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James Francis Cooke

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DECEMBER, 1908 VOL. XXVI, No. 12

THE ETUDE

FOR THE TEACHER · STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER PHILADELPHIA, PENNA.

SURELY, Christmas, with its wholesome optimism and its hearty good cheer, was never more welcome than it is this season. There is something bracing about the Yuletide festival. Charles Dickens caught it splendidly in his "Christmas Carol." No matter how blue you have been, no matter how badly you have fared in your battle with fortune, no matter how many friends have apparently deserted you, you cannot read "The Christmas Carol" without feeling that after all this is a very good sort of a world to live in and that the people with whom we rub elbows have good hearts and kind thoughts, if we can only penetrate the artificial crust of severity, harshness and petty meanness that the chemistry of our business and social life has plated them with.

This is one of the benefactions of Christmas. Irrespective of the religious significance of the celebration of the nativity of the gentle, loving Jesus, the season brings with it to all people, of whatever creed, in our land a feeling of good cheer, a resolution to forget the hardships of a severe financial depression and a willingness to start anew and fight a winning fight. This is what Christmas should bring to every one of our readers this year.

One of the delightful aspects of our work is that we are brought into a very intimate relation with our readers. We prize this highly and we appreciate your loyalty through the past year more than we can tell. Some of you are separated from us by the diameter of our planet, but we think just as much of the readers who live off there in Africa, in Australia, in the Philippines, in South America, or in China, as we do of those right at our doors. Every letter that comes in to us receives careful, thoughtful editorial attention, irrespective of the writer's position or place of residence. We can not hope to personally meet more than a very few of our many readers, but we do desire to give them herewith the heartiest kind of an editorial handshake and wish them a very Merry Christmas and a Happy New Year!

ON December 22, 1808, the Fifth Symphony of Beethoven was performed for the first time. Since then the whole world has been torn time and again with great wars. Governments have come and gone. Father Time has changed the map of Europe with the same complacency that a good housekeeper changes the wall papering in her home. Great poets, statesmen, scientists and soldiers have come upon earth, played their little parts and made their exits. The wonders of science and invention have revolutionized the methods of living and the world of 1908 is an entirely different kind of a world from that of one hundred years ago. Yet the Fifth Symphony, notwithstanding its venerable centenary birthday, is as full of strength, power and splendor as it was when Beethoven wrote it. It is unlikely that a thousand years hence, amid conditions that are beyond our conception and in a world which shall display but a few crumbling vestiges of the civilization we prize so highly, anyone will still be listening eagerly to the wondrous beauty of tone painting in the Fifth Symphony. Such is the immutable greatness of a real masterpiece.

IT is somewhat amusing to note in one of the leading English papers a complaint headed "Why We Get No Operatic Novelties." The list of desired novelties includes works well known to American opera-goers. In fact it not infrequently occurs that operatic works become popular in our country long before they are produced in some of the European music centres. It would be impossible for the student to find anywhere in the world more or better opportunities to hear great singers in great operas than he can obtain in New York. The admission prices may be a trifle higher, but when the cost of European and ocean travel is considered the student can study more effectively and economically in his home country. It is a fine thing for him to hear great European performances if his means permit, but let him hear the greatest first. European singers are continually complaining that American singers are given the preference in the royal opera houses of Europe. This is surely a remarkable condition. A great European pianist told the writer only a short time ago that he considered America in many ways in advance of Europe in musical culture. He begged the writer not to mention his name, as it might be construed as an insincere attempt to curry American favor. Let us commence to hold up our heads a little. There is much for us to accomplish and if we have made noteworthy progress let us wisely use what we have already achieved for the foundation of a greater future.

CHILDREN are often blamed for their failure to succeed in music when they should be pitied. Sometimes the failure is due solely to some physical disability that the parent has failed to recognize. This is very frequently the case. Dr. Charlotte C. West in a recent article in the *New Idea Woman's Magazine* writes:

"Many children are physically unfit to attend school; their defects are unrecognized, and their lack of progress is attributed to stupidity. This stupidity, or mental dullness, is almost always due to some eye or ear, or nose trouble. Many children are tortured with reprimands and punishments for inattention, when, as a matter of fact, they hear poorly or see badly or breathe insufficiently. Therefore, before starting upon his school life, the child's general condition should be carefully looked into. "Eye-strain is the cause of more headache and stomach trouble than any other one factor; a child may suffer for years, and its mental development be seriously retarded, because this fact is overlooked. Correction with proper spectacles will often clear up a train of symptoms which have been attributed to 'weak' stomach, indigestion and what not. Deafness is often due to nothing more than an accumulation of hardened wax in the ear passage, and an amazing change occurs upon its removal. Often serious ear trouble, resulting from scarlet fever, or one of the other infectious diseases, goes unheeded. Pain in the ear, or a discharge, should immediately warn the parent to consult a physician. "Another frequent cause of inability on the child's part to remain mentally alert is mouth-breathing. Whenever this is observed there is some trouble which must be removed before a bright, quick, healthy child can be hoped for."

IT sometimes happens that even the most conscientious hard-working and capable people meet with misfortunes that bring them to a position where their more fortunate fellows should turn around and show their appreciation for past services to art and humanity. In all lines of human endeavor "hard luck" and its train of dismal attendants seem to enter now and then. For the most part we are all blessed with grand good fortune. In music, its followers and devotees have many compensations. They are no more unfortunate than those who are engaged in other arts and professions. But when the tables do turn and the faithful worker is forced by circumstances to falter in his fight for maintenance it is a splendid thing to know that provision has been made to assist her and that this provision is not so much a charity as a just recognition and reward for past devotion and labor in her work. Such an institution is provided for music teachers in the Home for Aged Musicians, at 260 South Third Street, Philadelphia. Here is a haven in which the teacher may have the comforting knowledge that provision is being made for her needs in appreciation of her sacrifices in the past. In other words, she has earned the right to the hospitality of the home.

We have frequently described this home in the past. The building and its equipment are those of the fine modern private residence. There is nothing suggesting the "institution" about it. It is located in a desirable part of Philadelphia, only a stone's throw from the cradle of American independence. Every possible provision has been made for the comfort of those who enter the home.

NOT many decades ago musicians were regarded as people who were particularly susceptible to the influence of old John Barleycorn, or his many aliases of the alcohol fairy. It was not unusual to hear of professors of the tonal art called a drunken fool. This came to our American fathers partly by tradition and partly through the teaching of some American students who had fallen into disreputable company while studying in some European music center. They had taken out their naturalization papers "In Bohemia," their country of conviviality and blasted hopes. Their national emblem was the stein and the fass, and the patriotism with which they worshipped it was amusing.

Things have changed, and to-day our best musicians are steady-going, clean-minded, decent American citizens, who have made themselves respected by being respectable. But now we have a professor for those who depend upon inspiration for success. His article is so full of obviously illogical comparisons and statements that it seems strange that a man with scientific training could be induced to permit such a work to come from his pen. Among his fears is one that abstinence from alcohol will lead to a kind of puritanism, but he forgets that the excise laws of our Puritan forefathers were ridiculously liberal.

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BY ARTHUR ELSON.

The third number, "La Passé," is not easy to describe; it is an awakening of old memories, of old regrets and bygone tears. The composer has used some old melodies which may perhaps be recognized.

No. 4, "Pêcheurs de Nuit," is deep-sea fishing with the aid of lanterns on a dark, starless, moonless night. The sea is dangerous, the fish scarce and the fishermen wretched; it is a strange, sad fishing, that fishing by the light of a lantern!

There is still something to be said on the subject of these descriptive pieces. It is hoped that the little skeleton-sketches here submitted will serve to aid the imagination of the skilled musician, to whom the sensations and influences under which they were written have been revealed. It is not for children that these later pieces have been composed. In the short serenity of their lives there is no place for memories. These dream-pictures are for those who still regret the beautiful years of careless laughter and happiness; for those who are acquainted with grief and who have memories; it is those, doubtless, who will best understand their inner meaning.

Mme. Cécile Chaminade was born at Paris, August 8, 1861. Her taste for music developed at an early age; the piano was her favorite plaything and before she knew how to read correctly or write legibly she tried to express by it the naive thoughts which came into her childish soul, and she told to it her confidences as other children tell them to their dolls.

During her eighth year she played one of her sacred compositions for Bizet, which won his commendation, and he prophesied for her a brilliant future, advising her parents to give her a solid and thorough musical education. They were fond of music, but little disposed to see one of their own family enter upon an artistic career, and they waited several years before obeying the authoritative voice. Then, convinced by the lively ardor with which the little girl gave herself to the piano, and also by the first success with which she gratified their pride, by composing for the church at Vesinet pieces which were judged worthy of performance, they decided to let her follow her bent.

She studied piano with Le Couppé; harmony, counterpoint and fugue with Augustin Savard, and she finished her education by playing chamber music with Maréchal, Delastre and Godard.

At eighteen she made her formal debut as pianiste, playing as soloist with the best orchestras in the various capitals of Europe; she was received at once and recognized by the foremost critics of the day to be a phenomenal musician.

Not long after this she became famous as a composer, and such is the virility of her compositions that many critics, in ignorance of her sex, referred to her early publications as the work of a man. The pithy comment of Ambrose Thomas, that versatile musician, writer and poet, "This is not a woman who composes, but a composer who is a woman," has become a by-phrase of all critics in speaking of Chaminade.

SCHUMANN'S INDUSTRY AS A PIANO STUDENT.

But for the accident which resulted in a permanent injury to his hand, Schumann would have probably been best remembered as a pianist than as a composer. During the days he was a student at Heidelberg, ostensibly studying law, we read that after practicing for seven hours in the day he would invite a friend to come to the evening and play with him, adding that he felt in a particularly happy vein that day. Even during an excursion with friends he would take a dumb keyboard with him in the carriage, and by the time he returned he had received from Wicke in Leipzig, he brought himself to a high degree of perfection as an executant; and at the same time increased his

skill in improvisation. One of his musical associates at this time used to say afterwards that from his playing of no other artist, however great, had he received such incredible musical impressions.

SCHUBERT'S LOVE OF NATURE.

Few of the great composers have shown a greater fondness for the great world out of doors than that which Schubert continually displayed. Although his means were limited, he continually sought the beautiful hills that surround the Austrian capital. Sad indeed must have been many of these excursions even for the optimistic, hopeful, lovable Schubert. Some writers have said that he made these trips to the country to get away from the realization of his failure, for Schubert received such slight

The last song of the cycle is the lullaby of the brook as it passes over the faithful lover.

Schubert was known to have been exceptionally fond of this book. When we learn that many critics do not consider some of the songs of this cycle of exceptional value it should be remembered that several of the songs were composed while Schubert was confined in a hospital. Mr. H. T. Finck, in his interesting book, "Songs and Song Writers," gives the following songs as the best of the series: "Wohin," "Des Morgen's Gruss," "Die Liebe Farbe." It is only "Troekene Blumen."

Through works of this kind that we can realize how dearly Schubert loved the woods, the fields, the brooks and the rivers. In his song "Hail to the Lark" he has put the whole of a dewy spring morning in the twinkling of an eye. "We have the twilight of the forest." In the "Maid of the Mill" we have the flowing of the brook and the continual revolution of the millwheel.

Mr. Finck tells the following interesting story of how some of the songs in "The Maid of the Mill Cycle" were written: "When Randhartinger, who had been one of Schubert's school fellows, resided in Herrengasse, Vienna, Schubert often used to take a walk with him. One afternoon he failed to find his friend in, but found, upon the table, a volume containing the 'Maid of the Mill' cycle. After reading a few of them he put the book straight in his pocket and went home to compose. When Randhartinger returned he found the poems, which he himself had intended to set to music, and on the following morning he was surprised to find his book on Schubert's table. Do not be angry, pleaded Schubert; the poems inspired me so that I had to compose music to them and I scarcely slept two hours last night, and now you see the result. I have already seven poems set to music. I hope you will like my songs. Will you try them?" Randhartinger sang them and forthwith gave up all idea of writing music of his own for these poems.

The Schubert picture accompanying this article and the Wagner picture in this issue are taken from fine large colored photographic reproductions of oil paintings which our readers may secure from E. A. Walz & Co., of Philadelphia.

There is nothing more beautiful than misdirected ambition. Life without ambition is a purgatory, but see to it that your ambition lies in the direction of something that you have good reason to believe you can accomplish. Don't aspire to be a great composer when common sense tells you that your greatest success would be as a church organist or a village teacher. We all suffer from a false idea of importance.

David Grayson, the poet of contentment, writes: "The Maid of the Mill." These poems told a pretty rustic story of love, jealousy and the inevitable tragedy. They were twenty-three in number although Schubert used only twenty. The poems were part of a collection of poems by Müller, entitled "Poems Found Among the Papers of a Traveling French Horn Player." They tell the story of a miller's pretty but fickle daughter who is courted by her father's apprentice. At first she appears to be faithful to her lover, but later deserts him for a young hunter. Finally the young miller in deep despair throws himself in the mill race and drowns.

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SCHUBERT COMPOSING "THE MAID OF THE MILL."

public recognition that he believed himself to have been a great composer.

At the age of twenty-five his health began to fail and life became a terrible reality to him. But with it all he had the memory of the happy hours spent in the country. Accordingly, he sought new material for musical composition he remembered a set of poems written by Wilhelm Müller, the father of Max Müller (known as "Die Schöne Müllerin," "The Maid of the Mill"). These poems told a pretty rustic story of love, jealousy and the inevitable tragedy. They were twenty-three in number although Schubert used only twenty. The poems were part of a collection of poems by Müller, entitled "Poems Found Among the Papers of a Traveling French Horn Player." They tell the story of a miller's pretty but fickle daughter who is courted by her father's apprentice. At first she appears to be faithful to her lover, but later deserts him for a young hunter. Finally the young miller in deep despair throws himself in the mill race and drowns.

The Secret of Public Appearance

By MRS. FANNIE BLOOMFIELD-ZEISLER

[EDITOR'S NOTE.—The following is from an interview secured expressly for THE ETUDE. It is designed to help pupils and teachers who are confronted with the pressing problems leading to public appearance. It is a good illustration of the relative positions of the day who is thoroughly familiar with musical education work in a school, and the special weight. After this session Miss Bloomfield-Zeissler will tour Europe for several years.]

THE secret of success in the career of a virtuoso is not easily defined. Many elements have to be considered. Given great talent, success is not by any means assured. Many seemingly extraneous qualities must be cultivated; many mistakes must be avoided.

Let me start out with a caution. No greater mistake could possibly be made than to assume that frequent public appearances or extended concert touring in early youth is essential to a great career as a virtuoso. On the contrary, I would say that such a course is positively harmful. The "experience" of frequent playing in public is essential if one would get rid of stage fright, or undue nervousness and would gain that repose and self-confidence without which success is impossible. But such experience should be had only after the attainment of physical and mental maturity. A young boy or girl, though ever so much of a prodigy, if taken on an extensive concert tour, not only becomes unduly self-conscious, conceited and easily satisfied with his or her work, but—and this is the all-important point—runs the risk of undermining his or her health. The precious days of youth should be devoted primarily to the storing up of knowledge without which lasting success is impossible. Nothing is more harmful to sound physical development and mental growth than the strain of extensive tours. It is true that one great virtuoso now before us has played for years, and recently before large audiences as an infant prodigy. But, happily, wise and efficient influences served to check this mad career. The young artist was placed in the hands of a great teacher, given the chance to reach full physical maturity and artistic stature before resuming public appearances. Had it been otherwise, it is a matter of common belief that this great talent would have fizzled out.

By this I do not mean that the pupil should be prevented from playing at recitals in the home city. Playing of this kind gives the pupil confidence and smooths the way for his work as a mature artist. These performances should be rare, except in the case of performances given in the home of the pupil or at the teacher's home. What I object to is the exploitation on a large scale of the infant prodigy.

THOROUGH PREPARATION NECESSARY.

One of the real secrets of success in public appearance is thorough preparation. In fact there is no talisman, no secret that one can pass over to another and say, "Here is the secret, go and do as I like." What a valuable secret it would be—the mysterious secret processes of the Krupp Gun Works in Germany would be trifling in comparison. Genuine worth is after all the great essential and thorough preparation leads to genuine worth. For instance, I have long felt that the mental technique that study of Bach's inventions and fugues afford is not to be supplied by any other means. The peculiar polyphonic character of these works trains the mind to recognize the separate themes so ingeniously and beautifully interwoven and at the same time to give them the discipline which only such study can secure.

The layman can hardly conceive how difficult it is to play at the same time two themes different in character and running in opposite directions. The student fully realizes this as he works on them. It takes years to master it. These separate themes must be individualized; they must be conceived as separate, but their bearing upon the work as a whole must never be overlooked.

The purity of style to be found in Bach, in connection with his marvelous contrapuntal designs, should be expounded to the student at as early an age as his intellectual development will permit. It

may take some time to create a taste for Bach, but the teacher will be rewarded with results so substantial and permanent that all the trouble and time will seem well worth while.

There is also a refining influence about which I would like to speak. The practice of Bach seems to fairly grind off the rough edges, and instead of a raw, bungling technic the student acquires a kind of finish from the study of the old master of Eisenach that nothing else can give him.

I do not mean to be understood that the study of Bach, even if it be ever so thorough, suffices in itself to give one a perfect technique. Vastly more is necessary. The student who would fit himself for a concert career must have the advice of a great teacher and must work incessantly and conscientiously under his guidance. I emphasize the study of Bach merely because I find it is not pursued as much

as rather skeptical when anybody announces that he teaches by particular method. Leschetizsky, without any particular method, is a great force by virtue of his tremendously interesting personality and his great qualities as an artist. He is himself a never-ending source of inspiration. At 78 he is still a youth, full of vitality and enthusiasm. Some pupil who is diffident but has merit, he will encourage; another he will incite by sarcasm; still another he will scold outright. Practical illustration of the piano, showing "how not to do it," telling of pertinent stories to elucidate a point, are among the means which he constantly employs to bring out the best that is in his pupils. A good teacher cannot insure success and Leschetizsky has naturally had many pupils who will never become great virtuosos. It was never in the pupils and no matter how great the teacher he cannot create talent that does not exist.

The many books published upon the Leschetizsky system by his assistants have merit, but they by no means constitute a Leschetizsky system. They simply give some very rational preparatory exercises that the assistants give in preparing pupils for the master. Leschetizsky himself laughs when one speaks of his "method" or "system."

Success in public appearance will never come through any system or method except that which works toward the end of making a mature and genuine artist.

WELL SELECTED PROGRAMS.

Skill in the arrangement of an artist's programs has much to do with his success. This matter has two distinct aspects. Firstly, the program must look attractive, and secondly, it must sound well in the rendition. When I say the program must look attractive, I mean that it must contain works which interest concert-goers. It should be neither entirely conventional, nor should it contain novelties exclusively. The classics should be represented, because the large army of students expect to be especially benefited by hearing these performed by a great artist. Novelties must be placed on the program to make it attractive to the mature habits of the concert room.

But more important, to my mind, is the other aspect of program making which I have mentioned. There must be contrasts in the character and tonal nature of the compositions played. They must be so grouped that the interest of the hearers will be not only sustained to the end, but will gradually increase. It goes without saying that each composition should have merit and worth as musical literature. But beyond that, there should be variety in the character of the different compositions, the classic, the romantic, and the modern compositions should all be given representation. To play several slow movements or several vivacious movements in succession would tend to tire the listener. Anticlimaxes should be avoided.

It may truly be said that program making is in itself a high art. It is difficult to give advice on this subject by any general statement. Generalizations are too often misleading. I would advise the young artist to carefully study the programs of the most successful artists and to attempt to discover the principle underlying their arrangement.

One thing which should never be forgotten is that the object of a concert is not merely to show off the skill of the performer, but to instruct, entertain and elevate the audience. The bulk of the program should be composed of standard works, but novelties of genuine worth should be given a place on the program.

PERSONALITY.

The player's personality is of inestimable importance in winning the approval of the public. I do not refer particularly to personal beauty, but it cannot be doubted that a pleasing appearance is helpful in conquering an audience. What I mean is sincerity, individuality, temperament. What we vaguely describe as magnetism is actually possessed by every great performer. It is a psychology, but it is a psychology that is not a personal beauty. Some players seem to fairly hypnotize their audiences—yes, hypnotize them. This is not done by placing any species of black art, or by consciously following any prescribed formula, but by the sheer intensity of feeling of the artist at the moment of performance. The great performer in such moments of passion forgets himself entirely. He is in a sort of artistic trance. Technical matters of composition being pre-supposed, the artist need not and does not give thought to the matter of playing the notes correctly, but re-creating in himself what



Mrs. FANNIE BLOOMFIELD-ZEISLER.

he feels to have been the mood of the composer, re-creates the composition itself. It is this kind of playing which establishes an invisible chord, connecting the player's and the listener's hearts, and swayed himself by the feelings of the moment, he sways his audience. He makes the music he draws from the instrument supreme in every soul in the audience; his feeling and passion are contagious and convey the audience away. These are the moments, not only of the greatest triumph, but of the greatest exaltation for the artist. He who cannot thus sway audiences will never be above mediocrity.

DO NOT ATTEMPT THE IMPOSSIBLE.

To those who are still in the preparatory stage of development I am glad to give one word of advice. *Do not play pieces that are away beyond your grasp.* This is the greatest fault in our American musical educational systems of today. Pupils are permitted to play works that are technically impossible for them to hope to execute without years of preparation. What a huge blinder this is!

The pupil comes to the teacher, let us say, with the Second Hungarian Rhapsody of Liszt. It takes some fortitude for the conscientious teacher to tell the pupil that she should work with the C Major Sonata of Haydn instead. The pupil with a kind of confidence that is, to say the least, dangerous, imagines that the teacher is trying to keep her back, and often goes to another teacher who will gratify her whim.

American girls think that they can do everything. Nothing is beyond them. This is a country of great accomplishment, and they do not realize that in music "Art is long." The virtuoso comes to a great metropolis and plays a Moskowski concerto of great difficulty. The next day the music stores exhaust their stocks of this work, and a dozen misses, who might with difficulty play a Mendelssohn "Song With Words," are buried in the avalanche of technical impossibilities that the alluring concerto provides.

FOREIGN DEBTS.

Unfortunately, a foreign debt seems to be necessary for the artist who would court the favor of the American public. Foreign pianists get engagements long before their managers in America ever hear them. In the present state of affairs, if an American pianist were to have the ability of three Liszts and three Rubinstons in one person, he could only hope for meagre reward if he did not have a great European reputation behind him.

The condition is absurd and regrettable, but nevertheless true. We have many splendid teachers in America—as fine as there are in the world.

We have in our larger cities musical audiences whose judgment is as discriminating as that of the best European audiences. Many an artist with a great European reputation has come to this country, and falling "to make good" in the judgment of the critics and audiences, went back with his reputation seriously impaired. Nevertheless, as I have stated, the American artist without an European reputation, has no drawing power, and therefore does not interest the managers and the piano manufacturers who nowadays have largely supplanted the managers. This being so, I can only advise the American artist to do as others have done, and give a few concerts in Berlin, London, Vienna or Paris. Let the concert director who arranges your concerts part the house, but be sure you get a few critics in the audience. Have your criticisms translated, and get them republished in American papers. Then, if you have real merit, you may get a chance.

The interest in music in the United States at the present time is phenomenal. European peoples have no conception of it. Nowhere in the world can such interest be found. Audiences in different parts of the country do not differ very greatly from the standpoint of intelligent appreciation. When we consider the great uncultured masses of peasants in Europe and the conditions of our own farmers, especially in the West, there is no basis of comparison. America is already a musical country, a very musical country. It is only in its failure to properly support native musicians that we are subject to criticism.

PRACTICAL SUGGESTIONS.

To the young man or woman who would learn "The Secret of Public Appearance" I would say: Use every morsel of judgment you possess to endeavor to determine whether you are talented or simply "clever" at music. Court the advice of unbiased professional musicians and meditate upon the difficulties leading to a successful career, and do not decide to add one more musician to the world.

Wagner's Phenomenal Imagination

In all creative work the most important asset that the composer, author, poet or artist can have is imagination. No matter how skillful the creator may be from the technical standpoint, no matter how he may have striven to acquire the skill many years he may have with accuracy, ease and effect, it will surely fail if he has not talent for delving into the nowhere and bringing into existence creatures of his brain that shall stand out as new, vital and significant entities. Creatures of the imagination are often more enduring than their creators. Thousands of people have heard of "Le Cid," "Faust" and "Rip Van Winkle" who have never heard of the men in whose brains these figures originated.

Probably no more remarkable imagination has ever been known than that of Richard Wagner. Amazing as were the imaginative powers of Sophocles, Dante, Shakespeare, Milton, Victor Hugo and Goethe, when the enormity of the Wotchk, which Wagner accomplished is considered it must be admitted that none of these other creators can be said to have excelled him in this particular.

Wagner dealt with veritable hordes of characters and when the limitations of this world, and too small he broke through into the world of fairyland or the world of mythology. No less than one hundred leading characters work along the line of least resistance. My mother instilled Deppe's ideas into me together with a very comprehensive training in the standard etudes and classics within my youthful technical grasp. For those years I could not have had a better teacher. Lucky is the child like Gnomel, Reisenauer and others who have had the invaluable instruction that a patient, self-sacrificing mother can give. The mother is the most unselfish of all teachers, and is painstaking to a fault.

RICHARD WAGNER'S DREAM.

until you are confident of your suitability for the work. Remember that this moment of Decision is a very important time and that you may be upon the threshold of a dangerous mistake. Remember that there are thousands of successful and happy teachers for one successful virtuoso.

2. After you have determined to undertake the career of the concert performer, nothing stand in the way of study, except the consideration of your health. Success with a broken-down body and a shattered mind is a worthless conquest. Remember that if you wish a permanent position you must be thoroughly trained in all branches of your art.

3. Avoid chatterboxism and the kind of advertisement that will bring you notoriety at the sacrifice of your self-respect and the respect of your best friends. Remember that real worth is, after all, the thing that brings enduring fame.

4. Study the public. Seek to find out what pleases it, but never lower the standards of your art. Read the best literature. Study pictures. Travel. Broaden your mind. Acquire general culture.

5. Be careful of your stage deportment. Endeavor to do nothing at the keyboard that will emphasize any personal eccentricity. Always be sincere and true to your own nature, but within these limits try to make a pleasing impression.

6. Always be your own severest critic. Be not easily satisfied with yourself. Hitch your wagon to a star. Let your standard of perfection be the very highest. Always strive to reach that standard. Never play in public a piece that you have not thoroughly mastered. There is nothing more valuable than public confidence. Once secured, it is the greatest asset an artist can possess.

The Training of a Concert Pianist

By EMIL SAUER

I

[Dorros's Nurg.—The following is from an interview obtained expressly for this ETUDE from the renowned virtuoso, Emil Sauer, Her husband, in October, 1902. His first teacher was his mother. From 1870 to 1881 he studied with Anton Rubinstein's brother, Nicholas Rubinstein, and from 1884 to 1885 he studied with Liszt and Tausig. He was also a pupil of the famous American pianist, Charles L. Burleigh, who was impressed with his remarkable grasp of the English language, following a fancy and comprehension of languages more than his native German and an acquaintance with the literature of the English people. He was not less impressed with his simple, direct, unaffected manner. There is nothing of the pompous about Herr Sauer. National behavior, combined with sincerity and an excellent intellectual balance are rare possessions for the sensationally successful virtuoso. In fact, he impresses on more as an American in his candor and directness than as a native. His affectionate that the virtuoso is expected to exhibit.]

One of the most inestimable advantages I have ever had was my good fortune in having a musical mother. It is to her that I owe my whole career as an artist. If it had not been for her loving care and her patient persistence I might have been engaged in some entirely different pursuit. As a child I was very indifferent to music. I abhorred practice, and, in fact, showed no signs of pronounced talent until my twelfth year. But she kept faithfully pegging away at me and insisted that because my grandfather had been a noted artist and because she was devoted to music, I should be so too. My mother was a pupil of Deppe, of whom Miss Amy Fay has written in her book "Music Study in Germany." Deppe was a remarkable pedagogue and had excellent ideas upon the foundation of a rational system of touch. He sought the most natural position of the hand, he always aimed at work along the line of least resistance. My mother instilled Deppe's ideas into me together with a very comprehensive training in the standard etudes and classics within my youthful technical grasp. For those years I could not have had a better teacher. Lucky is the child like Gnomel, Reisenauer and others who have had the invaluable instruction that a patient, self-sacrificing mother can give. The mother is the most unselfish of all teachers, and is painstaking to a fault.

SLOW SYSTEMATIC PRACTICE.

She insisted upon slow systematic regular practice. She knew the importance of regularity, and one of the first things I ever learned was that if I missed one or two days' practice, I could not hope to make it up by practicing overtime on the following days. Practice days missed or skipped are gone forever. One must make a fresh start and the loss is sometimes not recovered for several days.

I was also made to realize the necessity of freshness at the practice period. The pupil who wants to make his practice lead to results must feel well while practicing. Practicing while tired, either mentally or physically, is wasted practice.

Pupils must learn to concentrate, and if they have not the ability to do this naturally they should have a master who will teach them how. It is not easy to fix the mind upon one thing and at the same time drive every other thought away. With some young pupils this takes much practice. Some never acquire it—it is not in them. Concentration is the veritable of musical success. The student who cannot concentrate has better stop practicing. The result of his practice will be a mere repetition of what he has already done. In fact, the young person who cannot concentrate is not likely to be a conspicuous success in any line of activity. The study of music cultivates the power of concentration perhaps more than any other study. The notes to be played must be recognized instantaneously and correctly performed. In music the mind has no time to wander. This is one of the reasons why music is so difficult for those who do not ever contemplate a professional career.

One hour of concentrated practice with the mind fixed and the body rested is better than four hours of dissipated practice with the mind stale and the body tired. With a fatigued intellect the fingers simply dawdle over the keys, and nothing is ac-

complished. I find in my own daily practice that it is best for me to practice two hours in the morning and then two hours later in the day. When I am finished with two hours of hard study I am exhausted from close concentration. I have also noted that any time over this period is wasted. I am too fatigued for the practice to be of any benefit to me.

THE NECESSITY FOR A GOOD GENERAL EDUCATION.

Parents make a great mistake in not insuring the general education of the child who is destined to become a concert performer. I can imagine nothing more unutilitarian or more likely to result in artistic disaster than the course that some parents take in neglecting the child's school work with an idea that if he is to become a professional musician he need only devote himself to music. This one-sided

the necessity for clean playing. Of course, each individual requires a different treatment. The pupil who has a tendency to play with stiffness and rigidity may be given studies which will develop a more fluent style. For these pupils' studies, like those of Heller, are desirable in the cases of students with only moderate technical ability while the "splendid technical studies" of Chopin are excellent remedies for advanced pupils with tendencies toward hard rigid playing. The difficulty one ordinarily meets, however, is ragged, slovenly playing rather than stiffness. To remedy this slovenliness there is nothing like the well-known works of Czerny, Cramer or Clementi. I have frequently told pupils in my "Meisterschule" in Vienna, before I abandoned technical studies for my work as a concert pianist, that they must learn to draw before they learn to paint. They will persist in trying to apply colors before they learn the art of making correct designs. The leads to dismal failure in almost every case. Technique first—then interpretation. The great concert-going public has no use for a player with a dirty, slovenly technique no matter how much they strive to make morbidly sentimental interpretations that are expected to reach the lovers of sensation. For such players a conscientious and exacting study of Czerny, Cramer, Clement and others of similar design is good musical soap and water. It washes them into respectability and technical decency. The pianist with a bungling, slovenly technique, who at the same time attempts to perform the great masterpieces, reminds me of those persons who attempt to disguise the necessity for soap and water with nauseating perfume.

HEALTH A VITAL FACTOR.

Few people realize what a vital factor health is to the concert pianist. The student should never fail to think of this. Too many young Americans go abroad to study and through indiscretions of both overwork and wrong living they break down the very vehicle upon which they must depend in their ride to success. The concert pianist really lives a life of privation. I always make it a point to restrict myself to certain hygienic rules on the day before a concert. I have a certain diet and a certain amount of exercise and sleep, without which I cannot play successfully. In America one is overcome with the kindness of well-meaning people who insist upon the supper, the reception, etc. It is hard to refuse kindness of this description, but I have always felt that my debt to my audiences was a matter of prime importance, and while on tour I refrain from social pleasures of all kinds. My mind and my body must be right or failure will surely result.

I have often had people say to me after the performance of some particularly brilliant number, "Ah! You must have taken a bottle of champagne to give a performance like that." Nothing could be further from the truth. A half a bottle of beer would ruin a recital for me. The habit of taking alcoholic drinks with me has led to my present success. My performance is a dangerous custom that has been the ruin of more than one pianist. The performer who would be at his best must live a very careful, healthy life. Any amount of excess is sure to mar his playing, and lead to his downfall in the public. I have seen this done over and over again, and have watched alcohol tear down in a few years what had taken decades of hard practice and earnest study to build up.

LONG PRACTICE HOURS.

I have always been opposed to long practice hours. The student who works eight and ten hours a day are either absolutely talentless or they are not practicing correctly. No more than five hours at most should be devoted to music, and I consider four hours the best in most cases. This must, of course, as I have previously intimated, be real practice, not simply running over the keys as a parrot runs over its pet phrases. Goodness knows—the parrot has practice enough, but it could talk until the day of doom without increasing its talent or its knowledge. It fails to think, that is the point, and pupils who fail to think while they are practicing may as well devote their time to some more profitable pursuit. You should not be so sure that you learn quickly and easily. If you wait too long the music will come out dead, and your playing becomes lifeless, and often worthless. Nothing can be accomplished after the sacred fire of artistic interest is permitted to smoulder.

(Part II of this valuable article will appear in the January issue.)

EMIL SAUER.

cultivation should be reserved for idiots who can do nothing else. The child wonder is often the victim of some mental disturbance. I remember once seeing a remarkable child mathematician in Hungary. He was only twelve years of age and yet the most complicated mathematical problems were solved in a few seconds without recourse to paper. The child had water on the brain and lived but a few years. His usefulness to the world of mathematics was limited solely to show purposes. It is precisely the same with the so-called musical precocities. They are rarely successful in after life, and unless trained by some very wise and careful teacher, they soon become public subjects.

The child who is designed to become a concert pianist should have the broadest possible culture. He must live in the world of art and letters and become a naturalized citizen. The wider the range of his information experience and sympathies the larger will be the audience he will reach when he comes to talk to them from the concert platform. The child who is a narrow, crabbed intellectual existence, but the man who has seen and known the world, who has become acquainted with the great masterpieces of art and the wonderful achievements of science, has little difficulty in securing an audience providing he has mastered the means of expressing his ideas.

CLEAN PLAYING VS. SLOVENLY PLAYING.

In the matter of technical preparation there is, perhaps, too little attention being given to-day to

"WE SHOOT AT A FLYING MARK."

—CROTHERS.

MRS. LILLIAN M. WHITE.

"There are some general problems by which every piano teacher is confronted, but the writer above quoted has stated a truth which all writers come to realize sooner or later.

We may have our theories and methods of imparting knowledge which work perfectly, always imposing conditions to be favorable; but locality and environment of the pupil sometimes combine to bring special difficulties, which must be met and overcome.

Contrary to previous experience, my teaching for the past few years has been done in a large manufacturing center, where about half my pupils have been young people whose time was wholly taken during the day, leaving only evenings and Saturday afternoons for study and recreation. Yet these young workers were so anxious to learn that an hour each evening has been cheerfully given to piano practice.

If a teacher is working for personal glory alone not so much could be expected from pupils whose time for study was so restricted, but there are better things than personal glory, and I wish here to state that some of my very happiest hours as a teacher, and those most filled with inspiration, have been with this class of pupils; their very limitations as to time and opportunity serving to double their attention and appreciation.

Coming as many of them do from homes where little thought has been given to such things, and in their eagerness to play something that sounded musical, the first great difficulty was in helping the pupils to realize the necessity for a certain amount of careful preparatory or foundation work, and all kinds of illustrations and anecdotes have been used to help make plain this point, varying this to suit the development and temperament of the pupil.

THE VALUE OF ANECDOTES.

Sometimes I cite the instance of the little child just learning to walk, whose mind, hurrying on faster than its untrained feet can go, is the cause of many a tumble, just as too great haste at the piano causes the fingers to be tied into seeming knots.

Again, I speak of the famed leaning Tower of Pisa, as showing the disastrous results of poor foundation work, or if the pupil expects success at the third or fourth lesson, I remind them of public school work and how impossible it would be to have fourth grade results with only first grade work.

Such mottoes as the following are written on the lesson slips at this stage: "The way to go fast is to go slow," or the old French proverb, "Step by step one goes far," then a little later on these are sometimes given: "Genius is only great patience" and "The three P's—Patience, Perseverance, and Pluck—will accomplish anything," this last being a saying of E. B. Poirer and which I usually give a little outline of the method of study of this gifted musician.

In certain curious cases I have dared to tell the legend of the Japanese woman (those gentle "little people" so renowned for patience and exactitude in detail work) who was seen day after day rubbing a bar of iron against a stone. On being asked her reason for so doing, she replied: "In order to make it a needle."

Diet or trio work is one of the greatest possible helps during the trying time, as the ear of the pupil is satisfied at hearing something that sounds musical and finished as compared with solo work.

As these pupils begin their piano study after a hard day at routine work it has seemed well to give technical exercises were necessary in homeopathic doses, both as to size and sweetness. They are after music, and music they will have, and it behooves the teacher to use all the lulling tones and short cuts that can be devised to help them in arriving at the desired end; so, instead of using too many purely technical studies and exercises, I have found it expedient after it has been well of the fingers is gained, to give bright, interesting studies and pieces having attractive titles, which invite exercise of the imaginative faculty.

HOW NATURE STUDY HELPS.

For instance, in Mathews' "Graded Course," the little study entitled "The Charming Shepherdess" and "The Troubadour" give opportunity to call up mental pictures of those characters, and often photographs or real paintings can be shown and incidentally a little talk can be given on the olden days when other countries had their shepherdesses and troubadours.

With some pupils the little nature pieces are very useful. "The Cuckoo Song" and "The Sparrow" are similar subjects, and always in connection with these are given little nature talks. I know of no more helpful thing for a teacher of young piano pupils than a thorough course of nature study. One who is a close observer along any line is can more easily help a student to see all there is to be seen on the printed page. In speaking to pupils of this habit of conversation I have made mention of Nathaniel Hawthorne, who once, when seated in the shelter of a Berkshire forest, counted within a radius of a few feet more than forty varieties of plants which he could name, where others, "having eyes," yet seeing not, would have noticed only a general array of green herbage.

The work seems in such cases better than an actual general study of the idea of technical work, of course, scales and arpeggios form a part of the daily work, and are saved from being dull by a history of their origin and form being given at the start. By using the metronome to help in obtaining speed. As for five-finger work, it is a good plan for the teacher to look ahead several lessons, and any study or piece which is likely to present special difficulty in some one part can be practiced separately for several weeks beforehand, thus smoothing the way, so when the time comes for it all will go easily.

Some cases where a fairly good start has been made the pupils begin to hunger and thirst for "rag-time" and the so-called popular music, and this, to the teacher who is properly trained, and cares for only the best in music, is one of the problems that requires unwearied patience and endless tact, also a careful study of the individuality of the pupil in question.

Inherent in every one who can distinguish one note from another is a love for melody, the *song* element, something that can be carried in one's mind and hummed, or sung, or whistled, and to meet this longing pipes of good music, with the melody strongly brought out, are looked over and some of it offered to the pupil in lieu of "rag-time" and its kindred.

In the majority of cases pupils must be dealt with from their own viewpoint of what is or is not musical. Someone has well said, "To ask another to conform to one's own ideas or tastes is like asking him to get himself a new nervous system," and so in this case it would be as disastrous to insist on rigid discipline with these pupils as to adopt that attitude in the home training of children. Instead of ridiculing or speaking slightly of the pupil's musical likes and dislikes, quietly and persistently put before them things which are truly beautiful, even though they may not come up to our higher ideals.

"Step by step lifts him up to good, Without halting, without rest, Lifting better up to best."

In this way the imaginative faculty, which at first is bound by material things and places, loses its restrictions, and as the more spiritual qualities of mind and heart are awakened, so greater beauties can be felt in the compositions studied.

FRANK TALKS WITH PUPILS.

Many times, in trying to interest pupils in a better class of music, I have had frank talks with them and their parents as well, comparing the 'best in music' the teacher to use all the lulling tones and short cuts that can be devised to help them in arriving at the desired end; so, instead of using too many purely technical studies and exercises, I have found it expedient after it has been well of the fingers is gained, to give bright, interesting studies and pieces having attractive titles, which invite exercise of the imaginative faculty.

"It was my duty to have loved the highest, surely was my profit, had I known, It would have been my pleasure had I seen."

Bishop Vincent, in a talk on Sunday-school teaching, once said: "The teacher should form the habit of thinking intently and sympathetically upon each scholar in his class, his hindrances, faults, and immediate need, and then review the already carefully prepared lesson with this thought burning in his heart, 'How shall I make this lesson most profitable to this pupil?'"

Could there be a better question for us as music teachers to ask ourselves?

PAYING FOR LESSONS.

BY CHAS. W. GRIMM.

In ancient times teachers would make an agreement to teach pupils all they knew for a certain amount of money. No time limit was fixed upon, because no certain number of lessons would be bargained for. In this case, the slow pupil really came off cheapest and was a losing proposition to the teacher, unless the dullard saw his unfitness and quit.

In the present age we have improved upon the method of compensation, in that teachers are paid for the time they bestow upon their pupils. In order of this, some pupils cause a teacher more labor than others. Being paid according to the time devoted to pupils, teachers must carefully parcel out their teaching hours of the day.

The musical season proper starts with September and ends with June. July and August constitute the so-called summer or vacation season. Now, if you do not come to a teacher as an avowed transient, he takes it for granted that you are going to take lessons for the entire season. You apply for a certain time and are probably very particular to have a certain day and hour. Now remember that this time is really your property, because your teacher cannot give this particular parcel of time to anyone else. Only protracted illness could annul your obligation to pay for the time engaged. If you have to miss a lesson, you ought not expect your teacher to suffer the loss.

If he possibly can, the teacher will make up the lesson, because once in a great while he may request you to excuse him from giving lessons on a certain day. I am positive that all teachers are so regular in their appointments that they would gladly pay their pupils for ungiven lessons, if the pupils would pay for all their missed lessons, should such an agreement be insisted upon. Paying for lessons and not taking them shows that you really had to miss them. Declaring off a lesson on account of "inability to practice," "coming of a sale," and similar flimsy excuses, and then not paying for it, is bad form. If you are not as well prepared as you would like to be, take your lesson just the same; there is so much to learn in music that your teacher will not practice with you; he will instruct you in other musical subjects than just the pieces you are practicing.

Missing a lesson and not paying for them is like ordering goods and not taking them. Remember that your teacher cannot sell your missed lesson, but a piece of merchandise, to someone else. Should you unavoidably have to miss your lesson, let your teacher know the day before, if you can. It is certainly not polite to tell him the day after that you did not let him know, or blame some member of the family for practicing, doing it, etc.

It is not expected that you are waiting for someone, who does not come at the appointed time, or that at all.

The steady dropping of water will hollow a stone. Regularity in practicing and regularity in taking lessons are the secrets of successful music study. Now, if you expect your teacher to keep his engagements, you should expect too much of you that you should keep yours. It simply means that you are waiting to treat others just as you love to be treated yourself.

"There is no doubt that the seed of many virtues is in such hearts as are devoted to music; those who are not touched by music, I hold to be like stocks in stones."—Luther.

WITH ANTON RUBINSTEIN IN THE CLASSROOM

BY ELLEN VON TIDEBOHL.

[BETWEEN THE SOPS.—The following was selected from notes left by Mrs. N. Vessel, and translated especially for THE ETUDE. Mrs. Vessel attended the piano classes of Rubinstein in 1888-1890 and made a careful record of all the remarks of the great Russian pianist and teacher in her diary. These give a remarkable insight into the musical and pedagogical theories of the great pianist.]

RUBINSTEIN was very animated while giving lessons. He spoke in figurative and symbolic language to make his ideas and advice clearer to the comprehension of his pupils. The three principal things he demanded of them were: (1) The choice of correct rhythm and time, (2) playing right notes and all the notes, (3) and careful shading, phrasing and right expression.

"I really cannot understand what kind of teacher it was who could not teach a pupil to count while playing," he once exclaimed while disgusted at the playing of a lady who, on account of great nervousness, did not play in time.

"Oh! I know where I would send such a teacher!" And then he spoke emphatically about the necessity of a musician getting a clear idea of the rhythm and tempo before setting himself to study a work.

"That is the first thing to do," he concluded, "and then try to play the notes and all of them clearly—we must wash the body before dressing it up fine."

"Play in the beginning slowly, firmly, until the new piece has entered into your fingers, after that only must you dare to use the pedal and give expression and phrasing to the melody."

VALUABLE HINTS.

During his classes exclamations such as these would be heard: "Play clearly!" "Play all notes!" "I want to hear the chord perfectly!" "Oh! the bass notes—they must all be sounded!" "Where is the principal note?" and so on.

Now let us pass to the remarks concerning phrasing and expression. His own words were: "It is necessary to pay attention to all the signs marked by the composer. Don't play by heart before knowing the piece fundamentally, so that not one of the signs may be neglected. You ought to enter deeply into the work, try to guess at the deepest feelings of the composer."

Rubinstein had his own way of explaining pp, p, f. You make no difference between piano and pianissimo," he told to one pupil, "the pianissimo sound must be like a sigh, but much deeper. Piano on the contrary varies according to requirement, being sometimes lyrical in character, and at others dreamy or expressing suffering, etc."

"Mezzo forte" was a soft sound in his comprehension, and "forzando" had only the signification of giving greater importance to the note over which it stood. "Forte" and "fortissimo" he thought should be very loud, but fitted to the character and style of the music.

"Forte is marked" please play *forte*, but don't thump in that way! Doesn't it hurt you when you thump in that way? As for me, I suffer extremely in hearing your *forte*. But when I play myself I don't suffer at all and I think I play quite as loud!" he added laughing in a kindly satirical way.

"The forte, like an artillery cannon, does not suit this dreamy piece of melody. The lyric 'forte' has a different tone from the forte. Well, I myself have recovered the friend."

He was especially hard on not playing both hands together. "How is that?" he exclaimed, "the right hand is dragging behind the left! Oh! that is a *mauvais goût* way of playing."

RUBINSTEIN'S REPOSE.

All who saw Rubinstein playing at the piano had to admire his body bearing, the complete repose of his body and head. He tried to train his pupils to bear themselves in the same reposeful way while playing. Here is an example of this quoted by Mrs. E. N. Vessel: "How are you sitting at the piano! Please get up!" said Rubinstein to a pupil; he himself took the chair and placed it exactly in

The poor flower struggles against it, but soon it grows weary and dies. Or fancy that it is a woman's soul which has to pass through a hard struggle. You hear in the music anxiety, passion, earnestness. If the struggle strikes you, try struggle yourself in your rendering; if it is an entreaty, a prayer—then pray, supplicate."

"What is the character of Schumann's 'Kreisleriana'?"

"Passion with dreaminess, a fanciful vision," was the answer.

"Well, produce this on the piano. Play the notes several times over, again and again, listen to them, until you have found out the right intonation. So—" and Rubinstein touched the piano—here it is, this vision, dreamy intonation?" "No—he struck the note again and the touch was entirely different—"you see, it sounds otherwise, but still it is not a dreamy intonation—bust now listen, this is the expression we need!" and he played the piece to the end. It is unnecessary to add that it was deliciously charming.

On Liszt's "Don Juan Fantasy," Rubinstein's own words: "Do you know the significance of the introduction? The 'Commander' enters—you must play this part as if striking me dead. The melody without a pedal, in order to get the sound of a falling tone. Then you make Ferlita a dramatic personage, who sings in your rendering like Donna Anna—but she is a naive peasant girl in white stockings—and let her remain so! Don Juan is passion personified, but of the gayest type. Please reproduce all this on the piano."

The *brides* of Chopin were always followed by original explanation. We give two specimens of them:

No. 17. "The music depicts the sufferings of a soul—a deep tragedy. Tell all about it, declaim it in your playing. You must shiver yourself, each sound must vibrate through your heart. The melody here is not of great importance—the tragedy lies in the whole—the last *Ab-sforzando* is a funeral bell. It is a painting in music."

Prelude No. 25. "The lightness of a sylph. Charming! Charming! With the left hand play the melody more lightly, virtuoso."

PIANISTIC STYLES.

There are some hints of Rubinstein's on different piano styles:

Concertin, Rameau, Scarlatti, John Bull—are of the tag style. They composed for giving pleasure to the audience, a music which has nothing to do with passion or emotion.

J. S. Bach, Handel thought out their works, as if for the organ with registers (stops), great force and with varying sonorousness.

Haydn, Mozart, Phil. Em. Bach have a gracious, hearty style, somewhat stiff (formal, mannered) in perle and powder.

Beethoven is always dramatic, tragic and sometimes satiric.

Schubert—A deep, hearty, lyric style.

Bruch—A sparkling brilliant style.

Schumann—Quite a fantastic, romantic style. Chopin—Full of dreaminess and passion.

Liszt—A fantastic, demonic virtuoso.

There are some hints of Rubinstein's own words: "The piano is a lovely instrument."

"In love with it, the sound of it, and then try to be tender to it in order to make it sweeter to you."

Herein (and he had his hand on the piano) lies divine beauty, which can only be called by the player, who must be inspired by this divine beauty."

A LEADING educational journal gives a list of thirty things which a boy of sixteen should know. Coming twenty-fourth in this list and next door to "How to swim and play baseball" is "How to read and sing simple music."

That the boy of sixteen who has been entitled to modern educational advantages should be able to do far more than "read and sing simple music." There should remain many educators who are apparently unaware of the fact that music is a properly conducted course of music study. No other study in the school curriculum will afford the student the same mental and physical benefits. It is in every way an especially great study for young men. Aside from its intellectual advantages it also has an undoubted refining influence which parents should never fail to consider.

"Nature herself has instituted an entire harmony and connection between the emotions or affections of the heart and the physical life of man, exhibiting itself in the look of the eye, as well as in the voice, in the outward bearing and gait."—*Cicero*.

BY LOUIS C. ELSON

THE COMPARATIVELY RECENT ORIGIN OF HARMONY.

MISTAKES REGARDING THEMES

UNCONSCIOUS PLAGIARISMS

ERRORS IN TRANSLATION

((Deep voice))

(The child, in bass register)
 "Oh, father, see yonder, see yonder," he says
 (The father, in a piping treble)
 "My boy, upon what dost thou fearfully gaze?"

There is another gem of poetry in this same edition which gives a verse of the same song as follows:

Americans and Englishmen need not be discouraged, however, for there are plenty of words which can be spelled in musical notation without an *acc*. For example: Acc, abed, bed, beaded, bad, bagged, begged, baa, babe, begad, bedad, cab, cage, cad, café, beef, cabbage, dad, dabbad, dace, dead, eeg, eggad, eggad, ebbad, added, aged, adage, Edda, fad, fed, faded, feed, faced, faggad, fee, go, gagged, gagged, etc. We leave it to our readers to think of how many sentences could be evolved from the above list.

HUMOROUS ERRORS.

HOW CHOPIN PLAYED.

Interesting Side Lights Upon Chopin and His Methods of Interpretation.

BY WANDA LANDOWSKA.

His execution, according to his contemporaries, was perfect, and his touch so beautiful, that at times his audience was moved to transports. Moscheles tells us that Chopin's interpretations corresponded with his appearance, both "in the grand and the dreamy." "He was never entering his play," Moscheles writes, "that he commenced to comprehend his music, and to understand the enthusiasm he aroused among women. His ad libitum consists of an absolute distortion of the regular rhythm, and is not the most fascinating of his peculiarities; certain qualities of harshness in the modulations did not shock me so much, for his fingers glided over the keyboard with such grace and ease, that his piano made me feel that he has no need for a very powerful force in order to obtain the contrast he desires."

CHOPIN'S IDEALS

He disliked all clamorous effects, and all "fire-works" in general. If Chopin were to rise from his grave to-day, he would certainly be surprised to find that his works have been made the vehicle for precisely such purposes, and that they are a kind of "race-track" (if I may be permitted the expression) for record-breaking in swiftness, and acrobatics of all kinds. He would certainly be more than astonished to find how such useless efforts and bad workmanship is expended on his works. And he would be surprised to find that in the Nineteenth Century would be surprised to hear one of his valses transcribed for fourteen clarinets, and his preludes and nocturnes set to stupid words, and screamed full-lunged by Italian singers.

CHRISTMAS HOLIDAYITIS

DVORAK ON "WHY BOHEMIA IS
MUSICAL."

"In Bohemia every child must learn music, and if possible, sing in church. I think this law explains the development of so much talent for music in my country. It is not only the gipsies who love music, but the responsible factor is that there are so many beautiful national songs. There are so many beautiful songs in the hearts of the people so dearly love. They sing them as they work in the fields, and the spirit of music enters their souls. Of course they love to dance—are the not Slavs? Why, after church they revel in music and dancing, sometimes until early morning! Fact is it is the favorite amusement of the race. As for the collection of songs, it is always free, but the collection is made afterwards, and the collection I used to be among the fiddlers and received no share, which I always gave to my father."

"The public has always been accustomed to see me play without notes, for I have never used them; and I will not allow myself to rely upon my own resources or ability to supply the place of some forgotten passage, because I know that there will always be many among my audiences who, being familiar with the piece I am performing, will readily detect any alteration. This sense of uncertainty has often inflicted upon me tortures only to be compared with those of the Inquisition, while the public listening to me imagines I am perfectly calm. Yes, this nervous agitation has developed itself since my fifteenth year.

Hints, Suggestions and Advice Upon "The Etude" Music for Students, Teachers and Music Lovers

By PRESTON WARE OREM

LUTE AND MANDOLIN—L. SCHYTE.

This is a dainty and characteristic ballad scene, one of the more recent compositions of this talented writer and teacher. L. Schytte, born in Denmark, 1856, has had a varied and busy career as concert pianist, composer and pedagogue, and has recently been added to the faculty of the Stern Conservatory in Berlin. Many of his works have achieved wide popularity. "Lute and Mandolin," one of his most genial inspirations, does not call for extended comment. It is an idealization of several of the dance rhythms peculiar to Southern Europe, together with a clever imitation of the plucking of stringed instruments. In the first movement the mandolin effect is prominent. This movement should be played rather deliberately and with grace and delicacy. The second movement (*trill*) is a wild and frantic dance which should be played as rapidly as possible, consistent with a clear execution. This piece affords splendid study in style and contrasted effects. It should go well at recitals.

ALLEGRO, FROM QUARTET—W. A. MOZART.

Many movements from the concerted pieces of Haydn and Mozart are peculiarly adapted for piano-forte transcription; in other words, the idioms are more or less pianistic. The famous "Gypsy Rondo" of Haydn (originally a Trio) is a conspicuous example of this fact; also the popular "Minuet in E-flat" of Mozart. The "Allegro in F" in this number is taken from one of Mozart's string quartets, No. 10. It is in the usual classical rondo form. It should be played in a simple, unaffected manner, with clarity and precision, bearing in mind always the effect of the stringed instruments. Observe carefully the phrasing and all dynamic signs. This will make an attractive study piece, serving as an introduction to one of the larger classics.

THE CHRISTMAS PIECES.

The following three piano pieces have been selected as especially appropriate for the coming holiday season: "In Merry Christmas Tide" Gaide; "Christmas Song," Potjes; "Under the Mistletoe," Engelmann. Each will serve its particular purpose. Gaide's "In Merry Christmas Tide" is a typical drawing-room piece, with its characteristic chiming effects and expressive melodies. This piece would be effective for Christmas entertainments or for home playing. The themes must be well brought out in a singing manner and the tinkling of the bells must be carefully imitated. Potjes' "Christmas Song" is a composition of entirely different character. This is a "song without words" for the piano-forte, pastoral in effect. The theme, first given out in the treble, is assigned later to what may be termed the "baritone register" of the piano-forte, and here to be brought out almost entirely by the thumb of the right hand, the remaining fingers playing the accompanying harmonies; a splendid example of the art of singing as applied to piano playing. The middle section reminds one of a quaint old Christmas carol. This would make an excellent recital piece. Engelmann's "Under the Mistletoe" is of still another type. This is a lively waltz movement with a suggestive title suitable for the Christmas party and dance. Although easy to play, it is brilliant and full of the holiday spirit. In addition to its value as a teaching piece its rhythm is well adapted for dancing purposes.

PERPETUAL MOTION—F. HIMMELREICH.

This is a meritorious and really attractive piano piece by a talented American player. The figure in sixteenth notes upon which it is based is very cleverly worked out and skillfully harmonized. This number has been played by the composer in recent recitals with brilliant effect. It will make a splendid concert solo or encore piece. As it lies so well under the hands it will be possible for pupils of but intermediate advancement to perform it effectively after a reasonable amount of practice. From a teaching standpoint it offers a pleasant vehicle for study of velocity, touch and finger facility. It should become very popular.

CZARDAS—EDMUND PARLOW.

The "Czardas" is a wild Hungarian dance with sudden changes of tempo. It begins with a very sudden movement (Lasso), full of ornamental flourishes, gradually merging into a livelier movement (Fris). Throughout both movements the sentiment is martial and chivalric. The veteran composer and teacher, Edmund Parlow, gives a fine example of a modern "Czardas" in this, his most recent work. The introductory slow movement must be played in free style with flexible tempo. The *allegro* must be taken briskly with firm accentuation. Pieces of this type demand great variety in tone color in order to bring out their picturesque qualities. This number will amply repay careful study and practice.

BY MOONLIGHT—A. O. T. ASTENIUS.

This melodious composition presents several unique features. The accompaniment should be played in a rocking manner, suggesting the motion of a boat, while the themes should be given out in the manner of voices singing. At the nineteenth measure the first theme is assigned to the alto, while above it appears a "counter-theme." This counter-theme is indicated by a series of short dashes and dots combined. These signify a lesser form of accent, meaning that the tones are to be brought out with a pressure touch and slightly detached. Meanwhile the principal theme continues smoothly as at first. The second theme (*Gandante cantabile*) first appears in four-part harmony, like a vocal quartet; then it is transferred to the lower staff and becomes a baritone solo. After an interlude the principal theme reappears in rippling arpeggios. A very pretty and artistic bit of tone poetry.

RONDE NAPOLITAINE—H. WEYTS.

This is a taking drawing-room piece by a popular modern composer, a dance movement in the Neapolitan style. It should be taken at a fairly rapid pace, but with clear and distinct enunciation. The pedal, as in most pieces of this type, should be used sparingly, except in the middle section, where it may be used to bind the melody tones and to furnish harmonic background.

A JOLLY TOUR—G. HORVATH.

This is a bright little teaching or recreation piece which affords opportunity for rhythmic study and for the practice of a variety of touches. It will require clear execution and tasteful interpretation. The general effect should be one of lightness and gaiety.

STORM AND STRESS—M. BISPING.

This is a characteristic study piece of much value. It consists of two contrasting sections; the first, chiefly based on chords and octaves; the second, polyphonic. The first section calls for little comment; it requires a bold, free style and considerable power. In the second section a number of independent voices are woven together in contrapuntal style. This portion should be played very smoothly, bringing out all the inner voices. It requires an organ-like touch. Max Bisping, the composer, is a well-known German educator.

FLOWERS OF THE ORIENT—A. E. WARREN.

This is a graceful and pretty waltz movement by an American composer. It should be played in brilliant style, not too fast, but with a steady swing. All phrasing and dynamic signs must be duly observed. This piece will afford splendid finger practice.

OJOS CRIOLLOS (FOUR HANDS)—L. M. GOTTSCALK.

This is the famous American pianist's own duet arrangement of one of his most popular numbers. While it is usually known by its Spanish title, "Ojos Criollos," its English designation would be "Creole Eyes." It is an idealization of one of the characteristic Cuban dances, employing a familiar cross-patched Spanish rhythm and suggesting the twanging of the banjo and guitar. The execution must not be hurried; the fascinating principal theme, assigned first to one player and then to the other, must always be brought into prominence. The banjo effect of the accompanying figure must also be well carried out. Observe the passage in which the left hand of the *Primo* player crosses the right hand of the *Secondo*, and note the beautiful and piquant tone-color thereby obtained. The final passage in thirty-second notes for the *Primo* is a continuous trill.

This method of dividing a trill between the two hands is known as the "interlocking trill." It is an effective modern device giving peculiarly scintillating effect, not difficult to execute. One has the effect. It is really a trill, the hands steadily rising and falling in only to keep the manner of the player making a "roll" on the kettle-drum. This trill must not be played too noisily so as to obscure the principal theme played by the *Secondo* player.

FESTIVAL MARCH (PIPE ORGAN)—C. TEILMANN.

This march has proven very popular as a piano piece, both in solo and duet form. As arranged for the organ by Mr. Maxson it should be found very useful. It is not difficult to execute, and it may be played on organs of even limited scope with brilliance and sonority of effect. The registration has been carefully indicated and should be followed as closely as possible. The dynamic signs should also be carefully observed, as this march should be played in a rather orchestral manner. Organists are always in search of good postludes for festival occasions. Here is one that should satisfy every demand.

THE VIOLIN NUMBERS.

There are two violin pieces this month, both by American composers. As in the case of the organ, keys and of contrasting movement they might be used together effectively as a double number. Violin solos of the "Cradle Song" or "Lullaby" type are much in vogue. This style of writing, in short line numbers, seems especially suited to the instrument. Mr. Atherton's "Cradle Song" is an admirable example, poetic in conception and tastefully harmonized. Mr. Franklin's "Pizzicato Serenade" affords a pleasing example of the use of the "pizzicato" device in an easy solo. Students will enjoy both these pieces.

THE VOCAL NUMBERS.

Three song novelties will be found in this issue. As is fitting and seasonable, a new Christmas solo is included, Mr. Stults' "The Song of the Angels Sing." This number should appeal to church singers; it is simple and unaffected, but very melodious and expressive setting of some beautiful Christmas verses. While not at all difficult, it goes with a broad and festive swing and should prove extremely effective in the hands of a good singer. Mr. Robert Coverley's "Two Eyes of Blue" is a clever bit of characteristic writing, in the early English manner. This tuneful number should be sung in declamatory style, giving due point to the piquancy of the verses. It would make an excellent *encore* song. Davenport Kerrison's "Swing High, Swing Low" may be used either as a solo or part-song. It is a fine example of the "plantation lullaby," quaint and touching. Used as a part-song it may be sung either with or without accompaniment.

FAIRY MUSIC.

ANCIENT myths and miracles have always been favorite subjects for operas, and the lover of music does not need to be told that several of our dramatic composers have admirably succeeded in producing music of the fairies and of other aerial conceptions of the fancy. It is, however, not only in their great operatic works, but even in ballads with the accompaniment of the piano, that we meet with exquisitely enchanting strains of "fairy music." Take, for instance, Franz Schubert's "Erl-King," or Carl Lawe's "Herr Oluf." Nor have some composers been less happy in music of this description entirely instrumental. Mendelssohn's overture to "A Midsummer Night's Dream," his first orchestral work of importance, and perhaps his best, seems to depict the fairies dancing in a ring on a moon-light night. But probably no composer has written instrumental pieces which might be classed with fairy music so beautifully as Beethoven has. The *Largo* and the *fascinating* *Andante* of his *Op. 70*, a remarkable *Andante*, Beethoven does not intend to tell a fairy-tale in tones. Very possibly he did not think of the fairies when he composed this wonderful music. Be this as it may, it conveys an impression more analogous to the effect produced by some of our best fairy-tales than the case with many compositions which avowedly were suggested by such stories.

LUTE AND MANDOLIN

LAUTE UND MANDOLINE

A DRAMATIC SCENE

LUDWIG SCHYTE

Moderato M. M. $\text{♩} = 72$

animato

cresc.

tranquillo

espressivo

animato

cresc.

a tempo

p

tempo

p

ri tar dan do

cresc.

piu rit.

Presto

p

cresc.

b

f

ff

di mi nu en do

ral - len - tan - do

Molto moderato

piu rit.

pp

dolcissimo

p

D. S.

OJOS CRIOLLOS

LES YEUX CRÉOLES *

DANSE CUBAINE

Secondo

L.M. GOTTSCHALK

Brillante M.M. ♩ = 76

Imitating a Banjo

* "Creole Eyes"

OJOS CRIOLLOS

LES YEUX CRÉOLES *

DANSE CUBAINE

Primo

L.M. GOTTSCHALK

Brillante M.M. ♩ = 76

scintillante

a) *martellato*

* "Creole Eyes"

THE ETUDE

Secondo

p marcato il melodica

THE ETUDE

Primo

b) The left hand of the Primo crosses over the right hand of the Secondo.

c) This sign \curvearrowright signifies that the preceding figure is to be repeated to complete the measure.

THE ETUDE

To Mrs. C. N. Trompen, Chicago.
BY MOONLIGHT
 BARCAROLLE

A. O. T. ASTENIUS, Op. 28

Andante con moto M.M. $\text{♩} = 60$

mp
Ped. simile.
cresc.
dim.
rit.
a tempo
Andante cantabile
cresc.
dim. rit.
a tempo
senza Ped.
cresc.
rit.
f
mp
cantando
pp
pp
a tempo
Ped. simile

THE ETUDE

rall.
molto rit.
cresc.
a tempo
p
pp

CHRISTMAS SONG

CHANT DE NOËL

EDOUARD POTJES, Op. 29 No. 2

Allegretto molto moderato M.M. $\text{♩} = 80$

p espressivo
dim.
cresc.
Ped. simile
rit.
Cantabile
decresc.
rit.
Fine
pp una corda
Ped. simile
tre corda decresc.
smorz.
D.C.

a) Bring out the melody

THE ETUDE

ALLEGRO

from Quartet in F. N° 10

W. A. MOZART

Allegro M. M. ♩ = 126

First page of the musical score for 'The Etude' by W. A. Mozart. The score is written for piano and includes a treble and bass staff. The tempo is marked 'Allegro' and the metronome marking is 'M. M. ♩ = 126'. The key signature is one flat (F major). The score includes various dynamics such as *mf*, *p*, *dim.*, and *cresc.*. The music is marked with fingerings and articulation marks.

THE ETUDE

Continuation of the musical score for 'The Etude' by W. A. Mozart. The score is written for piano and includes a treble and bass staff. The tempo is marked 'Allegro' and the metronome marking is 'M. M. ♩ = 126'. The key signature is one flat (F major). The score includes various dynamics such as *p a tempo*, *mf*, *dim.*, *p*, *cresc.*, *f*, *mp*, and *molto cresc.*. The music is marked with fingerings and articulation marks.

Andante con espressione M.M. $\text{♩} = 69$

Andante con espressione M.M. 69

p

1 & 2

ped. simile

Last time only for Fine

perendosi

rit.

p

f

mf

p doloroso

cresc. rit.

rapido, quasi arpa una corda

tre corde

ped. simile

p

ped. simile

GÉZA HORVÁTH, Op. 58, No. 2

GiocosO M.M. $\text{♩} = 112$

Giacoso M.M. ♩ = 112

p *mf* *ff* *poco rit.* *p* *risoluto* *Fine* *f* *sf* *sf* *sf* *sf* *poco rit.* *ff* *D.C.*

Registration { Swell: Full
Great: Full
Pedal: 16' & 8'
Sw to Gt. Sw to Ped. Gt to Ped.

Arr. by FREDERICK MAXSON

CHRISTIAN TEILMAN

Maestoso M. = 116

Manual

Pedal

Gt. *ff*

mf Sw: closed

Fine

Gt: 8' & 4' with Trumpet

off Gt. to Ped.

Gt: both hands

close Sw.

Gt. *f*

off Gt. to Ped.

Gt: both hands

D.C.

* From Fine go to Trio

Gt. to Ped.

TRIO

Gt: Melodia and Gamba, or Ch: Clarinet & Melodia

Gt: Melodia and Gamba, or Ch: Clarinet & Melodia

mf

Sw: 8'

Ped: Soft 16' & 8', no couplers

Gt: both hands

mf

Sw: Full both hands

Ped: add Op. Diap.
Sw. to Ped.

Fine of Trio
D.C.

Gt.

Sw: 8'

D.C. Trio

Gt.

Ped: Op. Diap.
off Sw. to Ped.

* From Fine of Trio go to beginning

THE ETUDE CZARDAS

EDMUND PARLOW

Largo M.M. ♩ = 66

Allegro M.M. ♩ = 144

Meno mosso M.M. ♩ = 132

THE ETUDE

Allegro vivace M.M. ♩ = 144

Presto

* A brief pause

THE ETUDE

UNDER THE MISTLETOE

WALTZ

H. ENGELMANN

Tempo di Valse M.M. $\text{♩} = 60$

Tempo di Valse M.M. $\text{♩} = 60$

Animato
Fino brillante
schers.

Trio
Lightly

schersando
brillante

D.C.

* From here go to the beginning and play to Fine; then play Trio.

THE ETUDE

PERPETUAL MOTION

RONDO CAPRICE

F. HIMMELREICH

Vivace M.M. $\text{♩} = 132$

Vivace M.M. $\text{♩} = 132$

poco rit.
a tempo
cresc.

f
ff
p
cresc.
poco rit.
f

ff
sf
mf
f
poco rit.
f

D.C.

mf a tempo
poco rit. a tempo
mf
p
con brio
cresc.
ff
Pomposo

FLOWERS OF THE ORIENT

Moderato

VALE

A. E. WARREN

mf
dim.
poco a poco rit.
p
Tempo di Waltz M. M. = 60
mf

cresc.
f
mf
1st time For Fine only
to Trio
cresc.
f accel.
ff Fine
TRIO
mp
cresc.
mp
cresc.
f
mf
f
D. S. 8

THE ETUDE

RONDE NAPOLITAINE

HENRY WEYTS

Allegro vivace M. M. ♩ = 152

Allegro vivace M.M. ♩ = 152

f *p*

f *p*

poco marcato il basso

f *p*

poco marcato il basso

cres.

last time only, for Fine

f *p* *f* *Fine*

THE ETUDE

STORM AND STRESS

MAX BISPING

Allegro moderato M.M. ♩ = 138

Allegro moderato Op. 335

21

flegato

mf

mp

last time only for Fine

p

pp

mf

D.C.

rit.

mf

The musical score for "The Bird Song" is presented in two systems. The first system shows the piano introduction, with the piano part in the lower register and the vocal line in the upper register. The piano part features a series of eighth and sixteenth notes, while the vocal line consists of a single note. The second system shows the vocal entry, with the piano part providing a harmonic accompaniment. The vocal line is a melody of eighth and sixteenth notes, with a final note that is a half note. The piano part features a series of eighth and sixteenth notes, with a final note that is a half note. The score is written in G major and 4/4 time.

Violin I

Violoncello

pp *poco mosso* *mf* *cresc.* *mf*

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and the same key signature. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The tempo is marked "Tempo I." at the beginning of the second system. The piano part includes dynamic markings "dim. e rall." and "p". The score is written in a standard musical notation style with a common time signature of 2/4.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line (soprano), a piano accompaniment (right hand), and a bass line (left hand). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *p*. The lyrics are written below the vocal line.

PIZZICATO SERENADE

Alle-retto M.M. ♩ = 69

F.A. FRANKLIN, Op. 45, No. 2

VIOLIN

PIANO

f *pizz.* *arco* *mf* *p* *pizz.*

mf *mf* *p*

Musical score for "Lied der Nachtigall" by Franz Schubert, measures 1-10. The score is in G major, 3/4 time, and features a vocal line and piano accompaniment. The piano part includes markings for "Fine", "pizz.", "f", "p", "mf", and "fch. p".

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for voice and piano. The voice part is in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The tempo is marked "Moderato". The score includes a first ending and a second ending. The first ending is marked "arco" and the second ending is marked "pizz.". The score includes various musical notations such as notes, rests, and dynamic markings.

THE ETUDE

THE SONG THE ANGELS SANG

CHRISTMAS SONG

R. M. STULTS

Andante maestoso

espressivo

1. A-ges a-go on a
2. Lol in the East, a

peace-ful night, The winds sang low and the stars shone bright, On Beth-lehem's plains while the peo-ple slept, The
bright star shone, A-bove an hum-ble man-ger throne, In low-ly ar-ray, there a lit-tle child Re-

watch-ful shep-herds their vig-ils kept; When sud-den-ly there ap-peared a light From Heav'n that mel-ted the
posed in the arms of His moth-er mild. With dread and fear were the shep-herds filled, But the an-gels their fore-

shades of night, And the air with the chor-us of ser-aphs rang, And this was the song that the an-gels sang.
bo-dings stilled, And peace filled their hearts while the earth still rang, With the glo-ri-ous song that the an-gels sang.

Glo-ry to God in the high-est, Glad tid-ings now we bring!
Glo-ry to God in the high-est, Glad tid-ings now we bring!

THE ETUDE

f *ff* *mp* *dim.*

Peace on earth, good will to men, Un-to you is born a King! Un-to you is born a

King! Peace on earth, good will to men, Un-to you is born, is born a King!

cresc. *ff* *colla voce* *ff* *ff*

TWO EYES OF BLACK

WILLIAM H. GARDNER

ROBERT COVERLEY

Rather slowly *Expressively, in a serio-comic*

1. A-lack! A-lack! two
2. A-lack! A-lack! two
3. A-lack! A-lack! two

accl. always mp

manner - With Emphasis

eyes of black, They have prov-ed my un-do-ing! A-lack! now I can ne'er turn back, Since
eyes of black, How could they be so cru-ell They al-ways keep me on the rack, And
eyes of black, I thought I was in clo-ver! But now I'll give my life all back, And

slower *1st & 2d verses* *3d verse*

I have start-ed woo-ing! Since I have start-ed woo-ing! woo-ing!
I thought her a jew-ell And I thought her a jew-ell jew-ell
have the trou-ble ov-er! And have the trou-ble ov-er! ov-er!

p *slower* *mf* *Tempo*

† This number may be used as a quartet or chorus for mixed voices by singing the small notes.

SWING HIGH, SWING LOW

SOLO OR QUARTET†

DAVENPORT KERRISON

A la pendulum

1. A black crow fly-in' over a field, Swing high, swing low, my child; But yet all safe in yer dad-dy's arms; Swing high, swing low, my child. The corn is cut and in the shock. The pun-kins, They are yel-ler, And the crows er com-in' in a flock. Ter fine this hun-gry fel-ler; Swing high, swing low, my chile, Swing high, swing low, my chile, Swing high, swing low.



The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexatious problem in your daily work, write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your questions and the answer.

CLASS WORK.

"I have read the essay on 'Class versus Private Teaching' in THE ETUDE for August with much interest. I would like to try the class work, but have no well-defined ideas regarding method of procedure. I think an article in THE ETUDE explaining minutely the best method of starting a class would be of great benefit to many teachers. Will you give me the title of a class book that would help to guide a teacher who is inexperienced in class work?"

"2. Will you please give me any suggestions that would be likely to help me in trying to correct nervousness in a pupil?"

"3. What is the best method of developing an 'ear' for music in a pupil wholly incapable of recognizing different intervals on the piano, but who plays second grade music fairly well, although nervously? She cannot memorize the sheet music piece, although bright in other ways. She is anxious to continue her studies, but has been advised to stop."

1. Class work may be conducted in two ways. The piano has been taught in classes of four or six, in which cases the students each recite ten or fifteen minutes, according to the number in the class. When not reciting, pupils can simply look on, getting what benefit they can from the teacher's criticisms of the various players in turn.

The second way consists in such lessons as apply equally to every pupil, like the recitations in school, and which do not require much individual training. You can readily understand that as soon as the training must become individual, that is, when the pupil is advancing to the point where he is playing études and pieces, and needs special attention in his hand training by means of exercises specially adapted to his requirements, the lessons can no longer be made general. My impression of kindergarten work, in which the children are taught in classes, is that it gives them a thorough knowledge of the elements of music, knowledge so essential to musicianship, and yet so neglected in the teaching of many instructors, and so lays the groundwork for the individual training that will come later. Even preliminary hand and finger training, such drill as beginners should always receive away from the keyboard, upon a table, could easily be managed in classes, although they would need to be small if the work of each child was to be carefully watched. For a knowledge of this elementary teaching as used by the kindergartners you would better write to some of the kindergarten teachers whose advertisements you will find in the advertising columns of THE ETUDE. I know of no published books along this line, and do not know of any other way in which you can inform yourself. An article going into the minute of this, as you request, would require the entire issue of THE ETUDE, if not even more.

2. The pupil should be in the best of health, must have absolute control of fingers for the music he is attempting to learn, must know his music with absolute thoroughness before trying to play it for others. Then let him play frequently for a small number of sympathetic listeners who will make appreciative comments on his music, such comment being decidedly encouraging. As confidence is gradually acquired, let him try a larger and less personally interested audience.

3. Give much drill on the individual tones of the scale, and let the pupil sing them also if possible. Then give drill on the intervals, spending much time on the small notes, playing at various pitches. Let the pupil try to name them as you play them, and also teach her to sing them. Teach her the major second, or step, for example. Strengthen various keys and let the pupil sing the tone and its second. Practice in this manner with all the intervals, proceeding very slowly, however. For the memorizing, she will have to begin on short phrases of two or four measures. Take a simple tune in which the phrases are very marked and short, and let her learn them one at a time. Work along this line until she can pass on to more difficult phrases and periods.

STIFF FINGERS.

"As a constant reader of THE ROUND TABLE, may I in turn ask a few questions?"

"1. I have a beginning pupil about sixteen years old. Her fingers are very stiff. Would you advise the use of finger exercises at once? If there any book for beginners that is particularly interesting to pupils of that age or about 1 use one of the 'methods'?"

"2. Do piano pupils, even those having taken but a year's lesson, receive any benefit from piano accompaniments to the mandolin?"

"3. One of my pupils refuses to practice the scales daily, maintaining that she knows them. While it is true that she can play them correctly in moderate tempo, should she not continue to practice them every day? Should she now begin to play them in contrary motion?"

"4. Could we not have something more in THE ETUDE in regard to teaching children in classes?"

1. Teaching a person to play the piano might not inaptly be termed, conducting a hand gymnastium. That is what it practically is, or should be. Playing pieces will depend entirely on the condition of the hand and its muscles. Control of these muscles can only be obtained after prolonged practice on exercises, and it is as essential for the would-be piano player to work over them as it is for the gymnast to work over his arm muscles. Stiffness is due, either to lack of sufficient and proper cultivation of the muscles, or a physical condition that is difficult to overcome. Some hands are naturally so hard that it is impossible to loosen them up. I once had a case that almost amounted to ossification of the joints, and hence piano playing was an impossibility. The case you mention would be much benefited by a course of finger training away from the piano until a free control of the muscles is acquired. Simple exercises and plenty of them should be practiced at the keyboard, and entirely without notes, in order that the mind may be concentrated directly upon the muscular processes. You can select suitable finger exercises from Plaidy. Have you tried the Standard Graded Course? Use with Plaidy, I think you will find that it will answer all requirements and prove interesting to the student.

2. Playing accompaniments is always a benefit to young players. I see no reason why much good might not be gained from playing accompaniments to a mandolin. Of course, an experienced pianist would find it monotonous.

3. The scales should be practiced daily throughout one's piano-playing career. It is not a question of "knowing" them, but of "feeling" them, and the more fitted to practice them and the greater the benefit that will be received from the practice. They are, when practiced with flexible muscles, invaluable for muscle training. Besides, one never acquires absolute perfection. There is always greater velocity and evenness to be considered. The scales should be played in contrary motion, as well as in thirds, sixths and tenths.

4. See elsewhere in this number of THE ROUND TABLE.

HESITATING PLAYERS.

"Kindly answer these questions for me: "1. What may be done for hesitancy in a pupil's playing? I have a child who is very nervous, but who when she plays at a rapid tempo, hesitates at all very much. I have heard her say that as I have been told by a very good musician that it will be impossible to correct the fault, so I let it be a result of neglect of outside education. This girl has graduated from the grammar grade." "2. In first reading notes, does it matter if a child has a partiality for the dissonant between notes and by therefore? I have noticed that some of my pupils are playing in this way, but it does not seem to have done them any harm."

If defective piano playing was a result of defective education in outside branches, I am afraid we should have much more poor playing than we hear at present. I cannot agree with your "good musician," for I have heard many small children play delightfully who were far too young to have acquired any education. Furthermore many very big players are very deficient in knowledge of every kind, even in regard to their own art. Your pupil's hesitation may

be due to one of two things: an insufficient technique, or a stuttering brain. Have you never noticed that people who stammer can avoid it by talking very slowly, and that the faster they attempt to talk, the more marked the stuttering? Such a thing is not unknown in music. The first thing to do is to develop more velocity in technique. All standard exercises should be worked up to as rapid a tempo as possible by means of the metronome, taking everything at a slow tempo, and gradually increasing notch by notch. This ought to help very much. Next, you should not permit her to play anything at a faster tempo than she can play without stumbling. But for a time try using the metronome with her pieces also, working them up a notch at a time, stopping at the point where it is impossible to go farther without hesitation.

2. This will do no harm if the student is taught to read the notes quickly and with accuracy as time goes on and she becomes familiar with them. Some methods teach the first exercises simply by figures, from one to five representing the five fingers, and of course remaining over five keys. This is an excellent idea, as it enables the pupil to concentrate his attention almost entirely upon the correct finger motions at a very critical time in his progress. It is very difficult for a child (and for a grown person, for that matter) to keep his mind upon correct finger action when trying to puzzle out the notes, which to everyone are at first simply a series of hieroglyphics. If the pupil does not, after beginning to play from the notes, gradually begin to acquire facility in reading them, he will soon be in a bad way, and will find reading at sight an impossibility. Accuracy would also be out of the question, for the pupil by himself would never know whether he was getting the notes right or not. Therefore you will only need to watch your pupils carefully and see that they gradually acquire facility in reading the notes, just as you direct their improvement along all lines.

SLOW PUPILS.

"Please accept my most grateful thanks for the helpful answers you have given me from time to time in THE ETUDE. Will you please help me to solve these problems?"

"1. I have noticed the impression that when two notes of the same degree are under a slur and the second is to be played, the first is to be distinguished the slur from a tie. Am I right?"

"2. I am much obliged to you for the hints, though trying hard, make very slow progress. It seems to me that I do not care for the music, but I am a musician, and I often feel that I ought to go to it. I have noticed that some of the children have little chance of becoming musicians. I think I have a few who are a little more in many ways. I do not wish to be a mere necessary teacher, while at the same time I do not wish to usually discourage pupils."

1. You are right in your own answer to your first question.

2. You are expending energy unwisely when you worry excessively over pupils who are slow, for they are very numerous. You should be more like the old lady in Boston who was always saying that she had ceased worrying about the "inevitable and the immutable." If you do your best for such pupils you can do no more than spend a reasonable amount of sympathy upon them. If the fault is yours, you have a true cause for worry, otherwise not, for with many the slowness of progress is ineradicable. Study your own methods to find out where they are faulty, and whether you are teaching in the best manner possible or not.

It does not follow that you are mercenary because you number among your pupils those whose progress is slow. Neither does it follow that it would be a good plan for them to give up their study. All who study cannot become musicians. But this class of pupils may through their musical study develop a taste for music that was wholly lacking in the beginning. They may eventually come to possess a discriminating appreciation for the best in music, even though unable to perform. During all their study the ear is being trained, and they are thereby receiving much benefit. If many of the unmusical children could be kept at music study for a number of years, it would result in the general standard of taste in the community being raised. It would be an enormous good to music if it could be taught in the same manner as literature. Few that study literature, in or out of school, have any idea of writing or becoming authors. The desired end is attained if they acquire a love for good books. It should be the same in music. Children should be trained for the sake of acquiring a love for music.

The time may eventually come when this may be possible. Attempts toward this end are constantly being made. No systematic course of instruction

"The expressions 'catching cold,' 'cold in the head, chest and back,' mean nothing to the trained mind. If the mucous membranes are free, open, well drained and healthy, there will be no army of organisms waiting for a lowering of resistance by exposure to atmospheric changes or fatigue or hunger to operate in the production of bronchitis, tonsillitis or rheumatism.

"To prevent colds observe the proper hygiene of the skin and mucous membranes, avoid fatigue, and

membranes and chest protectors. No exercise in the past may not arouse the latent tendency to stand in foetal curled rooms or sleeping in closed apartments and may make the lungs more susceptible to infection.

The avenue to infection are through the lungs and mucous membrane and may make the lungs more susceptible to infection. The lungs are the seat of the disease and the lungs are the seat of the disease and the lungs are the seat of the disease.

In this connection Dr. Barnes makes the excellent suggestion that in practicing breathing gymnastics (and these should be part of the daily work of every singer) the breath should be exhaled, as well as inhaled, through the nose. "The turbinates are cooled by inhalation, warmed by exhalation, and must caught on the nasal hair and mucous membrane will be blown out instead of drawn further in." This method of breathing, combined with the "washing" of the lining of the nasal passages and throat day with some simple antiseptic, the upper chest and the whole figure, balanced on the ball of either foot, and alert. In the first place such a carriage presents a pleasing appearance and with a measure of approval before a note is sung.

In the second place, keeping the upper chest well up aids in the production and sustains the force of one of good quality and carrying power.

One teaspoonful of table salt, one tablespoonful of potassium permanganate, dissolve these in a pint of boiling water; add one teaspoonful of a fifty per cent. solution of carbolic acid; add a pint of water and mix thoroughly. In all use with a small glass douche, which may be purchased at a drug store for a few cents, first adding a little warm water to the douche, and a mixture poured into the douche, as cold water introduced into the nasal passages is likely to cause irritation.

DEVELOPMENT OF THE WILL.

Many failures on the part of vocal students are attributable to a lack of will power. Let it be said that it is not a fact that every season scores, yes hundreds the country over "begin to take lessons" in the fall, keep up the work more or less faithfully until the Christmas holiday season, take a two weeks' vacation, and fail to resume lessons, having in the short time "lost interest," as it is put, in the study. And is not this even more true concerning the effect upon the certain class of students of the loss of a summer vacation? When the cause, if it is not a lack of will power, in at least a majority of cases.

The man or woman who says "I will" and whose will is not developed is not easily turned aside. The mere coming of a holiday season, with its distractions, will not change the purpose. Not even when the will is obstructed, such as the opposition of relatives and friends to the study of singing, the lack of time for study and practice, or even a shortage of funds, have the power to drive such from the accomplishment of the desired end.

Before beginning the study of singing the prospective pupil will do well to ask himself the question, "Am I willing to pay the price, that is, to do the things which are necessary to get the money to find the time for lessons and practicing, to overcome such obstacles as, under any particular circumstances, are bound to arise? Am I willing to work patiently and persistently without faltering, so that I may lay a solid technical foundation on which to build a professional success?"

What is the price of real success as a church, concert, opera or grand singer? Let the pupil think it over, face the facts and govern himself accordingly.

This beginning to study, then stopping, changing to some other study, or ceasing to study anything while, and then later starting again to study some special subject, is really inferior to any other method of any value. It is, moreover, demoralizing to the will. The will, like any other faculty, can be strengthened by exercise. And by and by it will support the individual in large, important and difficult undertakings. The vocal pupil must cultivate "stick-to-itiveness" if he would succeed. Without it, no large success can be looked for.—F. W. Wedell.

THE POSITION OF THE UPPER CHEST.

There are good reasons for keeping the body erect, the upper chest the whole figure, balanced on the ball of either foot, and alert. In the first place such a carriage presents a pleasing appearance and with a measure of approval before a note is sung. In the second place, keeping the upper chest well up aids in the production and sustains the force of one of good quality and carrying power.

One theory set forth is that to hold the upper chest constantly well up while singing aids in the production and sustains the force of one of good quality and carrying power.

Major R. F. F. Austin, in the *British Medical Journal*, September, 1905, writes:

"In all vocal efforts the upper part of the chest should be held up firmly by keeping the shoulders well back, so that the breath pressure can be effectively controlled from below. Without a complete mastery of this fixed high-chest position, the singer is handicapped. Not only does this position of the chest give great control over breath pressure, but, owing to the apices of the lungs being always full, the trachea is drawn down, and the larynx is fixed, so that the abductor muscles of the cords can act to the best advantage and the greatest possible tension of the cords consistent with the pitch of a note is assured."

The late Les Koller, a teacher of singing, in his book, "The Art of Breathing," says:

"The tension of the vocal ligaments must not be affected by any positive action of the muscles of the larynx or pharynx. The vocal cords are not under power, but is to be governed automatically by the influence exercised over them by the method of slow exhaling and the contraction of the diaphragm and outward pressure of the upper chest and the skill which a pupil gains in controlling the slow inward and upward pressure or contraction of the abdomen."

Dr. H. Holbrook Curtis, throat specialist, a friend of Melba and Jean Sutherland-Kemp, has reported the proceedings of the New York State Music Teachers' Association, 1893, said:

"Likewise, make the purest initial tone from the cords we get the utmost possible tension, which may only be arrived at when the thyroid, proportion as the thyroid is expressed, for the cords tend to assume the base of a right angle triangle instead of its hypotenuse. Several elements beside this enter into the question of the greatest possible tension, one of the

most important of which is that the trachea be drawn down to assume the position that it takes when the apices of the lungs are filled to their greatest extent with air. One of the greatest singers that the world has ever known has told me the reason he adopted a fixed high chest was that he found after an operation performed on one of his cords that the only way in which he could be at all sure of his voice was the so-called high-chest respiration. This is easily explained by the fact that in this position, the apices of the lungs remaining in contact with the thoracic wall are expanded to their fullest extent, the cords tending to remain in their state of greatest possible tension."

Another theory is that the keeping of the upper chest well up while singing gives the expanded windpipe a solid framework to rest against, and as a consequence aids in securing fullness of sound. Mr. Koller, in the words of a recent reviewer, writes: "The more ready reference to the vocal apparatus is observed, the more reasons are found for developing a voluminous chest and for acquiring skill in keeping the upper chest as high as is possible without causing distress" firm to the end of the breath in singing, in order that the wind-pipe, which is the resonant box of all chest tones, may be supported by a solid wall."

Without attempting a discussion of all the points involved in these points, it may be stated that experience has proven that when the singer stands with the upper chest well up (not pushed above the normal so as to strain the neck) and the chest, as is the manner of some singers and teachers), the parts below which have properly to do with the taking and controlling of the breath, being in the most favorable condition possible for their work. For this reason, if for no other, it is thoroughly worth while for the student to strive persistently to establish an habitual pose of the body which leaves the upper chest well up all the time. This should be the position of the chest for health's sake when standing, sitting, walking, and for the tone's sake when singing. It ensures the inflection of the upper part of the lungs—the cords—in the manner does that. And further, as has been intimated, this pose of the upper chest makes it an easy matter to acquire the full inflection of the lower, larger part of the lungs. The movable ribs are free from constraint, and can perform their proper movements in the chest without hindrance. When the student stands for singing with the upper chest lowered, it is more difficult to secure the desired expansion of the lower ribs and to control the outgoing breath of the chest. The upper chest is held well up, without strain.—F. W. Wedell.

LISTEN, COMPARE AND AGAIN LISTEN.

BY F. W. WOODS.

One of the first steps in vocal teaching is to give to the pupil a concept of the quality of tone. Pupils are at first seldom able to discriminate between what is really beautiful tone, what is not, whether in their own voice it is absolute, or whether in the voice of others. Yet it is absolutely necessary, for correct and rapid progress, that the pupil be fixed upon producing in his own practice, be it along way or the road toward becoming a good singer, a pattern, and his attention fixed upon it as to its beauty. This pattern tone should be followed, for purposes of contrast, by the exhibition of a bad tone, by contrast, by it is not sufficiently sensitive to tonal impressions to be able to feel and understand just what the chief and special characteristics of the beautiful and the ugly tones are. What the chief and special characteristics of ugly tone is that it is about the one which makes it agreeable, and what it is about the one which makes it disagreeable. Then, then it is for the teacher to analyze for him the two tones and assist him to focus his attention upon the characteristics of the beautiful tone, so that he may be able to observe and compare, and to form for himself an ideal of tonal beauty toward which he is to work with his own voice. Without such an ideal he is working more or less in the dark. The next step is to encourage him to think first and then sing; to hold always in mind a tone of beauty, which will enable him to comprehend the structure of music. Only then can he know how to phrase, to build up his climaxes, to vary the tempo, to accentuate in fact to realize the beauty of the musical composition. Add to this the intelligent study of the verbal text, so as to get its meaning, its atmosphere and the intonation of music and the singer is prepared to properly interpret the composition as a whole. Without such knowledge of the structure of music and study of the text he is apt to be a lawless "tonemaker," to let liberty in "expression" degenerate into license. In his singing there is likely to be the turning of the head, the jerking of the body, the rhythmic flow of the music at any point, at the mere caprice of the singer, so that he may display his voice upon a high note, or a sudden and unaccountable "phrasing" pause in the delivery of a phrase; the interjection of a fifth into a four-beat measure; a lawless hurrying here and slowing down there; or the desire to sing with "expression" is apt to lead the unskillful singer into such a distortion of the music as results in changing it from a thing of unity and beauty into a thing of shreds, patches and ugliness.

Of all the exhibitions of lawlessness in the delivery of a song that have come under the notice of the writer perhaps the worst was that of a lady, a concert singer of some experience, in the delivery of "The Rose Tree." This piece was evidently a favorite with the singer, and she fairly revelled in "soulful" sobbings, retardations, accelerations, explosions, swoopings and sudden stoppages. Five beats of four in a measure were nothing to her. Did she want a full breath at any point? Very well, let the music wait while she filled her lungs. When asked to sing again, she kept time, and told that she might have much liberty as regards acceleration and retardation and yet really keep time, she assumed a most indignant air, and inquired how one was to sing with "feeling" and "individuality" if she was to be bound to keep a cast iron rule with regard to keeping time. She assured her critic that she had "drawn tears many a time" with her singing of this number. There is no reason to doubt the lady's words. A musician, however, can refrain from weeping on hearing such a destructive delivery of this beautiful song. Not long since a lady, on leaving a concert room after a recital by Madame Schumann-Heink, said to her companion, "Wasn't it grand?" "Yes," replied the person addressed, "it was." With the price of admission to hear the "Rose Tree" sung in time."

LIERTY VS. LICENSE.

The charge is often brought against vocalists (too often with good reason) that they are not "musical." In a sense it is true that the chief requisite for a singer is "voice," and the second "voice" and the third "voice," for without a good voice no one may expect to make a considerable success as a public singer. Further, without a solid technical training in voice production, the mere possession of a good natural voice will not insure substantial and permanent success. Vocalists are therefore quite right in concentrating upon the acquisition of a comprehensive and well-established vocal technique.

Yet it is not enough to have a good voice and to know how to produce it. The singer should also be a musician. He should understand harmony, counterpoint and musical form to a degree which will enable him to comprehend the structure of music. Only then can he know how to phrase, to build up his climaxes, to vary the tempo, to accentuate in fact to realize the beauty of the musical composition. Add to this the intelligent study of the verbal text, so as to get its meaning, its atmosphere and the intonation of music and the singer is prepared to properly interpret the composition as a whole. Without such knowledge of the structure of music and study of the text he is apt to be a lawless "tonemaker," to let liberty in "expression" degenerate into license. In his singing there is likely to be the turning of the head, the jerking of the body, the rhythmic flow of the music at any point, at the mere caprice of the singer, so that he may display his voice upon a high note, or a sudden and unaccountable "phrasing" pause in the delivery of a phrase; the interjection of a fifth into a four-beat measure; a lawless hurrying here and slowing down there; or the desire to sing with "expression" is apt to lead the unskillful singer into such a distortion of the music as results in changing it from a thing of unity and beauty into a thing of shreds, patches and ugliness.

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When the student has learned to know a tone of good quality and has been elevated to the level of a singer, or other singer, or an instrument, and by his own practicing, to keep his mind fixed upon producing in his own practice, be it along way or the road toward becoming a good singer, a pattern, and his attention fixed upon it as to its beauty. This pattern tone should be followed, for purposes of contrast, by the exhibition of a bad tone, by contrast, by it is not sufficiently sensitive to tonal impressions to be able to feel and understand just what the chief and special characteristics of the beautiful and the ugly tones are. What the chief and special characteristics of ugly tone is that it is about the one which makes it agreeable, and what it is about the one which makes it disagreeable. Then, then it is for the teacher to analyze for him the two tones and assist him to focus his attention upon the characteristics of the beautiful tone, so that he may be able to observe and compare, and to form for himself an ideal of tonal beauty toward which he is to work with his own voice. Without such an ideal he is working more or less in the dark. The next step is to encourage him to think first and then sing; to hold always in mind a tone of beauty, which will enable him to comprehend the structure of music. Only then can he know how to phrase, to build up his climaxes, to vary the tempo, to accentuate in fact to realize the beauty of the musical composition. Add to this the intelligent study of the verbal text, so as to get its meaning, its atmosphere and the intonation of music and the singer is prepared to properly interpret the composition as a whole. Without such knowledge of the structure of music and study of the text he is apt to be a lawless "tonemaker," to let liberty in "expression" degenerate into license. In his singing there is likely to be the turning of the head, the jerking of the body, the rhythmic flow of the music at any point, at the mere caprice of the singer, so that he may display his voice upon a high note, or a sudden and unaccountable "phrasing" pause in the delivery of a phrase; the interjection of a fifth into a four-beat measure; a lawless hurrying here and slowing down there; or the desire to sing with "expression" is apt to lead the unskillful singer into such a distortion of the music as results in changing it from a thing of unity and beauty into a thing of shreds, patches and ugliness.

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LIERTY VS. LICENSE.

The charge is often brought against vocalists (too often with good reason) that they are not "musical."

In a sense it is true that the chief requisite for a singer is "voice," and the second "voice" and the third "voice," for without a good voice no one may expect to make a considerable success as a public singer. Further, without a solid technical training in voice production, the mere possession of a good natural voice will not insure substantial and permanent success. Vocalists are therefore quite right in concentrating upon the acquisition of a comprehensive and well-established vocal technique.

Yet it is not enough to have a good voice and to know how to produce it. The singer should also be a musician. He should understand harmony, counterpoint and musical form to a degree which will enable him to comprehend the structure of music. Only then can he know how to phrase, to build up his climaxes, to vary the tempo, to accentuate in fact to realize the beauty of the musical composition. Add to this the intelligent study of the verbal text, so as to get its meaning, its atmosphere and the intonation of music and the singer is prepared to properly interpret the composition as a whole. Without such knowledge of the structure of music and study of the text he is apt to be a lawless "tonemaker," to let liberty in "expression" degenerate into license. In his singing there is likely to be the turning of the head, the jerking of the body, the rhythmic flow of the music at any point, at the mere caprice of the singer, so that he may display his voice upon a high note, or a sudden and unaccountable "phrasing" pause in the delivery of a phrase; the interjection of a fifth into a four-beat measure; a lawless hurrying here and slowing down there; or the desire to sing with "expression" is apt to lead the unskillful singer into such a distortion of the music as results in changing it from a thing of unity and beauty into a thing of shreds, patches and ugliness.

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VOCAL TEACHER OR DOCTOR?

BY F. W. WOODS.

In these days leading medical practitioners are in demand less upon drugs and more upon diet and nursing.

The cure of disease, to say nothing of the use of "suggestion," and the like, as a rule, right living, which means the use of nutritious food and the observance of the ordinary rules of hygiene, will suffice to keep the body in good health. The singer should avoid excess in eating, drinking, and in his personal habits. He needs a vital tone, and how can he expect to exhibit such a tone if he is wasting his vitality in various excesses?

In the past few years surgery has made most of the diseases of the throat and the modern surgeon is often able to assist the singer with little interference with his work. While the vocalist does well to refrain from codding himself, and to avoid running to the doctor or surgeon for advice which will appear of very little moment, yet, on the other hand, there are diseased conditions of the throat and nasal passages which will have a bad effect upon the voice and not cure themselves, but steadily get worse, without skillful professional attention. There are some types of these troubles which will yield to modern methods of treatment; but others which will disappear upon the acquisition of a good habit of breathing and "attack" of vowel tone. But this is out of the question for the singer, who is not a doctor, but a vocal teacher.

Dr. Ephraim Cutter, a skillful specialist, discussing physical conditions necessary to the best work by the voice, has pointed out that "the pharynx must be open and healthy. I have had cases where glandular adenoid hypertrophies of the pharynx have been removed, and the high notes sung with sympathy, for the larynx was found to be healthy. A lady had lost some of her upper notes. She had had her vocal cords touched in Paris and London, but to no purpose, but now having had the adenoid hypertrophy touched, and the larynx let alone, she had regained all but two of the lost notes, and they were expected soon to return from the improvement made in the vault of the pharynx. Now, of course, must be good conditions for normal voice. If the nose is occluded by growths, by deviations of the vomer or turbinated bones, by rhinoliths, by plugs of secretion of caseous material, and by inflammation, as in oxen, by catarrhal thickening of the erectile tissues, etc., normal voice cannot be expected to be produced. If the maxillary antra and the frontal sinuses are closed and diseased, there is the same interference, chiefly, I think, because the conformation of the face is changed that the normal overtones of the voice are lost or altered, and thus the native timbre is interfered with."

If the throat or stage of light "head-cold" occasionally affects the higher tones, particularly of the high soprano voice, so as to actually impair the voice, making it hoarse and harsh, it is usually music. But, as a rule, a severe cold in the head makes the production of the higher range of tones more difficult and the tone quality more nasal. Professional singers, suffering from severe head-colds, usually feel a very bad effect from the accompanying thickening of the mucous membrane of the pharynx and partial closure of the nasal passages. Under such conditions the higher tones are produced with difficulty, a nasal quality is thrown upon the larynx and the breathing muscles extra and injurious effort. It is possible, under such circumstances there should be a total cessation of the use of the voice, and if the trouble proves obstinate, refusing to yield to simple home treatment, a competent specialist should be consulted. It is not a high or felly person who is or expects to be a professional singer to allow head-colds to develop into a well-marked case of catarrh. There should be no going on to the diet, to the personal habits, and, if necessary, treatment by physician or surgeon.

An abundance of nutritious food, fresh air, deep breathing (much of it through the nose alone), a generous use of drinking water, much sleep and regular habits will assist in curing a cold, and do much to prevent disease of the throat and nose.

THE STUDENT'S AIM.

NATURALLY the vocal student desires to develop his powers to the utmost. If he is looking forward to a professional career he is properly anxious to do everything which shall lead to the largest possible performance. What things shall he have in mind? How shall he know where to place the greatest emphasis in his studies? One way to find this out is to follow the career of singers of established reputation, note what they do, how they do it, and what is the verdict of critics and public concerning their performance. What newspaper critics are competent; not all are consistently free from personal prejudice or bias. Mr. Henderson, of the New York Star, seems to be one of the most reliable and fairest critics of the American professional newspaper critics of music, and it is worth while for the student to take note of the points upon which he reviews the singing of an artist of high degree, such as Madame Sembrich. It should obviously be the aim of the student to endeavor to show in his or her own singing, as far as may be, those excellencies pointed out by the critic in the singing of this great artist. Near the close of her career, Madame Sembrich sang at the Metropolitan, New York, in a performance of "La Traviata," and Mr. Henderson wrote of her singing:

"The performance of 'La Traviata' at the Metropolitan last night was made especially noteworthy by the final appearance for the present season of Mme. Sembrich. This competent exponent of the highest style of singing was in full possession of her vocal resources. Her voice had its richest color, and its fullest power. This was for the audience, for it enabled her to sing with the greatest freedom and with splendid brilliancy where that was required."

"Her 'A' for 'lui' perfect in phrase, quality and nuance, aroused the audience to a demonstration which she herself had to check in order that she could go on with 'Semper libera.' That she sang with the greatest freedom and with splendid brilliancy where that was required."

HOW BAD HABITS ARE FORMED.

BY FRANK J. BENEDICT.

The ways in which these troublesome habits become fixed are many and various. We can only speak of a few here.

Perhaps the most widespread of all is imitation. One unconsciously copies the

quality of an admired voice. This is almost certain to result in an unnatural adjustment of the vocal apparatus.

Frequent colds, obstructions in the nasal passages, or any abnormal physical condition by which an undue strain is brought upon some part of the vocal apparatus, may destroy the delicate poise of the tone-producing mechanism, and when the condition has become chronic, a ruinous habit has been formed.

Vocal poise is often lost when persons with naturally high voices habitually pitch the speaking voice too low, and vice versa.

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Violin Department

ROBERT BRAINE, - Editor

THE CHRISTMAS VIOLIN.

By the time the present issue of *The Etude* is in the hands of its readers, the Christmas spirit will be in the air, and the thought uppermost in the minds of the people will be the choosing of appropriate holiday gifts.

No doubt thousands of the readers of *The Etude* are planning to give violins and other musical gifts, and a few words of suggestion and advice on the subject will no doubt be acceptable.

There is certainly no more appropriate time for giving a violin than Christmas. This is especially so in the case of children and prospective young students who contemplate studying the violin. Many a child will remember during his entire life the joy and thrill of receiving a violin at Christmas. The violin is the language of emotion, and in the pleasurable excitement of the holiday season a child's emotional nature is just in the right state to be turned to a love for music, and for the instrument which is given to him.

Buying a violin is quite a problem to people who know nothing of the instrument. To most people it is a grab in the dark, a kind of lottery in which they have no means of knowing whether they are getting value paid for or not.

THE CHILD'S VIOLIN.

In buying a violin for a child or young student the first thing to be considered is the size. Many people buy a violin in their home cities. Some send to a mail order house for one without specifying the size, with the result that after the violin arrives it proves to be the wrong size, and has to be returned, and a new bargain made, with all the inconvenience and expense involved.

Acquires faults which cling to him for life because he has a violin or bow which is too large. Leading music houses have violins and bows of every possible size, from full size to the miniature sizes, suitable for the smallest child of four or five years of age. I have before me the catalogue of the wholesale department of one of the largest music houses in America.

Violins are classified as regards size as follows: Full size, seven-eighth size (ladies' size), three-quarter size, half size and miniature sizes. The miniature sizes are given as follows: One-quarter size, total length 18 1/2 inches; one-eighth size, 17 inches; one-sixteenth size, 14 1/2 inches; one-thirty-second size, 13 1/2 inches; one-sixty-fourth size, 12 inches; one-one hundred and twenty-eighth size, 11 inches. It is very rare that a violin smaller than one-eighth size is used for practical purposes. Bows are listed as full size, one-eighth, one-quarter, one-half and three-quarter sizes.

A young violin student should have a violin of exactly the right size, which should be gradually increased as the larger sizes as he grows and his arm, hand and fingers develop. I have often seen mere children struggling with a violin which, for all practical reasons, made good progress impossible. In the

first place it is extremely fatiguing for a young child to hold a full size violin in the proper position for more than a minute or two at a time. In the second place, unless his hand is abnormally large for his age, the child's fingers, especially the little fingers, are too small, as a rule, to stretch the normal intervals of a full size violin. He will continually finger too short, thus making the notes too flat, and working a corresponding injury in his musical hearing. In the third place, when a child is obliged to hold his left arm straight out straight to its fullest extent, to command the fingerboard, his muscles will be on a constant strain, which will likely lead to a stiffening of the wrist and fingers which may cling to him through life.

Many violin players and even some teachers have the absurd theory that if a violin student does not practice with the normal stretches of a full sized violin from his earliest years, he will never acquire a perfect intonation. This is a greatly mistaken theory, since the growing child with a good ear adapts himself to the constantly increasing stretches, and the utmost ease as he changes to successively larger violins as he grows.

CONSULT AN EXPERT.

Before the violin is bought the advice of a really good, experienced teacher should be obtained as to the size of the violin and bow. It is necessary that the teacher see the student, so that he can examine the length of his arms and fingers. The impossible to lay down a rule according to age, as there are such vast differences in the sizes of different children at the same age.

As a rule the pupil who commences his violin study in early childhood will require three violins—a quarter or half size at the start, a three-quarter size a few years later and a full size as soon as his arm and fingers are sufficiently large to command the fingerboard. Pupils who commence a little later than early childhood will probably require but two—a three-quarter, followed by a full size. Starting at a later age, say twelve or fourteen years, if the pupil is of normal size, the start may be made on a full-sized instrument. As before stated, no rule can be laid down concerning the size of an instrument. This must all be left to the teacher. The correct size is of the utmost importance in the case of a growing child.

The seven-eighth violin is often called the ladies' size. It is very little smaller than full size, and most ladies use full-sized instruments, although where a lady is petite, and has very small hands, the slightly smaller three-quarter is desirable.

The importance of having a bow exactly the right length is also of the utmost importance. If the bow is too long, the pupil, in attempting to use it to its full length, will infallibly drop it, and will be discouraged. Thus making his bowing correct backwards, thus making his bow a habit which often clings to him through life. The late Edouard Reményi, the well-known eminent violinist, often spoke to me of the mischief which resulted from young artists trying to use bows too long for him, and he said that he knew of many cases in which the faulty bowing of the staves in which they had used a bow of the proper size, but in regard to the weight of a full-sized bow is also too great for a child, and militates against his acquiring a timber wrist and arm.

WHAT PRICE TO PAY.

When it comes to buying a violin we meet with a queer characteristic in human nature. The average man buying a piano wants a good one, and is generally willing to pay \$300 or \$400 for one. When the same man buys a violin he insists on buying the cheapest instrument he can find, on the ground that he is not sure he will learn or not, and he does not wish to throw money away. He never thinks of applying this mode of reasoning to the problem of buying a piano. Probably the cause is to be found in the fact that a piano has a distinct value as a human property, and as a piece of furniture, and as a musical instrument, and the presence of one in the house is supposed to indicate a certain status of the owner. The violin has no such added value, and therefore the majority of people want to buy cheap violins at the price.

The student who makes the beginning on a crude, rasping, cheap fiddle is not likely to be attracted to the instrument, and he has a serious idea of his child becoming a violinist, he should buy a violin with a reasonably good tone.

Violins can be purchased at every price, from \$5 to \$10,000, and it is probable that the instrument at the latter price is played by a better player than the one at the former. If the purchaser has a friend who is a good judge of violins, or if a teacher has been selected, one of these should be asked to make the purchase. A good judge of violins can do more with \$10 or \$15 in buying a cheap violin than an ordinary purchaser with \$100 or \$150. The cause of this is that violins of the same make, which seem as similar as apples, differ so greatly as regards tone. One of a dozen violins at the same price there will be one or two which have so superior a tone that they are worth more than two or three times as much as the rest. The same with bows; out of a case of a dozen bows the practiced hand will select one or two that are really good as regards elasticity, weight, spring and straightness.

Where the purchaser has no one to select an outfit for him, he had better depend on the best music house he can find, and one which makes a specialty of ordinary music dealers, as a rule, care nothing whatever of violin and bow, and a specialty of selling violins, and has a good expert at the head of its violin department, is the one which should be selected. A purchaser who knows somewhat wary of buying from frictions, and the general impression is that the violin is a very valuable instrument, and as such a violin is worth what it will sell for, people often ask exaggerated prices for their old violins. It is

not very different from horse trading. On this account, the best place to buy a violin where the purchaser is not an expert judge of violin values.

After the violin is purchased it should be taken to a good violin repairer for examination. Violins of the cheaper grades at least usually have some little defects at the music store. The sound post may be too long or short, or set in the wrong place; the bridge may be too high or too low; the pegs, and the pegs, as a rule, need looking after, etc., etc. The repairer can also inform the purchaser whether the violin is defective or radically bad, thus giving him a chance to exchange the instrument for another at the music house before the violin has been used.

Where violins of the smaller size are purchased it is often possible to make an arrangement with the dealer whereby the small violin can be exchanged for a larger size when it has been outgrown, by the payment of a small additional sum.

One of the queerest of a cheap Christmas violin should beware of the violin, works on violin techniques, in endless profusion, any of which would make a valuable addition to the musical library which every violin student should have, even although it contains but half a dozen works.

AN ELECTRIC VIOLIN.

Violinists all over the world are at present greatly interested in an automatic electric violin recently perfected by a young Swedish inventor, Mr. Sandell, an instrument many years of experience. Numerous attempts have been made to produce an automatic violin, but up to the present time they have almost universally proved failures. Mr. Sandell's violin is operated by a one-half horsepower electric motor, which is played by a battery of six cells. The left hand work is done by six electric finger stops, each controlled by a tiny magnet, connected with a separate wire. The bow work is done by four celluloid discs, one for each string, and automatically rosined. In addition there are devices for the production of staccato, pizzicato, glissando, tremolo, etc. The violin plays its own accompaniment, the music being arranged as complete in itself. It will be readily perceived that effects are possible that would be beyond the human performer, as any note on the violin can be performed simultaneously with any notes on the other strings. Full quartets can be played in this way, the notes sounding simultaneously and in perfect harmony, as in the case of a human performer.

Of course the automatic violin cannot be compared for a moment to the violin of the good player, but its marvelous ingenuity makes it the greatest interest to musical people everywhere. King Edward of England recently purchased it, and it was greatly entertained. Bernhard Listmann, the eminent Boston violinist, writes concerning it: "It is a marvellous invention. The sound of the violin tone, as produced by a good violinist, appears here so faithfully reproduced that even the vibrato and the glissando are in evidence. Certainly the melodies as played on the automatic violin cannot be very well imitated. To give a more or less polyphonic character to the atmosphere played, the inventor has provided for the proper accompaniment, utilizing the strings in a most judicious way." Prof. Hugo Hermann, the emi-

nent Chicago violinist, finds the instrument "an improvement on the violin reproductions of the gramophone," and thinks that it will become popular.

A metronome, a handsome nickel-plated metronomic music stand, and a musical dictionary are three indispensable articles which every violin student needs.

Other acceptable gifts would be a set of Italian strings, a carved ebony chin rest, or tall piece, a sound-post setter, a string guide, a string rest, a finger plate or arranged as a watch-chain. A violin blanket to cover the violin as it lies in the case makes a suitable present. It can be purchased at the music store or can be made of quilted silk, when embroidered and worked with the initials of the recipient, makes a handsome Christmas gift.

When it comes to music and musical literature there is no limit to the number of books and musical compositions which can be given. A volume of sonatas for violin and piano, a folio of short pieces, a concerto, a volume of violin studies, or a set of violin studies, all of which are all acceptable. Then there are lives of great violinists, histories of the violin, works on violin techniques, in endless profusion, any of which would make a valuable addition to the musical library which every violin student should have, even although it contains but half a dozen works.

THE GREAT VIOLIN MAKERS.

The great violin makers all lived within the compass of a hundred and fifty years. They chose their woods from a few great timbers felled in the South Tyrol, and floated down in rafts, pine and maple, spruce, pear and ash. They examined these to find streaks and veins and freckles, valuable superficially when brought out by varnish, but learned to tell the density of the pieces of wood by touching them; they weighed them; they struck them, and listened to judge how fast, or how slow, or how resonantly they would vibrate in answer to strings. Some portions of the wood must be porous and soft, some of close fibre. When the right blend of wood was found, it was found that it can be traced all through the violins of some great master, and after his death to those of his pupils.

The piece of wood was taken home and seasoned, dried in the hot Brescia and Cremona sun. The house of the great master of the violin, as it is described as having been as hot as an oven. One was soaked through and through with steam, and the great heat the oils thinned and simmered slowly and penetrated far into the wood, until the varnishes became a part of the wood itself.

The old violin makers were accustomed to save every bit of the wood when they had found what they liked, to mend and patch and inlay with it. So vibrant and so resonant is the wood of good old violins that they murmur and echo and sing in answer to any sound when a number of them hang together on a wall, just as if they were rehearsing the old music that once they knew.

It was doubtless owing to this fact that when the people could not account for Paganini's wonderful playing, they declared that he had a human soul imprisoned in his violin, for his violin sang and whispered even when the strings were off.

There have been experiments made with all sorts of woods by the various makers. An Earl of Pembroke had one made of the wood of the cedars of Lebanon, and the result was so deplorable that the violin was so deplorable that the violin was a poor one.—Music.

ANSWERS TO VIOLIN QUERIES.

D. W., White Oak, N. C.—Possibly the reason your gut strings break so frequently is that the fingers perspire, or, it may be that you do not get first-class strings. Real Italian gut strings are hard to find in some climates, and it is not hard to find cheap ones. One of the reasons for this is that owing to the high price they have to pay for them. In certain states of the weather, also, gut strings absorb moisture, and this atmosphere breaks frequently, seemingly without cause. This occurs in excessively damp and hot weather. Do not use the gut strings, try gut for A, D, and G, and silk for the E string.

Violin Outfit For \$12.50

INCLUDING—
A FIRST-CLASS VIOLIN
GOOD BOW
BLACK WOOD CASE
AN EXTRA SET OF STRINGS
BOX OF ROSIN
A COMPLETE INSTRUCTOR
FOR VIOLIN

All sent securely packaged by express for \$12.50

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CHILDREN'S DEPARTMENT

ON CHRISTMAS GIVING AND HOLIDAY PRACTICE.

BY HELENA MAGUIRE.

Let no one come out of your front door, even if you have a pile of presents, until you have said to the children: "Now all our neighbors' chimneys smoke, and Christmas joys are burning. Without the dear old Santa Claus, if for all he had to do, he'd buy him a Christmas gift, and everyone be merry." —Old Song.

Truly, children, Christmas is our "joyful feast," and it is not this because it is the kindest feast of all the year? And surely those children are happiest who, during all the Christmas holidays, try to make joy for others as well as for themselves.

Do you know, almost everyone believes that all the real joy of Christmas is in the hands of you children; that without you there simply would not be any joy at Christmas or at any other time. It is not that wonderful! It is not a great thing to be possessed of the power to give, to disperse joy? The most joyful hours of my life have been those that I have spent with children, "said one, and I believe that every "grown up" who knows and loves the children that are reading this will agree with him.

So, realizing this, children, why not resolve that you will make Christmas holidays this year more abundant in joy for others than ever before? It is so specially easy for you children who are studying and learning to do this. Because of all that goes to make merriment, jollity or a good time generally, there is nothing so good as music. For the real, old-time Christmas festivities music is simply indispensable.

Old chronicles of Christmas festivities invariably commence something like this—"We were ushered in with the sound of minstrelsy," or "As we approached the main house the sound of music burst upon our ears."

Washington Irving tells that, in olden times, "the sharp and carol rendered all day long, all during the twelve days of Christmas," and that song, as well as story, played an important part in the celebration.

PREPARATION FOR CHRISTMAS.

Do not forget this children, do not forget that, in the preparation for Christmas, and in the enjoyment of the vacation days that follow it, if you would give real joy to all you love, you must not neglect your music practice. All that you can to prepare and to keep in practice some bright music for Christmas eve, New Year's eve, for "Little Christmas" or Twelfth Night, also. This is one way that you can give joy to the "grown ups," your music teacher included, for what places a teacher more than to learn that her little ones care enough for her to practice even during the distractions of the holidays?

I know one little boy who made his holiday practice a New Year's gift to his teacher. He said to her, "I hope that it would give her much pleasure if John would memorize," and he really did want to give her pleasure, so he spent one hour of each of his precious holidays at the piano, and on New Year's day he said to her, "Here is my

gift," and sitting down he played a little selection from memory. Was not that a pretty gift from pupil to teacher? Be assured that a nicely prepared lesson at the end of the holidays will give your music teacher more real pleasure than any elaborate gift, to make a key.

Now, I don't mean to discourage the giving of gifts, but I believe in it very much indeed, but I think that we perhaps need a bit of thought into the question of what to what really will give us love and joy. And I do think that you musical children should try in every way possible to make your music a means of joy to others. Gifts of joy are so eminently satisfactory.

A PRETTY CUSTOM OF OLD ENGLAND. One old custom that is very pretty for the children of to-day to revive is that of being "Christmas Waits." In the old country, long ago, the little children made the rounds of their neighborhood very early on Christmas morning, stopping at each friend's house to sing a Christmas carol, and then scamper off through the frosty air to another friend's, where they would stop and sing a carol. These were called the "waits."

Now, why cannot you children do this? Six or eight of you practice together some of the lovely old Christmas carols that you will find in your Sunday-school hymn books, or in the Christmas magazines, or which you can purchase at the music stores for eight cents apiece, and perhaps one of you could play the guitar or violin also. There is one lovely old carol, "Sing, My Soul, in Adoration," which was written by Johann Kruger in 1657. Then there is the lovely "Hark! What Mean Those Holy Voices," "See! And the Winter's Snows," "Sleep Holy Babe Upon Thy Mother's Breast," "Come, All Ye Faithful," and many, many others which are beautifully appropriate for early Christmas morning.

Just think what a good time you can have, and how much joy you can give to the "grown ups" by practicing on this morning that "Sees December turned to May, when the chilly win-

ter's morn smiles like a field beset with corn," by going together, a merry, holly-laden little group, singing before the homes of your friends, and especially, I hope, before the door of anyone whom you know to be kind and generous, on this good day. Then, perhaps said, on this good day, and holly, to which a bright greeting has been tied, scamper off to sing some of these Christmas carols, a bunch of Christmas greenery, and a kind of Christmas wish—who would not be the happier for receiving them? Truly, the old ways were good ways!

Then, too, would it not be well to spend some time practicing the accompaniments of these hymns on the piano? It would be well to have that when the family gathers together in the evening, and during the holidays you will be making the accompaniments of these hymns on the piano. It would be well to have that when the family gathers together in the evening, and during the holidays you will be making the accompaniments of these hymns on the piano.

And it would be well to practice transposing these hymns, for some are sure to wish to sing the hymns either lower or higher than they are written, and you should be ready to play them in any key required.

MUSICAL CHRISTMAS GIFTS. But to return to gifts. Make them, as far as possible, musical. Almost every little friend you have is studying music, and of the grown up friends there are many who would be pleased to have their love for things musical complimented by a little musical gift. These should not be musical trifles, like the little picture books that in the Perry and the Brown Penny collections of pictures there are many musical subjects? These, on the other hand, are musical subjects, with a knot of ribbon, make pretty gifts. Or, for a friend who is interested in musical biography, six or more of these great musical subjects, these collections, in one of the dark green paper covers, which come with the pictures at two cents apiece, tied with Christmas ribbons, would be appropriate. Then there is a beautifully illustrated set of post cards published in these come some musical subjects, and with them also can be purchased the daintiest little frames in colors to match the dominating color in the picture. These are ten cents for the card and ten for the frame, and make a very acceptable and artistic little gift.

One more idea. Last year one of my pupils made me a gift which will be found useful by both those who are pupils as well as teachers. I found mine very much so. My little girl covered a square of stiff cardboard with soft paper in a delicate shade of brown, and to this she fastened securely a small block of paper and tied a little bow, and over this she printed some of the little letters, "She looked well to the ways of her pupils." If you make some of these for your friends who are taking lessons, use some of these mottoes: "Practice makes perfect." "Genius begins the work, but it is industry that finishes it." "Music is the delicate shade of order made lead." "All that is good, just and beautiful." "He who would do a great thing must have done the simplest things perfectly." "Beauty is visible harmony." "Children's gifts should be simple." "The love that you put into them will make them rich and of priceless worth to those who receive them."

So remember, children, that we the young people, in these Christmas days, and that, while we wish you to have the merriest kind of a Christmas holiday, we want you to give us the joy of finding that, in the midst of your pleasures and fun, you have made time to do your duty at the piano. And you give us this good gift, you not?

THE PICTURE PUZZLE. The picture upon this page represents the name of a famous composer for piano which thousands of readers of THE ETUDE have played. Can you find a portrait of the composer? Find out the name of the composer and that of his composer and send them to the Puzzle Department, The Etude, 1212 Chestnut Street, Philadelphia, Pa. In an ensuing issue we will publish the names of the first ten who send in correct answers.

SINGING AND PLAYING. It is very pleasant to note that many of modern ways of teaching children how to play the piano for the teacher is expected to require the pupil to sing the melody. Some children, who are unable to carry a melody, such as these are unfortunate and need much assistance.

If the little folks learn to love the little tunes they play at the keyboard they will sing the melody with so much more interest. The thoughtful teacher knows this and picks out tunes that children like. These are the great musical subjects, like the little picture books that in the Perry and the Brown Penny collections of pictures there are many musical subjects? These, on the other hand, are musical subjects, with a knot of ribbon, make pretty gifts. Or, for a friend who is interested in musical biography, six or more of these great musical subjects, these collections, in one of the dark green paper covers, which come with the pictures at two cents apiece, tied with Christmas ribbons, would be appropriate. Then there is a beautifully illustrated set of post cards published in these come some musical subjects, and with them also can be purchased the daintiest little frames in colors to match the dominating color in the picture. These are ten cents for the card and ten for the frame, and make a very acceptable and artistic little gift.

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A Musical Christmas Eve Party

By Mrs. Hermann Koltzschmar.

MR. AND MRS. BEHR were devoted to their four children, Hermann, Santa Claus, and Gretchen. In their affection for their family they were not unlike the majority of parents; but there was a great difference—whereas most parents take the very practical form of giving their time and thought to advancing their children in all their studies, but especially in that of music, Mrs. Behr realized thoroughly that her responsibility did not end by providing suitable instruction for her children, but that it was her duty to reach to the heart of the child.

"Beauty is visible harmony," Children's gifts should be simple. The love that you put into them will make them rich and of priceless worth to those who receive them."

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"child," was her constant thought, "for that defeats the whole spirit of joy and light-heartedness, of kindness and of peace. The cream was Christmas," and when this thought came to Mother Behr, she stopped short at what she was doing, exclaiming, "I must do this great difference—whereas most parents take the very practical form of giving their time and thought to advancing their children in all their studies, but especially in that of music, Mrs. Behr realized thoroughly that her responsibility did not end by providing suitable instruction for her children, but that it was her duty to reach to the heart of the child."

Through the long November evenings preparations were made, so that all the children in readiness by December twenty-fourth. Mrs. Behr determined to make each little costume herself, and, as they were most simply fashioned, but especially in that of music, Mrs. Behr realized thoroughly that her responsibility did not end by providing suitable instruction for her children, but that it was her duty to reach to the heart of the child."

"You see," exclaimed Mrs. Behr to Fraulein Schmit, "I will have twelve little girls in each costume, and each child represents a letter. Fastened to the front of the white and each child will be a long, slender letter, cut from thin green cardboard and covered with evergreen, and each child will represent a letter of the alphabet. For Jesus Christ, our Saviour, was born on Christmas Day."

In an instant tears sprang to Mrs. Behr's eyes, and this was a complete surprise to her, and the effect in the open air of the children's voices was very beautiful.

"I have said to thank for such a treat," murmured the mother, pressing Fraulein's hand gratefully.

By a preconceived arrangement the children entered by the side door, and, as the front door was opened wide, "Christmas Eve" entered, bowing joyously right and left, and crying "Merry Christmas to you, one and all!"

The dear old gentleman was wonderfully imposing, and looked like an animated snowdrift, with his long white hair surmounted by an immense white fur cap, and with a white fur coat that touched his heels.

After a moment's chat, "Christmas Eve" entered, bowing joyously right and left, and crying "Merry Christmas to you, one and all!"

end of the table, and on the other legs made of green tissue paper in perfect imitation of ears of corn, filled with popcorn. The cream was Christmas," and when this thought came to Mother Behr, she stopped short at what she was doing, exclaiming, "I must do this great difference—whereas most parents take the very practical form of giving their time and thought to advancing their children in all their studies, but especially in that of music, Mrs. Behr realized thoroughly that her responsibility did not end by providing suitable instruction for her children, but that it was her duty to reach to the heart of the child."

The pride and joy of Mrs. Behr's heart was the *bons* Frau German Christmas tree that gracefully spread its branches almost from the ceiling to the floor of the large music-room. All its beauty and symmetry were kept, for a bore no gifts—only the wonderful ornamentation of every conceivable glittering variety: glass stalactites hung in frozen profusion; snow and ice gleamed on every bough; green glass in scarlet and green, made in wonderful flowers, filled the tree with more than tropical bloom; while peeping out beneath a mass of fir on the floor under the tree could be seen fascinating boxes which foretold that each guest would be remembered with a gift.

At seven o'clock the tree was a blaze of light, as well as the entire house, and Mrs. Behr, with beaming smile and "Merry Christmas," was welcoming her guests. The first one entered, a rush of sleigh-bells sounded; then there was a moment's hush, and, and clear upon the frosty air, fresh young voices broke forth in that glorious old carol:

"God rest ye, merry gentlemen, Let nothing you dismay, For Jesus Christ, our Saviour, Was born on Christmas Day."

In an instant tears sprang to Mrs. Behr's eyes, and this was a complete surprise to her, and the effect in the open air of the children's voices was very beautiful.

"I have said to thank for such a treat," murmured the mother, pressing Fraulein's hand gratefully.

By a preconceived arrangement the children entered by the side door, and, as the front door was opened wide, "Christmas Eve" entered, bowing joyously right and left, and crying "Merry Christmas to you, one and all!"

The dear old gentleman was wonderfully imposing, and looked like an animated snowdrift, with his long white hair surmounted by an immense white fur cap, and with a white fur coat that touched his heels.

After a moment's chat, "Christmas Eve" entered, bowing joyously right and left, and crying "Merry Christmas to you, one and all!"

fun became unrestrained, and joy and merriment reigned supreme. Each child chose a favorite game, which was played five minutes. "I do love 'Hunt the Thimble,'" cried Ruth Bacheler, "on account of the music being so soft and loud as you're near or far from the thimble." Nathaniel Wilson surprised them by his choice. He gave each one a slip of paper on which were five questions about Christmas. The one who answered the most questions received a cake. These were the questions:

1. How many years ago was the first Christmas?
2. In what town was it celebrated?
3. In what building?
4. Who sang the first Christmas song?

"Who heard it?" "Christmas Eve" was the life of the party. Such queer pranks he played, such funny stories he told.

The gifts were exactly what each child most desired. Molly Brown could not understand how Mrs. Behr knew what she wanted. Just such a musty old Little Nellie Norton almost wept for joy when she unwrapped her package, "oh, oh! it's a lovely new metronome," she cried, breathlessly. "What I've wanted for months and could not get."

The climax of the evening's fun was reached, however, when at supper a load, heavy as the company, "Christmas Eve" alone seemed to understand its meaning, and followed the last to the room, reappearing a moment later in the music-room with his arms piled high with twelve little brown packages of uniform size, from which music was taken, and then a queer sound. "Presto! Sprites, assemble!" was his command; and immediately he was surrounded by the twelve "sprites" and girls. "Dear Sprites, here is something for each one of you to tend and teach the coming year, and I hope in 1909 each one of you pupils will wish us all a 'Merry Christmas.'"

"What a shout went up as the twelve children simultaneously tore off the wrapping and displayed in twelve tiny cages, as many young, handsome, green and red parrots! The children's delight was unbounded, and their reiterated "You dear, dear 'Christmas Eve' how much I can I ever thank you" was sweetest music to Mr. Behr's ears.

All too fast the hours sped, and, as the last "Good-night" was said and the last "Merry Christmas" wished, each child exclaimed, "Never before was there such a wonderful Christmas Eve party."

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