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### Volume 27, Number 12 (December 1909)

James Francis Cooke

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VOL. XXVIII, No. 12

# THE ETUDE

FOR THE TEACHER · STUDENT & LOVER OF MUSIC

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### CHRISTMAS AND CHRISTMAS PRESENTS

Very few people ever stop to think that most of the things we commonly associate with Christmas have little to do with the religious side of the festival of the birth of Christ. The Yule log, the holly and the mistletoe, and indeed the very presents themselves, are really more of pagan origin than of Christian. It seems as though all of the nations of the world which have adopted Christianity have sought to associate the brightest and most wholesome customs with the chief festival. Christmas customs are no longer the sole property of those who subscribe to the Christian beliefs, for in hundreds of homes of people of other theological tendencies, including some of the Hebrews in our large cities, Christmas trees sparkle and the voices of the little folks grow merrier and merrier throughout the whole holiday season, and on all sides the spirit of giving and generosity is cultivated.

What a pretty custom it is that prompts us to think of our friends and send them emblems of our feelings at Christmas-tide! The Christmas gift is best when it carries with it the emblem of the good cheer and "whole-souledness" that the Christmas holidays typify. The gift that is weighted down with the thought, "Oh dear, I wish that this horrid Christmas festival, which empties my pockets and obliges me to give presents to people I don't like, would never come around!" is not a Christmas gift in any sense of the word, but a form of hypocrisy which is not to be too severely condemned.

However, the Christmas season does afford us an opportunity to give our friends tokens of our feeling for them, and the musician and music teacher can find hundreds and hundreds of articles from which to select suitable presents.

The Christmas gift should never be used to buy favor or to advertise the teacher, but the gift of a suitable book, an attractive calendar, a piece or a collection of pieces, some pretty musical picture nicely framed, a music roll, or a metronome given as a reward at the Christmas season is doubly prized by the pupil, for it carries with it the idea that the pupil has earned it.

### BROADEN- ING YOUR MUSICAL WORK

A MUSICAL education does not consist of a knowledge of how to play a few pieces acceptably any more than a general education consists of a knowledge of how to read satisfactorily. Just imagine what would happen if all subjects but reading were to be removed from the courses of our public schools. This is just as reasonable as the system of musical education which does not include the really necessary auxiliary musical branches. In European schools of music these studies are made obligatory. In the annexment of the oldest European music school (the Royal Conservatory of Würzburg), which has just come to hand, we notice the following: "To those who would become pianists have the following choices: Principal studies; piano; obligatory auxiliary studies, harmony or counterpoint, sight singing and musical history; elective studies, the organ, or some orchestral instrument, or

the history of literature." A course consisting of piano study alone is considered incomplete and narrow.

With our modern American text-books, which fill so many peculiarly American needs and which may be adapted to fit all conditions, the equipment of a conservatory is not required to pursue these conditions properly. The future teacher, by a judicious arrangement of time, may conduct classes in ear training, harmony and musical history, and not only add to the income, but also increase the interest in music study very greatly. The great need in American musical educational work is not more "method," but more good management. By a judicious arrangement of time and the proper concentration of effort, classes in the "obligatory" auxiliary studies may be conducted in such a manner that the teacher's whole educational work may be raised perceptibly. The great danger in teaching is monotony. By a wise use of music in the classroom the teacher may add a vast amount of variety and interest to the work. The intelligent study of harmony leads the pupil to see his work in an entirely new light and cultivates a musical consciousness in an astonishing manner.

### THE IMPORTANCE OF GOOD APPEARANCE

Our readers have no doubt noticed that very little is said in our musical magazines of today about the musician's personal appearance. The time when the music worker was expected to go about with a rusty coat representing many valiant battles with macaroni, Camembert, lim-sensuppe and sauerkraut is passed. The city-haired genius of yesterday, who thought more of his art than of personal cleanliness and neatness, is not excused as charitably as in days of yore.

That the dress and the personal habits of the teacher really do count in the race for success no sensible teacher will attempt to deny. Dress and appearance matters to which we can not give too much thoughtful attention. To hundreds of our fellowmen dress is the sole criterion for judging others. We cannot alter them, nor do we desire to do so. We propose to let Lord Chesterfield, he of the sparkling letters, end this editorial for us, since he discussed the subject over one hundred and fifty years ago in a far more trenchant manner than we could ever hope to do:

"I cannot help forming some opinion of a man's sense and character from his dress; and I believe most people do as well as myself. Any affectation whatever in dress implies in my mind a flaw in the understanding." (Hear, ye of the long hair and flowing ties!) "A man of sense carefully avoids any particular character in his dress; he is accurately clean for his own sake; but all the rest is for other people's. He dresses as well, and in the same manner, as the people of sense and fashion of the place where he is. If he dresses better, as he thinks—that is, more than they—he is a fool; if he dresses worse, he is unparadoxically negligent; but of the two I would rather have a young fellow too much than too little drest. The excess on that side will wear off with a little care and reflection, but if he is negligent at first, he will be a sloven at forty and stink at fifty years old. . . . That silly article of dress is no trifle."

### SHALL WE CEASE TO REVERE THE CLASSICAL?

An art worker in Milan has attempted to found a new school of literature embodying some very radical, almost anarchistic, principles. It is to be called "Futurism," and although we are by no means in accord with the creator's most drastic ideas, there is, nevertheless, much that is extremely stimulating in his declaration. For instance, the following is interesting:

"We declare that the splendor of the world has been enriched with a new form of beauty—the beauty of speed. A race-automobile adorned with great pipes like serpents with explosive breath, a race-automobile which seems to rush over exploding powder, is more beautiful than the Victory of Samothrace."

This must appeal to pianists who realize that there is a fascination in the immense pianistic speed of the virtuoso, which seems a thing apart from the music itself—the speed that stimulates, exhilarates and invigorates our minds and bodies by making us think at a vastly greater rate.

Such a principle is significant, but when our Italian reformer or revolutionist announces that "We will destroy all museums, libraries and academies (those graveyards of vain efforts, those Mount Calvaries of crucified dreams, those registers of broken-down springs)," we can only think of an evening when the Chianti flowed too freely.

The purpose of this propaganda is evident. This Latin thinker is trying to tell us that in art, music, literature, architecture and the drama we are bound down by traditions and do not even seek to create the new and beautiful, as have the master minds of the past. They are trying to tell us that we are shackled to classicism. They cannot wait for evolution, but must revolt.

The greatest results in music and art have come to us through evolution. Even Beethoven, Wagner and Strauss, when closely examined, are found to be evolutionists, not revolutionists. The public loves the wonderful beauties of the past and longs to see them represented in new forms of art. The most successful American firm of architects followed established classical forms so closely that an American traveler, upon seeing a Spanish cathedral several hundred years ago, declared that it was a weak imitation of "Madison Square Garden." The most famous American firm of jewelers insists upon having its art workers carry out designs in established styles—"the French Rococo," "the Venetian," "the Renaissance," etc. They do not dare to leave the old forms for fear that they may only reach some new form like the "Art Nouveau," which someone has called the glorification of the dying worm.

A similar condition exists in music. All the Debussys, all the Regeres and Strauss of the world could not, in the end, think that would make the thinking of musicians willing to follow from his memory the glories of Beethoven, Bach, Haydn, Mozart or Handel. We are tied to the wonders of the past, because we know that they are the rock foundation upon which all that is best in art, poetry, education and music must rest.







Who does not know his admirable "Advice to Young Musicians (*Musikalische Haus- und Lebensregeln*), which in addition to their educational value have the advantage of being suffused by a healthy irony? I allow myself to quote from some of Schumann's letters to me, since their writer contained therein forms a pendant to that given me orally by Mendelssohn. Under the date of January 23, 1846, he writes:

DEAR HERR SCHISCHKE—I have read your compositions with great interest and am much pleased with a great deal that I found in them—on the one hand with the remarkable skill they show and on the other, above all, with their elevated tendency. That you have not yet entirely found yourself, that reminiscences of your predecessors may be detected in them, will hardly lead you astray.

As such an early age as yours creative ability is more or less merely reproduction; it is like the crude ore, which must be subjected to repeated purification before it becomes the genuine metal.

The best means of cultivating one's own melodic sense is to write much for the voice, for full chorus—and above all strive to form yourself inwardly, to originate and devise musical effects mentally.

Look with joyful anticipation toward the future, but do not forget your piano playing.

It is a fine thing to have commanding technique when it is used for the purpose of repetition and for art works. Also, do not fail to give my compositions your further sympathy; I have had genuine pleasure in your truly musical conception, in your energy and energetic execution. Right soon I hope to see you again.

Yours sincerely,

ROBERT SCHUMANN.

He was equally amiable and encouraging in a letter he wrote me a few years later after I had appeared in Düsseldorf as a pianist in one of the concert directed by him, and had also conducted one of my own overtures:

Düsseldorf, May 21, 1851.

DEAR FRIEND—The committee have given me the inclosed to defray your expenses. Accept it in this sense only.

I was delighted with your presence, with your overtures, with your playing! Always remain the fresh, vigorous artist for which I have ever held you.

No one can escape labor and conflict. What a higher power has placed within us will itself make a way. There is much in your overtures that make me see a bright future for you.

Hoping for a speedy meeting again, musical and otherwise.

Yours,

ROBERT SCHUMANN.

In closing I wish to thank the editor of this magazine for giving me the opportunity of gossiping over a period of my life now far in the past; it has been a pleasure indeed, and I have been deeply moved as I have let the many letters written by Schumann, now yellowed by time, glide through my fingers in order to choose from them those best fitted to complete my task. And I might add that it would be an especial gratification to me if these random, unadorned reminiscences of mine should aid in altering the heretofore one-sided view of me taken by my American friends; instead of looking upon me merely as the good uncle who writes pleasing songs and piano pieces for the young people, let them consider my numerous orchestral and chamber music works, my many songs, both secular and sacred; my piano concertos, etc., etc.

BACH is a sphinx, thanks to the greatness of his proportions, if you will, but not by his nature. He is undeniably the most powerful of all musicians. On reading the almost incredible catalog of his works, while thumbing those forty huge folios, or scrutinizing one of those pages on which the slightest sketch seems to owe its existence to long premeditation and strong will, and in which a deep and original idea can always be traced, one is wittily overcome by a sense of fear. But, on the other hand, was there ever a less enigmatic thinker? Yes indeed, this immense figure soars above all that surrounds it, but straight to the heart, frank and luminous eyes are not those of a sphinx. They belong rather to the statue of common sense—*Wider*.

\*These were the piano quartet, later published as Op. 34 by Liszt, the four-handed sonata, Op. 35; the set of songs, Op. 3.

## THE ETUDE SELF-CONTROL IN MUSIC.

BY MADAME A. PUPIN.

How often we hear the expressions, "What wouldn't I give if I could play as you do?" or "How I wish I had such a beautiful handwriting as yours!" But when you tell what you have to attain to such perfection of execution, of work and of toll, these aspirants for ability and fame frankly admit that they could not have given that much; and when you suggest that anyone may have a beautiful chirography, if he will only take pains, they turn instantly away, frowning, as though they thought that you had been dowered at birth by a beneficent fairy, while they had been cheated of their rights.

Now, perfect piano-playing, clear, legible and graceful penmanship, and other feats of dexterity, may become habits through discipline.

Discipline is of two kinds. The definition of this word is given by Webster—"to bring under control." The first discipline should be given by persons older and more experienced than the one who is to receive it, and this should be continued until the learner begins to recognize the value of control and becomes willing to practice self-discipline, the second and more efficient kind.

Let us see if we know exactly what this means—to bring under control. There are laws of right, laws of order, laws of perfection, laws of beauty, etc., and there are faculties of the mind and powers of the body which should be taught to recognize these laws and seek to embody them or to become one with them. This is brought about by obedience. A child does not recognize law. He is controlled only by force. If I don't want to, if I parents could foresee the end from the beginning, they would not let their children always have their own way, but would make them understand that there is a law of right to be obeyed, and thus begin the discipline which should lead to self-discipline, in which all the mental faculties and physical powers can be brought under perfect control.

### WHEN TO BEGIN.

A French mother went to an abbé and asked, "Reverend Father, at what age must I begin to teach my son obedience?" "What age is your son now?" "He is one year old." "Madame, you have lost twelve months already."

When one has, for the first few years of his life, had the habit of obedience to laws held over him by parents and teachers, he is more willing to submit to the severer laws required to develop the mind and body to higher attainments. There is generally much more in a young person than he brings out, owing to the aversion to discipline, and so we find many adult people of mediocrity, whereas they might have been men and women of force and character.

There are laws of physical culture which develop one's latent forces so easily are multiplied almost infinitely. There are laws of mental culture that may reveal unsuspected abilities and make intellectual giants out of apparently unpromising subjects.

These powers are latent in everyone, and there might be more persons of ability and distinction in the world, instead of so many ordinary and commonplace individuals, if only they were realized. If there was a gold mine on your land you would dig down to reach the gold. Dig down into yourself and discover the treasure hidden there.

Great abilities manifest themselves first as desires. When you see a boy continually drawing pictures, or hanging around and scrutinizing machinery, you behold one who, by proper training, may develop into a great artist or a wonderful inventor. But when children are given everything they want by over-indulgent parents, their latent desires are smothered. One of the Van-der-burgs, one of the greatest misfortune which could happen to a boy was to have a rich father. The meaning is obvious.

When children show no proclivities towards an ideal, or when they show no desire to do their best, and by training and discipline develop latent powers, they will bring that ideal into realization. A wise parent will study his child's nature and will know how to incite in that child a taste for some object or pursuit which will create a desire for attainment. Now begin the discipline. Physical and mental powers are to be trained, brought under control and increased. This is accomplished through "Will." First, it is the will of the teacher which predominates; but when the student realizes the reward of persistent obedience to law his own will will enter into operation, and this is self-discipline.

Discipline demands unswerving obedience to law. It requires patience, willingness and concentration. But let not anyone think of these as trials or hardships. Persistent efforts in one direction bring rewards that are a joy to the soul.

### OBEDIENCE TO LAW.

All great achievements, all perfect things, are brought into existence through discipline, and the first thing to be learned is obedience to law. At West Point, Annapolis and on a training-ship, where the discipline is very rigid, the first thing the novice has to learn is implicit, unquestioning obedience. A youth from Connecticut went as a novice on a training-ship, and on the second day an officer said to him: "Smith, go to the stern and get a marlinspike you will find there and bring it to me." The young man thought it would be a good opportunity to bring a bucket of water, so he picked up a bucket standing nearby. "Put down that bucket!" thundered out the officer. "I thought I would get some water at the same time," stammered the youth. "Put down that bucket!" was again shouted out in such imperious tones that young Smith learned then and there that his first duty was to obey.

In the first stages of discipline the student often becomes wearied by ceaseless repetition and long-continued concentration. But this is the price of conquest. It is said that many Hindoos are able to repeat, from memory, the contents of their sacred books, and their only secret is repetition, repetition, repetition. The beginner on the path is apt to shrink before it and to quail in view of the apparent difficulties before him; but let him know that these difficulties diminish after a time, and then comes the happiness of attaining.

Where, at first, he was the one to obey, he now finds that all his forces, mental and physical, are in obedience to him. And this is the result of discipline—to bring under control.

### CHRISTMAS STORIES FOR THE MUSICIAN'S FIRESIDE READING.

Now that the time has come again to think of fire-side stories, there are many which occur to one which seem to have a peculiar fitness for musicians. For instance, a reading from Longfellow's "Golden Legend," in which the episodes are linked by the chiming of the bells of old Strasbourg Cathedral, would seem to be very suitable. There is always something appropriate about bells at Christmas time. Another interesting story, particularly for children, is that of "The Pied Piper of Hamelin." Browning has made a delightful poem out of it, in which this curious old legend is told in a manner half tender, half pathetic.

"The Ancient Mariner" also has the right "creaky" element about it, and has a musical interest inasmuch as that sorely beset individual is brought back to civilization by the sound of two mysterious voices. Dickens offers a great field for musical fireside readings, whether we read of Tom Pinch playing the organ in a cold church, or of Dick Swiveller, who played the flute in a warm bed. Scott's "Lays of the Minstrel" does much to revive the spirit of old romance. A more modern Christmas story, with its scene laid in India, is Kipling's "William, the Conqueror," in which a charming romance is eliminated to the tune of "White Shepherds Watched Their Flocks By Night." Dickens' "Christmas Carol," and Kate Douglas Wiggin's "The Bird's Christmas Carol" are also suitable for holiday reading.

In all the other arts we can roughly trace two factors—a reference to action, and an expression of emotion and an emotional thrill at the presentation of this experience in a particular way. In the case of music we cannot see any direct reference to actual life. It seems to take the form of a *reference to action*, and is evoked by the contact of actual life, and by the employment of sounds in certain relations, to recall, not the emotion and the piece of life that generated it, but the emotion alone. For this reason it is susceptible to evoke only the broader, the less specialized emotions. The fact that more people are accessible to music than to any other art, and the fact, insisted on by its enemies, that it is the only art that makes any impression on animals, are only facts which stimulate them, in however low a degree, to these facts in themselves, and must be deemed the broadest organic sensibilities of our being—*Neumann*.

## THE ETUDE

### INDIVIDUALITY IN PIANO PLAYING

(Secured expressly for THE ETUDE through interview with the famous virtuoso)

By MME. TERESA CARREÑO

[Enrico's Note—Although Mme. Carreño's portrait and biography have been given in "The Enraged Gallery of Musical Celebrities" (in the April issue), there are many educational phases connected with her interesting career as a virtuoso with which the public is not familiar. Mrs. Carreño was born in Caracas, Venezuela, and was the daughter of the Minister of Finance of that country. She is also a descendant of Simon Bolívar, "the Washington of South America," and artists have been found among her ancestors as far back as the 14th century, when the famous Spanish painter Carreño, whose works have been found in some of the great art galleries of Europe, lived. Mme. Carreño received her first instruction from her father, who was a fine pianist. Later she studied with a German teacher who resided in her native country. Her instruction commenced at the age of six and one-half years, and one year later she played the Capriccio Brillante of Mendelssohn with great *bravura*.

Her work was then interrupted by one of those perennial insurrections or revolutions which have so often split South American republics. Her father was exiled, and together with his family and servants came to New York. The party numbered eighteen. Upon arrival it was found that through the death of a friend to whom the family funds had been entrusted their fortune was lost, and they were located in a strange city entirely without means to secure funds of any kind. It was then that the wonderful precocity of the little Teresa came to the front and saved the situation. A concert was arranged and the severe Spanish-American pride, which under other conditions would have made the professional appearance of the child of so illustrious a family impossible, soon forgotten in the triumph which greeted the little player.

### SOME FAMOUS TEACHERS.

Soon thereafter Gottschalk heard her play and at once accepted her as a pupil. She studied with him for about two years. Although not generally known, Gottschalk studied with Chopin for some time in Paris, and he communicated to his little pupil many of the ideas upon interpretation he had learned from the great Polish-French master. Soon thereafter she went to Europe and had the good fortune to be associated with many of the pupils of Chopin, including the Princess Czartowska, Georges Mathias, Müller, Franconche and many others. She then concertized through Europe and had the good fortune to meet and win the favor of the illustrious Rubinstein, who was then in the very height of his career as a virtuoso. He took the keenest possible interest in Carreño's studies and spent hours at a time instructing her upon essential points. So proud of her was he that he continually introduced her to others as his daughter, and when strangers failed to see any facial resemblance he would say, "Ah, but see our hands; are they not exactly alike?" Mme. Carreño has known most of the greatest virtuosos of our time personally, and her views represented below are derived from the widest imaginable experience as a virtuoso, composer and teacher.

### EARLY EVIDENCES OF INDIVIDUALITY

It is difficult for me to speak upon the subject of individuality without recalling to mind the most impressive and significant events of my entire career. When I was taken to Europe as a child, for further study, it was my good fortune to meet and play for the somewhat famous Franz Liszt. He seemed to me to be in my playing, and with the kindness for which he was always noted for gave me his blessing, a kind of

artistic sacrament that has had a tremendous influence upon all my work as an artist. He laid his hand upon my head and among other things said: "Little girl, with time you will be one of us. Don't let anyone inspire you. Keep yourself true to yourself. Cultivate your individuality and do not follow blindly in the paths of others."

In this one thought Liszt embodied a kind of a pedagogical sermon which should be preached every day in all the schools, conservatories and music studies of the world. Nothing is so pitiful as the evidences of a strong individuality crushed out by an artificial edu-



TERESA CARREÑO.

cational system which makes the system itself of paramount importance and the individual of microscopic significance.

The signs of individuality may be observed at a very early age. With some children they are not very pronounced, and the child seems like hundreds of others without any particular inclination, artistic or otherwise. It is then that the teacher's powers of divination should be brought into play. Before any real progress can be made the nature of the child must be studied carefully. The virtuoso of our time personally, and her views represented below are derived from the widest imaginable experience as a virtuoso, composer and teacher.

### NEW PROBLEMS AT EVERY STEP.

The teacher in accepting a new pupil should realize that there at once arise new problems at every step.

The pupil's hand, mind, body and soul may be in reality different from those of every other pupil the teacher has taught. The individual peculiarities of the hand should be carefully considered. If the hand has long, tapering fingers, with the fingers widely separated, it will need quite different treatment from that of the pupil with a short, compact, muscular hand. If the pupil's mind indicates mental lethargy or a lack of the proper early educational training, this must be carefully considered by the teacher. If the pupil's body is frail and the health uncertain, surely the teacher will not prefer to prescribing the same work she would prescribe for a robust, energetic pupil who appears never to have had a sick day. One pupil might be able to practice constantly for four and five hours a day, while another would find her energy and interest exhausted in two hours. In fact, I would consider the study of individuality the principal care or duty of the teacher.

The individuality of different virtuoso performers is very marked. Although the virtuoso aspires to encompass all styles—that is, to be what you would call an "all-around" player—it is, nevertheless, the individuality of the player that adds the additional charm to the piano recital. You hear a great masterpiece executed by one virtuoso, and when you hear the same composition played by another you will detect a difference, not of technical ability or of artistic comprehension, but rather of individuality. Remember, Rubens and Van Dyck might have all painted from the same model, but the finished portrait would have been different, and that difference would have been a reflection of the individuality of the artist.

### THE TEACHER'S RESPONSIBILITY.

Again let me emphasize the necessity for the correct "diagnosis" of the pupil's individuality upon the part of the teacher. Unless the right work is prescribed by the teacher, the pupil will rarely ever survive artistically. It is much the same as with the doctor. If the doctor gives the wrong medicine and the patient dies, surely the doctor is not to blame. It makes no difference whether the doctor had good intentions or not. The patient is dead and that is the end of all. I have little patience with these people who have such wonderful intentions, but who have neither the ability, courage, nor the willingness to carry out their intentions. Many teachers would like to accomplish a very great deal for their pupils, but alas! they are either not able or they neglect those very things which make the teacher's work a mission. One of the teacher's greatest responsibilities lies in first determining upon a rational educational course by divining the pupil's individuality. Remember that pupils are not all like sheep to be shorn in the same identical fashion with the same identical shears.

### EDWARD MACDOWELL'S INDIVIDUALITY.

One of the most remarkable cases of a pronounced musical individuality was that of the late Edward MacDowell, who came to me for instruction for a considerable time. He was then a thoughtful, and his motives from the very first were of the highest and noblest. His ideals were so lofty that he required little stimulation or urging of any kind. Here it was necessary to study the pupil's nature very carefully, and provide work that would develop his keenly artistic individuality. I remember that he was extremely fond of Grieg, and the marked and original character of the Norwegian tone-poet made a deep impression upon him. He was poetical, and loved to study and read poetry. To have expressed MacDowell in a harsh or didactic manner would have been to have demolished those very characteristics which, in later years, developed in such a manner that his compositions have a distinctiveness and a style all their own. It gives me great pleasure to place his compositions upon my program abroad, and I find that they are keenly appreciated by music lovers in the old world. If MacDowell had not had a strong individuality, and if he had not permitted this individuality to be developed along normal lines, his compositions would not be the treasures to our art which they are.

(Owing to the unusually large number of special features in this issue, it has been found necessary to continue this excellent article in the January "Holiday issue.")



## WHO THE TROUBADOURS WERE AND WHAT THEY DID

(From the Young Folk's "Standard History of Music")

By JAMES FRANCIS COOKE

[The following is an arrangement of Lesson 4 from the work named above, which is now in course of preparation. The book as a whole is divided into forty short chapters, each one designed to give in a simple and direct manner one of the steps in the advancement of musical history from the earliest times to the present day. A few other chapters suitable for magazine use will appear in "The Etude." This work is intended to supply the wide demand for a practical, interesting and "teachable" history of music for children and young people, and to enable teachers and club leaders who have had no previous experience in teaching musical history to give either individual or class lessons successfully.]

We have learned that during the first one thousand years after the birth of Christ, the leading musical work of the world was done under the shadow of the Church. Now, let us study the music of the next five hundred years and we shall learn of one of the most interesting and romantic times in the history of the art, for instead of being used solely for religion, music came to be used for love songs, and to help in telling the tales of bravery and valor of the Knights of old.

In the 12th century, when chivalry was at its height and people lived a kind of story-book life, noble knights, men of wealth and even kings wrote poems and composed melodies, which were usually in praise of some lady fair. They then wandered from place to place singing them in the courts of castles or like serenades under some fair maiden's balcony window. They were called "trou-ha-dours" or "trouvères" (trou-vairs). These names simply meant discoverers of new melodies or poems. The poet singers of Southern France, then known as Provence, were called troubadours, while those of Northern France (Brit-tan-y and Nor-man-dy) were called trouvères. The songs of the troubadours were almost solely love songs, while those of the trouvères were often upon old legends or myths or upon the deeds of some famous hero such as the



PROCESSION OF TROUBADOURS IN THE MIDDLE AGES.

by many that some of them formed the basis for the folk-songs or people's songs of the French people of to-day. To accompany their singing these poet singers used instruments that could be carried with them, such as the harp, the lute and viol. Sometimes when a troubadour was unable to compose or play he employed a "joglar" (zhog-lor) or "jong-leur" (zhong-ler) who would serve him for pay. These "joglars" were often singers, acrobats, dancers or magicians and our modern word "juggler" comes from this source.

### THE MINNESINGERS.

The troubadours of Germany were called "minne-singers." The word "minne" means love, so the word minnesinger means love singer. Their songs gave more attention to the beauty of nature and to religion than those of the troubadours. At first the melodies resembled the Gregorian style, but later they took on a more modern form. The minnesingers did not employ joglars but sang and played their own songs. There is a tradition that in 1207 a great contest of min-ne-singers was held in the glorious old castle of the Wartburg, (vart-boorg) in a part of Germany known as Thüringia (Tier-reekh-art Vahg-ner), of whom we shall learn later, made this song contest the scene for the second act of his opera Tannhäuser (Tann-hoyz-er) and the Tannhäuser march played so frequently is the music used in the opera gathering of the singers in the great castle hall of the Wartburg, before the contest.



HANS SACHS.

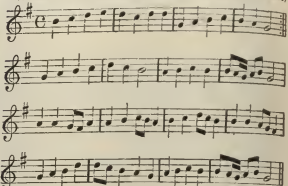
(This cut of the famous Silesian poet-singer of Nuremberg is printed by courtesy of Musical America.)

### THE MEISTERSINGERS.

After the minnesingers in Germany came the "meis-ter-sing-ers" (meys-ter-sing-ers) or "master-singers." These were mostly tradespeople and workmen who loved singing and enjoyed banding together for mutual pleasure. They formed clubs with

### Song.

Supposed to have been written by King Thibault of Navarre (1201-1213)



formal rules and grades of membership from the beginner or "scholar" class up to the full member or "mastersinger."

Great contests were held in which many societies took part, just as is done in our modern "Singer-fests" (Sen-ger-fests) or song festivals held by Germans in Germany and in America.

The first club or guild of meistersingers is said to have been formed in May-ence (Ger-many), in 1300, and the last one remained until 1836 in the German city of Ulm. One of the famous meistersingers was Hans Sachs (Saks), a shoemaker of Nuremberg (Neerm-baig), whom Richard Wagner has made the leading character in his opera "Die Meistersinger." The meistersingers, minnesingers, troubadours and trouvères were a kind of bridge from the Church music of the past to the music that was to follow, which we shall study in the following chapters.

### TEN TEST QUESTIONS.

1. What do the words "troubadour" and "trouvère" mean?
2. How did the "troubadours" differ from the "trouvères"?
3. Are the French folk-songs of the day believed to have come in part from the songs of the "troubadours"?
4. What instrument did the "troubadours" play?
5. What were the "joglars" or "jongleurs"?
6. What were the "troubadours" of Germany called?
7. What great contest of singers was supposed to have been held in the 12th century?
8. What were the minnesingers?
9. When was the first guild of meistersingers formed?
10. What was the name of the famous shoemaker of Nuremberg, whom Richard Wagner has made the central character in his opera called "Die Meistersinger"?

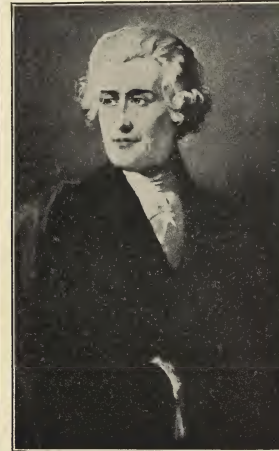
MODERN music is the last great legacy which Rome has left to the world. It is also remarkable as a distinct product of modern civilization. Christianity ended by producing that peculiar passion for self-analysis that rage for the anatomy of emotion, and that reverence for the individual soul that was almost entirely unknown to the ancient world.—Hovius.

It has often been said that a great genius is not produced all of a piece, that he is the result, the echo of all the efforts and the aspirations of many preceding generations. Rembrandt can undoubtedly be traced from Lastman and Pinas, while Wagner owes his origin to Gluck and Weber. But have they not vastly extended the modes of their masters and predecessors? They have engrained upon steel strong and majestic language the first stammerings of the muse.—Imbert.

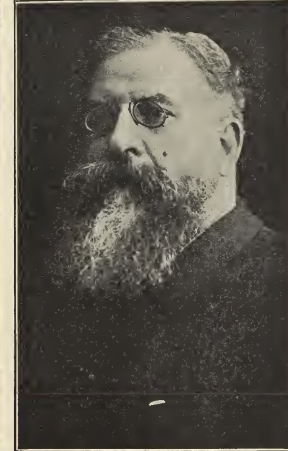
## The Etude Gallery of Musical Celebrities



Jean Sibelius



Franz Josef Haydn



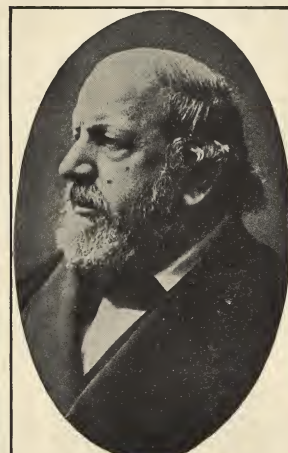
Stephane Raoul Pugno



Henri Wieniawski



Ernestine Schumann-Heink



Ferdinand Hiller







## THE STORY OF THE MARCH

# THE STORY OF THE MARCH

By EDWARD BAXTER PERRY

(EDITOR'S NOTE.—The following is the third article in the series "The Story of the Dance" by Mr. Perry. "The Story of the Valse" appeared in the April issue, and "The Story of the Polka" appeared in the November issue of this year.)

THE march is probably the oldest and certainly the most universally employed of all the forms of secular music. The name march is derived from the French word *marcher*, to step.

The distinctive rhythm of the march had its origin in the steady authoritative beat of drums, cymbals, or tom-toms accompanying and regulating the tread of moving bodies of foot soldiers—formerly spearmen and archers—later our modern infantry.

In process of time, to these instruments of percussion were added the trumpet, the fife, and in some instances the bagpipe, as in Scotland, supplementing the element of rhythm with that of melody of a stirring, inspiring character.

Then little by little, as the desire for harmony developed, other instruments of deeper, more sonorous tone, were introduced like the horn and trombone, till the modern military band, composed of five varieties of brass instruments and four of woodwind, came into being, in which, however, the drums still play an important part.

The practical use and importance of martial music, especially the march, in all military maneuvers and on the field of battle, have been fully recognized by all army experts in all ages. Its purpose is two-fold: First, to stimulate courage, ardor, and enthusiasm in the troops.

Second, to secure and facilitate concerted action, a regular, orderly simultaneous movement of large bodies of men, by keeping them in step with a uniform commanding rhythm, which spurs the laggard, checks the impatient, controls the rate of advance, and insures precision and mathematical certainty in the execution of army manoeuvres. For this reason, a good band is as essential a part of a well-equipped regiment as its arms or ammunition-wagon.

### TYPES OF MARCHES

There are three distinct types of the march in general use, among practically all nations, employed for different purposes and occasions, each having its own special characteristics and tempo.

First and most common, the ordinary parade march, leisurely, dignified, yet stirring, adapted to a rate of march of seventy-five steps a minute.

Second, the forced march or quickstep, more inspiring and exciting, with a tempo allowing for one hundred and eight steps to the minute.

All these are distinctively military marches, actually, or hypothetically, used in connection with the various movements of troops.

In addition to them, there are the funeral march, slow, impressive and mournful, and the wedding march, brilliant, joyous and hopeful, with occasional touches of tender sentiment.

This wide diversity of mood and movement, possible within the legitimate limitations of the march, makes of it one of the broadest, most elastic forms of musical expression. The rhythmic tramp of marching feet must always serve as its basic idea, its physical germ, so to speak, out of which all other ideas suggested in it, must be logically evolved,

For instance, men may march exultantly to victory, or sullenly to certain defeat—to the storming of a fortress, or in the feverish panic of a rout, to the coronation of an emperor, or the execution of a comrade, to a wedding or a funeral. All the emo-



## THE ETUDE

being in C major, the only funeral march in existence, so far as known to the writer, entirely in a major key.

But it must be remembered that the piano score gives a very imperfect idea of the orchestral effect; also that it was at a time when music, as a medium of emotional expression, was still in its infancy; its material, like that of the English language in the time of Chaucer, still in process of formation, its resources scarcely even guessed at by the best musicians.

The march is one of the earliest steps in the development of tonal art and as such, deserves our respect. Moreover, though antiquated in style, and meager in the means employed, it possesses a certain simple dignity and directness, not without impressiveness. It furnishes a good example of the effective massing of the solid, if common, harmonies, imposing in their grave simplicity, characteristic of all Handel's larger works.

(Part II of this article will appear in a later issue, and will describe the Chopin Funeral March, the Schubert Marche Militaire and the Rakoczy March of Franz Liszt.)

## THE WONDERFUL VIRTUOSOS OF THE THIRTIES AND FORTIES.

It is hard for one to conceive of the marvelous musical activity in Europe in the forefront of the last century. Mendelssohn, Verdi, Wagner, Schumann and other great creative workers had given the world new musical ideas to think about, and in addition to this many virtuosos of musical genius seemed to spring up in all parts of Europe. This Etude presents this month a reproduction of a rare old lithograph, giving the portraits of some of the most famous pianists of the early part of the 19th century.

We are familiar with the lives of Liszt, Henselt, Thalberg and Chopin, but of Rosenblum, Döhler and Wolff little is known to-day. Rosenblum, who was born in Frankfurt, was well known as a composer in his day. He was also an excellent pianist. Although he lived until nearly fifteen years ago, he did not succeed in establishing a fame entitling him to be ranked among the greatest.

The pianist, Wolff, whose picture is shown in the accompanying illustration, is Edward Wolff, who was born in Warsaw in 1816, and died in 1880. He was a pupil of Chopin, and settled in Paris in 1835 as a composer and teacher. He wrote several compositions, among them "The Art of Singing for the Piano," and "The Art of Expression." Theodore Döhler is perhaps a little better known than Wolff or Rosenblum. He was born in Naples in 1814, and died in 1856. He was a pupil of Benedict and Czerny, and toured Europe with great success. His work as a composer was superficial, and for this reason his compositions have fallen into comparative oblivion, along with those of Herz and Thalberg.

From the first Brahms set himself the highest possible standard, and cautiously tested his powers for each task he attempted. His works are not all of equal merit; it must always be so in human effort; but nothing that he published is insignificant. He evidently had a very high respect for certain kinds of work. He did not try his hand on a symphony till long after he had reached the summit of his power; the pianoforte Sonata he never touched again after his first youthful attempts. Very numerous, on the other hand, are the chamber music in which the piano is combined with other instruments. He scarcely altered his style of writing after his first compositions for that instrument—*Sphitt*.

## MOZART—THE TRUE TYPE OF GENIUS.

Mozart's extraordinary musical genius as a child is one of the most marvelous things in the history of music. He is probably the only child on record who ever succeeded in playing a violin satisfactorily without previous lessons. His extreme sensitivity to music is entirely without parallel. In Victor Neumann's biography, we are told that he had a profound dislike for the trumpet, "and up to the age of ten he was unable to conquer his aversion for it. It was sufficient to show him a trumpet to make him run away. It caused him to feel as if a blunderbuss was pointed at his chest. His father, hoping it would be easy to dispel this childish terror, tempted the boy to approach, but at the first sound of the strident notes he turned pale and faint, and fell to the ground. The effect very nearly brought on a convulsive fit.

When his father took little Wolfgang and his sister, "Nannerl" on tour, they stopped at the hosts. The abbey was famous for its huge size, and for the generosity of its members. Wilder tells us that "when the Mozart family were in the chapel at their devotions, the good Franciscan fathers were

one of the scene shifters. This was especially the case with "The Magic Flute," which achieved an instantaneous success on its first production. The instant success in Vienna, manager, Schikaneder, who produced the piece, but became a man of wealth from the proceeds, but Mozart, whose genius was responsible for its popularity, died in extreme poverty just after its first production. Not having sufficient money to pay funeral expenses, the dead composer was buried in a pauper's grave. This grave has not since been exactly identified.

Had Mozart been properly cared for, he would probably have recovered and written other works as successful as "The Magic Flute." It would appear that Schikaneder was an exceedingly bad business manager, besides being a big gamekeeper.

## HELPING THE DULL PUPIL.

BY CHARLES F. EASTER.

PUPILS may be divided into three general classes as follows: 1. Students who correctly understand and have the ability to execute correctly. 2. Students who understand correctly but execute incorrectly. 3. Students who do not understand correctly.

It is not difficult to determine in which class a pupil belongs. The pupil in the first class generally possesses good health, patience, carefulness and all the other good qualities that make the ideal student. With him it is simply a matter of getting the right kind of instruction.

Pupils in the second class are somewhat harder to advance. They understand the teacher's explanations well enough, but somewhere between the point of understanding and the point of execution the pedagogical plow strikes a stump which must be removed before the student can go ahead. This obstruction cannot be removed in one lesson. A student in this class might be compared with the marksman who understands the principles of shooting but who fails to keep his eye on the target.

Pupils in the third class are still harder to teach. The teacher cannot detect one general fault, but finds, instead, a great number. Among these faults are the state of health, the natural musical ability of the pupil and the amount of his inclination. The sight may be defective, the hearing poor or the nervous system deranged by serious sickness. The pupil might be interested in the study, but his interest might not amount to a real desire to master the subject. Such a pupil is usually called dull, and in some cases ignored by the thoughtless teacher. It should be remembered, however, that many dull boys and girls turn out to be very bright men and women. The teacher's work with the dull student is by no means lost. Sir Isaac Newton, the discoverer of the laws of gravitation, was a "dull boy" at school, but became a learned thinker and scientist.

A safe course to follow with the so-called dull pupil is to reduce the amount of material to be given at the lesson until it is within the pupil's power of assimilation and comprehension, and then increase it in barely perceptible quantities until the pupil becomes more capable.

"HOWEVER gifted a composer may be, he will only produce indifferent music if the poet does not kindle in him that enthusiasm without which every work of art is lifeless."—Christopher Willibald von Gluck  
"The greatest alliance which every man who is obliged to make to his powers, in order to illustrate and confirm his principles, sufficiently shows their near connection and inseparable relation."—Sir Joshua Reynolds.



GREAT VIRTUOSOS OF SEVENTY-FIVE YEARS AGO.  
Rosenblum Wolff Döhler Henselt Chopin Franz Liszt Thalberg

enjoying their dinner in the refectory. But when the sound of the organ reached their ears, and they learned that it was being played by a child of five, they, one and all, left the table and hurried to the church. Wolfgang, flattered by their attendance, surpassed himself. The friars, fascinated by his playing, forgot all about their dinner, and remained listening, amazed and wonderstruck. The incident redounds as much to the good taste of the Franciscan fathers as it does to the genius of the child.

The brilliant success which Mozart achieved as a child, however, was not to be continued. In these days it is impossible to think that a man could exhibit the genius for the power which Mozart maintained all his life, and yet be half the time unable to secure anything more than a bare living. Yet such was the case with Mozart, and it is nothing less than astounding that a civilized world could have been so signally blind to his extraordinary talent. Possibly Mozart was himself, in some measure, to blame. He is more than a little strange that a man who had the power to devise such beautiful music and to develop it along such logical lines, should yet be unable to devise a fixed means of earning a living. The composition of an orchestral score requires something besides genius and imagination. It demands common sense—just plain, ordinary common sense—in the working out of many of its details, and Mozart exhibits plenty in his compositions. We find publishers and singers making "all kinds of money" out of his opera, while poor Mozart himself was not infrequently as penniless as

## THE ETUDE

## THE FRIENDS OF SCHUBERT

By KATHARINE BEMIS WILSON

A GENIUS is so wonderful a personality in the eyes of all the world that very little is known of the friends who have unconsciously assisted him in accomplishing what he was born into the world to do. Multitudinous incidents, ostensibly trivial at the time of happening, have counted for much in forming the characters of great men and women.

Schubert was born in Vienna, January 31, 1797. In 1812 his mother died and he was brought up by his stepmother, Anna Klagenbök Schubert, who was exceedingly kind to him.

One of Schubert's first friends was a painter's apprentice, who often took him to a piano shop, where he was permitted to examine splendid new instruments. Who knows what desire was awakened within the infant's tiny soul when his fingers gently pushed down the keys? At the age of seven Schubert began the study of the piano with his brother Ignaz, and received violin instruction from his father. He was next sent to the parish choir-master, Michael Holzer, for instruction in violin, piano, organ, singing and thorough-bass. This good man was astounded by the precocity of the child, and declared that he could teach him nothing new.

Regarding the exact influence of Holzer upon the boy's work, we do not know much. It is certain that he did not receive the rigorous instruction that Holzer would have given a less talented boy. Later in life Schubert was obliged to go back to the very beginning of musical composition and learn much that he had skipped over. So that, although Holzer may have fired him with ambition, he encouraged careless habits which were detrimental to the child mind.

## AS A SCHOOL BOY.

In Schubert's twelfth year he became a pupil in the Imperial school, known as the "Convict." This name implied that the members were messmates. In this school he suffered from hunger and cold. These students, with ravenously boyish appetites, were allowed but two poor meals each day, and during the winter were obliged to practice in cold rooms. The effect upon the health of Schubert was very injurious.

While in this school he met and became a very close friend of an older boy, named Joseph von Spaun, who was afterwards Baron and Member of the Imperial Council.

Schubert's head was so full of ideas for compositions that he could not secure enough writing materials in the school to use for the work he loved best. His friend Spaun, having made this discovery, supplied him with all the music paper that he needed. In reality, this was his start as a composer.

Many of his compositions at this time contained abrupt changes of key, a feature of an undeveloped character; but notwithstanding all this, they had the imprint of genius. So, by his friend Spaun, he was taken from the danger of losing his inspiration because of lack of material.

Ruzicka, instructor in thorough-bass at the "Convict," permitted Schubert to write unguided because he, too, thought him a genius. This was a great

disadvantage to the boy later in life, as he was obliged to learn in maturity what he should have been taught in youth.

In the year 1813 Schubert left the "Convict," and studied in the Normal School of St. Anna, in order to prepare himself to take a position as school-teacher. In 1814 Schubert became very friendly with the poet, Johann Mayrhofer, who was ten years his senior. This friendship lasted a lifetime. Here is



SCHUBERT AND HIS FRIENDS.

an instance when we may note the influence of Schubert's music upon the life work of another.

Under Schubert's influence some of Mayrhofer's best poems were written. Many of these were set to music by Schubert, and many pleasant hours were spent together by these close friends.

After three years of school-room drudgery, Schubert attempted to obtain a position as director of a new public school of music to be opened at Laybach. He failed in this, but was brought to the notice of Schober, a young student in comfortable circumstances, who was greatly sympathetic with Schubert's musical ability. He persuaded Schubert to live with him. While there Schubert began to give music lessons.

## A FAMOUS SINGER.

Through Schober, Schubert became acquainted with an older man, Johann Michael Vogl. He was a splendidly educated man, well read in philosophy and theology. He had had in his youth some monastic training, had studied law, and practiced at the bar. As he possessed a rich baritone voice, he gave up his practice to become a member of the German Opera Company. It was at this period that Schubert met him.

Vogl was much impressed by the compositions of Schubert, and made his rooms his frequent stopping place. Finally, his admiration of Schubert's songs led him to give up opera for concert work. Schubert and Schober began traveling together, Schubert

acting as accompanist. Many of Schubert's songs were sung, and in this way one of the greatest composers was brought to public notice.

In 1818 Schubert was engaged by Count Esterházy to teach music in his family. This took Schubert to the Count's country home in Hungary for the summer, and the winter was passed in Vienna. It was, of course, very intimately associated with this family, and it must have been a pleasure for him to live with such cultured people.

There is the hint of a love affair between Schubert and Caroline Esterházy, but as she was the daughter of a peasant and she the daughter of a count, a marriage could not be arranged. Schubert was a shy young man and, undoubtedly, did not declare his love.

## SCHUBERT AND BEETHOVEN.

"Schubert and Beethoven lived in the same city for thirty years without meeting more than once until the end of Beethoven's life. If it had not been for the reticence of Schubert, these two would have been close friends. But Schubert worshipped the older man from afar until his "Variations on a French Air" were published by Diabelli, and dedicated to Beethoven. Then Diabelli and Schubert went together to Beethoven's house to present the offering in person. It is said that when Beethoven turned to ask Schubert about a certain part of the composition, instead of writing an answer, as was necessary on account of Beethoven's deafness, Schubert fled from the house in embarrassment.

During Beethoven's last illness, in 1827, a friend brought him a few of Schubert's songs. He was full of admiration for them, and prophesied a great future for the young composer.

Finally, Schubert visited him twice. On the first visit they became fast friends, but on the second Beethoven was dying, and only able to make signs.

It cannot be said, however, that Schubert imitated Beethoven's style, even though he admired and loved him greatly. All of Schubert's compositions have the stamp of his own individuality upon them, and do not resemble the works of any other composer.

In the year 1828 Schubert suffered much from headache, and moved from his lodgings with Schober to a house occupied by his brother Ferdinand, near the open country. But the house proved to be damp, and very detrimental to his health, for typhus fever set in soon after and he died on November 19, 1828, aged 31 years.

## WHEN IS MUSIC "CLASSICAL"?

ONE of the vaguest terms in music, which, by the way, is already overcrowded with words whose real meaning is disregarded, is this word "classical." According to the dictionaries, classical means "what is chaste and pure in art and style, and of the highest models." But in music this cannot be said to apply.

When Wagner first produced his operas, he not infrequently disregarded all known standards. He went along a path of his own. Mendelssohn was the classic model of his day, yet as a model modern composers are far more inclined to look to Wagner than to Mendelssohn. But Wagner's music is anything but classical, and "pure" in style, at times. He follows every mood in human nature, and his form is as resilient as it can be.

For a large number of people there seems to be only two kinds of music—classical music they enjoy, and Wagner or a Wagner opera, and a Broadway musical show, there are a great many "half-way" pieces in which the earnestness of the composer is greater than his ability. Such music is often very "uncomfortable" as it were, and it is hard to say. Non-musical people can scarcely be blamed if they turn away from it.



## BACH, THE MASTER OF MASTERS

By GEORGE E. WHITING

(Editor's Note.—The following article by the well-known organist, Mr. George E. Whiting, gives an interesting view of the life of the great master whom advanced musicians admire more than any other composer.)

Is my room hangs a large picture by a French artist, presented to me by my pupils, in which is depicted the master at the organ. The great man is in middle life; dressed in wig and pigtail, short breeches, shoes with buckles, etc. He is playing on what is known by organists as a *reversed* keyboard or console; that is, with his back to the organ, his fingers not showing in the picture, being represented by clouds.

I will wager that the artist who designed this picture never saw a *real* console! In the first place, there is not a single stop-handle visible! No music rack! And the pedals, they are such as never were seen on any earthly organ. They are made in the shape of a *bow* (like an enraged cat's back), so that it would be almost impossible to play on them. But this did not trouble our artist—not a bit—he was for making "a pretty picture."

Now comes the most astonishing part of this "work of art." Bach is surrounded by some half-dozen female figures "of great beauty" in full evening dress (and this in church); one, standing in front of the master, is singing; the others, including several children, are dressed in the latest fashions of the day, and are made to look exactly like the "grown-ups" and engaged in that task of looking over a music score, impossible for a child. I have bothered by brains many times trying to figure out whether these female figures of great beauty are intended by our "artist" to represent heavenly apparitions summoned to earth by Bach's playing, or "just the choir!" In the distance—apparently about two miles away—is seen an altar and a few kneeling figures.

All this is sufficiently absurd. J. S. Bach was a very great man, one of the greatest, and revered by all musicians, but he would be the last man to figure in such a masquerade as this picture seeks to depict.

Now, what are the facts about Bach's public and private life? I have taken great pains to unearth, from various musical dictionaries, encyclopedias, etc., the following facts, which I desire to present to the readers of THE ETUDE as "strictly original sources of information."

## BACH THE MAN.

According to the above veracious authorities, Bach was of heavy build, weighing from 175 to 200 pounds. He was a great family man, was twice married, and the father of from 12 to 20 children. (I believe he never could tell the exact number, but it was about the above figures.) As for his various names, there was a hopeless puzzle to the old gentleman; but he, nevertheless, kept them in pretty good discipline, manoueuering them in battalions, companies, etc.

Several of them became fine musicians in their own right, especially Philip Emanuel, but during Bach's life they were, of course, overshadowed by the great name of their father, and (after they left the parental roof) were known by the town they happened to live in: as Bach of Eisenach, etc., this being the only way the Germans could tell "Yother from which."

Now let us try and get an approximate idea of Bach's musical life, his methods of composition, his church work, etc. The old organ in the St. Thomas Church, in Leipzig, upon which Bach played for many years, was removed only a few years ago, to make room for a new instrument. It was an organ with three rows of keys, but not at all the three-manual organ found in this country or in England or France; the principal difference being in the upper manual; this was what we should call now an "echo" organ, containing only a few incident registers, and running down only to "tenor C." Nevertheless, these old German organs possessed many good points. The "pedal" was excellent, and the various diapasons—or rather the

registers that made up the "principal"—in Gt. and Ch. were of a fine quality of tone.

## HOW BACH CONDUCTED THE SERVICE.

According to the authorities, Bach had the following forces in his ordinary Sunday and holiday services: the chorus consisted of eighteen voices, divided between the various parts, and also an orchestra of about the same number of performers; but, as to the latter, we must remember that the "orchestra" of that time was a very different affair from what we understand



JOHANN SEBASTIAN BACH AT THE ORGAN.

(Although Bach held many excellent positions as organist, his most important post was that of Cantor at the town of St. Thomas' Church in Leipzig. The above picture is said to have been a representation of Bach during the Leipzig period.)

stand as an orchestra. Bach's band consisted of the quartet of strings, as now, but when we come to the "woodwind" and "brass," these were represented mostly by "Hantboys" (oboes) and very small trumpets made of tin metal and with exceedingly small bore. These trumpets could play several notes above the two-lined work, etc. The old organ in the St. Thomas Church, in Leipzig, upon which Bach played for many years, was removed only a few years ago, to make room for a new instrument. It was an organ with three rows of keys, but not at all the three-manual organ found in this country or in England or France; the principal difference being in the upper manual; this was what we should call now an "echo" organ, containing only a few incident registers, and running down only to "tenor C." Nevertheless, these old German organs possessed many good points. The "pedal" was excellent, and the various diapasons—or rather the

Bach had a queer way of bringing unheard-of instruments into his scores. He was always on the lookout for new qualities of tone. Many of the names of instruments in his changing registers are at the present day obsolete. It seems as though Bach would be wandering around the Leipzig streets, and if he heard someone playing an instrument that was new to him he

would forthwith engage the performer and write a part for the new instrument in his next church cantata. I was with the late Theodore Thomas when he was at the score of Bach's "Ein Feste Burg" cantata, ranging the score of 1880. Mr. Thomas found for the Cincinnati Festival of 1880, Mr. Thomas found in a number of these queer, obsolete instruments in his Bach's score. Of course, he had to guess how they sounded and give the parts to the flute, oboe or clarinet, as the case might be.

## BACH IN CHURCH.

Bach sat at the organ during the performance of his cantatas and oratorios and directed his small forces from the organ bench. He used the method of "filling in" the part for the organ, writing out only the various parts for the vocalists and instrumentalists. (Hand parts for the vocalists and instrumentalists.) This, of course, has made the same practical and extra work for the modern editors of Bach's works. Speaking of conducting, many of the readers of THE ETUDE are possibly not aware of the fact that the first eminent musician who "beat" standing in London he took a roll of music paper and, concerts in London he took a roll of music paper and, indicated the time with this improvised "baton." Spohr also brought about another innovation. Previous to his time the musicians were relegated to the servants' quarters for their meals. (Musical performers, singers, etc., were for many years considered as servants.) But Spohr insisted that they should only be treated as guests of the house, and since that time they have been so considered.

## BACH AS COMPOSER AND MUSICIAN.

What is it that has made so many of the greatest musicians in the world place Bach on the highest pinnacle of the musical temple? It is safe to say that during the last seventy-five years there has been scarcely a musician of emulous who has not revered the great master. Perhaps Mendelssohn did more than any other musician to bring the musical world to a knowledge of the transcendent merits of Bach's music. To mention only a few: Wagner, Liszt, Brahms, Saint-Saëns, Theodor Thomas, Hans Richter, Joachim, Spatth and many others considered Bach the brightest star in the musical firmament.

Most students of music think of Bach only as the author of the two and three-part inventions, or of the forty-eight preludes and fugues, or (if they are organ students) his preludes and fugues for the organ. But these are only a few of the many small parts of Bach's works. We must add to his two stupendous "Passions" (St. Matthew and St. John) great oratorios, his Christmas oratorio, his immense Masses (in oratorio form), his suites for orchestra, his chamber music, and last, but by no means least, his church cantatas. These "cantatas" are really short oratorios, and, taking the immense number of them (Bach wrote one for every Sunday and Holiday in the year, and for many occasional services; they are important works, lasting from thirty to fifty minutes in performance), one wonders where Bach ever found the time to write and perform them. There is a tradition in Leipzig that an old sexton of the St. Thomas Church, in Bach's time, was asked as to the effect these cantatas had on the congregation, and his reply was: "Mr. Bach's music all sounded pretty much alike!" A truly characteristic remark for a sexton!

And finally, what is the lesson of Bach's life and achievements to the young musician? I should say, first and foremost, his perfect consistency in striving for the highest ideals in his beautiful art. He accepted "the simple life," as most professional musicians of his aims must do. As a boy he would walk miles to hear some celebrated organist. (The organ in Bach's time was the principal instrument for musical expression after the orchestra.) "His activity was extraordinary and unceasing. Besides his official duties and his actual labor as a composer, which in themselves, astonishing, he made copies of the works of other composers; he sometimes engraved music on copper, and even invented several new instruments. In composition, his melody, his harmony and his periods all seem to be of the one perfect mould, and, and, and, and, to last by the idea of the musical composition, so that these materials, though in themselves void of expression, became imbued with an inexhaustible depth of meaning, and produced a variety of forms. The wonderful unity of idea and formal construction gives the stamp of the true work of art to Bach's compositions, and this explains the magical attraction which they exert on those who make them their earnest study."

## SHORT PRACTICAL LESSONS IN ANALYSIS

By THOMAS TAPPER.

## THE ANALYSIS OF TEACHING PIECES.

By THOMAS TAPPER.

The question which constantly arises before the earnest teacher is this: In what manner can I make good music interesting to all classes of students?

This question is a vastly important one and any reply, worthy of its importance, must not fail to recognize that many conditions are involved. This is true because even simple music of the best kind is capable of analysis from many points of view. It is in these many possible forms of analysis that we find the structural as well as the inherent beauty of music. Hence, if the student can gradually be brought into intimate knowledge with these factors, he is that much more likely to find his joy in the best, instead of finding his pastime in the poorest kind of music.

One essential element in the art of music composition is Structure. It has to do with shape, balance, contrast, climax and the continuity of the idea. To know the laws of music structure and how to apply them results in these gains:

1. Music is at once more interesting.
2. The composer's meaning is clearer.
3. Memorizing becomes an easier task.
4. The mental picture is distinct.
5. The structural art of the composer is, of itself, a thing of beauty.

In the music pages of this issue of THE ETUDE the reader will find a Scherzo, in B-flat major, by Franz Schubert, Phrasing, fingering, pedalling and the interpretation of the embellishments are so admirably supplied by the editor that the performer will find the counsel of a good teacher forever before him. But the student has yet to learn the constructive plan of this charming piece of music, and that task is the basis of this lesson.

## THE TERNARY FORM.

Played in its entirety, this composition consists of the Allegretto, the Trio, and the Allegretto repeated. Hence the form is threefold (usually called Ternary, or Tripartite); thus:

- Part I. Allegretto, 30 measures.
- Part II. Trio, 30 measures.
- Part III (the repeat of I). Allegretto, 30 measures.

So much for the structure of the whole which is, so to say, the architectural design of the ground plan of the building. Let us now discover what smaller structure within this larger is to be found. The fifty measures of the Allegretto must not, of course, be fifty new measures. Some intercalation through repetition must exist. With a blue pencil mark a Roman I in the first measure, a Roman II in measure 17, and this, III (I), in measure 36. Now compare measures 1 to 16 with measures 36 to 50. Aside from key-change they are the same; while measures 17 to 35 are, to express it in common parlance, quite another tune. These measures (17-35) in the triplet motive (followed by two short eighth) are akin to what precedes and follows. The consistent adherence to the motive is the bond of union or their common factor.

Part Allegretto itself, is then a Ternary, which may be thus expressed:

Part I, 16 measures, ending in the dominant.

Part II, 10 measures, a modulatory group, impressing B-flat major particularly.

Part III (I), 16 measures, thematically identical with I, and ending in the tonic.

Let us now examine the Trio. There are 16 measures to the first double bar. Measures 9 to 16 are identical with 1-8 played an octave higher; hence this part is 8 measures long, repeated. Write a Roman I in measure one of the Trio. Following the double-bar, the *tune* of these six measures is unlike that of the first eight measures of the Trio; but note the identity of motive, a half note followed by two eighth. Write a Roman III (I) in the first measure of the last line of the music. These last eight measures are exactly like the first eight, with a change of octave.

The floor-plan of the Trio is then:  
Part I. Eight measures in E-flat major.  
Part II. Six measures ending in B-flat major.  
Part III (I). Like Part I.  
And the Trio is of the same form as the Allegretto. Hence—

1. The entire composition is Ternary.
2. The Allegretto is Ternary.
3. The Trio is Ternary.

Once the player has this ground plan of the whole and of the two parts fixed well in mind, memorizing becomes clear and simple. Some detailed analysis is now necessary, and for this we will confine ourselves to the Trio. Sing the melody of the Trio and note that it breaks at the fourth measure, on the accented beat, and on the chord of B-flat. The cessation is a Cadence, and being on the Dominant chord, it is technically a Half Cadence. Sing the melody of measures from 5 to 8. The tune is very much the same, but is turned so as to end in the tonic. This again is a Cadence, and falling on the tonic, preceded by the Dominant, it is known as the Authentic Cadence.

Now these eight measures are in two groups of four measures, and each group terminated by a Cadence. The eight measures form a Period. The Period consists of two Phrases. The Phrase is terminated by a Cadence.

Sing the melody of Part II of the Trio. There are six measures. The Cadence falls on the first beat of the sixth measure. *As the Cadence always terminates this Phrase, this Phrase is six measures long.* The rest of the sixth measure (the group of eight notes) merely serves as a conjunction to tie the six-measure Phrase to the beginning of Part III. Hence (of the Trio):

Part I is an eight-measure Period consisting of two four-measure Phrases.

Part II is a six-measure Phrase.

Part III is like an eight-measure Period. After the student has studied this form analysis and familiarized himself with the details here given, he should (away from the music)

- (a) Make a mental picture of the plan.
- (b) Learn to sing the melody from memory throughout. (Note how few new measures one has to learn to do this.)
- (c) Then, with the necessary piano practice, the music is indelibly stamped on the memory, and no classic gem is actually possessed by the player.

## VOCABULARY.

Scherzo—Literally a jest; merry, good-humored music.

Allegretto—A cheerful, merry mood.

Trio—Originally a piece for three instruments.

Phrase—A melody (passage) terminated by a Cadence.

Period—A group, usually of two, Phrases with like melody and contrasting Cadences.

Cadence—A point of rest; literally a falling.

Ternary—A three-part form in which Parts I and III are practically identical.

Motive—Literally that which moves; a group thematically developed.

Theme—A subject.

Half-Cadence—A resting point on the Dominant without modulation to the Dominant key.

Authentic Cadence—A resting point on the tonic.

## THE SACREDNESS OF BEETHOVEN'S IN-

(See Special Supplement to this Issue.)

There are many thinkers in this day who believe that the works of all the great masters have in them the spark of divinity that makes them sacred. This is the argument put forth by those who favor giving concerts of high-class music in churches, halls and parks on the Sabbath. They contend that all that is noble in man is embodied in his highest inspirations, and that this nobility comes from the enkindling spark of some divine force which people know by the name of God.

In Europe there is evident a higher regard for the man of inspiration. His efforts are respected and understood. The very peasants seem to know the fugitive character of the inspired thought. They know that it is but a fleeting flame which may be extinguished, never to be ignited again. Consequently they are careful not to disturb the men of genius while engaged in creative work.

Our Supplement for this month represents an incident in the life of Beethoven, which illustrates the sacredness of inspiration. The great master was engaged in composition on one of those famous visits to the woods surrounding the city of Vienna. So absorbed in his work was he that he failed to notice the approach of a funeral cortege. However, when the priest discovered that the procession was coming upon the famous musician engaged in his labors, he halted the procession and bade the followers proceed in silence until the master was past.

In Mr. K. E. Krehbiel's translation of the thoughts of Beethoven, we find the following indication of the methods employed by the master in his work:

"I carry my thoughts about me for a long time—often a very long time—before I write them down. Meanwhile my memory is so faithful that I am sure never to forget, not even in years, a theme that has once occurred to me. I change many things, discard and try again until I am satisfied. Then, however, there begins in my head the development in every direction, and inasmuch as I know exactly what I want, the fundamental idea never deserts me; it arises before me, grows; I see and hear the picture in all its extent, and dimensions stand before my mind like a cast, and there remains for me nothing but the labor of writing it down, which is quickly accomplished when I have the time, for I sometimes take up other work, but never to the confusion of one with the other. You will ask me where I get my ideas. That I cannot tell you with certainty; they come unsummoned—directly, indirectly. I could seize them with my hands out in the open air, in the woods while walking, in the silence of the night, early in the morning; incited by moods which are translated by the poet into the words: 'I carry me into thoughts that sound, that roar and storm about me until I have them set down in notes.'"

## GOUDON'S OPINION OF MOZART.

Wlad, like Mozart, has traversed the immense scale of human passions, and has touched their far-distant limits with such unswerving accuracy, equally proof against the inaptitudes of false gods and the brutalities of lying violence? Who else could thrill with anguish and horror the purest and the most eternal forms? Oh, divine Mozart, didst thou lie indeed on the bosom of infinite Beauty, even as the beloved disciple lay on the bosom of his master? And didst thou draw up the true ineffable grace which alone notes the thence elect? Bounteous nature had given thee eyes of vision and strength, fullness and sobriety, bright spontaneity and burning tenderness, all in that perfect balance which makes up the irresistible power of thy charm, and which makes of thee the musician of musicians, greater than the greatest, the only one of all—Mozart.



## THE ETUDE

SELF-HELP NOTES ON  
ETUDE MUSIC

By P. W. OREM

## ARAGONAISE—TH. LACK.

Theodore Lack (born 1846) is one of the most popular of contemporary French writers of piano-forte music. He possesses an elegant and apparently inexhaustible flow of melodic inspiration. His harmonic treatment is piquant and his passages work interesting. "Aragonaire" is one of his most recent works. It is an idealization of one of the characteristic provincial Spanish dances, named from the district in which it is supposed to have originated. The "Aragonaire" is always in six-eighth time and is somewhat similar to the Andalusian "Fandango," the chief difference being that the former is brisker and more vigorous, while the latter is slower and lazier. M. Lack's "Aragonaire" is an excellent example. The rhythm must be carefully studied, and the piece must go with a steady swing. The passage-work must be given with clearness and delicacy. This will prove a popular recital piece.

## VENITIENNE BARCAROLLE—B. GODARD.

This barcarolle is one of the best numbers in Godard's famous set of descriptive and characteristic tone poems, entitled "Magic Lanterns." This piece is everything that a barcarolle should be. It portrays musically the gentle rocking of the boat, the rippling of the waters, the click of the oars, and above all, rises the passionate love-song of the gondolier. The rhythm of the first theme must be carefully studied out. The irregular groups of thirty-second notes must be tossed off with lightness and a certain scintillating quality. In order to display properly the melody and its accompaniment the second theme is printed on three staves. The melody, on the middle staff, is divided up between the hands; all sustained tones being held by the pedal. The accompanying chords are printed in smaller notes. This piece has been very carefully edited and strict attention should be given all the markings. It is a fine concert number.



OLE OLSEN.

INFLAMMATUS (from "Stabat Mater")—  
ROSSINI-ENGELMANN.

Rossini's "Stabat Mater" is the most famous setting of the grand old medieval hymn. While other movements from this work have been frequently transcribed for the piano, arrangements of the "Inflammatum" are rare. Mr. Engelmann's transcription will be found satisfactory in all respects. It lies well under the hands and follows closely the original in melody and harmony. It will make a welcome addition to the repertoire of every lover of the Italian school.

## SCHERZO—F. SCHUBERT.

For a detailed analysis of this classic gem the reader is referred to the "Theory Department" of this issue of The Etude, wherein will be found Mr. Tapper's article, "The Analysis of Teaching Pieces."

## CAPRICE-NOCTURNE—T. LIEURANCE.

This is a fanciful piece of much merit, the passage-work much in the style of Chopin. This piece should be played in a light, dreamy manner, paying particular attention to the fingering of the various passages in double notes. A judicious use of the *tempo rubato* is advisable.

## THE MEADOW BROOK—E. A. WILLIAMS.

This is a delightful third grade teaching piece which will require nimble fingers and rhythmic playing. While this piece has real educational and technical value, it has also decided musical merit.

GREAT-GRANDMOTHER'S BRIDAL WALTZ—  
OLE OLSEN.

Ole Olsen (born July 4th, 1890, at Hammerfest, Norway) studied in Leipzig, from 1890 to 1894. Thence he went to Christiania, where he became a music teacher, and later followed Greg and Svendsen as conductor of the Christiania Musical Society. His excellent work in this connection led to his promotion to the office of State Military Musical Director, giving him the rank of Major. He now resides in Christiania, but occasionally makes trips to the different European countries as conductor. He has written much for orchestra, including symphonic poems and symphonies. He has also composed 3 operas, 1 oratorio and many smaller works for the voice, the piano and for male chorus. He writes his own librettos and is also the author of many poems and works of a musical literary nature.

## POLKETTINA—A. RENAUD.

This is a dainty little teaching piece by a contemporary (French), Albert Renaud (born 1855). It is one of a set of "Cinq Morceaux Faciles." A "polkettina" is, of course, a little polka. This piece, intended for small hands and young players, will nevertheless prove brilliant and very telling when well played. It has the true French grace and delicacy. Splendid for an elementary recital.

RUSTIC DANCE (FOUR HANDS)—  
L. SCHYFFER.

This number is taken from the new and original "Masquerade Suite" by the popular Danish composer. This work is published for four hands only. The "Rustic Dance" is a highly characteristic number, full of go and the spirit of out-doors. The harmonic treatment is particularly interesting. In order to attain the best effect this piece must not be hurried. Play it steadily, with firm accentuation. The *secondo* part is more than a mere accompaniment and must be treated accordingly. Bring out well the counter-melodies. An excellent recital number.

CHRISTMAS POSTLUDE (PIPE ORGAN)—  
GEO. E. WHITING.

This is a beautiful and scholarly "working out" of the old familiar hymn tune, "Adeste Fideles." No better postlude for a Christmas service can be found. The registration has been carefully indicated and will be found practicable on most organs. The "bell effect" is excellent. Note what the composer has to say about this device.

BERCEUSE, FROM "JOCELYN" (VIOLIN  
AND PIANO)—B. GODARD.

This is probably one of the most popular of all Godard's compositions. It is taken from the opera "Jocelyn," in which it is a vocal solo. The arrangement for violin is the composer's own. It is most effective. Play it dreamily and tenderly, in the lyric manner.

## THE VOCAL NUMBERS.

The vocal numbers this month are exceptional in variety and merit. Four pieces are included in this department.

Mr. Geibel's fine Christmas song, "In Old Judea" should prove welcome for church use at this season. It will prove acceptable to congregations, and grateful to the vocalist. It offers a splendid opportunity to a good singer.

Mr. Tourge's "Christmas Hearts With Rapture Bounding" is a very pretty and seasonable number which may be used for a variety of purposes. It may serve either as a carol or short hymn-antem and may be sung as a solo or as a quartet or chorus.

Mr. Geo. B. Nevins' Scotch song, "The Flower O' Dumblane" is the most recent composition of this very popular American composer. It is a cleverly constructed song with its alternating minor and major tonality and change of rhythm. It is full of color and will make a fine *encore* number. Mr. Spencer's "Ere the Moon Begins to Rise" is a simple and unaffected but very attractive setting of a beautiful lullaby. The compass of this song will make it particularly useful for teaching purposes.

Bach was unquestionably a more spiritually minded, or, as we now say, a more religious man than Handel. When he wrote the "Sanctus" he was rapt away from earth, and stood in spirit among the harpers harping with their harps beside the sea of glass, and joined his voice to theirs. Handel's feet are always upon solid ground. His imagination opened all portals, but he passed none. When he wrote the "Hallelujah" chorus he "did think he saw heaven opened and the great God Himself," but he was not, like Bach, caught up in spirit to the heaven he beheld. Handel was an artist rather than a seer. While Bach was in the midst of his own imaginings Handel contemplated the beatific vision from afar. The method of the one was subjective, of the other objective.—Streufeld.

## THE ETUDE

SUNBEAMS  
Caprice-Nocturne

THURLOW LIEURANCE



# THE ETUDE

## RUSTIC DANCE

### DANSE RUSTIQUE

Secondo

LUDVIG SCHYTTE

Moderato con moto M.M.  $\text{♩} = 100$ 

# THE ETUDE

## RUSTIC DANCE

### DANSE RUSTIQUE

Primo

LUDVIG SCHYTTE

Moderato con moto M.M.  $\text{♩} = 100$



## THE ETUDE

*in poco marcato*

Secondo

*p*

*f*

*ff*

*p*

*f marc.*

## THE ETUDE

Primo

*f*

*cantabile*

*f*

*cantabile*

*f*



## GAVOTTE MODERNE

LOUIS RUFFIN

Moderato M.M. ♩ = 108

1. *rit.* 2. *a tempo* 3. *mf* 4. *ff* 5. *maestoso*

*poco rit.* *Fine* *mf* *sf* *allarg.* *D.O.*

GREAT-GRANDMOTHER'S BRIDAL WALTZ  
URGROSMUTTERS BRAUTWALZER

OLE OLSEN

Tempo di Valse e moderato M.M. ♩ = 116

*mf* *sf* *rit.* *a tempo* *rit.* *D.O.*



# THE ETUDE

## ARAGONAISE

THEODORE LACK

Allegro grazioso M. M. ♩ = 92

*p*

*grazioso*

*p*

*grazioso*

*p*

*poco a poco cres - cen - do*

*molto dimin. e leggierissimo*

*long p*

*last time to Coda*

*a tempo*

*p*

*Tempo*

*Coda*

*Meno mouvement*

*p*

*cresc.*

*p*

*armatissimo*

*cresc.*

*pp*

*cresc.*

*f*

*pp*

*cresc.*

*p*

*cresc.*

*ad lib.*

*a tempo*

*p*

*D. S. S.*



# THE ETUDE

## WEDDING MARCH

H. ENGELMANN

INTRO.  
Marcia maestoso M.M. ♩ = 100

March

*f marcato*

*p dolce quieto*

*p poco cresc.*

*Cantabile*

*f marcato*

*cresc.*

*marcato*

*p quieto*

*f*

*ff*

*Cantabile (dolce)*

*Animato*

*cresc.*

*ff*

*Quieto*

*p poco & poco cresc. string.*

*ff*

*ff*

*cresc.*

*ff*

*D.C.*

*ff*



## THE ETUDE

## VÉNITIENNE

4th Barcarolle

BENJAMIN GODARD

Edited and fingered by  
MAURITS LEFFSON

Molto moderato e tranquillo M.M. = 66

How to use the Pedal

## THE ETUDE



## THE ETUDE

# "INFLAMMATUS"

from "STABAT MATER"

ROSSINI

Transc. by H. Engelmann

Andante maestoso M.M. ♩ = 66

*ff sostenuto*  
*trem.*  
*ff*  
*pp*  
*f* *l.h.* *r.h.* *sotto voce*  
*cresc.*  
*atempo*  
*ff* *poco rit.*  
*ff*  
*SOLO Dolce*  
*sotto voce*

## THE ETUDE

*cresc.*  
*atempo*  
*allarg.*  
*p*  
*l.h.* *r.h.* *dolce*  
*cresc.*  
*ff* *ff sostenuto*  
*trem.*  
*ff* *dolce*  
*Allarg.*  
*string.* *fff*  
a) *3 4 2 3* *3 4 2 3* *3 4 2 3* *3 4 2 3*



## THE ETUDE

BERCEUSE  
from "JOCELYN".

AUTHOR'S TRANSCRIPTION

Edited by N. L. FREY

B. GODARD

Andantino M. M. = 108

Violin

Piano

*Puna corda*

*con sordino* Recit *a tempo*

*rall.* *dim.* *pp* *a tempo*

*tranquillo molto* *cresc.* *f* *p* *Lento* *cresc.* *f* *pp*

*pp* *pire corde* *colla parte* *pp* *semore*

*Sul A*

*Andante M. M. = 69*

*pp* *con sordino* *cresc.*

*rall.* *a tempo* *pp* *a tempo* *marcato* *p* *f* *pp*

*rall.* *pp*

*Andantino*

*p* *un-corda* *dim.*

## THE ETUDE

The musical score is divided into two systems. The first system is titled "Quasi Recit" and "a tempo tranquillo". It features a vocal line with lyrics "Quasi Recit" and "a tempo tranquillo", and a piano accompaniment. The tempo is marked "a tempo tranquillo". The score includes dynamic markings such as *pp*, *pp tre corda*, and *cresc.*. The second system is titled "colla parte" and "D. S. %". It features a vocal line with lyrics "colla parte" and "D. S. %", and a piano accompaniment. The tempo is marked "D. S. %". The score includes dynamic markings such as *pp*, *cresc.*, and *f*.

THE MEADOW BROOK

Allegro con brio M. M. ♩ = 120

FREDERICK A. WILLIAMS, Op. 70, No. 2

Allegro con brio, Op. 120

12

mf

f

Fine

p

mf

f

1

2

1

2

3

4

5

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444



# THE ETUDE

## POLKETTINA

ALBERT RENAUD

Moderato M. M.  $\text{♩} = 108$

*Grazioso*

*Gaiamente*

*Cantabile espressivo*

*last time to Coda*

*dolce*

Coda

*leggiere*

*cantando il basso*

*Cantabile*

*dolce*

*D. S.*

## THE ETUDE

# Christmas Postlude

## ADESTE FIDELES\*

O come all ye faithful

GEO. E. WHITING

Registration:  
 {Gt. 8', 4', and 2' (Diap. Fl. 4' and 15th.)  
 {Sw. Reeds 8' and 8' & 4'  
 {Ped. 16' & 8' (P)

Andantino M. M.  $\text{♩} = 84$

*sempre stacc.*

MANUAL

PEDAL

*Gt. to 15th & Full Sw. (coupled)*

*Full*

\* English Church Bells: In walking through the country roads in England on a Sunday morning one hears — in the distance or nearby — the bells of the Parish Churches. The effect is extremely beautiful.

These bells (always high pitched and in number from two to four — sometimes a full "peal" of ten) are usually rung by a man at each bell. They rarely play "tunes" I have tried to suggest this effect in this little piece.



## SCHERZO

FRANZ SCHUBERT

Allegretto M.M.  $\text{♩} = 144$ 

M.M.  $\text{♩} = 132$

TRIO

a) Much easier if played with both hands.

b) To avoid the awkward turn over the thumb, the upper fingering is recommended. Be sure, however, to use the pedal as indicated, so that the upper B may not be lost.

c)



d) As before.



## THE ETUDE

## THE KING'S MARCH

Piano or Organ

Tempo di Marcia M.M.  $\text{♩} = 100$ 

SYDNEY H. GAMBRELL

INTRO.

*marcato*

2d time *Sua.*

*mf marcato*

*mf*

*f*

*Fine*

Trio

*p*

*mf*

*rall.*

*D.C.*

## THE ETUDE

To Lewis Kreidler, Philadelphia Pa.

THE FLOWER O' DUMBLANE  
SCOTCH SONG

ROBT. TANNAHILL

GEORGE B. NEVIN

*Not too slowly*

*With much expression*

The sun has gone down o'er the loft-y Ben Lo-mond, And  
How lost were my days till I met wi' my Jes-sie, The

*rit.*

*a tempo*

left the red clouds to pre-side o'er the scene. While lane-ly I stray in the calm sum-mer gloam-in' To  
sports of the ci-ty seem'd fool-ish and vain; I ne'er saw a nymph I would ca'-my dear las-sie, Till

*quicker*

muse, on sweet Jes-sie, The Flow'r O' Dum-blane. How sweet is the brier wi' its saft- fan'din'  
charm'd wi' sweet Jes-sie, The Flow'r O' Dum-blane. Though mine- were the sta-tion of lof- tiest

*rit.*

*con anima*

blos-som, And sweet is the birk- wi' its man-tle o' green, Yet sweet-er and fair-er, And  
gran-deur, A-midst its pro-fu-sion I'd lan-guish in pain, And ne-con as nae-thing The

*rit.*

*con anima*

dear to this bo-som, is love-ly young Jes-sie, The Flow'r O' Dum-blane. *Allegretto con grazia*  
height o' its splen-dor, If want-ing sweet Jes-sie, The Flow'r O' Dum-blane.



IN OLD JUDEA  
CHRISTMAS SONG

RICHARD HENRY BUCK

ADAM GEIBEL

RICHARD HENRY BUCK

Andante con espressione

dolce

1. In old Ju-  
 2. In old Ju-

de - a, a - mid the plains a - far, Mine eyes be - hold a bright - ly shin - ing star; Bathed in the  
 de - a, where Christ the Lord was born, In Beth - le - hem, that bless - ed Christmas morn, The star still

splendor that floods the east - ern skies, With in a man - ger, a sleep - ing ba - by lies. - Though meek and  
 shin - ing in beau - ty - o - ver - head, On all the world, its lov - ing beams are shed. - The crim - son

low - ly, a radiance ho - ly It - lumes the place with won - drous light; - While on the  
 glo - ry of Cal - vy's sto - ry Is hallowed by its soft - ened glow, - While all the

hill - side, and in the val - ley, The an - gel host sings through the night: -  
 peo - ple of earth are sing - ing The an - gels' song of long a go;

*maestoso tempo*

Glo - ry to God, — all glo - ry to God! Voi - ces ex - ult - ing - ly ring;

*f* *maestoso tempo*

Peace, and good will in the hearts of men. Hail to the new - born King!"

*poco a poco* *accl.*

*poco a poco* *accl.*

*poco rit.* 1. Hail to the new-born King!" 2. King!"

*ff* *poco rit.* *a tempo* *cresc.* *a tempo*

ERE THE MOON BEGINS TO RISE

THOMAS BAILEY ALDRICH

CRADLE SONG

WILLIAM R. SPENCE

THOMAS BAILEY ALDRICH

*mf dolce e tranquillamente*

**Allegretto**

*mp*  
*ben legato*

1. Ere the moon be-gins to rise Or a star to shine— All the blue-bells  
2. Birds are sleep-ing in their nest, On the swaying bough— Thus, a-gainst the

close their eyes So close thine— So close thine, thine, dear, thine.  
moth-er breast, So sleep thou, So sleep thou, Sleep, sleep, sleep.

*p* *p rall. e dim.* *pp*

\* Words used by permission of Houghton Mifflin & Co., publishers of Mr. Aldrich's works.



# CHRISTMAS HEARTS WITH RAPTURE BOUNDING

HOMER TOURJÉE

Moderato M.M. ♩ = 96

PIANO  
or  
ORGAN

SOP.  
ALTO

TENOR  
BASS

*mf*

1. Wel - come wel - come Mer - ry Christ - mas, Bright - est day of all the year; When the hap - py  
2. Oh that grand ce - les - tial cho - rus; In its ma - jes - ty sub - lime Roll - ing on - ward  
3. To Thy low - ly mang - er cra - die, Prince of Peace and Lord of all; By the star of

*mf*

*p con espress.*

*mf*

chil - dren ca - rol, And the chi - ming bells we hear; When a host of shi - ning an - gels  
ev - er on - ward, O'er the rest - less waves of time; How it kin - dles our de - vo - tion,  
faith di - rect - ed, At Thy feet we hum - bly fall. Heav'n to earth un - veils thy glo - ry,

*p colla voce*

*mf*

*f cresc.* *rit.* *mf* *f* *ff rall.*

On the wings of ear - ly morn', To the world pro - claim'd the ti - dings Of a prom - ised Sav - ior born.  
Bids our high - est praise a - rise Till our hearts with rap - ture bound - ing, Swell the an - them of the skies.  
Earth joheavn her tri - bute brings, Na - tions, em -pires, thrones and scep - ters Hail and crown The King of Kings.

*f cresc.* *rit.* *mf* *f* *ff rall.*

*mf a tempo*

## DEPARTMENT FOR SINGERS

Edited and Prepared with the kind assistance of the  
eminent Baritone  
MR. DAVID BISPHAM

### SOME SECRETS OF INTERPRETATION IN SINGING.

BY DAVID BISPHAM.

(Secured especially for THE ETUDE through an interview with the celebrated operatic and concert singer.)

[Editor's Note: Mr. Bispham's career in itself is one that should be of keen interest to all vocal students, and especially to those who have not had the advantage of professional musical training in early youth. The famous artist was born in the city of Philadelphia and his ancestry was almost exclusively Quaker. Here in itself was no inconsiderable obstacle for one whose ambition it was to engage in an operatic career. Although his father, a prominent attorney of the City of Brotherly Love, played the flute, music was generally looked upon by the Friends either with suspicion or horror. Organs, and in most cases music of any kind, were prohibited by the churches, and Mr. Bispham's strong attachment to his family and to his fellow Friends made it necessary for him to proceed with much caution.]

Even when he attended Haverford College as a young man, music was prohibited and he was obliged to take his favorite instrument, the guitar, to the Pennsylvania Railroad Station to indulge his natural longing for music. Notwithstanding such repressing conditions he developed a strong love for music and the drama. In college he was a leading factor in the Glee Club which was formed by the young men despite religious opinions.

Upon leaving college, Mr. Bispham engaged in the wholesale wool business in Philadelphia, entering the employ of his uncle. A little later he went abroad for many months and the pent-up fire of musical ambition burst into flame under the enkindling forces of the days spent in the opera houses and music centers of the old country. He came back to America with tremendous enthusiasm, and he resolved to let nothing stand in his way which would lead to ultimate success as a singer. Although he was continuously engaged in his uncle's business, and at the same time was acquiring valuable experience in the world of barter and trade, he spent all of his spare time in music study. His teachers were Edward Giles and Michael Cross. The latter was the conductor of many musical societies and Mr. Bispham's progress was so rapid that he found continual opportunities for public appearance in concert, oratorio, church and in connection with an admirable amateur comic opera company. Consequently he went abroad, as at that time the musical advantages in this country were by no means what they are to-day. In the meantime he had promised his mother that he would not go upon the stage except with her express permission. The growing liberality of his family was shown by the fact that his grandfather sent him \$30.00 to form the nucleus of a musical library.

In Florence, Mr. Bispham studied with Vaucinini and Albert Hall and in London he studied with Wil-

liam Shakespeare. His vocal studies with these teachers continued for several seasons. His excellent previous experience in concert and oratorio in Philadelphia had put him in possession of a large repertoire and consequently, when he made his re-appearance in London, he was in a position to fill many professional demands that the average singer fresh from continental training



MR. DAVID BISPHAM.

is usually unable to cope with. His home life, his collegiate training and his extensive continental experience had made him a man of culture and wide vision. It was his good fortune to take part in some excellent amateur operatic performances and it is not astonishing that one of the London operatic managers filled with the American energy which is one of the marvels of the centuries. More than this, Sullivan's "Ivanhoe" at the Royal English Opera (Messager's "Baccho"). It was not, however, until he had written to his mother and gained her consent that he entered this new field. This consent came in the form of an exceedingly quaint letter filled with "thees" and "thous" and bowing to fate as gracefully and lovingly as possible.

It was only a short step from the ill-fated Royal English Opera to Covent Garden, the great London Opera House. Here Mr. Bispham became a great popular favorite, and during the twelve years he was engaged, he sang practically all of the important baritone

roles. In the meantime he spent some eight seasons in New York at the Metropolitan, singing under the management of Maurice Grau. In this way he became personally connected with the best in operatic art of our time. The highly lucrative field of recital singing was now opening and the increased culture of our country created the demand to hear great singers in famous art songs. Mr. Bispham accepted many engagements for recitals and oratorios and at present devotes his time exclusively to the field. From such a varied and extensive experience it is evident that the following interview must contain much to inspire, instruct and entertain teachers, students and music lovers and that, after all, is the one great object of THE ETUDE.]

### THE MAIN ELEMENTS OF INTERPRETATION.

So very many things enter into the great problem of interpretation in singing that it is somewhat difficult to state definitely just what the young singer should consider the most important. Generally speaking, the following factors are of prime significance:

1. General education and culture.
  2. Life experience.
  3. Idealism.
  4. Personal magnetism.
  5. Good health.
  6. Freedom of mind.
  7. A rational artistic and accurate vocal training.
  8. A good musical training.
  9. A familiarity with musical and vocal traditions, pertaining to interpretation.
- You will notice that first consideration is given to those broad general qualities without which all the technical and musical training of the world is practically worthless. The success of the art worker in all lines depends first upon the nature of the man or the woman. Technical training of the highest and best kind is essential, but that which moves great audiences is not alone the mechanics of an art, but rather the broad education, experience, idealism, culture and human sympathy of the artist.

### THE VALUE OF EDUCATION AND CULTURE

I cannot emphasize too emphatically the value of a good general education and wide culture for the singer. The day has passed when a pretty face or a well-rounded ankle could be mistaken for art on the operatic stage. The public now demands something more than the heroic-looking young fellow who comes down to the footlights with the assurance of youth and offers a fresh but crudely trained and bungling interpretation for real vocal art.

Good education has been responsible for the phenomenal success of so many American singers in European opera houses. In most all of the great operatic centers of Europe one finds one or more singers who rank with the greatest artists in Europe. This is a most propitious condition, for it means that we have so thoroughly conquered in the European operatic field that American audiences will be compelled to give the long-delayed recognition to our own singers and methods of general and vocal education.

In most cases the young people of America who aspire to operatic triumphs come from a somewhat better class than in Europe. They have had, in most cases, better educational, cultural and home advantages than the average European student. Their minds are trained to study intelligently; they are acquainted with the history of the great nations of the world; their tastes are cultivated, and they are filled with the American energy which is one of the marvels of the centuries. More than this, they have had a kind of moral uplift in their homes which is of immense value to them. They have higher ideals. In life, they are more businesslike, and they keep their purposes very clearly in view all of the time. This has created jealousy in some European centers, but it is simply a case of the survival of the fittest, and Europe was compelled to recognize this. Vocal art in our own land is no longer to be ignored, for our standards are as high as the highest in the world, and we are educating a race of singers of which Italy, Ger-



## THE ETUDE

many, England or any other country might be proud. Let me say to the young singer, by no means neglect your general school and academic training, for without it you will be tremendously handicapped.

## LIFE EXPERIENCE.

Culture does not come from the schoolroom alone. The refining processes of life are long and varied. As the violin gains in richness of tone and artistic value with age, so the singer's life experience must have seen life in its broadest sense to place himself in touch with human sympathy. To do this and still retain the richness and sweetness of his voice, is his great aim. The singer who lives a narrow and bigoted existence rarely meets with wide popular approval. The public wants to hear in the voice of the singer that he has heard something that tells them that he has had opportunities to know and to understand the human side of the songs he is interpreting; that he is not giving parrot-like versions of some teacher's understanding comes from the very center of his mind, heart and soul. This is particularly true in the field of the vocal recital. Practically all of the renowned vocalists of the last half century, including Schumann, Heine, Sembrich, Wullner, the Heuschels and others, have been considerably past their youth when they have made their greatest successes. The painting fresh from the artist's brush is raw, hard and uninteresting. Time, with its cold, damp dust, night and day heat and cold, gives the enriching age which adds wonderfully to the softness and beauty of the picture. We are all living canvases. Time, and time only, can give us those shades and tints which reveal living experience.

## HOW TO GAIN EXPERIENCE.

One should have a great many singers (artists), actors and speakers. One should read a great many books. One should see a great many beautiful pictures and wonderful buildings. But most of all, one should know and study a great many people and learn of their joys and their sorrows, their successes and their failures, their strength and their weaknesses, their loves and their hates. In all art human life is reflected, and this is particularly true in the case of vocal art. For years, in my youth, never failed to attend all of the musical events of consequence in my native city. This was of immense value to me, since it gave me the means of cultivating my own judgment of what was good or bad in singing. Do not fear that you will become *biased*. If you have the right spirit every musical event you attend will spur you on.

You may say that it is expensive to hear great singers, and that you can only attend recitals and the opera occasionally. If this is really the case you still have a means of hearing singers which you should not neglect. I refer to the sound-reproducing machines which have grown to be of such importance in vocal education. The modern records are nothing short of marvelous, and my earnestness in this cause is shown by the fact that I have long advocated the employment of the sound-reproducing machine in the public schools, and have placed the matter before the educational authorities of New York. I earnestly believe that one-half an hour a day should be given to the proper interpretation of musical masterpieces through the medium of the sound-reproducing machine in the class room, and that this half hour would be quite as valuable to the little ones as that devoted to finding out how many ounces of sugar there are in ten and a half barrels. Nothing systematic has yet been arranged for the use of the sound-reproducing machine in the class room, but I earnestly urge the music teachers of this country, who are working for the real musical development of our children, to take this matter up in all seriousness. I can assure them that their efforts will bring them rich dividends in increased interest in musical work of their pupils.

## HOLD FAST TO YOUR IDEALS.

Ideals are the flowers of youth. Only too often they are not tenderly cared for, and the result is that many who have been on the right road are turned in the direction of failure by materialism. It is so—so essential for the young singer to have the highest ideals. Direct your efforts to the best in whatever branch of vocal art you determine to undertake. Do not for a moment let mediocrity or

the substitution of artificial methods enter your vision. Holding to your ideal will mean costly sacrifices to you, but all sacrifices are worth while if one can realize one's ideal. The ideal is only another term for heaven to me. If we could all attain to the ideal, we would be in a kind of earthly paradise. It has always seemed to me that when our Lord said "The Kingdom of Heaven is at hand," he meant that it is at hand for us to possess now; that is the ideal in life.

## PERSONAL MAGNETISM.

Going gradually to the more technical aspects of vocal interpretation we come to the subject of "personal magnetism," ridiculed by some, but rarely laughed at by the artist who has experienced the astonishing phenomena in the opera house or the concert room. Like electricity it is intangible, indefinable, indescribable, but makes its existence known by thousands of manifestations that are almost uncanny. If personal magnetism does not exist, how then can we account for the fact that one pianist can sit down to the instrument and play a certain piece with the same technical effect but losing entirely the charm and attractiveness with which the first pianist inspired the composition?

## GOOD HEALTH.

Good health is one of the great factors in success in singing. Who needs a sounder mind than the artist? Good health comes from good, sensible living. The singer must never forget that the instrument he plays is a part of his body and that the instrument depends for its musical excellence and general conformation on good health. A \$20,000 Stradivarius would be worthless if it was placed in a tub of water, and a larynx that carries for its owner from \$20,000 to \$50,000 a night is equally valueless when saturated with the poisons that come from impure or unwise living. Many of the singer's troubles arise from an unhealthy condition of the stomach caused by excesses in eating and drinking, but aside from this a singer sympathetically and makes it difficult for the singer to get good results. Recital work, with its long journeys on railroads that are almost unendurable, together with the other inconveniences of travel and the responsibility and strain that come from knowing that one person alone is to hold from 1,000 to 5,000 people interested for nearly two hours, demands a very strong physical condition.

## FREEDOM OF MIND.

Under ideal conditions the mind should be free for music study and for public performance. This is always possible, and some artists under great mental pressure have done their best work solely because they felt that the only way to bury sorrow and trouble was to thrust themselves into their artistic life and thus forget the pangs of misfortune. The student, however, should do everything possible to have his mind free so that he can give his best to his work. The student who is in a poor condition to practice Concone or Panofka. Nevertheless, if the real ability is there it is bound to come out triumphant over all obstacles.

## A RATIONAL AND ARTISTIC VOCAL TRAINING.

I have used the word rational and it seems a necessary term at a time when so much vocal teaching is apparently in the hands of "faddists." There is only one way to sing and that is the right way. The right way is founded upon certain conditions. So much has been said in print about breathing, placing the voice, and resonance, that anything new might seem redundant at the time. The whole thing is to get the breath under such control that it will obey the will so easily and fluently that the singer is almost unconscious of any means he may employ to this end. This can only come through long practice and careful observation. When the breath is once under proper control the supply must be so adjusted that neither too much nor too little will be applied to the larynx at one time. How to do this can only be discovered by artistic practice and self-criticism. When the tone has been created it must be reinforced and colored vocally by passing through the nasal, pharyngeal and mouth cavities. This leads to what is called a good tone on at least twenty-six steps and half steps of the scale and with twenty or more vowed sounds—no easy task by any means. All this takes time, but there is no reason why it should take an interminable amount of time. If good results are not forthcoming in from nine months to a year something is wrong with either the pupil or the teacher.

The matter of securing vocal flexibility should not be postponed too long, but in many instances be taken up in conjunction with the studies in tone production after the first principles have been learned. Thereafter one enters upon the endless and indescribably interesting field of securing a repertoire. Only a teacher with his experience and his knowledge of rather intimacy with the best in the vocal literature of the world can correctly grade and select pieces suitable to the ever-changing needs of the pupil.

No matter how wonderful the power of the voice, no matter how powerful the tones, no matter how extensive the repertoire, the singer will find all this worthless unless he possesses a voice that is susceptible to the expression of every shade of mental and emotional meaning which his intelligence, his experience and general culture have revealed to him in the work he is interpreting. At all times his voice must be under control. Considered from the mechanical standpoint, the voice resembles the violin, the breath doing the work of the bow as it passes over the vocal chords and the resonance chambers corresponding to the resonance chambers in the violin. Though this simile is at variance with scientific opinion, it is a helpful one which many vocal teachers employ.

[This excellent article will be concluded in the January issue of THE ETUDE.]

## SICK VOICES RESTORED THROUGH HEALTHFUL SINGING.

BY HEINRICH HAAKE.

(Translated for THE ETUDE by F. S. L.)

In the opinion of a recent German writer vocal defects arise not, as is so generally believed, from physical ailments, such as colds, catarrh, etc., but from faulty activity of the muscles employed in tone production. This is shown by the fact that they disappear when the diseased conditions are relieved, but persist when an incorrect muscular activity is employed, until the end of the vocal powers are seriously weakened. In this case some of the muscles directly concerned with tone formation have too much to do and others not enough; or extrinsic muscles which should be quiescent interfere and prevent normal functions. Whichever of these two causes may be at fault, the result is apt to be relaxation or even paralysis of the vocal chords, which prevents them from vibrating with the precision necessary to produce a full and free tone.

By suitable remedies, such as massage, electricity, etc., the throat specialist can generally rehabilitate the weakened laryngeal muscles, but the nobler task of restoring the voice to its original ease and purity of tone in speaking and singing is reserved for the singing teacher. On his part the teacher must be a thorough knowledge of the anatomy and the physiology of the vocal organs; on the part of the pupil there must be no lack of persistence and perseverance, of patience and diligence. Singing should be preceded by a study of the technique of breathing, which enables the singer to free the tone-producing organ from all restrictions and to support it on the breath contained in the lungs; this acts as the motive power and is in turn controlled by the diaphragm and abdomen. Vocal gymnastics, which have as their aim the strengthening and the invigoration of the muscles of the larynx, are then based upon the support thus gained and prove the best medicine for the "sick voice." Among the most helpful of these is the singing of the partly vocal consonants, those that are of being sustained at a definite pitch, such as m, l, n, r, v, g; at first in the compass of the speaking voice only. This may be taken as about an octave, including the lower half of the middle tones and the upper half of the low tones of the singing voice, which would naturally vary according to the character of the voice. Little by little tones below and above this range should be added, until all the lower register and the entire middle voice is under control, say an octave and a half below and a half above C below the staff to F on the last line. The exercises consist of single sustained tones, of legato scales and arpeggios, of the portamento, staccato,

marcello, etc., all sung piano; later, a crescendo in ascending and a diminuendo in descending, thus affording a preparation for the important embellishment of the *mesa di voce*, i. e., the swell. This "vocal massage" should be continued until the voice becomes smooth, elastic and ringing, and until the muscles of the larynx are entirely independent of those which govern the articulatory organs.

Then the vocal scale, u, o, a, e, i (oo, oh, ah, ai, ee), may be practiced in a similar manner; at first with the prefix of m, n, g, mu, mo, me, mi, then bled, mugged, etc. For the sake of variety the other consonants previously given may take the place of m, thus: lu, lo, la, le, li, and lu-o-a-e-i. The student may now begin to so-fa his exercises; that is, sing them with the syllables of the scale after the Italian system of solmization, in which the syllables apply to fixed pitches, C being always do, D always re, E always mi, etc. Then short phrases, such as "Ave Maria," may be sung in the same way. All vocal exercises should be taken at first in slow tempo, and as the voice gains in flexibility a quicker movement may be adopted.

After full control has been acquired throughout the octave and a half originally fixed as the limit of the initial range, which may take months or even years in obtinate cases, this may be extended to a half-step at a time, but by gentle degrees and with great care in order to avoid any undue strain and a relapse into former bad habits.

This method of study assures a sound and healthful condition of the larynx and leads to the acquirement of the *mezza voce*, the most valuable accomplishment of the singer who desires to preserve his voice as long as possible, and to the *mesa di voce* (the swell). Such vocal gymnastics form the only cure for the "sick voice."

## BE HONEST WITH PEOPLE.

BY C. L. FISHER.

Everybody, or almost everybody, is haunted at some time or other in the course of his life with the idea that he ought to sing. Hence the great number of singing teachers.

Now, when a candidate presents himself, with the fever upon him but with absolutely no voice and no aptitude, don't mislead him and prolong the agony. Don't preserve his voice, but let it go. You yourself, with an utterly hopeless case. Remember! The day may come when he will insist on appearing in public; then it is that you wish to face the public. There may be other ways, who with comparatively little voice, will probably learn how to sing passably; who may succeed in having their taste improved and be able to acquire a good deal of valuable knowledge about how to listen to music. Well and good! But don't deceive them; explain to them just how far they may be able to go.

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Another form of this same game is musical arithmetic, in which the teacher gives the notes of the scale numerical names instead of letters. She tells the pupils or members to put down the numbers of the scale she plays on a line, and after several lines have been given she requests them to add up the lines, awarding the prize to the first member to get the correct total.

TALKS.

THE CHILD'S LOVE FOR PICTURES.

### FACTS IN MANAGING THE CLUB

## GETTING NEW MEMBERS

MUSICAL art recognizes two kinds of music—artistic music, the production of the artist, and national music, the product of the people. If we liken music to flowers the former would be the cultivated, the latter the wild flowers.



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# THE CHILDREN'S CHRISTMAS PAGE

## CHRISTMAS MUSIC AND CHRISTMAS CUSTOMS IN THE OLD WORLD

(For Reading at Children's Musical Clubs)

By C. A. BROWN

In the Christmas customs of most of the countries we find that music is almost invariably an important part. Suppose we follow the good old Saint Nicholas in his Christmas Eve trip around the world, and enjoy some of the pretty, ancient musical customs which still linger with us, in spite of such unromantic things as steam radiators and black holes in the floor called registers, in place of the great chimneys where the Christmas logs once flamed and roared, when boys' heads smoked and fun and frolic had high carnival. "Bess" the Christmas holidays lasted over a month.

Advent includes the four Sundays before Christmas, and is the herald of that great day. Both in Protestant as well as in Catholic countries choir-singers and chooleagues go from house to house during these holy nights singing special songs, or Christmas carols, with which to usher in the gladdest festival of the whole long year. In Bohemia, Styria and other German provinces it is customary for the young folks to form themselves into dramatic company and to perform Christmas plays during Advent. The story of the Saviour's birth, His persecution by Herod and the flight of the Holy Family into Egypt form the plot. The ones who represent the holy personages sing instead of declaiming their parts, in distinction to the other actors; but they accompany their singing with the same rhythmical movements as do their fellow players.

### ST. NICHOLAS.

As everybody knows, Saint Nicholas is the patron of children—the most popular saint in the calendar. He is said to have been Bishop of Myra, in Lycia, during the time of Constantine the Great. Such was his goodness of heart that he is related to have supplied three poor young girls with marriage portions by leaving a sum of money, secretly, for each one at her window. As his birthday came just before Christmas he was supposed to be the bringer of gifts of the season to the children of Flanders and Holland, who, on Christmas eve, sing a loving little invitation to him, which begins:

"Wink, friend St. Nicholas, welcome!  
Bring us no more for nothing!  
While our voices bid thee welcome,  
Every heart with us is true."

"Fill each empty hand and basket!  
Thy little eyes who ask it.  
Thou wilt bring us everything!"

To some of the youngsters it is rather a sorry time, for the Saint is very outspoken, and if any of them have been naughty during the past year he is quite sure to tell them so. He often appears in full costume, with his embroidered robes glistening with gems and gold, with his mitre, his

ing carols for alms at the doors of the wealthier citizens, after the old German custom, when his bright face and sweet voice finally won him a temporary home at the house of Madame Ursula Cotta, the wife of a leading merchant.

All his life long he loved music enthusiastically. "I can see," he said, "why David and all the Saints put their divinely thoughts into music, and played with much skill upon the lute, and also the flute. In the South Kensington Museum in London is still treasured an organ that once belonged to him."

### SANTA CLAUS.

In the Protestant countries St. Nicholas is the only saint who has retained his full prestige, especially among the children, for he is still the burden of their prayers, the inspiration of their dreams, whether he appears under his own name or that of Sinter Klaas (Santa Claus), or Kris Kringle (whispering angel), or the Christ-child of Kindelien, the Infant Christ. In the Tyrol he goes by the name of "Holy Man," and shares the honors of his office with St. Lucy, who distributes gifts among the girls, as he does among the boys.

Formerly it was the practice, in small villages, for the parents to send all the presents to one person, who, in huge boots, a white robe, a mask and an enormous flask of wine, went from house to house, and after severely questioning the father and mother as to the conduct of the children, particularly as to whether they had said their prayers regularly, he bestowed the intended gifts upon them.

### KNECHT RUPECHT.

German children look forward to feasting their eyes upon the glories of the Christmas tree, and if not obedient will come and demand to see the visit of St. Nicholas, or to the coming of the Christ-child (Christ-Kindlein) and Knecht Ruprecht (Knecht Ruprecht), who, closely muffled, come knocking at each door. On entering the room of St. Nicholas, or to the coming of the Christ-child (Christ-Kindlein) and Knecht Ruprecht (Knecht Ruprecht), who, closely muffled, come knocking at each door. On entering the room of St. Nicholas, or to the coming of the Christ-child (Christ-Kindlein) and Knecht Ruprecht (Knecht Ruprecht), who, closely muffled, come knocking at each door.



SANTA CLAUS IN THE WOODS.

In certain parts of Austria they put candles in the windows, so that the Christ-child will not stumble in passing through the village. There is a rumor that a pack of wolves, which were once wicked men, commit great crimes on Christmas night. And as a safeguard against these fierce animals it used to be the custom after high mass on Christmas night to sing, in a particular tone, to the sound of the big bell, a certain chapter about Jesus Christ.

### CHRISTMAS IN ITALY, SPAIN AND RUSSIA.

In Italy there are special services and singing in the churches, and the Christmas dinner is one of the principal features of the holiday. Those who are so poor that they can afford meat but once a year must have it for Christmas, and the rich feast royally.

In Spain Christmas is observed very much as in Italy—the dinner very much in evidence. In Russia they have the Christmas tree and service in the churches. But, while St. Nicholas is a special favorite, Easter is their chief holiday.

### QUANT CHRISTMAS SUBSTITUTIONS.

In the German Alps it is believed that horses and cattle have the gift of

language on Christmas Eve, and tell each other of the great event which the day commemorates. But it is a sin to try to overhear them. The tradition is that cattle kneed at midnight on Christmas Eve, in recognition of the anniversary of the Saviour's birth, formerly existed even in some parts of Ireland.

The Irish also believe that cattle talk on that particular midnight. A certain Scotchman stoutly declared that her grandfather had heard them. Many Hebrides peasants are convinced that the cattle speak to each other in the stalls at midnight on Christmas Eve, that the bees hum and swarm and that anyone standing beneath an apple tree, which is the Tree of Life, will see the heavens open.

In Germany the frugal housewives used to shake the crumbs from the table-cloth under the roots of the fruit trees on Christmas Eve, in order that they might become more fruitful. In Bohemia the trees were violently shaken at the time of the midnight mass. In Devonshire, England, a corn cake and some hot cider were carried into the orchard, and there offered up to the largest apple tree, as the King of the orchard, while those who took part in this singular ceremony joined lustily in the chorus:

"Bear good apples, and pears enough—  
Bears fruit, lace full, each full,  
Herald! herald! herald!"

In another part of England—Norfolk—a libation of spiced ale was to be sprinkled on the orchards. A gentleman who had witnessed such a party relates that the jolly stanza sung on that occasion was:

"Apples and pears, with right good corn,  
Come in plenty to everyone!  
Give them to drink, and hot ale,  
Give them to drink, and she'll not fail."

### IN NORWAY AND SWEDEN.

Christmas time is the gayest and merriest season of the year throughout the Scandinavian countries. Up on top of the globe—in Norway and Sweden—the holidays last for thirteen days, and are given over to feasting, dancing, skating and merry making. The family go singing to and from the table, and a light is left burning the entire night. But if it should accidentally go out there is a superstition that some one will die during the coming year. Everybody visits everybody else. In the country districts the tables are spread and left standing, loaded with all sorts of good cheer.

I suppose the wee ones of those cold, north countries have their little tilts just like small Americans. But there it is an old, old custom, and a good one. Back to the days of the olden times, on Christmas Eve, which they call the Yule-evening, the shoes, great and small, of the entire household are set close together in a row, as a sort of promise that during the coming year the family will try to live together in peace and harmony.

### THE SONG OF THE YULE LOG.

Scandinavia is especially the land of the Yule log. Formerly the Yule log was a huge section of birch, was cut from a tree selected on Candlemas-day, on the second of the preceding February. On the following Christmas Eve it was dragged in and placed on the wide hearth with great ceremony, the merry-makers pulling with a will, and, in England, at least, singing a Christmas carol commencing:

"Come, bring with a noise,  
My merry, merry boys,  
The Christmas log to the fire bring."  
(To be continued)



# PUBLISHER'S NOTES

A Merry Christmas At the end of a very busy year the publisher of THE ETUDE desires to extend a hearty Christmas greeting to all of the readers and friends of the journal. Tim Eruus has been called by one friend "the greatest printed musical educator." The consciousness of the educational character of our work has led us to leave nothing undone to extend the advantages of THE ETUDE and the facilities of this business to musicians and students everywhere.

That we have friends and readers who have kept loyal and earnestly working in our behalf during the entire twenty-seven years of the existence of THE ETUDE is a cause for deep gratitude at this season of good cheer and "good will to all men." We are equally appreciative of the hearty enthusiasm of all of our new friends and are anxious to have them realize some of the benefits which have kept THE ETUDE family together for over a quarter of a century.

A very Merry Christmas to you from the publisher and all those engaged in the sincere and earnest effort to maintain the position of THE ETUDE as the world's best and largest musical journal. We will publish the first volume for only 20 cents, postpaid, to anyone sending this amount before publication. Don't miss this opportunity. Send 20 cents, at once, for the first volume.

Calendars for 1910. We will offer the same at the same price as last year as we will be able to fill all orders which we will receive. This was not the case a year ago—the demand far exceeded our supply. An advertisement of these calendars will be found on page 858 of this issue.

They consist of a gram mat-board frame upon which the calendar pad is attached, and the picture is any of the large list of plainotype or colored postcards, which will be found mentioned in another publisher's note, and also in an advertisement in this issue. On the back of the frames there is attached an easel, and they are made in two shapes, 6 inches high by 8 inches wide, and 8 inches high by 6 inches wide. The price is 10 cents each, \$1.00 per dozen, postpaid. Early orders receive the best attention, and you are more likely to get your own selection in that case. These calendars make an excellent gift for every member of a class, and are inexpensive one, as well as a very acceptable gift.

New Gradus. We have in press a very important work of piano studies by Isidor Philipp of Paris.

The music indicates Steps to Parnassus. Parnassus is a mountain in Greece, the site of the Temple of Apollo, hence has become a symbol of perfection in poetry, art and music. Clementi has given this name to his celebrated set of studies. The work of Philipp is the NEW "Gradus." It consists of selected piano studies, classified according to specific technicalities—left hand, right hand, both hands, arpeggios, double notes, octaves, trills, etc. Each of these classifications

will be published in a separate volume. There is no work published on piano technique on this plan. The work is "School of Technique" based on the above plan. The studies are selected from all the great writers of piano studies, Czerny, Clementi, Bertini, Cramer, etc. This is not a beginner's work, but presupposes previous study, at least up to Czerny's "Vocality."

One great hindrance to progress is too great a variety of study; a miscellaneous set of studies often contains all the various difficulties in piano technique. Not one of these difficulties is overcome by such a course of study. A vigorous assault on one of these would have brought the pupil nearer "Parnassus." A moment's reflection will convince anyone the advantage of sticking to one thing until the difficulties are overcome. The study of any one of these volumes will make the pupil stronger in that particular difficulty. We will publish the work during the winter, and will be ready to deliver the first volume in a short time.

We will send the first volume for only 20 cents, postpaid, to anyone sending this amount before publication. Don't miss this opportunity. Send 20 cents, at once, for the first volume.

Post Card. The demand for post card portraits of musical celebrities has increased during the past season we have been able to add several new subjects all of interest to music lovers and students. The cards are of the plainotype variety and have the finish and style of actual photographs; they are appropriate for gifts and are suitable for framing. We have imported and sold many thousands of these cards and have never known of a dissatisfied purchaser. No house in America carries as large an assortment, the list of subjects being entirely too long for publication here. For the partial guidance of those interested we have this year made up certain additional special sets of six cards each as follows: "American Composers," "Conductors," "Master Violinists," "Modern Pianists," "Modern Violinists" (2 sets), "Opera Singers" (5 sets); these sets of six cards each are sold at 25 cents the set. A complete list of the other groups of cards will be found in the "Holiday Offer" in the advertising pages.

Riemann's Encyclopedia of Music. No present is more acceptable to an earnest music student than an Encyclopedia of Music. This work is a music dictionary in itself, containing about 900 pages, with full biographical sketches of all the musicians of the past and present, with a list of their works, and a list of all the compositions that one might desire about music will be found in this volume. It is also the latest encyclopedia. The retail price of this volume is \$6.00. Our holiday price is \$2.75 postpaid. This is considerably less than half the price of the book. This offer holds good only during the holidays.

Suite for Four Hands. This volume is a set of original compositions for four hands by one of the leading writers of Europe of the present day. A very good idea may be formed of the contents of the whole suite by one of the selections which is published in the music pages of it is number, the "Rustic Dance." The whole of the suite is to depict the subsequent seasons. The special offer is withdrawn with this issue. Our advance price was only 20 cents.

Suite. In this number will be found a selection of a suite by Ole Olsen. The title of the suite is "Country and Town." There are five numbers in this suite, and the suite was written originally for us. It is the first time that Ole Olsen has had music published in this country. He ranks with the popular Norwegian composers of the day, and comes second in regard to popularity. In fact, there are many points of resemblance between these two men. The most popular piece of Olsen's is "The Serenade," Op. 19. This suite is very characteristic of northern countries. The music of Ole Olsen has been published in this country. The suite starts off with a peasant dance, the next is a folk song, then there is a wedding procession, then there is a great-grandmother's bride, which is published in this issue. The suite winds up with a waltz. The special offer for this suite will be 20 cents, postpaid.

Music Satchels. Useful articles of this character make such excellent and appropriate gifts that we mention them in particular, as well as giving the full list under the Twenty-Ninth Annual Holiday Offer. These leather goods are all first class. It is possible to buy leather goods at almost any price. We guarantee that these values are better than you can get elsewhere.

We can supply a music roll 15 1/2 inches long, in black or brown, postpaid, for \$1.00. The music is published in the music page, for \$1.40; made of seal grain leather instead of smooth, \$1.60; the same satchel in full sheet music, for \$2.50. Remember these goods are made of the best quality of leather, which is accompanied by the orders, we deliver them to you, transportation charges paid.

An Ideal Gift Book. The immense expression of approval which has greeted "The Etude Gallery of Musical Celebrities" has prompted us to publish this collection of fine half-tone portraits, accompanied by short biographies in book form. There will be seventy-one portraits in this book. They will be printed upon fine paper and are the best existing portraits of the musicians included. They have been selected with the greatest care and have only been procured after much difficulty, some of the portraits being extremely rare. The biographical material has been secured by consulting many sources of reference, and in many cases this book contains information that cannot even be found in the foremost and largest biographical dictionaries. It is an ideal book for the music-lover's table, and as a gift book for either a teacher or a pupil it is unsurpassed, since it is unique, attractive and valuable. This book will be tastefully bound in gift-book style. Each picture will be framed with an ornamental border. A list of over sixty of the portraits will be found in the heading of the Gallery, on page 868 of this issue. It is a list of those who have not taken THE ETUDE during the past year that this list includes many of the greatest musicians of all time. You may secure this book in two ways: either by sending us your subscription, not your own, or by sending us 35 cents, postpaid, or three for a one-dollar bill—a trifling price for so excellent a work.

Bas Reliefs of the Great Masters. These plaques will be found in the heading of the Gallery, at a low price, a very artistic ornament for the studio or living room of every musical person. The popularity of novelties of this kind is shown by the fact that those who are the musicians, but busts are not so expensive to make as they are heavy in weight, and the result is that the transportation charges are greater than their value, with the result, we have often regretted, of an unsatisfactory transaction. These plaques of great musicians will take the place of the busts in every way. An advertisement around the picture of one of them will be found on another page. The list consists of Handel, Liszt, Schubert. They are 4 1/2 x 6 1/2 inches in size, and we can send them, postpaid, for 50 cents each.

Music Satchels. Useful articles of this character make such excellent and appropriate gifts that we mention them in particular, as well as giving the full list under the Twenty-Ninth Annual Holiday Offer. These leather goods are all first class. It is possible to buy leather goods at almost any price. We guarantee that these values are better than you can get elsewhere.

We can supply a music roll 15 1/2 inches long, in black or brown, postpaid, for \$1.00. The music is published in the music page, for \$1.40; made of seal grain leather instead of smooth, \$1.60; the same satchel in full sheet music, for \$2.50. Remember these goods are made of the best quality of leather, which is accompanied by the orders, we deliver them to you, transportation charges paid.

(Continued on Page 854)



**Nature Studies.** We will continue this special offer on the children's volume for the month of December, as it is so suitable for a child's present. The songs are suitable for school or private use. There is a song for each month of the school year. They are tuneful with pleasing text. No writer has ever been so successful with children as Mr. Bristol. He has spent his life among children and knows the nature of a child in all its phases. The withdrawal of this offer will positively occur at the close of this year. The volume will be ready for delivery early in December. The advance cash price is 20 cents.

**Musical Essays in Art, Culture and Education.** This is a volume of over 300 pages intended as a musical gift to progressive and earnest pupils. The contents of the book are the essays selected from *The Etude* pages and bound up in a volume. The greatest care has been taken with the selection and it covers a period of ten years of publishing. The material is of lasting value. For a work of general literature nothing can excel this one. It is handsomely bound for the purpose of a gift.

We will send this book, postpaid, to anyone sending us only 90 cents during the holidays. The offer is good only during this month.

**Our Photogravure Supplement.** With this issue our readers will receive a photogravure supplement of a notable work of art reproduced by the finest process known to the photo-engravers. Our object in giving these supplements is to provide our readers with inspiring and attractive pictures of high character and interest, such as should be proud to use in decorating the music room of the home or the school. The volume we present to you this month is fully described on page 815, and framed suitably in some tasteful hard-

wood frame, it would make a Christmas present similar to one costing from \$1.00 to \$5.00 in that art store. By taking a pane of window glass the exact size of the picture and binding it with passepartout tape, to be had at a good stationer's, an excellent and extremely cheap Christmas present can be made at home. Try it. We supply the same tape for mending music. The price is 15 cents for 10 yards. All colors.

**Musical Pictures.** Under this head on the Annual Holiday Offer, will be found a list of musical pictures and photographs for decoration. They are mounted on a fine quality board, 15 x 20, and can be used either with or without frames; the latter, of course, is preferable. From all of the modern musical pictures made in Germany, we have selected about twelve. These pictures sell in art stores for \$2.00. We send them to you, postpaid, for \$1.00, the smaller ones for 30 cents each. The pictures are postpaid.

The photogravures are excellent etchings, the photographs need no further explanation. Look the list of subjects over under the Holiday Offer, if you are at all interested. We ship them to you in a very large, heavy tube, insuring their receipt in perfect condition, and you can then have them framed at almost any price in your own or a nearby city.

**Music Supplies.** Our Order Department has been taxed to the fullest capacity in handling the business attracted to this house during the past few months; since late in August up to the present day the inflow of orders for music supplies has been of unprecedented volume; a condition not quite anticipated, but still much in excess of our expectations. We always make special preparation to handle the fast business, but our efforts in that direction this season were barely sufficient to meet the requirements of the situation; yet, by

dint of special supplementary work, we appear to have taken care of many thousand more orders than in any previous season, and what is more important, have done so to the evident satisfaction of all patrons, old and new.

There is little doubt that our success in most respects is due only to promptness and liberal terms; the greatest factor is the permanent and ever growing value of our catalog of teaching material, supplemented by a complete stock embracing whatever is worthy and merchantable in the catalogs of all publishers in America and Europe. So far as concerns the interests of those who teach music, it is a regrettable fact that the average music house is inadequately equipped to meet the wants of progressive teachers. To be able to hold a leading place as a general supply house for music teachers, schools and colleges, has been the constant aim of the founder of this business. There are innumerable sources furnishing the "casual" and short-lived "seasoners" and but few houses with a definite aim as regards real music; so teachers whose work is carried on away from the very largest cities will always find orders to a house, such as ours, constantly working to anticipate and to supply their wants.

Our patrons are highly appreciative of what we are doing and do not hesitate to express themselves in frequent solicited testimonials, both with reference to our publications and our way of doing business; so we are steadily encouraged and rewarded; and as this is an appropriate time do so, we take this occasion to express our *manifold thanks and appreciation* of the abiding and increasing favor wherewith our labors are received.

**Unmounted.** We have found during holiday times and in photographs, in fact, also during the year, such a demand for a cheap picture of the great masters that we have taken the two color plates which have been used by us during several years past as supplements, and have printed them in extra fine style on the best paper, to be sold at a very low price.

The eight portraits are cabinet size, and of Bach, Beethoven, Chopin, Liszt, Mendelssohn, Mozart, Schumann and Wagner, all given upon one sheet. They are what are called duotones, and the price is ten cents per picture. These unmounted photographs can be used for a number of purposes. They can be passepartouted or mounted in various ways and made into various articles according to one's taste. They make very appropriate and very inexpensive gifts of value to musical people.

**String Folios.** We have always furnished, at 50 cents, a set of ten folios without handles; simply a portfolio to lay on the piano. This same portfolio made with a strong reinforced back about 3 inches deep, heavy board sides covered

with black cloth, and with handles added, makes a strong, durable and convenient folio for carrying music without folding. We have given considerable attention to the making of a folio of this kind, and we call it a music folio with handles. The cash price, postpaid, is only 75 cents for the month of December.

**The Petit Library.** This library of names of musical biographies will make for the price one of the most inexpensive of generally valuable gifts that could be found for a pupil or teacher. The holiday price for the nine volumes in a box, postpaid, is \$1.75, or the set will be given as a premium for sending five subscriptions to *THE ETUDE*.

These biographies are carefully condensed sketches, containing the most essential facts of the lives of the great masters, and added to each, with the exception of Mozart, is a list of their most important compositions. The biographies are those of Handel, Haydn, Weber, Mendelssohn, Beethoven, Liszt, Wagner and Mozart.

**Photographs.** We have found during holiday times and in photographs, in fact, also during the year, such a demand for a cheap picture of the great masters that we have taken the two color plates which have been used by us during several years past as supplements, and have printed them in extra fine style on the best paper, to be sold at a very low price.

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**Some Things About the New Young Folks' History.**

The vast importance of interest in education has been greatly emphasized in the last ten years. If the pupil's work is not made interesting the teacher stands a very small chance of succeeding. Interest comes from the teacher's ability to vest a subject with so many entertaining and stimulating facts that the pupil's attention is greatly increased. One of the subjects of *musical history* has been taught principally in colleges, conservatories and academies. This has been because there was no popular presentation of the subject in a manner based upon true educational principles and within the grasp of the young student's powers of comprehension. The new "Young Folks' Standard History of Music" by James Francis Cooke, three chapters of which have already been printed in *THE ETUDE*, places the private teacher upon the same plane as the conservatory, in that it enables him to conduct a class in musical history although he may have had no previous experience in teaching the subject. The book is so simple that it practically "teaches itself." The teacher can supply additional facts, anecdotes, etc., in the classroom if desired, and in this way by charging a nominal lesson rate of, let us say, from ten cents to twenty-five cents per lesson for each member of the class, the teacher's income may be increased weekly in proportion to the number of her pupils. The lessons are all very short, direct and absorbingly interesting. All the great essentials are given but a great mass of archeological and biographical detail which only interests the savant has been left out. Work for an entire season is provided at the rate of one lesson a week. The book is unsurpassed for musical clubs of children, young folks and adults studying musical history for the first time. It is adequately illustrated. *Until this work is published* we are offering it at the "cost of paper, printing and binding, etc. rate" of forty cents. It has gone to press, so if you desire to get this rate send your order at once and save paying the regular rate which will be in force as soon as the work is issued.

**First Very Easiest Pieces.** After this issue we will withdraw this important volume of easy pieces. It is one of the most useful and popular volumes that we have ever issued. It contains 20 pieces of the very first grade. They are positively the very easiest pieces published, and it is the volume that should be given first to a child. The pieces have all passed through many editions, and are the most popular of the easiest pieces in our catalogue.

We will continue this work through the present month, although it will be ready for delivery even before this issue is out; but it is so suitable for a child's present that we shall continue to turn it during the Holidays. Our special introductory price is only 20 cents, postpaid.

**"Dollars in Music."** Herbert Spencer, the great English educator and philosopher, tells us that the business instinct is evidently something distinct and separate in itself and something with which very few people are endowed. This may be true; but we believe that the business instinct can be cultivated precisely as anything else is cultivated, by studying it and giving particular attention to it. The forthcoming work entitled "Dollars in Music" by Mr. Geo. C. Bender, is designed to be a kind of business manual for music teachers. It will tell primarily the main essentials of advertising, but in addition to this it will give the teacher hints upon how the business side of his business should be conducted. It will tell "How to get up a business-winning circular," it will tell how to keep accounts, and how to collect long-standing accounts, by means of properly written letters. In fact, everything that the teacher should know about getting and keeping business will be ably touched upon. The book is now rapidly being written and separate it is published you may have it at the special advance rate of fifty cents.

(Continued on page 855)

**Melodic Studies.** This is the title of the new volume of studies for this popular writer. While tending to develop velocity in a melodic and interesting manner, they are so constructed as to divide the work equally between the hands, thus proving valuable for equalization. Each study is an interesting piece of music in itself. Each number represents the working out of some particular point in technique. The studies are of moderate difficulty, suitable to be taken up by third-grade pupils. The special introductory price during the current month will be 25c, postpaid, if cash accompanies the order.

**Batchellor and Landon Kindergarten Method.** This volume, which has been a long while coming out, has at last appeared, and all special offers for the work are withdrawn with this issue. The work is now on the market to speak for itself. It is the only musical kindergarten work published that we know of. All the other methods are patented, and sell only in manuscripts by the teachers to their pupils.

We first intended that there should be two volumes of this Kindergarten Method—one containing the exposition of the theory of kindergarten music, and another giving the practical examples of songs; but we have combined these two volumes into one and, therefore, the Method is complete in one volume. We will, however, publish some time in the near future, a very elementary piano method, a copy of which we will send to all advance subscribers to this Kindergarten Method. This little elementary work will be as nearly a kindergarten method as can be made. We are already at work on this volume, but are not ready to make a special offer on it; but we hope to in a month or so.

We trust that this work will prove to be everything that we promised. They have been more conscientious work done on this volume than almost anything else we have ever published, and if it is not in every way satisfactory, it will certainly not be because of a lack of earnest effort to make it so.

## THE ETUDE FOR 1910

**Q In addition to the able corps of regular writers representing the most celebrated men and women engaged in the art of music we have arranged for special articles by Mme. Cecil Chaminade, Mme. Teresa Carreno, M. Moritz Moszkowski, Herr Xavier Scharwenka and many of the most eminent artists living.**

**Q The Etude for 1910 will represent the most advanced step in modern musical journalism. It will be full of bright, new, vital, interesting ideas, many of which will be worth more than ten times the cost of the annual Subscription.**

**Q The Music of each issue will be a succession of treats for our subscribers. Manuscripts are continually being received from all parts of the world and only the very best and the most practical for purposes of instruction and entertainment will be presented. Finely edited reproductions of the works of the old masters are continually given. The educational value of THE ETUDE may be estimated by the fact that each subscriber receives in the pages nearly 200 pieces during the year.**

**Q The Departments will be in the hands of the ablest specialists obtainable. These experienced teachers represent the opinion of the whole country and give direct positive help to the Music Student.**

**Q The Gallery of Musical Celebrities will be continued during 1910, and in addition to this we have prepared a similar novelty which we are sure will interest our readers quite as much.**

## "THE ETUDE'S" HALL OF FAME

The future of *THE ETUDE* is guaranteed by the past. All the illustrious musicians of the past quarter of a century have contributed their best ideas and their thoughts to *THE ETUDE*.

Saint-Saens	Federici	Marchetti	Philipp
Gabrilowitch	Saner	Bloomfield-Zeiler	Biograph
Pachman	Is. Strauss	Beck	Beck
Rosenauer	Moszkowski	Semich	Georga
Scharwenka	Dr. Mason	Gedaki	Bezer
Johnson	Lehmann	Schumann-Heink	De Reade
d'Albert	Elman	Chaminade	Reidinger

and one hundred others equally famous. *THE ETUDE* has been the mirror of the best musical thought of the world for twenty-seven years. Its standard will be maintained in the future as in the past.

"*The Etude*" will continue to present the best and brightest ideas of the leading musical critics, the foremost teachers and the most able writers upon musical subjects. This list includes H. T. Finck, Arthur Elson, Perlee V. Jervis, H. A. Norris, Sumner Saller, E. Liebling, R. Braine, Amy Fay, E. R. Kroeger, E. E. Truette, Mrs. H. H. A. Beach, L. C. Elson, W. G. Smith, Edward Baxter Perry, W. H. Sherwood, E. M. Bowman, Thomas Tapper, C. J. Eddy, Mme. A. Pupin, Carl Reinecke, W. S. B. Mathews, J. H. Rogers, Dudley Buck, Jr., and many others. This remarkable staff of contributors forms a kind of "faculty" or "board of advisers" for the greatest printed institution of musical education and advancement—"The Etude."

## JANUARY, 1910, ISSUE

### The Music of Italy

The January issue of *THE ETUDE* will be largely devoted to the subject of Italian Music and Italian Composers. Many of the best known writers and artists will contribute and it will be an issue you should give a permanent place in your musical library.

### Moritz Moszkowski on "The Paris Conservatoire"

No living composer is better known than Moritz Moszkowski. His works are played in the homes and studios of all musical nations. You have played his "Spanish Dances," his "Serenata," his "Grand Valse in A-flat." You will be interested in reading the opinions of this celebrated master upon the methods employed at one of the greatest institutions of musical education in the world. You will want the January *ETUDE* if only for this article.

**IF "THE ETUDE" HAS HELPED YOU, KINDLY TELL YOUR MUSICAL FRIENDS**

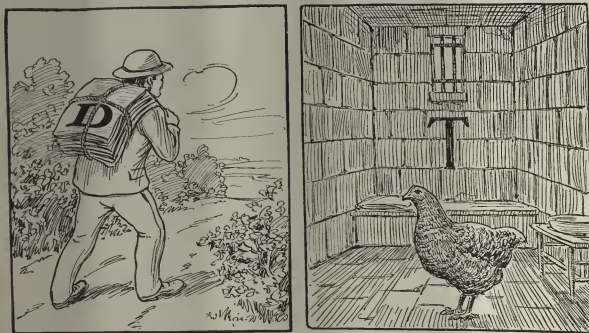
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VII



IX

*The Etude* here presents the last series in *THE ETUDE* Prize Puzzle Contest. Three pictures appeared in the issue of October and three in the issue of November. In order to win a prize the reader must send in answers to the nine puzzles at once and the same time. The answers must be numbered to correspond with the Roman numerals under the pictures, reading from left to right. Each picture suggests the name of a famous virtuoso pianist. To the first *ETUDE* reader who sends in a complete list of

nine correct replies will be awarded a Moeller Metronome, with Bell. To the second, a set of ten folios without handles, simply a portfolio to lay on the piano. To the third, a copy of "Balletto's History of Music." To the fourth, a set of ten folios without handles, simply a portfolio to lay on the piano. The answers must be numbered to correspond with the Roman numerals under the pictures, reading from left to right. Each picture suggests the name of a famous virtuoso pianist. To the first *ETUDE* reader who sends in a complete list of







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## THE WORLD OF MUSIC.

Abroad.  
(Continued from page 857)

A PARISIAN paper recently said dryly: "Now that the winter has arrived and our best singers have gone to America, our opera season will consist of the same old thing."

"Paderewski" is said to be engaged in making a musical setting of the "Kalinka" written by Catulle Mendès. The lately deceased French poet, Paderewski is also said to be engaged in preparing his opera "Marius," which is scheduled for presentation at the Opera Comique in Paris.

STANISLAW WAGNER's newest opera, "Baudouin," is to be produced at Karlsruhe during the next winter.

EDWARD EGAN is said to be engaged in writing an opera. The author of the libretto is not announced.

LYDIA EGAN is said to be engaged in writing an opera. The author of the libretto is not announced.

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## ECCENTRIC FINGERING.

BY C. W. FULLWOOD.

As a young teacher I was horrified when a pupil passed the third finger over the fourth, or the fourth over the fifth, but later I learned that Chopin used the same fingering. Indeed, Chopin sounded the call to liberty from the slavery of arbitrary fingering. In the free execution of arpeggios in wide extensions, and for absolute facility in skips, etc., he broke away from the hard-and-fast rules then in vogue. Chopin's music demanded technical liberty and the overlapping of fingers in order to secure facility in piano playing. Some of his contemporaries expressed horror at his daring innovations, but to-day we see the justice of his "revolutionary" methods. He realized the truth of what some one later reduced to an epigram: "Any fingering is good that makes good phrasing."

No two hands are formed alike. So technique must be made to conform to the individual hand. No two thumbs of different persons are similar in length or shape. I once had a pupil who had an abnormally short thumb. In fact she could not stretch an octave. I was obliged to alter the printed fingering in her studies and graded pieces. Such a technique is equally inapplicable to play octaves with facility.

The untrained hand, or, I should say, fingers, are not calculated to produce the same results as equally in playing the piano. There must be a well-understood method of technique to secure flexibility and facility. Indeed, the student must study the conformation of his hand in relation to the technical problems in his daily work. To paraphrase an old saying: "The proper study of the piano student is the study of the hand." With a ground-work of the theory of technique you can individualize your fingering as fundamentally as you must in the requisite looseness of wrist, the intelligent control of the arm and hand movements; and the independence of the fingers, then you may individualize in the fingering of particular passages. The solution of technical problems is to know how you can do it with your trained hand and fingers.

It does not follow that because you have mastered the fundamentals of technique and muscular control you will have no technical difficulties. The study of Chopin and Bach will show you that liberty is simply the adaptation of your hand to the written work of those composers.

In playing the classics there must be a freedom of arms, hands and fingers that makes for individual interpretation of the composition. You must know wherein you can make your hands and fingers more facile and adaptable.

Some power to produce sound and sense sensibility to sound are qualities pervading the greater portion, if not the whole, of animate nature. The ear of the craftsman, though a far more restricted organ than the ear of man, is planned on the same principle, whilst the various means by which inferior animals produce sound resemble as to the principles of procedure those by which man produces it; that is to say, all sound of animate origin is produced by the breath, or by the action of one or more of the body organs upon or upon a separate object. The bird sings, the mole-crickets produce a long, sustained, even note of a definite pitch by the action of a delicate apparatus connected with its wings; the ape, as well as producing vocal sound, beats hollow tree-trunks—Goddard.

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THE SIMPLEST AND CLEAREST POSSIBLE PRESENTATION OF THE SUBJECT

Full particulars on application.

L. O. MAAS, Secretary, - 11 West 36th Street, - NEW YORK CITY

## LEARN TO COMPOSE

TAUGHT BY MAIL, SUCCESSFULLY, PRACTICALLY, QUICKLY

Trial lesson for nothing. Three trial lessons free. If not convinced you'll

succeed, you owe me nothing. You will know the rudiments of music, and

mean business—otherwise don't write.

SURVIVAL OF THE FITTEST

For years this advertisement has appeared in every issue of THE ETUDE. Similar advertise-

ments have been made in other publications. But, in THE ETUDE, it has been made

more prominent. It has been made more prominent. It has been made more prominent.

"Have just been convinced to subscribe on this plan."—J. H. Jones, Buffalo, N. Y.

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Wilcox School of Composition, Box E, 225 Fifth Ave., New York City

## S. REID SPENCER

Director, Thoroughly Tested, N. Y. School of Music and Arts, Teacher of Theory and Com-

position, N. Y. German Conservatory of Music, N. Y.

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449 West 22nd Street, NEW YORK CITY

## HARMONY AND COMPOSITION LESSONS BY MAIL

A most practical and thorough course. All personal matter eliminated.

Everything is presented in a clear, direct and interesting manner. Terms

reasonable. Send for trial lesson, prospectus and catalogue.

ALFRED WOOLER, Mus. Doc.

Composer, Teacher and Director

322 West Ulster St., BUFFALO, N. Y.

Please mention THE ETUDE when addressing our advertisers.

## A New Christmas Cantata

FOR CHURCH USE

## The Morning Star

By JOHN SPENCER CAMP

For Solo, Chorus and Organ

Time of Performance, 10-15 minutes

Price, 50 CENTS

A charming Christmas cantata consisting of

twelve movements, for soprano, alto, tenor and

basos solo, organ and organ. This work will

make a splendid novelty for a special musical

service and in a brief enough time to be performed at

any regular service. It may be effectively re-

arranged for a small choir or even by quartet. It

is melodious throughout, yet dignified and

quickly and of late modern idiom. The

text is well chosen and arranged from the Scrip-

tures and from familiar hymns. It is the work

of a well-known and successful American or-

gan and composer.

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1712 Chestnut St. Philadelphia, Pa.

## Harmony and Composition

W. T. GIFFE

PRICE, \$1.00

A Practical Course in Harmony and the

Elements of Musical Composition

The plan made for this work on harmony is to be

simple and direct. We consider the use of the major and

minor scales, and the use of the major and minor

triads, and the use of the major and minor

sexts, and the use of the major and minor

sevens, and the use of the major and minor

nines, and the use of the major and minor

elevenths, and the use of the major and minor

thirteenths, and the use of the major and minor

fifteenths, and the use of the major and minor

seventeenth, and the use of the major and minor

nineteenth, and the use of the major and minor

twenty-first, and the use of the major and minor

twenty-third, and the use of the major and minor

twenty-fifth, and the use of the major and minor

twenty-seventh, and the use of the major and minor

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## SOME CHARACTERISTICS OF GOOD MUSICAL ADVERTISING.

BY GEORGE C. BENDER.

The following extract from Mr. George C. Bender's book entitled "Dollars in Music," which is in preparation for publication, is supplementary to some of the points that were made in our issue of January 1st, 1910.

## BREVITY.

One of the main considerations of a good advertisement is brevity. The advertisement must be terse and short. When it is realized that every word of the advertisement represents a monetary outlay, one can appreciate how valuable every word must be considered. Each word must bring business, otherwise it is a wasted word, a word for which you have had to pay and which will bring you no return.

All the sentences in your advertising copy should be boiled down to their very essence. They are far more forcible in this form and are also better from the standpoint of good English. We do not mean that you should use the brevity of the telegram, but that you should use the brevity of the business letter. For instance, the following sentence:

"There is nothing in the entire educational system of musical instruction em-

ployed by Miss B. but that which has been advocated, endorsed and lauded

by the foremost teachers, virtuoso and

thinkers of our time."

may be shortened and strengthened as follows:

"The educational methods employed by

Miss B.—have the enthusiastic en-

dorsement of all great musical thinkers."

In the second version only vital words

are used and it is stronger because it is

a positive statement.

## INDIVIDUALITY.

The selection of illustrations, elaborate borders, and in fact the entire constructive arrangements of an advertisement, are principles upon which the advertiser should base his work. It is a distinctive personal note. Your advertisement should be characteristic, above all things. It must be of such a nature that those who see it will say:

"There, that looks like just the kind of

an advertisement you would expect from

such a person." Some advertisers de-

pend entirely upon special styles of type

characteristic trade marks or the use of

some distinctive border or arrangement

of type to give individuality to their ad-

vertisements. Anyone familiar with such

magazines as the *Philistine* or the *Saturday*

*Evening Post*, or with such adver-

tisements as "Ivory Soap" or with such

advertisements as "John Wanamaker," will

recognize that there is something about each

which seems to give the quality of individual-

ity and which makes you identify it at once

and think of the personality behind the

advertisement.

If you permit your advertisement to

appear like the "want ads." in the daily

newspaper, without these marks of in-

dividuality, you will soon find your ad-

vertisement is as good as dead, and

will not nearly so valuable as a good

display advertisement in which sufficient

personality and type are employed

to make it stand out with distinctiveness

and individuality.

## ATTRACTIVENESS.

The principles of attractiveness and

individuality are intimately related. Even the use of a portrait of an unusually handsome man or woman is not necessarily make an advertisement attractive. Portraits are used so commonly in musical advertisements that they lose that character which gives individuality to the advertisement.

The advertisement of the musician or-

namented with elaborate and exaggerated

designs cannot be classed as individuality,

although they may be conspicuous. The

public is not particularly interested in

cheap designs. Simplicity should be the

keynote of your advertisement. Plain,

simple type, dignified, plain borders

and simple line drawings for illu-

strations are always safest.

## PLAINNESS.

Your advertisement must first of all be

understandable. Attractiveness comes

second. The general public can not

grasp the meaning of intricate technical

terms, nor can it penetrate the mysteries

of abstruse theories simple, clear, precise

terms expressing only elementary ideas

always bring the best results. A definite,

business-like proposition will bring more

business than all the rhapsodies on sci-

entific educational principles combined.

You must first of all carefully estimate

of the public you desire to reach.

Place yourself in the reader's position

and say, "How am I to benefit by

this transaction?" It is only in this way

that you can realize how your prospec-

tive customers will look upon your ad-

vertisement. If you can place in their

mind what you have to sell, whether it be

musical lessons or shoes, in such a way that

the prospective customer will be convinced

that it is to his advantage to patronize

you, you have learned one of the

great secrets of advertising.

## DIRECTNESS.

The shortest distance between two

points is a straight line. "Beating

around the bush" methods of expression

are expensive in more ways than one.

Such methods are a loss of time, labor

and valuable space. Direct, straight

statements, free from ambiguity, are by far

the most forceful and convincing. A

style that compels the reader to re-read

a sentence or a paragraph is a severe

test upon the patience.

(Continued on Page 863.)

## DURING SLEEP

Nature Repairs the Human Engine.

The activities of the day cause more

or less waste of tissues in the human

engine, which is repaired at night during

sleep.

The man or woman who can sleep well

at night, is sure of the necessary repairs

to type to give individuality to their ad-

vertisements. Anyone familiar with such

magazines as the *Philistine* or the *Saturday*

*Evening Post*, or with such adver-

tisements as "Ivory Soap" or with such

advertisements as "John Wanamaker," will

recognize that there is something about each

which seems to give the quality of individual-

People are not in the habit of reading advertisements for their entertainment. If you can attract them by entertaining them, all well and good, but first of all remember that people read advertisements primarily for selfish purposes. They want to know how they are going to benefit by patronizing you.

Your advertisement should be studied and re-read time and again with a view to improving its directness and brevity. You must convince the people of your community that you can give them value for every penny spent in purchasing the musical instruction you have to sell.

## ATTENTION.

As all good advertisements must be directed toward a specific class, the first consideration is to attract the attention of this particular class. Practiced writers of advertisements resort to many ingenious devices for the achievement of this purpose. Usually some particular feature of the advertisement is emphasized to give it particular prominence.

The principle of attention is to draw

the mind from things in general to one

thing in particular. This may be done

in many ways. Some advertisers em-

ploy grotesque illustrations, but this

method is of no value whatever to the

musical advertiser, since such illustra-

tions lower the caste of the advertise-

ment. Others use striking and peculiar

borders and strangely contrasted typ-

ographical effects. They endeavor to make

their advertisements "bold" or really un-

attractive in appearance with a view of

winning attention by this very unattrac-

tiveness. Later we shall give some pos-



## The Fletcher Music Method for both Teachers and Children



HOME AND STUDIO OF MRS. FLETCHER-COPP  
Corey Hill, Brookline, Mass.

Twelve years ago, under the auspices of the New England Conservatory of Music, Evelyn Fletcher—now Mrs. Fletcher-Copp—introduced her system of teaching Music to children in America. Since that time over 500 Music teachers have come from the South, West and European countries to study personally with her, while the influence of her Ideals and Methods has vitally affected the primary teaching of Music everywhere.

Mrs. Fletcher-Copp studied for five years abroad, and since the invention of her unique musical teaching appliances she has returned three times on lecture trips to England, Germany, Belgium and France.

The Fletcher Music Method lays a solid foundation in Music. Students and Teachers alike gain the ability to read rapidly, to analyze, transpose and modulate, AND FOR A PURPOSE. The ear is trained to a degree hitherto considered impossible and rarely attempted in any other method. Mrs. Copp's Method of Memorizing is based on psychological laws, therefore the results are certain. The whole aim is to teach Music so surely that its intrinsic educational value to every pupil may be fully absorbed and thus enables him to become a more highly cultured and developed individual, because with his Music has been used correctly. The Power of Musical expression within him has not been eradicated, as is so often the case.

### What some great Musicians and Educators have said of the Fletcher Method

DR. LYMAN ABBOTT, Editor of the Outlook: "It seems to me more than a Method; it is a revolution and converts Music education from a mere drill and dogmatism into an inspiration and a life."

HARVEY WORTHINGTON LOOMIS, Composer: "How any Music Teacher could ever allow young pupils to struggle on in the old outworn grind after seeing your ingenious invention is beyond my comprehension. You are indeed the Father of Music and the importance of your educational work cannot be overestimated. Confident that your influence will become daily more far-reaching."

THE LATE DR. ANAGNOS, Director of the Perkins Institute, Boston: "Obviously this Method is an offspring of the Philosophy of the new education, and by a careful study of its principles no one can fail to be convinced of the naturalness of its arrangements and of its inestimable value."

WILLIAM A. WHITE, Musician and Author: "I am very sure that pedagogically and musically, from the highest and strictest standard of results of education and Music, the Fletcher Method is absolutely correct. Education in its final analysis means liberation, and that is just what the Method does for the children: liberates their minds and senses so that they respond, react and take in all that Music has to offer both from its intellectual and emotional side. In the proper keeping of the balance between these two things, intellect and feeling, it seems to me that the Method is very strong. I do not think it would be possible to recommend your work and methods too highly."

Applications for the First Normal Class of 1910 can now be received.

### EVELYN FLETCHER-COPP

31 York Terrace, Corey Hill, Brookline, Mass.  
or Box 1336, Boston, Mass.

Please mention THE ETUDE when addressing our advertisers.

## DUNNING SYSTEM OF MUSIC

STUDY FOR BEGINNERS

MAKES YOU A SPECIALIST

PRACTICAL and ARTISTIC

in

THEORY and APPLICATION

Presenting a new world in music alike to beginners and advanced pupils. "Progress," the 20th century slogan along every line of human endeavor, has never been more thoroughly and practically exemplified in educational lines than in the Dunning System of Music Study for Beginners. Tens of thousands are realizing this music each year, all of them a demand for experts along this line of teaching. Endorsed by Lachetzky, Schwanke, de Pachmann, and many others, who pronounce it the most scientific and best in use for and by all ages. The only system whereby the true normal line is carried out. Normal Training Class for Teachers open January 4th, New York City. Address for particulars.

Mrs. CARRIE LOUISE DUNNING  
526 Delaware Ave., Buffalo, New York

Miss Gertrude Paine, a well-known teacher on the Pacific Coast, and the only authorized teacher of the Dunning System on the Coast, will hold a normal training course for teachers in Houston, Texas, January 4th, under the same conditions as Mrs. Dunning conducts the classes. Address: MISS GERTRUDE PAINE, 1023 S. Burlington Ave., Los Angeles, Cal.

## THE SCHOOL OF MUSIC-EDUCATION AND ELEMENTARY SCHOOL

CALVIN BRAINERD CADY, Principal  
900 Beacon Street, BOSTON, MASS.

Announcements sent on application.

## MUSICAL KINDERGARTEN METHOD

For the Nursery and the Class Room

Especially Designed for the Use of Mothers and Music Teachers  
By DANIEL BATCHELOR and CHAS. W. LANDON

Price, \$1.50

THIS is the first complete Musical Kindergarten Method ever published. It is a concise, practical manual, a logical exposition of the art of teaching music to the young in a pleasing and attractive manner.

The method uses various devices to awaken and to hold the interest of the little child, but this is not its sole purpose. The aim is to develop the subject in conformity with the natural bent of the child's mind, largely in the spirit of play, but these playful devices are simply illustrations, useful because they illustrate the subject to be taught.

Music is now an essential factor in general education. Consequently the music teacher must keep pace with all advances in modern methods. By the use of this work young children may be started in music far earlier than is ordinarily the case, and a valuable foundation laid for future work. Even the mother by its aid may make a beginning in the nursery.

This method follows the educational axiom: "The thing before the sign." Everything is first introduced as an appeal to the ear. When the principle has been grasped the sign can be added. The contents of the book are grouped under these general heads: The Musical Sensitivity, Time, Tone, Ear Training, Harmony, Voice Training. All the topics are introduced in a manner to please and entertain the child. Many drills, games and other interesting exercises are given.

In the latter part of the volume a number of exercises and taking note songs will be found, also music for marching, etc. In fact, the book is as thorough and complete as it is possible to make it.

Theodore Presser, 1712 Chestnut St., Philadelphia

A sample copy will be sent this month on receipt of 5 cents in stamps.

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By LOUIS DRUMHELLER

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