harmonica Club, of Clinton, Iowa, have entered their fifth year of study with new plans and broader motives. Musical history papers begun in 1906, under outlines presented by Mrs. C. P. Chase, will this year bring members to a more complete understanding of conditions of to-day. The Ladies' Chorus will take up the work of last year. While the past year afforded the members the privilege of hearing artists of worth, the ensuing year promises even richer possibilities."

The Associate members of the club number 55, beside an active membership of perhaps 30. The club calendar shows a meeting twice each month. The Chorus membership is limited to 70.

The following notices of Music Study Clubs indicates the great activity among earnest students of music who leave nothing undone in their quest of musical knowledge.

We are firmly convinced that the teacher can have no more valuable means of stimulating interest among pupils than the Club. No teacher should neglect the formation of one. THE ETUDE is now prepared to give special advice in club matters and requests for information will be cheerfully answered in our columns, provided of course, that the answers required are of such a nature that they will be interesting to the greater body of our readers.

We want to know what you are doing in Club work and we want to give you every possible encouragement. Send your Club report to us and whenever possible we will be glad to publish it. Our space is limited and should your report not appear, always please remember that the lack of space makes it oftentimes impossible to publish matters we would be glad to present to our readers if we did not have this restriction.

#### CRESCENDO CLUB.

Pupils of Mrs. L. I. McGee; twenty members; meets once a month; motto, "Success crowns labor." Colors, purple and gold; programmes of music and readings; and study of the lives of composers.

#### YOUNG FOLKS' BEETHOVEN CLUB.

Our club, the Young Folks' Beethoven Club, has just begun its fourth year's work with a most enthusiastic meeting last Friday evening.

We have enrolled thirty members. Our program each meeting is as follows: Club song.—Minutes of last meeting.—Paper on composer for evening.—Club lesson.—Piano solos, duets, trios by members.—Refreshments and social hour.

The club song in the familiar tune of "Maryland, My Maryland," with original words by one of the club members.

For the club lesson each meeting I prepare a lesson leaf—the name of the composer for study and three or four facts in his history which can be easily remembered—and a short list of definitions of musical terms, scales and chords.

Copies of this lesson leaf are made on a hektograph and each pupil is supplied with one and urged to study it during the month.

We have always in a conspicuous place on the piano a picture of the composer for study.

In conducting the club lesson I use a blackboard for work in chords, scales and musical mathematics.

Last year we closed our club work with a written examination consisting of twenty-five questions: five in biographies, five in scales, five in chords, five in musical terms, five in time values of notes and rests (mathematics).

A prize—a gold club pin engraved with club initials—was presented to the one submitting the best set of answers.

This pin and two medals for accomplishing a certain amount of scale and chord practice were presented in public at our June recital.

The young people all enjoy their club.

FRANCES H. JONES.

#### IDEAS FOR CLUB WORK.

Thanks to THE ETUDE, we organized a club a year ago and it has proven such a pleasure and help to both pupils and teacher that I would like to pass on a few of the ways and means. Our club constitution says, "The object of the organization is to promote general musical knowledge."

The following are some of the plans followed: One day we studied the construction of the piano, taking off the front of the piano, and using a piano catalogue for names and descriptions of parts. We also gave some items on the care of the piano, all of which every piano student should know.

It occurred to me that children know very little about instruments of various kinds, so a game was made by cutting out pictures from a catalogue and numbering each one. The pictures were passed and each child wrote the number and as many names as possible. The one having the most names correct won the game. The unfamiliar instruments were then explained.

When a member of the club has a piece to learn that is taken from an opera, I tell the story at the club meeting for the benefit of all.

For one meeting I played a number of old hymn tunes and each wrote the names of those she knew. For the next time three of the members prepared some hymns. This sharpens the ear and increases interest in church music.

#### HOME HABITS.

To the Editor of THE ETUDE:

Many children begin careless habits in the home. Let them play their pieces and exercises phrase by phrase, measure for measure, until they master the work. Do not allow them to play a whole week without the direction of a teacher. Read the new lesson over carefully with them. It is better to assign too little to a careless child than too much.

The teacher should be sympathetic, trained, artistic and patient. Teachers of children should not be amateurs. They should be trained pedagogically. If possible let the teacher be not too much of an artist—that is to say, let the teacher be an artist by instinct but a lover of child life, and consecrated to the work of teaching children. The very gifted artist has never drudged. He cannot teach children for he cannot reason out their development logically. One teacher of children should become as a child and think as a child. This is a marvelous gift—the adaptability to child life. I know of no study in the world so interesting, so potent, so full of consecration, as a study of the needs of childhood. "The child is father to the man." How the teaching of children helps us to analyze our own development! How the great world stands revealed in the clear mirror of a child's mind!

American art ideals are in the process of formation. Teachers are struggling with powerful problems. Who says that a little child shall not lead them?

ELSIE LYNN.



# ANNOUNCEMENTS *by the* PUBLISHER

**HOLIDAY OFFER.** On another page of this issue will be found our "Nineteenth Annual Holiday Offer of Special Musical Gifts." This year we have made an unusual effort to present to our patrons a list almost entirely new with the discounts unusually low. There will be found particularly a large list of pictures, photographs and postal cards. As we expect an unusual demand for postal cards and lithographs, we will ask our patrons to send in their orders as early as possible as our supply of this line of goods is limited. These are nearly all imported and in case they are exhausted, something else from the list may be chosen. When an order is sent in late in the month our patrons should make a second choice, so that in case some line is exhausted, the arrival of a Christmas present on time will be assured. In all cases of orders for lithographs and postal cards, a first, second and third choice should be made.

We have a large collection of musical literature in this year's Holiday Offer, to which we call especial attention. These books are about all the permanent works in musical literature. We have special rates for the Holidays from the publishers of these works and these prices will only obtain during the present month.

This is an excellent opportunity for teachers to increase their musical libraries and also an excellent opportunity to select suitable musical presents. We desire very much to stimulate a demand for musical literature works. The average teacher throughout the country has not as large a musical library as he should have. Men and women in other professions have ten books to a music teacher's one. This is an excellent opportunity to lay a foundation for a library for the young teacher and we hope to have responses from a great many. The orders must positively be received here before the end of December or they cannot be filled at these prices.

\* \* \*

**RIEMANN'S DICTIONARY OF MUSIC.** The offer *par excellence* for the Holidays is Riemann's Dictionary or Encyclopedia of Music. This is a work that should be the first one in every musical library. In fact it is a library in itself, containing 800 pages of closely written information in regard to all musical subjects: biography, history, theory and all general information about music. It is the only Encyclopedia we can offer at the present time. Grove's Dictionary, which is undergoing a revision, will not be ready for at least a year and therefore we will not offer the incomplete one at the present time.

The special price for the Riemann's Dictionary during the present month will be \$2.75. This is considerably less than half-price for the work.

\* \* \*

## THE CATHOLIC CHOIR AND SODALITY.

Under the above title, A. H. Rosewig, well-known as a director and as a writer of Catholic music, has compiled two volumes of solos, duets, trios, quartettes and choruses, suitable for all feasts and seasons of the year. They have been carefully selected to meet the present requirements, being mostly easy, short and melodious. Volume one contains some well-known Offertories, complete Gregorian Vespers, Litanies, Benediction Hymns, etc., while volume two contains mostly selections which have never before been printed in book form. Many of the selections have both Latin and English words.

We can heartily recommend them to the consideration of Catholic Choirs, Sodalities, Convents, Schools and the Home Circle as containing the most useful and appropriate music for all occasions.

Introductory price, one sample copy, cash with order, for 75 cents, postpaid.

\* \* \*

## BURGMUELLER'S CHARACTERISTIC STUDIES, OP. 109,

have been added to the Presser Collection, complete in one volume. These studies are intended by the composer to follow his very popular Op. 100. They are of various styles, brilliant and melodic, many of them of sufficient musical interest to be played as separate pieces. Our edition has been carefully revised, fingered, etc., by the well-known pianist and teacher, Maurits Leefson.

The special introductory price will be 20 cents, postpaid, if cash accompanies the order.

## MUSICAL GIFTS AT SPECIAL PRICES.

The publisher of THE ETUDE has selected from his entire catalogue the very best works of musical literature, collections for piano, musical games, metronomes, etc., etc., those books that are most attractively bound and in every way most suitable for Christmas gifts, and has brought them together under one head at prices in every case considerably below the usual professional price, with transportation paid in addition. Look at this list on pages 828 and 830. Cash must accompany all orders, otherwise transportation is added.

\* \* \*

## KAYSER'S STUDIES FOR THE VIOLIN, OP. 26, BOOK 1,

will shortly be added to the Presser Collection. During the current month we will offer these studies at a special introductory price. Kayser's Studies are used by nearly all violin teachers and more especially as an introduction to the celebrated Kreutzer Studies. They are perhaps the most useful of all elementary and progressive violin studies. Our new edition has been carefully prepared and edited with annotations by a violin teacher of wide experience. Special attention has been paid to bowing and fingering.

The special price in advance of publication is 20 cents postpaid if cash accompanies the order.

\* \* \*

**YOUTHFUL DIVERSIONS,** by Geo. L. Spaulding, is nearly ready, but the special offer will be continued one month longer. Much interest has been displayed in this new work in advance of its publication, and we feel positive that none will be disappointed in it. It is one of this popular composer's best efforts, and should equal in popularity "Tunes and Rhymes for the Playroom," to which it may be regarded as a sequel.

The special introductory price during the current month will be 20 cents, postpaid, if cash accompanies the order.

\* \* \*

## TWENTY-FOUR PROGRESSIVE STUDIES FOR THE PIPE ORGAN,

by Geo. Whiting, will be continued on the special offer during the current month. For the development of modern technique and true organ style nothing finer than these studies has ever been offered. Those having a fairly good piano technique may take up these studies after the usual elementary drill in pedal technique and in the independence of hands and feet, although this work may be used to follow Stainer's "The Organ" and Rogers' "Graded Materials." It will not be necessary to finish either of these works before taking up Mr. Whiting's studies. In addition to variety in technique, these studies also contain some valuable drill in phrasing, in touch and in registration. As the studies are so interesting and original musically, many of them may be used for church or recital purposes.

The special introductory price will be 30 cents, postpaid, if cash accompanies the order.

\* \* \*

## SONGS FOR CHILDREN

will be continued on special offer during the current month, after which we confidently expect these books to be ready for delivery. We feel certain that this volume will be one of the best miscellaneous collections of children's songs ever offered. We have had extensive resources from which to select, and the endeavor has been to suit all demands, using the best possible material. For every purpose for which a children's song can be used there will be found an attractive number.

The special introductory price during the current month will be 30 cents, postpaid, if cash accompanies the order.

\* \* \*

## METHODICAL SIGHT SINGING BOOK III,

is now about ready, and the special offer is hereby withdrawn. This volume is in every way equal to the two preceding volumes. In addition to the valuable original material, it contains many quotations from the works of the great masters. It is one of the most practical volumes we have ever seen. We would be pleased to send this work for examination to all those who may be interested.

**MUSICAL POST CARDS.** An ever increasing demand is being made for postal cards of musical celebrities. We have compiled several series of cards in various styles and combinations.

Great Composers post cards are printed on heavy board in various colors, and have, in addition to the head of the musician, a picture of his birthplace. A set of 14 for 30 cents.

The Great Masters post cards and those under the heading of platinotype post cards are superb reproductions in black and white of paintings and photographs. They are of a delicate finish and suitable for framing. A panel of six cards forms a dainty and inexpensive decoration for a studio. About 28 different subjects at 50 cents a dozen.

The Historical post cards are different views and conceptions of great composers by various artists. In the case of Liszt and Wagner reference is also made to photographs. The Wagner Opera post cards are reproductions of scenes from his operas as painted by Leek. These include 56 separate cards, divided into 7 series.

Full particulars and prices are found on page 829 of this issue and in our annual holiday offer on page 840.

\* \* \*

## MUSICAL PICTURES.

We have selected, after a long search through the publications of the leading art dealers of Europe, a list of musical pictures. They have been chosen after careful consideration regarding their suitability as decorations to studios. Particular attention was also directed to their printing and finish. In fact we have culled the best from every point of view. They are of a convenient size for gift. Full particulars and descriptions are found in a "Catalogue of Pictures," sent free for the asking. See also our annual holiday offer on page 840 of this issue for a complete list including prices.

\* \* \*

## LISZT RHAPSODIES.

Until this late day no edition existed of a complete set of Liszt's 15 Hungarian Rhapsodies bound in one volume. Such a book has just been issued by a London firm. The Rhapsodies are edited by Eugene d'Albert, the celebrated pianist, a favorite pupil of Liszt, than whom no better compiler could have been found.

The edition is printed from new plates with careful fingering and marks for the pedals. Then also are added such embellishments as Liszt himself approved. We have imported a number of these volumes for the holiday trade as they are a welcome gift to any pianist. During December we will sell this volume in paper for \$1.50, postpaid, if cash accompanies the order.

\* \* \*

## GROWTH OF MUSIC TEACHING.

THAT the profession of music teaching is steadily gaining everywhere is amply proven by the gratifying increase in the business transacted in our Order Department this season. Making a specialty, as we do, of publishing for and supplying the wants of music schools and music teachers, we are in a position to form a conclusive opinion on this point, not merely as it affects our own business, but as bearing upon that of all the larger music houses, who, without exception, draw upon our catalogue very extensively to meet the wants of their patrons.

\* \* \*

## MUSICAL POEMS FOR CHILDREN,

via Hudson, is now on the market, and the offer we have had at a special price should be withdrawn; but as this is Holiday time and this book by Octavia Hudson is so appropriate as a Holiday gift to a child, we will continue the price of the book at 25 cents for the month of December. The book is one that can be given a child of six or seven years of age. The music can be played or sung, so that it is either vocal or instrumental. The music is original and so are the verses.

Those who have ordered the book in advance will receive their copies early in the month and if any more are desired they may be procured at the rate of only 25 cents, for the month of December.



# ANNOUNCEMENTS *by the* PUBLISHER

**CALENDARS.** Calendars are always acceptable as small tokens at the Christmas season. Music teachers, we have found from experience, have always been pleased to be able to get an attractive calendar of a musical nature at a low price, and we have this year what we have termed the "Great Composers" calendar. These consist of a cabinet sized portrait beautifully printed, mounted on a gray mat board and containing an easel. The price is 10 cents each, \$1.00 per dozen, postage paid. The subjects are Beethoven, Mozart, Wagner, Liszt, Schumann, Chopin, Mendelssohn and Bach.

\* \* \*

**A GIFT FOR LITTLE FOLKS.** "Merry Songs for Little Folks," is a title of a work which this house published two years ago. It is the most elaborate work ever issued by this house, and we can say honestly one of the most artistic examples of color printing that has ever been published by any house, or by any art printer. More than this the music is attractive and melodious, the humor quaint, nonsensical and attractive. The work is considered by musicians to be the equal if not the superior of any book of children's songs on the market. But this beautiful first-class and artistic work cost a great deal and the book was made \$1.50 for the retail price. To give it a larger field of usefulness we are going to cut the price exactly in half for the month of December and will sell copies for 75 cents postpaid. The work has a cover in three colors, is almost sheet music size and is bound in boards, the postage alone is 14 cents.

\* \* \*

**UNMOUNTED CABINET SIZED PORTRAITS OF GREAT MASTERS.** We have printed the four portraits, given with this month's issue as a supplement, on heavy paper of the finest quality. They are duotones and pebbled to give them the very much desired soft effect gotten in original photography. We have added to these on the same sheet four other portraits, in other words a sheet containing the following traits, in other words a sheet containing the following eight portraits: Beethoven, Mozart, Wagner, Liszt, Schumann, Chopin, Mendelssohn and Bach, suitably printed to be framed together, and the price is but 10 cents a sheet, a dozen sheets for \$1.00, postpaid.

\* \* \*

**THE REALM OF TONE.** Years ago we gave the picture of this title as a supplement. There has been considerable demand for that picture ever since, so much so that we have just printed another edition of it in good style. The picture consists of small miniature portraits of 270 leading musicians of all times, ancient and modern, Italian, French, German and English, classical composers, the opera, song, piano and English, classical composers, a number of modern virtuosos, as well as portraits of a number of modern musicians. This sheet will be found framed in the leading studios of the country, a picture of permanent interest to every musical person. The price, safely delivered, postpaid, in a strong tube is 10 cents.

\* \* \*

**BIOGRAPHIES OF MUSICIANS.** THE PETITE LIBRARY. No more attractive gift for either student or teacher could be given than this set of nine little volumes, the life and works of Handel, Haydn, Weber, Mendelssohn, Beethoven, Chopin, Liszt, Wagner and Mozart, they are 25 cents each at the December holiday price; we will box the nine volumes and sell them complete and postpaid for \$1.75.

These little books are miniature only in name. They are careful condensations of the most essential facts in the lives of these great masters and they are suitable not only for presents but for reference use and so attractively written as to make the most pleasing reading for every one.

\* \* \*

**AFTER THE HOLIDAYS.** In anticipation of the general resumption of teaching after the holidays, we suggest to patrons who have "On Sale" accounts that they examine the supply on hand now and see if it would not be advisable to let us send a supplementary "On Sale" selection to complete the assortment and thus insure readiness to meet the needs of pupils during the busy winter and spring months. Look over your music this week and send in your order, so we can give it proper attention before the inevitable flood of such orders reaches us after the holidays.

## CHRISTMAS BARGAINS IN MUSICAL LITERATURE.

There are a few works, perhaps half a dozen, which from the nature of the contents and from the style of binding makes them of particular use as gifts. We would mention as suggestions the following works, bound in cloth and gold. The December holiday price, postpaid, is given after each title.

"Complete History of Music," W. J. Baltzell, \$1.10.

"Masters and Their Music," W. S. B. Mathews, \$1.00.

"Descriptive Analyses of Piano Works," E. B. Perry, \$1.00.

"Pictures from the Lives of Great Composers," for children, Thos. Tapper, 75 cents.

"Anecdotes of Great Musicians," W. F. Gates, 85 cents.

These five volumes will form a very fair nucleus for a musical library as well as making singly or combined a most valuable present to a teacher or a music lover. We are selling the whole five volumes, postage prepaid, for \$4.50, a value of \$7.50, only during the month of December.

\* \* \*

## CHRISTMAS BARGAINS IN COLLECTIONS OF MUSIC.

For a very small price, what a wonderful amount of good music can be purchased today in book collections. The house of Theo. Presser has made particularly happy selections, covering almost every grade and style, and of books particularly suited to be given away as presents at this season. We would make a few suggestions, the following collections retail for \$1.00, we will sell them, postage paid, for 50 cents each.

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Albums of Piano compositions of the following composers: Liszt, Chopin, Beethoven and Grieg.

Of our 50 cent collections it would perhaps be best to refer our readers to the advertisement on page 768. Almost every style of composition can be found represented and at the nominal price this month of 25 cents, postpaid.

As a little special favor to our patrons at this Christmas time we are going to make a combined price on three of the above mentioned \$1.00 collections and three of the 50 cent collections a value of \$4.50 for \$2.00, postpaid, if cash accompanies the order.

It will be a favor to your musical friends if you will mention this offer to them. Send in your orders early to insure prompt delivery. Remember the strain that post-offices and express companies labor under at this season of the year.

\* \* \*

## CHRISTMAS CANTATAS

are an unfailing source of seasonable pleasure to old and young, and there seems to be no end to the variety of entertainments planned and published for the purpose. In "Santa Claus' Party," a little "playlet," with charming dialogue by W. H. Gardner, and equally charming music by L. F. Gottschalk, will be found something a little different from the usual run. This little cantata is quite elastic as to possibilities, and may be presented with or without scenery, with few or many participants, and can be learned quite easily. A copy may be had for examination if desired. The price is low—10 cents a copy or \$1.00 for a dozen, postpaid.

\* \* \*

**LECOUPPEY'S STUDIES, OP. 26,** will be added to the Presser Collection complete in one volume. These studies are intended as a preface to Czerny's Velocity Studies, for which purpose they are of great value.

The special introductory price during the current month will be 25 cents, postpaid, if cash accompanies the order.

**MUSICAL NOVELTIES IN JEWELRY.** Articles of value at a low cost are very much in demand at this season. Among our advertising pages will be found a description and illustrations of pins containing a musical emblem. These same articles were sold by us last season in large quantities. They were made in stick pins, breast pins and cuff buttons. This year a very attractive addition has been made by making the stick pin head into the ever useful and extremely popular ladies' collar or cuff pin.

Prices of the collar and the stick pins are 25 cents each. Breast pins, containing all three sentiments, 50 cents; cuff buttons are 75 cents a pair. These articles are made of sterling silver and are finished either in the natural silver or with a roman gold finish. For obvious reasons we cannot impress upon our patrons too strongly the necessity of sending their Christmas orders as early as possible. We say this particularly to those living at a distance.

\* \* \*

## CHRISTMAS MUSIC.

Those interested in choir music, who have not already made their selection for Christmas, may write us with the certainty of obtaining promptly a nice selection of singable Christmas anthems for examination.

We publish an exceptionally strong line of octavo-anthems for Christmas, as well as for general use, and we carry a full stock of the octavo publications of other houses. For a special list of our own Christmas anthems see advertisement in another column.

\* \* \*

**SCHUMANN, OP. 68 AND OP. 15.** We are fortunate in having ready for the market several volumes of Schumann which are admirably adapted for Holiday gifts. We can positively promise that the Schumann "Scenes of Childhood" and "The Album for the Young," will be ready for distribution early in December in plenty of time for Christmas gifts. These will be published in the Presser Collection. We are going to continue the low price during the present month. These books can be had separately or bound together.

The separate volume of "Album for the Young," Op. 68, we will furnish during the Holidays at the small price of 15 cents. Op. 68 contains in itself 43 pieces, which is almost three for one cent, and the postage is paid. This volume is possibly the best that has ever been made for a child's gift. Schumann made a great many of these pieces for his own children. Nothing better can be had for a volume of children's pieces of a high order. Op. 15, "Scenes of Childhood," is a little more pretentious. These pieces are not supposed to be played by children but by grown people to children. There are some of the most beautiful gems of musical literature in this volume. Among these is the well known "Traumerei." This volume during the Holidays will be only 10 cents, postpaid. Besides this we have them bound together in a volume for only 20 cents.

The offer should be withdrawn with this issue, but we will still hold it open for the present month on account of the Holiday trade. We expect to have a great many orders from our patrons for these works and we hope that the concessions we are herewith making will be appreciated. These books will be found in our regular Holiday Offer of Musical Gifts, occupying another page.

\* \* \*

**CHOPIN ALBUM.** This volume will be ready for distribution very early in December and under ordinary circumstances we would withdraw our special price with this issue, but owing to the suitability of this volume for a present we will continue a special price of 35 cents, postpaid, until the first of January. The postage alone will be about 15 cents on this large volume, as there are 160 pages of music. The unusualness of this offer can be seen at a glance. Besides this the Chopin Album contains perhaps the best lot of music of a high order that it is possible to put together. The greatest care has been taken in this edition and it is edited by the celebrated piano teacher of the Paris Conservatoire, Isidor Philipp. The retail price is \$1.00. Our price therefore is about one-fifth. This book will be found in our regular Holiday Offer of Musical Gifts, to be found on another page of this journal.

(Continued on Page 826)



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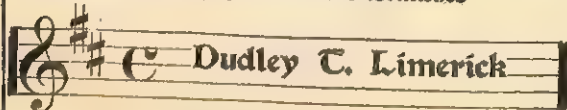
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## ANNOUNCEMENTS BY THE PUBLISHER.

(Continued from page 825.)

**Hunt for an Error.**

Somewhere in our music pages a typographical error is purposely inserted. We will publish the names of the first ten persons sending us the correction.

\* \* \*

**VOX ORGANI.** We are going to make another cut in this important work for the pipe organ. The original subscription price of this work was \$20.00. We have been offering it for \$10.00 and we are reducing this price to \$8.00 during the Holidays, and this will include postage on the work.

This work is in four magnificent volumes with gilt edges all around. The work is edited by Dudley Buck and contains the best selection of music by modern masters for the organ. We have a very limited number of sets remaining, and after they are exhausted the work will not appear again in its present form. We would advise those contemplating the purchase of this work to send in their orders early this month.

Besides the full set for \$8.00, we are now in position to send two of the volumes separately, volumes II and III, at the rate of \$2.00 each, postpaid. Volumes I and IV will not be issued for some time to come, and will most likely be issued in an entirely new form, but volumes II and III contain the very best pieces in the set. Each volume is complete in itself, containing about 125 pages of music.

\* \* \*

## SONGS WITHOUT WORDS.

We take pleasure in announcing a unique volume by Richard Ferber. It is no less than a preparatory volume to Mendelssohn's Songs Without Words. There are 15 numbers in all and the book will make a handsome present for almost any progressive piano pupil. In order to form an idea of what the pieces are like we call attention to our music pages both for this issue and for the October issue. There will be found one of the pieces in each of these issues. These pieces will give a very good idea of what the volume will be like. It will be seen at a glance that they are unique musical compositions containing the purest and loftiest thoughts in music. Mr. Ferber is undoubtedly an original and cultivated composer. We have never been more enthusiastic over anything we have published than this volume of Preparatory Songs Without Words. We feel that there is a place for this work in pointed if this volume is not appreciated. As there is an opportunity to examine the character of the work, by the two numbers in THE ETUDE music pages, there is no reason why it should not be welcome.

The volume will be ready in a very short time but not for the Holidays. In the meantime we are making a special offer on this of only 30 cents, postpaid, if cash accompanies the order.

\* \* \*

**BRÄUER'S PRELIMINARY VELOCITY STUDIES, OP. 15,** will be added to the Presser Collection, complete in one volume. These studies are suitable for pupils about taking up the third grade work. They are less difficult than LeCoupey's Studies mentioned above, and may be used to precede them.

The special introductory price during the current month will be 25 cents, postpaid, if cash accompanies the order.

\* \* \*

**KRAUSE'S STUDIES FOR THE DEVELOPMENT OF THE TRILL, OP. 2,** have been added to the Presser Collection and will be published complete in one volume. During the current month we will offer this volume at a special introductory price. These trill studies are widely used. They are advantage by pupils working in the third grade and continuing through the fourth grade. They are musically interesting and employ a variety of passage work all based on forms of the trill.

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## DANGER IN OVERWORK.

**D**EMENTIA AMERICANA." That is the name some witty writer has given to that peculiar American disease, which sometimes is the grewsome reward of hard work. There is, doubtless, no other country in the world where the gospel of hard work is preached more than in the United States. Mrs. Elenor Glynn, the English novelist, in a recent article upon her first impressions of American life, said: "I used to think when I saw a well-bred terrier watching a rat hole that I knew just what the superlative form of alertness and concentrated attention was, but after my first day in New York I found that there was a higher degree of both alertness and concentration."

As a nation we are simply delirious with the idea of the necessity for great success. Even in some of our small towns and villages this is felt to a degree absolutely unknown in Europe. It is all splendid. It is the keynote of our national greatness. But—what about the sacrifice? What is success without the health to enjoy it? We have the pitiable figure of a Rockefeller standing upon the pinnacle of millions and millions piled mountain high, and yet weakly begging for a digestion. We have the instance of MacDowell, one day working with an energy and force characteristically American and the next day—a pathetic shadow of his illustrious past. The abnormal quest of success kills more people in America every day of the year than do vice and disease combined.

A few months ago a young woman engaged in a very profitable business felt that she was not working as hard as she might. She accordingly tacked on two or three more hours of hard mental work. Her income jumped wonderfully. The intoxication of success was upon her. More hours were added and still greater returns came in. Her business rivals were obliged to discontinue. She was in a veritable frenzy of prosperity. One day one of her employees came in and found her lying upon the floor of her office. A physician was called, and when she had regained consciousness he pronounced the case one of hemorrhage of the brain. Her memory and power of speech were gone. That peculiar disease, "aphasia," so liable to attack mental workers, was unmistakably present. It will take years for her to recover her former usefulness.

In the field of music there is so much to be done that many young people are often upon the verge of despair when they hear more accomplished and more advanced performers. They fail to realize that all good results take time, and that the artists they envy have taken time to achieve their present efficiency. We do not in any way wish to underestimate the necessity of hard, wholesome work, but we do wish to caution our readers in this connection.

The student who wishes to advance should first make an auto-diagnosis of his condition of health. He should firmly convince himself that he is not deceived in his estimate of his physical ability to undertake any enterprise requiring hard and steady way. He should fortify his body in every possible

The study of psychology is often a great insurance against wasted effort. Prof. William James, Professor of Psychology at Harvard University, in a most excellent article in "The American Magazine" for November, explains how one's efficiency in any particular line may be increased. Readers of THE ETUDE are advised to secure this article and read it carefully and we can estimate.

THE mind should never lose its poise through the study of music; the hearing should not become finer than the moral sense, the refinement of the musical sense not more pronounced than the refinement in life.—Oesper.

MERE drill in intervals unfits the mind for musical thinking. The child should not think sounds—he should think music. There is a vast difference between musical thinking and thinking through the medium of musical elements.—Foresman.

THE child's idea of rhythm should be developed from song and should not be worked out for him by applying accent to a number of tones at stated intervals.—Foresman.



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## HOME NOTES.

PHOEBE STRACKOSH, a niece of Adelina Patti, Maurice Strackosh, Clara Louise Kellogg, recently appeared at the Garden Theatre, New York, as Madam Butterfly, in Puccini's opera.

PROF. HORATIO PARKER, of Yale University, has recently accepted the post of conductor of the Orpheus Society of Philadelphia.

AN indication of the unusual musical development of the Southwest lies in the fact that during her coming tour Mme. Schumann Heink will make some eight appearances at Texas towns and one appearance at Oklahoma. Has the "Wild West" gone out of existence?

A PERFORMANCE of "Pagliacci" was given at the splendid open air Greek Theatre of the University of California, by the Milan Opera Company, on November 17.

A CONCERT for the MacDowell Fund was recently given in St. Louis by the Union Musical Club. The well-known St. Louis musician, Mr. E. R. Kroeger, gave a sketch of MacDowell's life and works and played several of the composer's most noted pieces.

A PIANO-FORTE recital, with a most laudable program, was given by Mr. H. D. Tovey, at the Odachita Conservatory, Arkadelphia, Arkansas. Another recital relating to Grieg shows a very careful selection of program numbers.

MISS G. JONES, Miss L. F. Leckensteiner and Miss M. E. Cook have given creditable recitals recently in Cleveland, Ohio, under the direction of W. L. Blumen-schein.

A RECITAL for two pianos was recently given at the Broad Street Conservatory, in Philadelphia. It included numbers like the Schumann Concerto Op. 54 and the Grieg Concerto Op. 16.

MR. J. WARREN ANDREWS, organist of the Church of the Divine Paternity of New York, has recently made a successful concert tour through New York State. He played at the New York State Music Teachers' Convention in Rochester and at the City Convention Hall, in Buffalo. In the latter city free organ recitals are given under the auspices of the City Council. The present mayor, the Hon. James M. Adam, presented the city with the organ built for the temple of music during the Pan American Exposition.

THE dedication of the New Auditorium, of the University of Illinois, took place on November 4 and 5. The building covers an area of 17,000 square feet and seats over 2,100 people. It is extremely artistic in architectural appearance. The cost of the building is said to have been \$100,000.00. In the vestibule a series of memorial tablets will be placed. The first one will be a tablet to be erected in honor of Edward MacDowell, who is now a hopeless mental invalid, as the result of an accident and of overwork.

The authorities of the University have wisely chosen to dedicate the Auditorium with a grand MacDowell festival, which is to last two days. This shows a fine patriotic spirit and indicates the wisdom that has guided the University authorities in their undertakings. Letters were sent to musicians all over the United States asking them to nominate the musician whom they considered the greatest of American musicians. The vote was overwhelmingly in favor of MacDowell.

At the opening The Theodore Thomas Orchestra, Mr. William Sherwood and Mr. N. Corey, of Detroit, assisted. We are glad to note two musicians who have been so closely identified with THE ETUDE's work taking part in this festival. The net proceeds of the concerts are to be devoted to the "MacDowell" fund, the object of which is "primarily for the support of Mr. MacDowell and secondarily to perpetuate his name in some fitting manner."

MR. CHARLES E. WATT, a well-known contributor to THE ETUDE, has been giving a series of "Nevin" Lecture Recitals in the Middle West with much success. It is said. It is gratifying to note the interest taken in American composers and their works, even though they be of a lighter character.

A FINE new organ has just been installed in St. Stephen Episcopal Church of Philadelphia. The organist of the church for over 25 years has been Dr. David D. Wood, who, notwithstanding the fact that he is blind, has held this lucrative position with great success.

THE LOS ANGELES SYMPHONY ORCHESTRA, under the direction of Mr. Harley Hamilton, opened its season on Friday afternoon, November 15.

MUSIC loving citizens of Minneapolis have subscribed \$90,000 toward the support of the Orchestral Association of that city. The association manages the Philharmonic Club and the Symphony Society of that city. The orchestra is under the capable management of Emil Oberhoffer, who has done much for the musical interests of the city.

MR. HENRY HADLEY, well-known in America as a composer and teacher, is now residing in Berlin.

MR. EMIL LIEBLING has been engaged as visiting director and teacher at the Kansas City Conservatory of Music.

PLANS are being made for the organization of a Symphony Orchestra in Lincoln, Nebraska. A guarantee fund is being raised.

THE LADIES' MUSICAL CLUB of Seattle, Washington, have arranged a most attractive concert course for music lovers in the far Western city. Such performers as Fritz Kreisler, Harold Bauer, Teressa Careno, George Hamlin, Walter Damrosch and the New York Symphony Orchestra have been engaged.

REGINALD DEKOVEN, the composer of light operas, has again become the Musical Critic of *The New York World*.

LOUISE HOMER, the well-known operatic and concert contralto, has recently become the mother of twin daughters. She has five children.

THE eleventh annual music festival was held in Portland, Maine, during the early part of October. Emma Calve was one of the soloists. The director, as usual, was Wilbur R. Chapman.

MAX BENDIX has removed from New York to Chicago, where it is said he will organize an orchestra of his own, to be known as the "Chicago Philharmonic Orchestra." Mr. Bendix was for many years concert master of Theodore Thomas' orchestra.

OWING to the loss of an eye and to continual ill-health, Prof. Sanford, of Yale, will be unable to attend to his duties this year. The musical department of the University owes much to the tireless energy and good judgment of Prof. Sanford.

## TO PRETENDERS.

A Wholesome Word for Guidance.

Just a word to you, "Collier's" and other glaring examples of Modern Yellow Journalism and Cigarettes.

Environment gives you a view-point from which it is difficult to understand that some people even nowadays act from motives of old fashioned honesty.

There are honest makers of foods and healthful beverages and there are honest people who use them.

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Some of you have been trained in a sorry class of pretenders, but your training does not taint the old fashioned person trained without knowledge of pretense and deceit.

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When you branch out into food values you become only ridiculous.

Stick to what you know. The field may be small but it is safe.

This first letter is from the President of the "Christian Nation," a worthy Christian paper of New York.

New York, Oct. 2, 1907.

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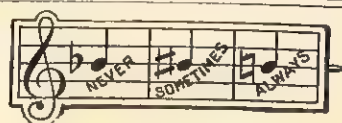
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## TEACHERS' ROUND TABLE.

(Continued from page 785.)

I am a girl of eighteen, and have been studying the piano for about seven years. I have just returned from boarding school, and have secured a teacher for the vacation months. He is an Italian who plays several instruments, and who was educated in a Naples conservatory. He has asked me to take the position of accompanist in a concert company of which he is a member, to play the accompaniments for his solos. What I want to know is this: Would it be better to make a contract with him, or directly with the manager of the company? Also, would I need a chaperone?

If you are to go simply as the accompanist of one member of the company, you would probably be obliged to make your contract with him, especially if the manager has already provided an accompanist for the company. He could not be expected to provide several accompanists. If you go as accompanist for the entire company, you should certainly make your contract with the manager. He alone is responsible for the company as a whole. It would also be well for you to find out whether the manager will be able to pay you in case the concerts do not succeed. Some artists insist on a deposit being made in advance, in some bank, in order to provide for such a contingency. The chaperone question is one that only your parents or guardians can decide. If you are to be the only lady in a company of several men, you would be much more comfortable with a pany, and they are above reproach (and you would not wish to join the company unless they were), you can mutually chaperone one another. I answer this, as there may be other student readers of this department who are hoping eventually to do just such work.


I am very anxious for a good list of educational pieces for the first and second grades. Can you give me a list of such pieces in the columns of "The Etude" or, if not, tell me where I can secure a list of new and good material?

THE ROUND TABLE is always glad to help teachers find suitable material. But first I would advise you, as you say you are a young teacher, to provide yourself with a blank book, and begin the formation of a list of pieces that you find acceptable, each under its own grade number. Whenever you find a piece, set its title down immediately, lest you forget it. It is impossible for any memory to carry a long list of pieces, and if your class grows to a considerable size, you will need many pieces. Excellent material is being printed in THE ETUDE constantly. Make a record of each piece every month under its own grade, and in the course of a year or two you will find that you have accumulated a valuable list of material. Make an arrangement with the publisher you would like "on selection," returning such as you do not find available. This will help you very much I append a short list, any of which you can order. First Grade: Behr, Op. 575—Barcarolle, Happy Mood, and In May. Spaulding—Just a Bunch of Flowers. Engelmann, Op. 336—Butterfly Waltz, Butterfly Polka; Op. 262, Four Leaf Clover and Springing. Second Grade: Lichner—Tulip, On the Meadow. Engelmann—Cradle Song. The Happy Hunter, Serenade, The Tyrolean Maid. Spindler—Triumph March, Trumpeter's Serenade. Bohm—Joyful Promenade, Invitation to the Dance. Behr—Camp of Gipsies, Posthorn's Tones, Will o' the Wisp, Little Italian Melody.

We reduce life to the pettiness of our daily living; we should exalt our living to the grandeur of life.—  
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THE great blessing in life is to be useful, not to be critical. He who seeks a place upon which to bestow his gifts, and feels that he is doing a useful work, and is not concerned about anything else, soon makes clear his pleasure in life. Many of us are on the side of right, but we are not useful. We are too critical, too sensitive, too suspicious. Our gifts are not put to the use where they will tell.—George.





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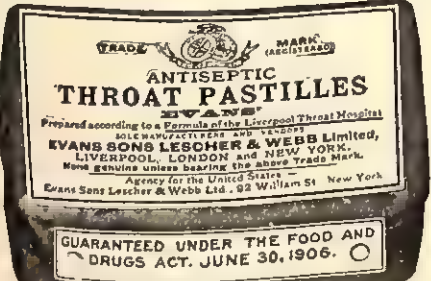
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### REVIEW OF NEW PUBLICATIONS.

*Indian Fire Drill Song, "UruKuru" (Turning the Fire-Stick), "Aiowa"—Apache War Dance.* Both arranged by Carlos Troyer (The Wa-Wan Press) Newton Centre, Mass. Price, \$1.00 each.

These pieces of Indian Music display a most creditable ingenuity in transcribing the complex themes for the piano.

The first is an arrangement of the music sung by the Mojave-Apaches, while revolving the fire-stick in the aboriginal process of making fire.

These transcriptions exhibit more chromatic variety than the usual music of this character. The general trend of the modes employed is toward the minor, although at times the tonalities are somewhat indeterminable. There is every evidence that the music has been prepared for publication with great care, sincerity and thought. The Wa-Wan press deserves much credit for its laudable efforts to preserve some Indian melodies from the certain oblivion to which many of them have already passed.

*The Opera*, by R. A. Streatfield (Published by J. B. Lippincott). Price, \$1.25 net.

This work has been greatly enlarged and revised and is now very comprehensive. Starting from the beginning of opera in early Florence, with the attempted revival of a form that was to resemble the Greek Tragedy, the writer traces the development of the opera through its respective stages to the present day. The appreciation of the classical writers, especially Mozart and Gluck, is voluminous but interesting. Weber, Rossini, Bellini and other writers of the Romantic school are treated in turn. Of Meyerbeer, the author says, "Meyerbeer's music is thoroughly eclectic in type. He was a careful student of contemporary music and the various phases through which he passed during the different stages of his career, left their impress upon his style. It says much for the power of his individuality that he was able to weld such different elements into something approaching an harmonious whole. Had he done more than he did, he would have been a genius; as it is, he remains a man of exceptional talent."

To Richard Wagner's works the author gives over one-seventh of the entire book of 383 pages. His estimate of Wagner may best be expressed in the following lines: "He has altered the whole course of Modern Opera. It is inconceivable that a work should now be written without traces more or less important of the musical system founded and developed by Richard Wagner."

Modern France is treated from Gounod and Thomas to Charpentier and Debussy; Italy from Verdi and Boito to Mascagni and Puccini; Germany from Cornelius and Goetz to Humperdinck and Strauss; English Operas from Balfe and Wallace to Sullivan and Goring Thomas.

*Stars of The Opera*, by Mabel Wagnalls (Published by Funk & Wagnalls Co.). Price, \$1.20 net.

This is a new and revised edition of a very popular work. The careers and characteristics of most all of the present day female operatic singers with American celebrity are given in an able and fascinating manner.

*Hugo Wolf*, by Ernest Newman (Published by Methuen & Co.). Price, \$3.75 net.

This is the first of an important series of works to be edited by E. Newman, the English critic whose able work has given him an international prominence in musical literary circles. The other volumes promised in the near future are Mozart by W. H. Hadow, Beethoven by Donald Francis Tovey, and Handel by R. A. Streatfield. The Wolf Volume is a book of nearly 300 pages, finely printed and bound and copiously illustrated with portraits and excerpts from the works of Wolf. It is one of the most interesting works that have appeared in recent years. At the same time is extremely pathetic in parts. The author traces Wolf's early years, his awful struggle with poverty, his work as a music critic, his slow growth to mastery, his quest of operatic honors, his illness and death. The latter part of the book is given over to an appreciation of this much neglected composer's notable work. Throughout Newman has given particular attention to Wolf's intense sincerity and determination. The first section of the book ends with this very expressive passage:—"No feeling but one of the most poignant pity can fill us when we think of the gnawing misery of his life and the brutal senseless tragedy of his end. The gods no doubt mean well but their technique is bad. Nature

is not so prodigal of brains that she can afford to fling them to the rubbish-heap in this blind and wasteful manner. Since the death of Schubert, there is no musician whose premature end has been so truly irreparable a loss to art."

*The Wagnerian Romances*, by Gertrude Hall (Published by John Lane). Price, \$1.50.

A readable, yet comprehensive work in which the stories of all the great Wagnerian music dramas are told, with the exception of Rienzi and "die Feen." The author says in her introduction: "To give a better and more complete knowledge of the original poems is the object of this book. These poems form, even apart from the music, a whole beautiful, luminous, romantic world. Yet as a literature they are hardly known unless by German Students."

*The True Story of My Life*, by A. M. Diehl (John Lane, Publisher). Price, \$3.50 net.

### RECITAL PROGRAMS.

*Pupils of F. W. Farrer.*

Fairy Footsteps, Farrar; Intermezzo a La Gavotte, Kern; La Gazelle, Wollenhaupt; Les Myrtles, Wachs; Entinzelles, Moszkowski; 2nd Mazurka, Godard; En Automne, Op. 36, No. 4, Moszkowski; La Rosignol, Liszt.

*Pupils of Mrs. A. R. Strang.*

Octave Study, Kullak; Little Indian Boy, Dietz; Sing Robin, Sing, Spalding; Playful Kittens, Lawson; Polish Dance (6 hrs.), Scharwenka; The Magician, Perle; Dance of the Gnomes, Schoebel; Valse Chromatique, Godard; Just a Bunch of Flowers, Spalding; Rustle of Spring, Sinding; Tannhaeuser (4 hrs.), Wagner.

*Pupils of Mrs. Laura Lyford.*

Spinning Song, Mendelssohn; Valse Chromatique, Schneider; Springtime Joys, Lindsay; Autumn Days (4 hrs.), Lindsay; Forest Sprites (Valse Etude), Williams; Nocturne (In the Starlight), Engel; Polonaise, Lange; Andante, from Surprise Symphony (4 hrs.), Haydn.

*Pupils of Miss E. A. Lugg.*

In May, Behr; Mocking Bird, Fantasia, Op. 200, C. W. Kern; Clover Blossoms, F. G. Rathbun; With Song and Mirth, Bohm; Alpine Scenes, H. Karoly; Silver Stars, Bohm.

*Pupils of Miss Blanche Tice.*

Doll's Dream, Oesten; In the Blacksmith Shop, Parlow; Sunbeam March, Read; Joyous Return (4 hrs.), Ringuet; Bells in the Dale, Koelling; Rondo Mignon, Baumfelder; Little Patriotic March, Renard; Sweet Violet, Smallwood; Sunbeam Schottische, Read; The Lovers' Quarrel, Queros; How Sweet the Moonlight Sleeps, Decevee; Military March (4 hrs.), Schubert; Wobin, Kolling; Rain Drops, Eaton; March of the Flower Girls, Wachs; Hilarity March (4 hrs.), Mero; Flower Song, Spalding.

*Pupils of Dr. D. J. J. Mason.*

Gypsy Rondo, Haydn; Tarantelle, Op. 13, Mills; Silhouette, Dvorak; Grand Valse Caprice, Engelmann; Mazurkas Op. 24, Nos. 2 & 3, Chopin; "Rondo," Op. 73 (2 pianos), Chopin; Polka De Concert, Bartlett; Rondo (Movement Perpetual), Weber; Rondo Capriccioso, Mendelssohn; Ballade, Chopin.

*Pupils of Miss Gertrude McGirr.*

Bridal Chorus, "Lohengrin," Wagner; Farewell to the Piano, Beethoven; Pizzicati (4 hrs.), Delibes; Melody of Love, Engelmann; The Graces (4 hrs.), Wachs; Serenata, Moszkowski; Largo (4 hrs.), Handel; Swan Song, "Lohengrin," Wagner; Allegro, Op. 13, "Pathetique," Beethoven; On the Levee, Franklin.

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J. L. S.—Raff wrote an enormous mass of piano music but the great majority of it was written hastily and has not survived. However, his suite in E minor, op. 72, is well worth study, and his charming "Spinning Song" is bound to remain a grateful number both for teachers and pupils.

T. W. H.—It is of the utmost importance to have your piano kept in as good tune as possible. It is impossible to insist on good tone production if your piano cannot illustrate it for your pupils. Nothing will affect the sensitiveness of the ear to good tone, or tend to retard the progress of the pupil more than to have him practice or take a lesson on a piano which is discordant and harsh. As a teacher you ought to be able to conclude a bargain with some piano house to keep your piano in tune for the season at a moderate rate. Once a month, if the piano is much played on, and even once in three weeks is not an excessive allowance. Such a procedure will add greatly to the value of your lessons, and help to retain the interest of your pupils as nothing else can.

J. B. S.—Isidor Philipp's "Exercises for Independence of the Fingers," published by Schirmer, N. Y., are the best exercises I know of to make the fingers independent. The first book of MacDowell's "Exercises," published by Breitkopf and Hartel, is also valuable, and you may even devise some of your own. But caution is necessary in this latter case. On the whole you cannot do better than to try the Philipp exercises.

AN OLD SUBSCRIBER.—Some teachers believe in practicing the scales in all keys with the c major fingering. This is a difficult exercise, suitable only for advanced pupils. As a rule, it is better to stick to the usual fingerings. One noted American music school, however, has adopted the form of fingering you mention and uses it exclusively with its pupils.

L. B.—In the novel, "Charles Auchester," the authoress, whose real name was Miss Sheppard, born in 1837, intends Seraphael (as an idealization of Mendelssohn: Starwood Burney is understood to be Sir Wm. Sterndale Bennett, the composer; Charles Auchester, Joachim the violinist; Aroaach, Zelter (Mendelssohn's theory teacher); Clara Bennette, Jenny Lind; Laura Lemark, Tagliani;

T. B. M.—Nothing has yet been found to supersede Stephen Heller's studies, and his ops. 45, 46 and 47 remain of unexampled usefulness in affording some technical training, an insight into the simpler problems of interpretation, and in general musical stimulation. For the sake of variety, however, you will find some of the studies, op. 39, by MacDowell, and the studies, op. 27, by Arthur Foote, of distinct value. Scholl's "Etudes de Style" and "Studies and Study Pieces" by the same composer are also of great merit.

SUBSCRIBER.—Special training should be given the thumb aside from the ordinary finger exercises. To secure proper development of the thumb you should play the chromatic scale at varying speeds, both staccato and legato. A useful preliminary exercise, which will also serve as an introduction for playing octaves legato, consists simply in gliding from a white note to an adjacent black key and also to an adjacent white key. This should be practised until it can be done without the slightest stiffness or jerkiness. To accomplish this it will be necessary to sink the wrist, held perfectly flexible, just as the thumb glides off its key. In the time of Bach, the thumb was not used as universally as it is now. Philipp Emanuel Bach in his interesting book "The True Manner of Playing the Klavier," says that his father's predecessors and even many of his contemporaries used the thumb only when wide stretches compelled them to do so. Sebastian Bach not only showed the way for the consistent use of the thumb, but established many of the modern principles of fingering.

INQUIRER.—Beethoven's "Sonata Appassionata" was named thus by his publisher, Cranz. The sonata, op. 27, No. 2, familiarly called "Moonlight," was termed by Beethoven, Fantasy-Sonata (Sonata quasi fantasia). If Beethoven had ideas or sentiments relating to his instrumental works he was slow to reveal them. Most of the titles applied to them are the work of ingenious and imaginative commentators. The two most notable exceptions are the "Pathetic" sonata, op. 13, and "Departure, Absence and Return," op. 81.

J. B. M.—The height to which the fingers should be raised depends entirely upon the velocity with which you are playing. When playing slowly the fingers should be raised high, but never so as to cause effort. This will only produce strain and consequent stiffness. When playing rapid passages, the fingers must be close to the keys, otherwise velocity will be impossible. When practicing these same passages slowly, lift the fingers as high as is comfortable, but as the speed is increased let them do as most comfortable. Of course you must cultivate a distinct finger action, but ease must dictate what is comfortable.

A. B. S.—The most interesting of modern French composers for the piano are Claude Debussy and Maurice Ravel. Their works for the most part are difficult for the average pupil, but two early "Arabesques" and "Jeux d'Eau" and "La Valse des Cloches" by Debussy, "Les Abeilles" by Ravel and Dubois, should prove attractive novelties which are not difficult technically.

VOCAL STUDENT.—Transposition is an important accomplishment for an accompanist, and demands some knowledge of harmony to realize quickly what chord is required in a new key. But practice will achieve marvels, and is the one important factor in acquiring facility. Singers seldom require to have a song transposed far from the original key, so you might begin by attempting to play songs written originally in a flat, a flat or d flat, in a major, e major or d major. It is necessary to remember that in the flat keys a natural is equivalent to a sharp in the sharp keys. Next try the accompaniments at a distance of a whole tone from the original. When some readiness is gained, try the harder tasks of a minor and a major third. A little persistent application will reward you beyond all expectations.

STUDENT.—There are departments of music at Harvard, Yale, Columbia, Tufts College, the Universities of Pennsylvania, Michigan, Illinois, Northwestern, California and many others. Radcliffe, Wellesley, Vassar, Smith and other colleges for women also include music among their studies. Several high schools now offer entrance examinations in music, so that work done in music can count towards a college degree.

G. B. L.—A fugue is a strict composition in a given number of parts or voices, from 2 to 5 or even more. It follows fairly rigid rules, although there is room for a certain amount of originality in treatment. The theme or subject is announced, followed by the answer, which obeys certain rules in its formation. It is accompanied in the first voice by a figure called the counterpoint. This answer is in turn followed by a restatement of the subject; this takes place until theme and answers have appeared in every voice. This part is called the exposition. Then comes a variety of devices such as modulation to the relative minor (or major), inversion of the theme, answering of the theme at closer intervals, called *stretto*, the pedal point, in which a bass note is held while the other parts continue. There is often a coda or end to wind up. The best illustration of the variety of treatment to which the fugue can be subjected is to be found in Bach's "Well Tempered Clavichord," an exhaustive treasury of fugal art. Some of these fugues have been published and edited by Boeckelmann, giving an analysis of their structure, and with the subject, answer, counterpoints, etc., in different colored inks, making it easy to follow the course of development.

## THE FUNDAMENTAL PRINCIPLE.

BY OSCAR HATCH HAWLEY.

THERE has been, especially in Germany, a great prejudice against the use of the metronome by pupils, but the metronome is of almost as much value to a pupil as the teacher. You cannot begin to estimate its importance with one in whom the sense of rhythm is not thoroughly developed. Would you have them play strictly by the metronome? you ask; and I say, yes, strictly by the metronome, without any variation whatever, until they can learn to play without making a variation. Then when they can give to the notes their proper value the pupils can discard the metronome and feel the time in their brain.

A metronome costs a small amount of money, but if the pupils is going to study music the small cost of a metronome should not be taken into consideration, because it is a money-saver and a time-saver.

For some pupils it is almost impossible to keep the regular rhythmic beat. The metronome overcomes this difficulty. It is almost as good for a pupil as ensemble practice. Make them play a piece strictly by the metronome, and they will get over the habit of musical stuttering which so many of them have from the beginning.

One of the best pupils I ever had, a girl who developed into a piano genius, seemed to have no idea of time at all when first I began to teach her. She would make a quarter note shorter in time than a half note, but eighth notes, sixteenth notes and thirty-second notes were all the same to her, if in the same piece. By the use of the metronome I led this young woman to understand the relative value of notes, and instilled into her mind an idea of time which she now has to such perfection that she can sit at the piano and play at sight difficult piano pieces; such things as Rubinstein's piano trio, the Dvorak Trios, the Schumann Quintette, the Beethoven piano quartette and other works of that kind. Yet a year and a half ago she could not play such a simple thing as the piano part to the well-known Svendsen Romance for violin and piano.

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known, I know not now, I can not see the entrance to the Heavenly

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ITEMS

A NEW version of Oscar Wilde's "Salome," set to music by M. Mariotte, a French musician and former Naval officer, has recently been produced in Lyons.

A MONUMENT is being erected to Saint Sains at Dieppe, France. It is the work of a woman sculptor and it will be placed in the foyer of the new theatre in that city. It seems somewhat unusual for a musician to achieve fame, during his life time, what Mark Twain calls, "petrified fame."

EDWARD GRIEG bequeathed all his books and musical possessions to his native city of Bergen, Norway.

ENRICO TOSSELLI, an Italian pianist, who has toured America, was recently married to the Countess Montignoso, the divorced wife of the King of Saxony.

SHORTLY prior to his death Grieg is said to have made an offer to an American manager to play in America at \$75,000 for thirty recitals.

MUCH discontent has been aroused in Berlin, it is said, because five American singers have been engaged to take principal roles in Puccini's "Madama Butterfly."

MARK HAMBURG, the Russian pianist, now touring America, declares that much of Bach's organ music sounds better upon the piano than on the modern organ.

RUBINSTEIN's fantastic opera "The Demon," has recently been revived at several European Opera Houses.

THE fiftieth anniversary of Charles Lecocq will be celebrated in Vienna with a performance of "Girofle-Girofla." It is expected that Lecocq will be present.

HEINRICH ZOLLNER, formerly conductor of the Liederkanz of New York, has accepted the position of conductor at the Flemish Opera in Brussels. The new building is said to have cost \$800,000.

THE latest is an Icelandic composer, who possesses the cacophonous name of Sviendjoernsson. He wrote a cantata which was recently performed for the King of Denmark.

It is said that Miss Isadora Duncan, the American dancer, who has revived old Grecian dances with such extraordinary success in European cities, has been engaged to conduct and revise the dances connected with the performances of the Bayreuth Opera Festival of next year.

GUSTAV MAHLER is said to have completed a musical work upon the theme "The Death of Faust," which embodies parts of the second or classical part of "Faust."

SYDNEY ROSENBLUM, aged seventeen has just been elected sub-professor at the Royal Academy of Music. He is the youngest player ever elected to the post.

RICHARD STRAUSS' new opera "Electra" is so far advanced that it is said a production may be expected early in the new year.

A SPECTACULAR production of Goldmark's "Queen of Sheba," similar to that given in New York is being planned for Vienna.

A SEVENTEEN year old Canadian violinist named Katherine Parlow, has made her debut in Berlin, Germany. The German papers speak very highly of her.

THE SALFORD TOWN COUNCIL, of England, has voted to appropriate a sum of money for the establishment of a municipal chorus. The municipal band has long been a feature of civic life in England, as upon, the contrary.

FOR forty-seven years, Saint Sains has had the following notice hanging up in his studio: "There is nothing so insupportable to a busy person as the visits of people who have nothing to do."

MR. RICHARD BUEHLIG, a young American pianist, who will tour America this year, has been pronounced successful in London.

MRS. SZUMOWSKA, a pupil of Paderewski and the wife of the well-known Boston violinist T. Adamowski, has also made a very successful reappearance in London, after an absence of many years.

JEAN SIBELIUS has recently completed a third symphony. It is in C Major and will be published in the near future.

JOSE VIANNA DA MOTA, the well-known Portuguese pianist who has for many years been a prominent teacher in Berlin, has recently returned from a concert tour in South America. In all thirty-four concerts given, and the programs were almost identical with the best programs virtuosos pianists give in New York or Berlin. It is said that he was received by large audiences of keenly intelligent and appreciative listeners. In Buenos Ayres alone ten concerts with differing programs were given.

IN recognition of thirty years of active labor as a conductor in England Dr. Hans Richter, the renowned Wagnerian conductor, who will visit New York this season, has been made a Commander of the Victorian Order by King Edward of England. Richter has an aversion to the usual distinctions and upon one occasion it is said that he declined to permit the European custom of having a laurel wreath put about his neck, upon the grounds that it would make him look too much like a "ballet girl."

A MONUMENT to Mozart, by Hossius, has recently been unveiled in Dresden.

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## STACCATO AND LEGATO.

THE governing board of an educational institution for colored people in Washington were not a little mystified as well as amused recently when, in response to an advertisement inserted by them in the local papers, they received the following communication:

"GENTLEMEN—I noticed your advertisement yesterday for a pianist and music-teacher, either white or colored. Having been both for several years, I wish to offer my services."—*Harper's Weekly*.

"SAY, Bill, what is this 'Messiah?' I think I will go."

"I wouldn't go, Jack. I went last night. A woman got up and sang: 'I'm the King of Glory.' Then a fellow got up and sang: 'I am the King of Glory.' Then another woman sang: 'I am the King of Glory.' Then I left. I thought there was going to be a scrap."

JOACHIM was not devoid of the gift of humor. Someone asked him not long ago why it was that he showed so little sympathy with the admirers of a certain cantatrice, celebrated for her wonderful execution of roulades, etc. "What would you have?" said the great violinist. "Here have I been all my life endeavoring to imitate on my violin the exquisite tones of the human voice; this singer, on the contrary, only seeks to imitate my violin. We can never please ourselves!"

DINNER was a little late.

A guest asked the hostess to play something.

Seating herself at the piano, the good woman executed a Chopin nocturne with precision.

She finished and there was still an interval of waiting to be bridged.

In grim silence she turned to an old gentleman on her right and said, "Would you like a sonata before dinner?"

He gave a start of surprise and pleasure.

"Why, yes, thanks!" he said. "I had a couple on my way here, but I think I could stand another."—*Argonaut*.

LISZT was particularly severe upon fellow-artists. Someone was once playing to him a composition he evidently did not care for. "What is that?" he asked. "It is Bennett's 'Maid of Orleans' sonata," was the reply. "Ah," said the virtuoso, "what a pity that the original manuscript did not meet with the same fate as Joan."

COMMON sense is the name which practical people give to the best and easiest way of doing their work, and the simplest and completest way of gaining knowledge or explaining any difficulty. Common sense consists of reasoning on the evidence of the senses, but without keeping account of the process. When this common-sense method is made precise and accurate, it becomes the scientific method of gained knowledge.—*Hugh Robert O'Neil*.

BACH is the father, we are the children.—*Mozart*.

Swipps—They say Paderewski has practiced so hard at the piano during the year that he has paralyzed two of his fingers.

Swapps—That's nothing! There's a girl living in the flat above me who paralyzes everybody in the street when she practices!—*New York Telegram*.

ONE of a party of English teachers recently in America has expressed himself thus:

"There is a reason for English children and Welsh children making a better showing than the Americans. They have come from a musical race. In our country one seldom has any difficulty in getting a pupil to stand up before the class and sing a solo for a visitor. Here I have found that it is like pulling teeth to get a boy or girl to stand up in class and sing alone. They seem to fear the ridicule of their classmates. I believe it is because they have not been trained to sing solos"—*Philadelphia Ledger*.

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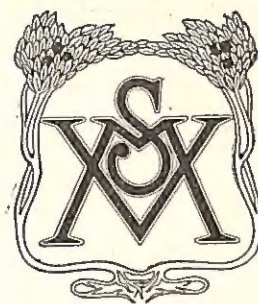
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