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### Volume 28, Number 12 (December 1910)

James Francis Cooke

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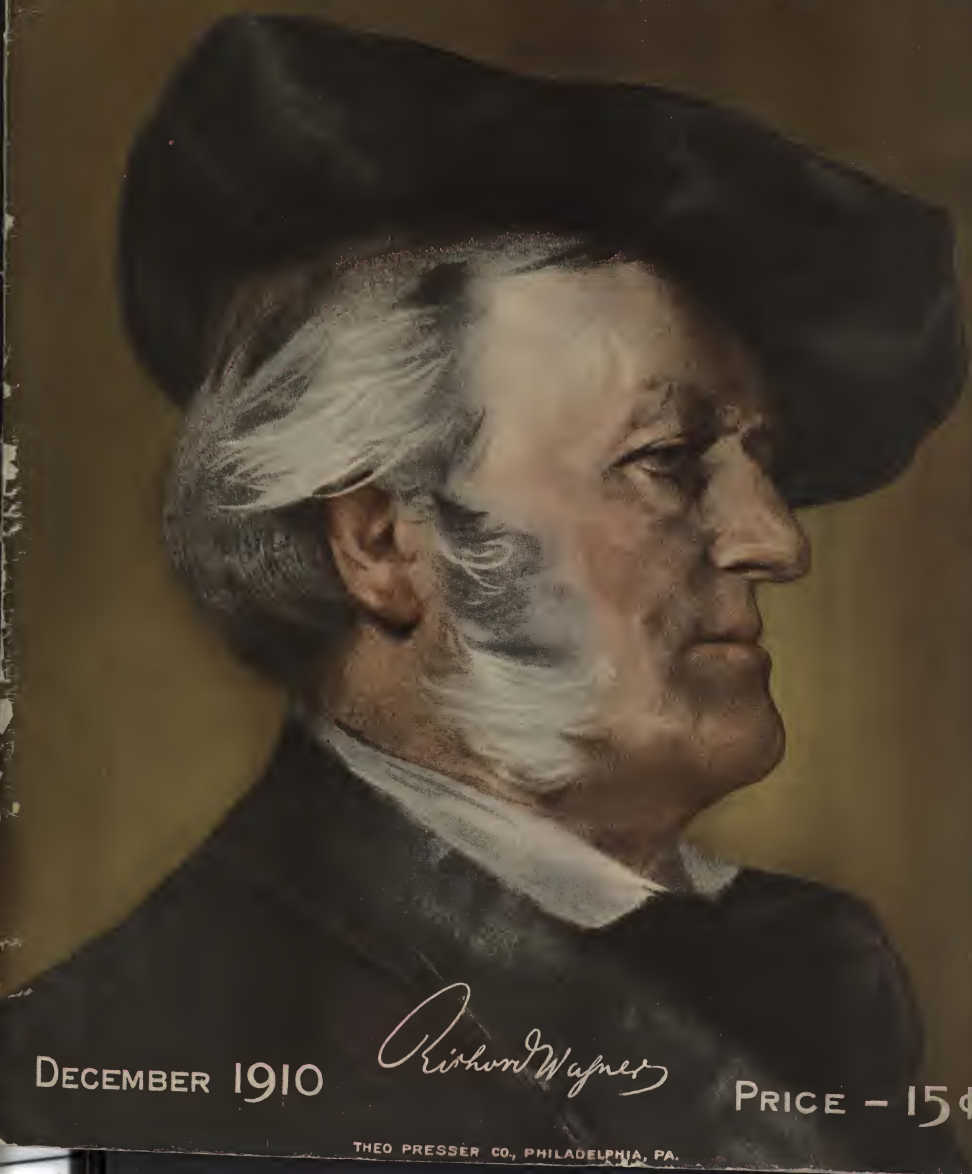
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# THE ETUDE

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DECEMBER 1910

*Richard Wagner*

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## THE ETUDE

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### THE EDITOR'S CHAT

#### AN ENGLISH ISSUE.

Another of The Etude's epoch-making "National issues" will be published in January. The success achieved by our Italian issue last year was somewhat phenomenal in musical journalism. Even more care has been given to the preparation of the English issue, and we have been able to secure material which is of great historical value and practical interest. In fact, it would be impossible for you to purchase any \$1.50 book which will give you as broad, comprehensive and understandable a grasp of musical history and musical endeavor in England as will the next Etude, which, our earnest music-lover, teacher, or student may purchase for 15 cents. Do not fail to get this issue and keep it, as it will have a value infinitely greater than the purchase price. The following writers will be among the contributors:

S. Coleridge-Taylor, the exceedingly able and brilliant African-English composer, whose work has obtained wide recognition. The son of a physician (a native of Sierra Leone) and an English mother, he is a "Tribune of the People." He will write with his usual vigor and insight on "The Influence of Mr. Coleridge-Taylor on the English Musician." He will also write on "The Influence of Mr. Coleridge-Taylor on the English Musician." He will also write on "The Influence of Mr. Coleridge-Taylor on the English Musician."

Katherine Gordon, probably the most distinguished of English pianists of today, who will write on "The Influence of Mr. Coleridge-Taylor on the English Musician." She will also write on "The Influence of Mr. Coleridge-Taylor on the English Musician."

Ernest Newman, the foremost living English concert organist, whose success in America has been as great as his success in England. He has sent us a very important and instructive article upon "The English Organist of the Past and Present."

Frederic Corser, one of the foremost English authors of musical compositions, who has had great influence on the younger composers of today at the Royal Academy of Music. He will write on "The Influence of Mr. Coleridge-Taylor on the English Musician."

William Shakespeare, probably the best known of all English writers of today. He will write an article on "The Influence of Mr. Coleridge-Taylor on the English Musician." He will also write on "The Influence of Mr. Coleridge-Taylor on the English Musician."

Ernest Newman will write upon "English Masters of Today." Dr. Newman is probably the foremost of English music critics, as he is certainly the soundest. He is also probably the most frequently quoted in America, owing to the fact that he is admirably free from prejudice on the one hand and extreme "moderism" on the other; a sane, finely balanced and logical writer.

Dr. A. Mauley Richardson, formerly organist of Southwell Cathedral and now organist of the American Church in New York City, has written upon "The Influence of Mr. Coleridge-Taylor on the English Musician." He is an acknowledged authority on English church music, and has written much on the subject in existence.

Dr. Orlando A. R. Marshall, a frequent contributor to THE ETUDE, will also add to the success of this issue. He is a composer and educator, will contribute an article on "The Influence of Mr. Coleridge-Taylor on the English Musician."

England is usually regarded as an unmusical country, yet our readers will be astonished to find that tremendous interest the people of England have begun to take in music at the present time. The study of orchestras are continually being formed, fresh orchestral repertories inaugurated, and old, dried-out studies discarded in a way that cannot be ignored.

OTHER FEATURES.

The January Etude will not be exclusively English, but will include many other fine features of interest.

#### AN ETUDE INDEX.

A correct Etude Index for one year might easily fill an entire issue. Such an index would, of course, be impracticable, but we have now the next best thing and printed a list of some of the leading articles and a list of the music.

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These may be extreme cases, but the American teacher who is accustomed to work for his fee comes across them so often abroad that he is not wrong in drawing the conclusion that there is room and necessity for him there, particularly among his own countrymen, who are not accustomed to such "genial" instruction.



## THE AMERICAN TEACHER A WORKER

Indeed, the fact that he, in the vast majority of cases, works for and earns his fee, and does not depend on some conservatory or institution to provide him with the comforts of life, lends him a peculiar distinction abroad by the very contrast, and, therefore, there is nothing contributed to his success. He is a worker, a hustler, and a man of deeds, and the fact that "Art is long and life is short" does not have such a depressing influence on him and with many of the European colleagues, who, when faced by the American coming for some relatively short period of study, generally overcome the dilemma confronting them in the gorian way of questioning the futility of trying to accomplish anything.

It is of course not my wish to overstep the bounds of professional courtesy for a moment by making strictures which may, to some people seem unbecomingly, therefore, it is but fair to say that among the vast army of European teachers are many indeed who are ahead of their brethren, and accomplish as much as any one can accomplish. Such men, for the most part, have, indeed, a point in their favor, viz: they are instinctively musical and have a pure musical endowment than their American colleagues, for not only do the musical nourishment of centuries stand them in good stead, but their whole nature leans more to art expression than that of the American. The latter will accomplish by hard work, bulldog persistence and glorious optimism what is more sensitive, shrinking and retiring European friend will do with genial, instinctive ease. And here again is a point in the American's favor: he generally has had to work for what he has, and hence he understands all the processes which led to final achievement—and the better teach them!

## PEDAGOGICAL LESSONS.

When I speak of the American teacher in words of respect and praise, I refer not to the great mass of American teachers, who are now probably as good as the mass of any country, but to the individual teacher, who, by his superior talent, equipment and keen vision, is in the vanguard of pedagogic progress at home and abroad. It would be wrong to misinterpret my remarks so that apparently anybody who is an American and a music teacher, is carrying the flag to the front! On the contrary, I meet them all the time unable to play or recognize the principal themes of the nine Brahms symphonies.

## NOT ALL AMERICANS SUCCESSFUL.

For the moment one for a moment imagine that every American teacher abroad is an authority and a shining light in his profession, for here also is found every type including those who cannot teach. In Berlin, for instance, is one who has devised a method of playing the grand piano by kneeling in front of it, whereas the upright he puts on stilts and stands while playing. Heavens! another method—and successful at that! This same erratic genius puts his face on champagne bottles, so as to be insulated from the wickedness of the world when sleeping! Another one, in London, and this time in the more respectable, musical field, has his students lie on the floor and the heavy weights with their diaphragms. And then the faddist is ever with us, at home and abroad. Then the type who are musical second-hand dealers, so to say, are also represented. They point on the pupils who want to study with some well-known man, and they give you something "just as good." They are the caricatured, low-level contrabass—lunar lights reflecting weakly the great influence of the master. They have grasped a few essential points of the "method"—generally mere external points—and parade their knowledge to those who imagine that the great secret of playing or singing is an art of externals, or can be learnt from people whose instruction is from the mere passing on of what "he" said and "he" did.

The real American teacher, the successful teacher, has opinions of his own, and does not mouth those of someone else. He may accept them, assimilate them or draw on them, but he makes them his own, and stands on his own feet admitting gratefully what he has gained from his own masters, but not living on them and their reputation, and he is the most vital factor in his success abroad.

And who are those successful American artists,

the reader asks? A glance at the principal musical papers will show that in Berlin there are five piano and three violin teachers, three composers and three critics; Paris has eight singing and four piano teachers, one composer and one violin teacher; Leipzig one vocal, one violin teacher; Dresden two piano and one voice teacher and one composer; Munich one piano teacher and a critic and theorist; Hamburg, one piano teacher; Stuttgart, one piano teacher.

## A FEW FAMILIAR INSTANCES.

To mention some of the more familiar names we have: Hugo Kann (German-American), Stillman-Kelley, Arthur Bird, George Fergusson (Scottish-American), von Ewenk, Godowsky, Frank K. Clark, Charles W. Clark, Alvin Kravich, Campbell-Tipton, Isadore Luckstone, Wager Swayne, A. J. Goodrich, Mrs. MacKenzie-Wood, Mrs. Schon-René, Courtland Cooper, Mrs. Potter-Prissell, Harry Field (Canadian), Dr. Blumenfeld, Mrs. Carl Alves, Mrs. Cahier, Oscar Seagle and the writer among the teachers. Among the American performers who have located in Europe for lengthy periods recently and who have had success here we can mention Ernest Schelling, Catherine Parlow (Canadian), Arthur Spaulding, Francis MacMillen, Augusta Cottlow, Julius Caspar, Cornelia Rider-Possert and Arthur Shattuck. With the names of only a few of the opera singers, Geraldine Farrar, Francis MacLennan, Putnam Griswold, Léon Rains, Hannah Osborne, Vernon Sides, Marcus Kellerman, Ellison van Hoose, Lucy Gates and Paul Petr and a half dozen of the more prominent younger artists, such as the pianists Mavic Sloss, Lillian Sheinberg, David Sapstein, Wynni Pyle and L. T. Grünberg, the Hindtberg and the conductor and the conductor W. Rieger, we have an imposing list of some fifty successful American artists abroad. This list though is very incomplete and a conservative estimate will give us at least one hundred and fifty names, all more or less distinguished.

## AMERICAN SUCCESS NOT DUE TO CHANCE.

It is evident, then, in the face of this host of musicians who have earned distinction in foreign countries, that their success has been based not on chance, but on an absolute law of necessity. As long as the American student must come to Europe to complete his education and reach his full development the American teacher—the successful American teacher—will be found, successful because, as I have stated, he knows how to get the quickest and best results, understands his countryman and his language, values his possibilities and divines his future.

Yet few of these teachers abroad are earning as much as they could earn in some large city at home. They are making this sacrifice either in order to gratify an ambition and have a more international class, reputation and environment; to live closer to an ideal, to be in circumstances more congenial, or for the mere lust of battle. Some few, because of "the call of the Continent," which there is no withdrawing in spite of patriotic fervor!

Finally, in closing let me quote from two articles recently published, the one by Mr. A. J. Goodrich, the noted theorist, and the other by Mrs. Corinne Rider-Kelsey. Mrs. Goodrich says: "These venture, some professors from the United States, who have entered into friendly competition with their European confrères, are possessed of so much mental energy and thought force that students may well congratulate themselves upon this innovation, for without it they would better remain at home." Mrs. Kelsey says: "The American seems to be a born teacher. He has the faculty for making things clear to his pupils, and the practical element in his character leads him to strike directly for essentials and not to waste time over non-essentials."

What is the use of always letting on that we are great men? How many have regretted that they have received homage before it was due! Only to him who knows how to make use of blame can praise be salutary; who without wrapping himself up egotistically in himself keeps his admiration fresh for the different, and to him foreign, kinds of mastery which he finds in other men. Such an attitude preserves his own youth and strength.—Schumann.

## THOSE MISSED LESSONS

BY NELLIE L. WITTER.

This is a talk to pupils and to their parents. It is not intended for teachers, although they will want to read it and show it to their pupils and their pupils' parents. It is simply a plea for fair play pupils' parents. Suppose you invested in a fruit business, and after you had gotten fairly well started one of your customers came in and ordered six boxes of peaches. He demands that the peaches be in ripe condition, and you, after much other ordering and running around and selection, secure the kind of peaches your customer wants. You pay your own money in purchasing the peaches and they are your property until your customer demands that you turn them over to him. Then your customer calls you up on the telephone and tells you that he has changed his mind and has lost his appetite for peaches and refuses to buy those you have on hand. You then have the pleasure of watching the money you have invested in peaches slowly and surely rot away—unless you can find another purchaser. The chance purchaser is unlikely and you are certain to lose unless you use your customer. It is unprofitable to go to court for less than \$25.00 as many have found to their regret. What is the result? You have to sustain a loss caused by your thoughtless customer who forgets that he is really stealing your profit and your capital. Do you call this fair play?

## FAIR PLAY.

The teacher who arranges to give you lessons at a certain time for a fixed sum is in much the same position. If you do not take your lesson as you have contracted to take it, you are honor bound to pay for that lesson. There is no way of squeezing out of this in a manner which will entitle you to hold your head up. Not to pay, is to take something that does not belong to you and which will cause your teacher to lose time and money. There is a short and ugly name for an act of this kind which we will leave to the suggestion.

Of course, there are reasons when it is impossible for children to take their lessons, and in case of death or real sickness the teacher is always willing to excuse you and put off your next lesson. But in case of death or loss. Teachers lose about five per cent. of their income in this way each season. They prepare for epidemics and sicknesses by making hay when the sun shines. But this is all the more reason why you should never miss a lesson unless you are forced to do so.

The following are some of the flimsy excuses I have heard in the past few years. Every conscientious parent or pupil should be ashamed to make such excuses.

"We have had company and I couldn't practice."

"We are going to have a picnic and it was too late to notify you of it."

"Mary has played too hard in the street and was too tired to take her lesson."

"My father hasn't practiced—so we are punishing her by not letting her come for her lesson."

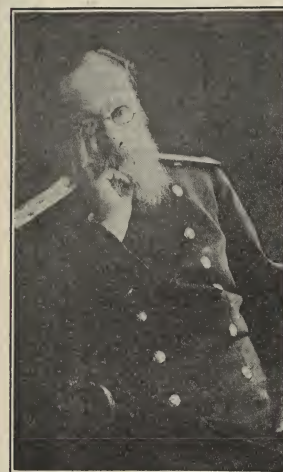
## A REMEDY.

A few years ago I thought out a plan which accomplished so much that I thought I would tell the readers of THE ETUDE about it. I told each one that if there was not one lesson missed by them for six months they would get a prize. At the end of the six months twenty-eight received prizes. The prizes were nice story books.

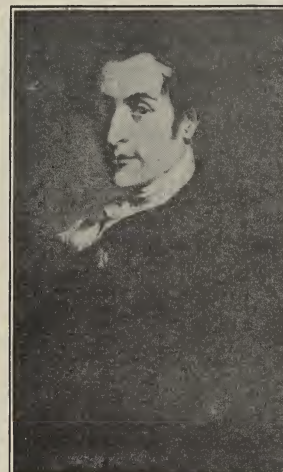
Those who did not win prizes I tried to make ambitious. A little girl who was half way through her book was given a certain time in which to finish it. She did not miss any lessons till she was through the book. Then the wish to see how fast she could get through her next book was a great incentive. A little boy, who wanted to learn music very eagerly, but who always forgot to come, was told that another boy about his age was a little ahead of him. He knew that he could beat him if he tried, so he missed no more lessons. One was given a piece to learn by a certain day. It was explained to her that if she missed many lessons she could not expect to learn it. The piece was learned on time.

When you once have the pupils started in habits of promptness, it is much easier to get them to come regularly afterwards. I have found that if I can get them to come regularly for three months they will in the majority of cases, come regularly all the time.

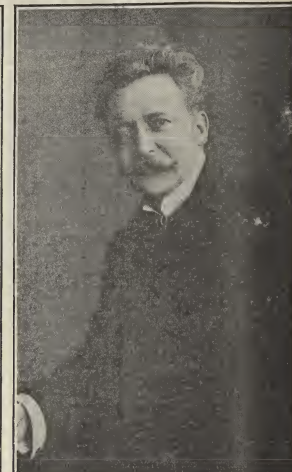
## The Etude Gallery of Musical Celebrities



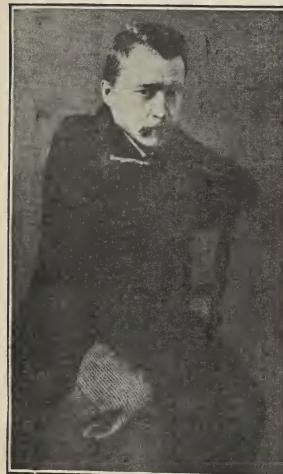
César Antonovich Cui



Carl Maria von Weber



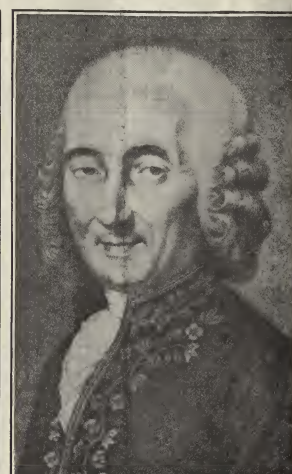
Bernhard Stavenhagen



Hugo Wolf



Pauline Viardot-Garcia



Luigi Boccherini



## THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Garbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and thirty-eight portrait-biographies have already been published. In several cases these have provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

## BERNHARD STAVENHAGEN.

CARL MARIA E. E. von WEBER.

(Vay'-ber.)

WEBER was born at Eutin, Holstein, Germany, and died in London, June 5, 1826. He was the son of Johann Heinrich, who eventually became a professional viola player. After some years of wandering life he was taught music by Michael Haydn. In 1789, where Weber was a chorister at the cathedral. While in Munich from 1798 to 1800, he studied under Valsi and Kalcher, and appeared as a soloist in the orchestra. He then obtained a teaching place, and his first opera, *Die Waldmädchen*, was produced there. He returned to Salzburg for further study with M. Haydn. In 1803, Weber was appointed to the post of Kapellmeister at Augsbourg, the teacher of Meyerbeer. A year later Weber was Capellmeister at Breslau city theatre. In 1806, he went to Rome, going at first to the opera, then to the National theatre. He was appointed conductor at the Royal opera, in Dresden, in 1817, and retained this position until his death. His children were Carl Maria von Weber (1813), *Eurythmie* (1821), and *Oberon* (1826). His other compositions include two symphonies, the *Jubilee overture*, concertos for piano, violin and cello, and music for piano and orchestra, besides other works of a similar nature. His style of life was wild and reckless, but after war became a model husband and father. He was a devotee of the style of the German "Romantic" school of music. He was unquestionably an originalist as well as a composer.

CÉSAR ANTONOVITCH CUI.

(Quee.)

Cui was born at Vilna, Poland, January 18, 1835. His father was a French officer, left behind in the retreat from Moscow, in 1812, afterwards becoming professor of French at the Vilna school. He was a very talented and precocious talent for music, and showed the same during holiday times he studied the theory of music with Moniuszko. In 1850 he went to the School of Military Engineering in St. Petersburg, where he graduated in 1854. At the same time he was under the influence of Balakirev, one of the pioneers of the "New School" of Russian music. This revived Cui's keen interest in music, and he continued to work at it all his life. He was very popular, and enjoyed the friendship of such men as Rimsky-Korsakoff and Moussorgski. Eventually he became an acknowledged authority on fortifications, and rose to the rank of Lieutenant-General, and in 1882 he was made a member of the Russian Academy of Sciences. Cui was one of his military pupils. Cui was a musician, Cui is best known by his compositions, and may be regarded as self-taught. He has composed eight operas, many choral and orchestral works, and a large number of piano-forte pieces and songs. His best-known piano pieces are, perhaps, the *Berceuse* and the *Canzonetta*. Since then he has added to his laurels by his brilliant contributions to Russian literature.

(The Studio Gallery)

(Bok-er-ee'-nee.)

1906-1911) was born at Lucca, 18 February 1843 and died May 28, 1905. He was first taught by his father, an organ player and a composer, and then by his father's friend, the organist and composer, Luigi Nini. He went to Rome, where he studied piano (studios as a composer and pianist). He returned to Lucca, where most of his works were produced. Later, in 1870, he moved to Florence, where he remained until 1872, and eventually returned to Lucca. In 1872, he was persuaded to visit Spain, but the revolution of 1873 and his party (which he thought of as a party of the future) to Madrid was disappointing. He was unable to gain some support from the Spanish government, and he returned to Lucca, where he remained until 1882. He then went to Germany, where he was appointed to the position of organist at the church of St. Michael in Frankfurt. He returned to Lucca in 1882, where he remained until his death. He was a man of many talents, and his works were highly regarded. He was a composer, pianist, and organist, and his works were highly regarded. He was a man of many talents, and his works were highly regarded. He was a composer, pianist, and organist, and his works were highly regarded.

## MICHELLE FERDINAND PAUL-

VIARDOT-GARCIA.

(Ve-sar-doh Gar-the-as).

VIAROT-GARCIA was born in Paris July 18, 1871, and died there May 18, 1901. He was the daughter of a musician, the elder, and, of course, sister to Malibran, and to Manuel Garcia, the inventor of the laryngoscope. She declared that she was not a singer, but she was not, but she acted as her father's accompanist until his death, and in spite of her youth learned much from him. She was widely known in his American travels, when he was called "the father of the vocalists of the world." She studied piano with Meynberger and Liszt, and was also an accomplished painter. Her operatic career commenced in 1890, when she appeared in Paris at Brussels. A brilliant success in Paris followed, and she soon established herself as a favorite, and appeared in the operas of Rossini, Meyerbeer and Wagner. She was called "the Viarot of the impresario, and critic. She was greatly admired by Liszt, and Chopin, and indeed, by all who realized her extraordinary talent, and her consummate mastery of the singer's art. Her Paris success was equalled wherever she appeared, and she was hailed as the one of the most beautiful and the most perfect of the modern vocalists. In 1893, she retired from the operatic stage, and went to live in Baden, where she was very popular. She then left Germany in 1895, and went to Paris, where she became professor of singing at the Conservatoire. She also composed

## HUGO WOLF

(Vohlf.)

WOLF was born at Windischgar, Austria, March 13, 1860, and died February 29, 1903. His father was opposed to his pursuing a musical career, but eventually allowed it, and he went to the Vienna Conservatory in 1875. He got into difficulties with the authorities for his musical opinions made him dissatisfied with the school rules, and his temperament made him unpopular with most other pupils. For a while he lived in great poverty in Vienna, and was on the point of emigrating to America, but he was rescued by the Kapellmeister, at Salzburg. Before two months, however, he was back in Vienna. From 1884 to 1888 he was musical critic for the *Wiener Sonettblatt*. Gradually he became known to other musicians, and later to the public, as a composer of songs. He was an ardent admirer of Wagner, and was greatly influenced by him. His instrumental works consist of symphonies, a *Serenade*, an *Italianese Serenade* for strings, and a few other works of a similar nature. As a song-writer he ranks with the very highest, and he never lived to attain the position which is now his. He was a man who possessed a furious mental energy, which manifested itself at intervals throughout his life, and eventually broke all bounds. He was a living lunatic, and died in an asylum. He was buried in the graves of Beethoven and Schubert.

THE PATRONS AND HELPERS  
OF GREAT COMPOSERS.

BY HENRY T. FINCK

It is well known that a wealthy man living in Boston who wanted to do something for the cause of music in America asked Paderewski's advice on the subject, and that the great pianist told him the most useful thing he could do would be to make it possible for Edward MacDowell to give up teaching and devote all his time to composing.

Unfortunately, the foremost American composer was unwilling to accept such an offer. He had a good income, and he enjoyed his teaching—why should he give it up? Then came the offer of the Columbia University professorship of music, which I was foolish enough to urge him to accept—as I saw when it was too late. He had been in the habit of doing most of his composing during the summer months, but now I found him at Peterboro, preparing his college lectures—lectures which some one else might have written as well—or possibly even better, but no one ever can give to the world the songs and piano pieces he might have written during those summers.

If he could have foreseen the shortness of his career he would have acted differently; but he was a young man of robust health, with, supposedly, thirty or forty years before him, and plenty of time to write down everything worth while that came into his head. He hesitated to accept another man's money from a feeling of pride which was, of course, creditable on general principles, but which he should have viewed in the light of the consideration that, while his teaching was most helpful to some gifted students, it was of infinitely greater importance to the country at large that he should give all his time to creative work.

## MADAME VON MECK AND TSCHAIKOWSKI.

Often, since the death of MacDowell, I have wished he might have read Modiste Tchaikowski's admirable biography of his brother, Russia's greatest composer. Peter Ilich Tchaikowski was quite as sensitive and proud as Edward MacDowell, but, fortunately for the musical world, which otherwise would never have possessed the greatest of his works, he consented to accept from a wealthy admirer an annual sum which enabled him to give up teaching and save his energies for the composing of masterworks.

The story of this episode in his life is a most interesting one, and almost as romantic as that most beautiful of all musical romances (the courtship of Robert and Clara Schumann) which I had the pleasure of relating to the readers of *THE ETUDE* a few months ago—though of an entirely different character.

The wealthy admirer referred to was Nadejda Filaretovna von Meck. She had not always been wealthy; indeed, as she once wrote to the composer, she was poor, very poor, the greater part of her life. "My husband," she continued, "was an engineer in the Government service with a salary of 1,500 roubles (\$750) a year, which was all we had to live upon, with five children and my husband's family on our hands. . . . I was nurse, governess and sewing-maid to my children, and valet to my husband; the housekeeping was entirely in my hands."

She did not mind that, however; but there was one thing that made life unbearable. As a Government employee her husband was "a puppet, an automaton." She persuaded him to give up this service, although that reduced them to a dime a day for everything. He was at last free, however, and, becoming engaged in private railway enterprises,

he gradually amassed a fortune of some millions of roubles.

In 1876 she was left a widow, with eleven children, four of whom had grown up and gone out into the world. She now became an anchorite, shunning society, invisible to all but the members of her domestic circle. Three things took up her time: The education of her younger children, the love of nature and the passion for music. She was particularly fond of Tschaiowski's compositions.

Through a young violinist named Joseph Kotek, who was a pupil of Tchaikowski at the Moscow Conservatory, and who used to come and play with her, she learned a good deal of the possibilities of finding out what he was doing in his pecuniary straits. With feminine cunning she helped him by asking, through Kotek, to make for her special arrangements of certain of his pieces for which she paid him extravagant sums—so expensive that he was obliged to refuse to do so. Her motive, and refused to comply with her next request. "Of course," he wrote, "it is not a degradation for an artist to accept money for his troubles, but, besides labor, a work such as you now propose is a sacrifice of the artist's personality, of what is called inspiration, and at the present moment this is not at my disposal. I should be guilty of artistic dishonesty were I to abuse my technical skill and give my services in exchange for money. I am very desirous to improve my financial situation, but

A RUSSIAN ROMANCE.

The romance of this story lies in the fact that Mme. von Meck and Tschaikowski never met during all the years she helped him, except accidentally for a moment. She wished it so, preferring to know him only as her imagination painted him. Even when he accepted her invitation to visit her chateau she was not there, but resided in Moscow while he enjoyed the comforts of her home, with its gardens, servants, carriages, and other luxuries.

Yet, though she had no personal intercourse with him, she knew him better than any one else except his family. In her letters she constantly asked him questions regarding his works, the circumstances attending their creation, his opinions on other composers, and various other topics; in answering these questions he laid bare his soul as he did to no one else. The world owes Mme. von Meck gratitude not only for making it possible for him to concentrate his energies on his art, but also for multiplying the number of his masterworks, but also for being the means of his giving to the world a large number of extremely fascinating letters, the confessions of an emotional composer. These have been translated into excellent English by Rosa Newmarch and cannot be commended too highly to those interested in the inner life of a musical giant.

The allowance from Mme. von Meck continued till the end of 1890, at which time she feared she was on the brink of ruin. In writing to her, he remarked: "I may say without exaggeration that you saved me. I should certainly have gone out of my mind and come to an untimely end but for your friendship and sympathy, as well as for the material assistance (then my safety anchor), which enabled me to rally my forces and take up once more my chosen vocation."

Fortunately his pecuniary situation was at this time greatly improved, and the receipts from his operas, notably "Pique Dame," more than covered the loss of his private pension. Beginning with 1888, moreover, the Czar paid him an honorary public pension of \$1,500 a year.

## LISZT, KING LUDWIG II AND WAGNER

Another great composer who was not too proud to accept pecuniary aid for the sake of his work was Richard Wagner.

He needed such help from the beginning of his career to the end, for divers reasons: his genius was too far ahead of his time to be profitably appreciated; a strangely persistent misfortune attended most of his efforts to earn money; royalties and salaries were much lower than they are now; and his expenses were much higher. At a whole season of Philharmonic concerts in London he got only one thousand dollars (in other words, he received for four months rehearsing and conducting half as much as some singers of his opera have obtained habitually for one single night); fourthly, having the artistic temperament excessively developed, he could not resist the temptation to indulge in the luxury and extravagance which he so thoroughly enjoyed. "By nature I am luxurious, prodigal, and extravagant, much more so than Sardanapalus and all the old Emperors put together," he once wrote to a friend. Finally, his Bayreuth festivals involved so much expense for new theatre, new scenery and a thousand accessories that he was bound to rely for help from generous patrons.

One of the earliest helpers was Frau Julie Ritter of Dresden, who supplied him every year with small but regular sum till 1856. Her son, Alexander Ritter, has just been made the subject of a biography by Siegmund von Hausegger, which includes some letters written by Wagner to Frau Ritter—letters full of gratitude and cordiality. In one of them, dated April 4, 1852, he said: "You alone make possible what I am doing now, because it is owing to you that I am independent and can work without thinking of money."

How much Liszt did to help Wagner, not only by writing brilliant essays on his operas and producing the first editions of his music, but also by his personal assistance, is vaguely known to all the world. Liszt was Liszt who, as I summed it up in "Wagner's Works," helped him with funds when he would not have been able to continue his work, and who earned his bread like the commonest day-laborer. Liszt who sustained him with his approval when a critic's word was against him; Liszt who brought out his operas, and who, when they were ignored; Liszt who wrote letters—private and public—of the most enthusiastic essays on Tannhäuser, Lohengrin, and Tristan, and who, when they were printed in German and French, and with the Weimar performances of these operas, gave Wagner the most powerful support. Liszt who, by stating it by fully ten years before the Wagner movement" accelerated it, and who, by his example, made it possible for me to feel sure he felt fully rewarded by the glowing expressions of gratitude in the letters he got from me. And yet, Liszt was not the first and only one who made me feel the ecstasy of the Wagnerian, and who made me feel the ecstasy of the Wagnerian, and who made me feel the ecstasy of the Wagnerian. Your friendship is the most important and significant event in my life." "Who has been so kind to me?" Liszt asked me. "I have done nothing for you, but I have done so much for you."

At the time Wagner was composing "Siegfried and "Tristan" another of his chief benefactors appeared on the scene—Otto Wesendonck, a wealthy merchant who lived in a villa overlooking the Lake of Zurich. He invited Wagner to dwell and work in a cottage on his grounds, and frequently, for years, he also gave him pecuniary assistance.

A general appeal for help was made by Wagner to the German sovereigns in an essay in which he promulgated his plans for model performances of his later works. No one heeded this appeal until the







care of itself. Even if little intellect or heart be given to the work in hand, the quality of tone is so lovely that the mere flow of notes gives the pianist a purely sensuous delight. To be sure, when a consummate artist sits down before such an instrument and utilizes all the resources of his talent and training, then the results seem to be of superhuman beauty. But if this artist has had to undergo the experience of dealing with a poor instrument, then he was made to feel that the world was not a musical education in experience is of decided value in bringing him to the exalted position occupied by him when the good instrument for which he had long been striving is attained.



## THE ETUDE

## THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

## A CORRECTION.

A misapprehension that might arise in connection with a statement in my article on Leschetzky in the October issue of *The Etude*, needs to be clarified. The statement reads: "Leschetzky has been published another Paderewski, because he has been called Paderewski as a pupil." Last month's issue of *The Etude* has a paper by Leschetzky which says that I mean that the great teacher was never his pupil, but that the connection I had in mind was that no other pianists had had the same name as that characterized Paderewski's technique. From the other player who has caused Leschetzky's name to be widely known. When Paderewski was young, he almost immediately became universally known, even to people who were not his pupils, and who are never seen at the piano. Leschetzky, on the other hand, was a constantly sought-after teacher. Hence, it is not surprising that he should be known to people who are not his pupils, and who are never seen at the piano. Leschetzky, on the other hand, was a constantly sought-after teacher. Hence, it is not surprising that he should be known to people who are not his pupils, and who are never seen at the piano.

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2. In this release at a rest, the wrist should rise in such manner that the hand is left hanging loosely from it with the finger tips in contact with the keys. In beginning the next phrase let the wrist descend, thus producing the first tone of the new phrase and letting the hand assume correct playing position at the same time. If the rest is a very long one the hand should not be held stiffly in the one position, but should assume its position before playing the next note. For any average rest, however, it is better to hold the hand and arm in readiness for the next phrase.

## NOTES AND GLISSANDO.

1. I teach my pupils the notes at the first position, the notes on the line and spaces, and locate A on the second space, from which all the other notes are computed. The second lesson I teach the notes on the staff in a simple manner. It is preferable to slide the thumb or finger over the keys, rather than to finger or slide the hand, and when it may be used.

Your first lesson should be spent in teaching the pupil to make correct finger motions with the hand in proper position, and placed upon the table. Pupils should not begin to read notes and play them at the same time. Some muscular control must first be secured. During this process, however, you may teach pupils to read the notes along by the method you mention. They should acquire some fluency in reading the treble notes, however, before attempting the bass. You should have no time in introducing the various topics, but teach them as soon as the pupil has become proficient enough in a given topic to take up another.

2. Sliding the thumb or finger across the keys, which is known as the *glissando*, and passages in which it is used are always marked with that term. When using the thumb, the thumb nail is placed on the keys and drawn along. The same is true when using the finger. The *glissando* sometimes excites merriment among uncultivated listeners, who seem to assume that it is a purely musical effect, not understanding that it produces a musical effect that can be produced in no other manner.

## THEME AND INTERPRETATION.

1. Will you please explain a musical "theme" or subject, and how it is interpreted?

2. How should children be taught interpretation? What is the most practical way of teaching chords?

1. The two terms theme and subject have at times been used interchangeably. A theme is a short melody of a composition, although more generally they are used interchangeably. A theme is a short melody that makes complete musical sense. It may be a short sixteen measure melody, like a hymn tune. Or it may be still shorter, as for example the subject of a fugue, which is sometimes very fragmentary in character. A theme may be complete in itself, or it may be unfinished in its nature, as in the case of a development. A theme may be used from which to develop elaborate compositions. A sonata movement, for example, may have a principal and a secondary theme, both of which will be developed in the main body of the movement will be developed.

2. The ways in which children may be taught interpretation are as many as the minds that teach them. Assuming the student has learned to play his piece perfectly from a technical standpoint, and speaking only of the most practical aspect of interpretation, he should be taught to observe note values and rests exactly; should take note of phrasing marks carefully, and all marks of expression; should endeavor to understand the mood that dominates the piece and bring it out. In other words, try and make the music tell the story of the composition. The teacher should enter the child's mind and help him to play it in such a manner that others will also feel it.

3. There is not space here to enter into the subject of interpretation. It is hardly possible to explain this briefly. It may be desirable to take the subject up fully a little later when there is more room.

Meanwhile, you will find an excellent treatment of the subject in the fourth book of Mason's "Touch and Technique."

## SCALES IN DOUBLE THIRDS.

Will you kindly tell me through the columns of *The Etude* what is the standard fingering of the scales in double thirds? I learned the fingering given in Mason's *Touch and Technique*, including several other systems of technique, including the fingering in the Pichena studies. I am sure there is quite a divergence. The question is, what is the standard one? The question is, what is the standard one? The question is, what is the standard one?

The fingering given in the Mason book is the one in most general use. Each fingering which you have observed in the different books has its points of excellence, but the system in Mason has stood the test of almost universal use by teachers and pianists. A student that has thoroughly learned one fingering should not be disturbed, however, as nothing is more confusing than to learn a fingering, and there is no doubt but that brilliant playing has been done with various fingerings. Isidor Philipp has published a system of double scale fingering that is thoroughly revolutionary, a system that uses the same formula for all keys, with but few exceptions. Whether this has been adopted by many of the great teachers or not, I do not know. In the great teachers' system of technique, I notice that he has abandoned his own peculiar fingering in favor of the one in more general use. It only differs from the Mason fingering in the scale of A major for the right hand. I would recommend that you continue to use the Mason fingering, and do not confuse your mind with others. You cannot do better than use the fingering employed by many of the greatest players.

## OVER-ADVANCED PUPILS.

I have recently taken a pupil whose former teacher has never been exacting in the manner in which her work has been brought up, and hence she now does not take the interest I have in her. She now has Grade VI in the Standard Course. Should I give her other studies?

The various numbers of the Standard Course should never be relied upon to supply all the study material needed, except it be in the first book. Beginning with the second book, however, standard studies should be used. The term "Standard Course" may be interpreted literally, if you will, and become truly a standard or measure of attainment. None of the volumes contain enough music or etudes to enable the student to finish a year's work. The several represents. The probability is that your student needs to review the ground passed over with much more careful attention to technical conditions. It is impossible to counsel as accurately as one would like without knowing exact conditions, but pupils who have been advanced too rapidly may often correct their technique by taking selections from the "First Study of Bach," "Bach's Little Preludes," and Bach's "Lighter Compositions." The closest study of finger conditions should be made while working on the easy "First Study," and the same corrected conditions maintained. Then Cramer's "Fifty Selected Studies" may be taken up, and at least half of them should be mastered before the Sixth Book of the Standard Course and Czerny's Opus 74 are undertaken. During this grade Bach's Two Part Inventions may also be studied.

## PHRASING.

In not phrasing very important? My teacher believes it is, whereas I, who fear it is in the wrong.

If you will try to add these elements to your interpretation and inflexion you will know what phrasing is, and it is important. Not only an average student plays the piano in exactly this way. Musical phrasing bears the same relation to correct piano playing that verbal phrasing does to recitation. Phrasing in music is just as distinctive as in literature, or spoken language. Some teachers avoid giving instruction in phrasing because they do not understand it. It is not difficult to teach phrasing, and its elements, although to follow it through the various complications of elaborate compositions may require some study. Any of the standard works on musical form will help you to gain all the knowledge you will need to begin with. Lay the elementary principles and try and apply in everything you play. You will soon learn how to divide your music into sentences, and make the proper punctuation. By so doing your playing will have much more meaning.

## Merry Christmas to all "Etude" Friends.

WE cannot take you by the hand and let you know how earnestly we wish that your Christmas season may be filled with the best that life can give. Some of you are thousands of miles away from our offices, but we want all to know at this time, when the spirit of good-will, gratitude and human sympathy which annihilates distances, makes the whole world one, that the publishers, editors and the entire business staff of "The Etude" wish you the most exhilarating and joyous kind of a holiday. Several of the well-known "Etude" contributors have availed themselves of this opportunity to come in more personal communication with "Etude" friends.

MUSIC is the natural expression of the uplifted soul; it is the link which connects the human and the Divine. At Christmas time it brings us very near to the "gates ajar," until our glad songs seem to blend with the Angels' Song of Glory, Peace and Good Will.  
DANIEL BATCHELLOR,  
Teacher and Author.

GOOD-WILL for one another, peace and good cheer! How much we can all learn from the Christmas spirit applied to daily life—making every task easier and more pleasant!  
We could spread Love, Truth and new Spiritual Life through our Melody, Harmony and Rhythm rightly understood and sincerely expressed.

GUSTAV L. BECKER,  
Teacher and Writer.

ALLOW me to extend to *The Etude* a hearty greeting at this time of year, and at all times, and to thank you on behalf of singers for the sanity of your paper, and the moderation of your views upon all vocal matters, in which so much immolation, not to say insanity, prevails.

DAVID BISPHAM,  
Opera and Concert Singer Teacher.

CHRISTMAS is at hand. We celebrate the birth of Him whose gentle doctrines have been spread over all the earth by his disciples and followers. Let us not forget that we, too, as musicians and teachers, should be, as missionaries in the cause of our noble art, rightly called "disciples," and that it is our duty to labor to the utmost for the upbuilding of the musical art in our country.

ROBERT BRAINE,  
Violinist, Teacher, Editor.

GLORIA in excelsis! Glory to art! Art is not a chariot in which man may ride to self-gloryification, but she is a benign and divine power which gives its greatest blessings to those who serve her in sincerity and faithfulness.

FRANK DAMROSCH,  
Editor and Conductor, Director of New York Institute of Musical Art.

THROUGH THE ETUDE I send cordial greetings to my fellow musicians at this Christmastic, wishing them all good health and prosperity. In the realm of art there are many standards, but as "in learning there is no end," the true artist is never satisfied, but always striving for perfection.  
CLARENCE EDDY,  
Distinguished Concert Organist.

With you who feel the Christmas cheer,  
May peace and happiness abide;  
And may the gifts you hold most dear  
Be yours upon this Christmastic.

But, better than the gift of friend,  
May hope and trust with you repose,  
And life's great music ever end  
In sweetest cadence as it closes.

ARTHUR ELSON,  
Editor and Author of Numerous Valuable Musical Books.

To all of the great *Etude* family a Christmas greeting. It is a holiday around which music has been woven for centuries. But just as carols round on Christmas, let us remember that it can also make every other day brighter and

better. We are all working together for an uplift of the world when we are working for the cause of Good Music.

LOUIS C. ELSON,  
Critic, Teacher and Historian.

A MERRY Christmas to all readers of the valued paper which seeks to bring both teachers and pupils to a better understanding with each other. Long be the circle of *The Etude* unbroken, but ever widening in its influence for the best in musical art, and let the many carols and joyous hummings of Christmastic thrill our hearts and inspire redoubled effort to bring music into every home.  
AMY FAY,  
Pianist, Teacher and Author of "Music Study in Germany."

TRY to remember next year that while success is a peak, difficult to climb, you can have a royal time even if you do not reach the summit. There are splendid viewpoints all the way up, if you will only stop to look at them.

HENRY T. FINCK,  
Eminent Critic and Author.

CHRISTMAS greetings to every earnest student and teacher, for whom I wish an ever increasing devotion and consecration to the highest ideals; freedom from envy and jealousy, and a willingness to lend a helping hand to every struggling brother and sister in art.

P. V. JERVIS,  
Pianist and Teacher.

For the Christmas season and the coming year may we all take "Good Cheer" for our watchword. It rises so much higher than the bodily needs, meaning helpful loving kindness to all, with joyousness and courage to meet every duty. So to friends far and near—"Good cheer!"

MRS. HERMANN KOTZSCHMAR,  
Teacher and Author.

May Christmas cheer, glad home and heart—  
But not alone at Christmas!  
The joy the Christchild brings to earth  
Should ever in our hearts abide.

FREDERIC S. LAWE,  
Teacher and Author.

As the Christmas season brings thoughts of kindness to others, so I wish to every earnest student of music the joy of labor and the satisfaction of achievement.

ARTHUR L. MANCHESTER,  
Editor, Teacher and Author.

Let the humblest musician whose soul is in his work take heart, for ours is the glorious call. Shall we not send a word of appreciation to *The Etude* for its inspiration. Let us count our blessings and be grateful.

Sometimes I think there is no greater virtue than gratitude.  
JOHN ORTH,  
Teacher and Composer.

While the air is vibrant with "Upon earth peace, among men—good will," may we take to heart what Wagner calls "That great saying of Mendelssohn," namely: "Everyone does the best he really knows how." Then let knowledge increase, not by scorn of shortcomings, but by recognition of the good; by clear precept and inspiring example.

ALBERT ROSS PARSONS,  
Teacher, Editor and Author.

"A Happy Christmastic to every earnest reader of *The Etude*. May the season suggest a new thought to each, and may the coming New Year give each an opportunity, in however modest a way, to help raise the standards of art appreciation in his or her own community. We must all build for others as well as ourselves.

MAUD POWELL,  
Most Distinguished American Violinist.

One of the ancient sages wrote thus—"It is music by which the world is to be humanized." Hummings means harmonized. Let each musician now resolve to do his or her part to bring about this universal harmony of souls, by recognizing the Divinity of Music.

MADAME A. PUPIN,  
Pianist and Teacher.

MAY the Christmas tide bring a deep and lasting joy, which will make your life valuable, through the happiness you give to others.

CARL G. SCHMIDT,  
Musical Director and Teacher.

There is no better time to swear off knocking your brother-professional than the gladsome days of Yuletide.  
There is no better time to bury the hammer and give the human anvil a rest than the merry days of Christmas.

Let us consider that all singers, except ourselves, are not putrid; that all players, except ourselves, are not punk; that all composers, except ourselves, are not pillars; and, in the words of the Savior,

"Let your light so shine before men that they may see your good works, and glorify your Father which is in Heaven."

JOHN PHILIP SOUSA,  
Conductor, Composer and Author.

The significance of Christmas awakens a wonderful response. Its message of "Peace on Earth, Good Will to Men" is logical and convincing.

But it has always seemed to me that the real significance of Christmas lies in this: That we endeavor, though the endeavor is not always an easy one, to make three hundred and sixty-five days carry from us to all others the message it so joyously impresses on the one particular day.

EDUCATOR, Author and Lecturer.

Comrad Yuletide greetings to all around *The Etude's* Christmas board. May their Yule logs burn brightly and their stockings be well filled. To those at the top of the ladder, congratulations. To those at the bottom, "If thy heart fail thee, climb not at all." But if your heart is in it, Work and Will will take you safely up.

GEO. P. TIFTON,  
Critic and Author.

To the earnest music students of this great land a cordial Christmas greeting and best New Year wishes.  
Let us, in our musical duties, think more of the music itself, eliminating, as far as possible, the personality of the performer.  
The most self-forgetfulness, the greater the effect of performance.

R. HUNTINGTON WOODMAN,  
Organist, Director, Teacher and Composer.

(Owing to limited space we are obliged to postpone some of our most cordial letters to the next issue.)



## THE ETUDE

EDUCATIONAL NOTES ON  
ETUDE MUSIC

By P. W. OREM

## VALSE EXCENTRIQUE—G. EGGEING.

This dance may be regarded both as an active and as a study in agitated rhythms. It is one of a few songs studies by this talented modern composer, arranged for the first time on another page of this issue. This song has a very fascinating swing and a pleasing melody. It must be played in a spirited manner and a good time to gain the best effect.

## RABBITA ZINGARA—H. NECKE.

This "gypsy" may be regarded as a miniature "Houppoulé" study. The various rhythms and movements of the characteristic gypsy dances are very clearly indicated. In order to interpret this piece properly, the student must be careful to observe the tempo markings and the freedom of movement must be maintained. This is a splendid teaching piece in gypsy style.

## MEDITATION—J. LEMBERG.

This is a beautiful piece in modern style, yet simple and graceful. It may be played with grace and a moderate tempo. The tempo markings must be brought out. This piece is a splendid study.

## DANCE—H. BOLLMAN.

This is one of the most popular of all drawing-room pieces. It is presented, it is newly revised and carefully edited. It must be played in graceful, elegant style. The student must pay attention to the delicate bell-like notes and to the rippling arpeggiated passages.

## NOCTURNE—H. D. HEWITT.

The theme of this attractive drawing-room piece is a beautiful melody, much in the same manner as the well-known "Melody in F." The melody is in the style of a Field or Chopin nocturne, with delicate ornamentation. The entire composition is attractive and well worth playing. It will make an excellent study in style and contrast.

## INTERMEZZO—J. NEURY.

An interesting interlude or any short movement played between two larger movements or between the acts of a play. The word intermezzo means a diversion given to violinists when the strings are to be plucked instead of bowed. This effect may be obtained on the piano by playing extremely staccato. The above manner, this modern composition will have a charming and piquant effect.

## PEELS OF CHRISTMAS—H. KAROLY.

This is a capital Christmas piece, introducing two well-known melodies: the "Silent Night" and the old carol, "O Holy Night." This piece is very effectively harmonized and the themes are cleverly treated. This piece is easy to play, but brilliant in effect. Just the thing for a Christmas recital.

## SUR CAPRI—G. HORVATH.

"Sur Capri" is a vivacious tarantella movement by the well-known Austrian composer. Capri is an island lying in the beautiful Gulf of Naples. "At Capri" is a very fitting and suggestive title for a piece of this character. As in the case of all tarantella movements, this piece must be played in a fiery manner and at a brisk rate of speed.

## CAUSERIE—A. MAILLY.

This lively and taking piano piece is the work of the famous Belgian organist, Alphonse Mailly. "Causerie" means, literally, "chat" or "gossip." The gay and jocular principal theme must be played in the manner of a cello or baritone solo, well brought out, with full, round tone. The tempo rubato may be used to advantage in this piece.

## SOUVENIR D'ALSACE—TH. LACK.

A clever imitation, by the well-known French composer of one of the Syrian folk-dances. A *ländler* is a slow, rocking waltz movement in 3/4 or 3/8 time. It is to be rather strongly accented on the first beat of each measure. The left-hand melody in this piece is particularly fascinating.

## AT SCHOOL—TOY SOLDIERS' PARADE—

C. GURLITT.

Two very characteristic teaching pieces by the popular German master. Young students will find pleasure and amusement in these pieces. They must be played in descriptive style and with humor. Endeavor to imitate all the effects as suggested by the composer.

## SPARKLING EYES—B. R. ANTHONY.

This is a lively and rippling waltz movement of easy grade. It must be played with precision and with crisp, clear touch. Mr. Anthony is a very successful American writer of melodious teaching pieces.

## YOUNG TROUBADOURS—D. ROWE.

This is a pretty and useful first-grade piece, both hands on the treble clef. It will be found valuable as a study in time and in balance and independence of the hands.

## CUJUS ANIMAM (FOUR HANDS)—ROSSINI.

Rossini's "Stabat Mater" is perhaps the finest setting of the fine old fourteenth century hymn on the Crucifixion; at any rate, it is the most popular. It is brilliantly written, and its charming melodies seem never to wear threadbare. The "Cujus Animam" is one of the best-known numbers. In its original it is for tenor solo, but it has been arranged for all possible combinations. Its martial character renders it specially available for four-hand transcription. As here given it makes a sonorous, well-balanced duet, useful in character, with plenty of work for either player, and only moderately difficult. This would make a fine recital number.

## GAY SEÑORITAS (VIOLIN AND PIANO)—

F. P. ATHERTON.

This is a capital exhibition piece for violin. It is the characteristic *bolero* rhythm. The *bolero*, also known as the *cachucha*, is one of the most distinctive Spanish dances. Mr. Atherton's "Gay Señoritas" is an excellent idealization of this type. It must be played in a manner both vigorous and jaunty.

## VIRGINIA INTERMEZZO (PIPE ORGAN)—

R. DIGGLE.

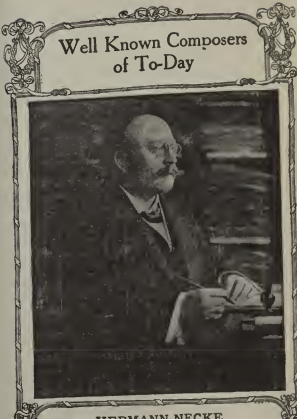
This is a pleasant recital piece for the pipe organ by a contemporary English organist and composer now residing in this country. This piece is in the style of a gavotte. It should be taken at a moderate pace, with close attention to variety in registration. It will be found effective on organs of any size.

## THE VOCAL NUMBERS.

As is fitting, in view of the approaching season, we present a new Christmas song this month. Mr. Minetti's "Christmas Night" is admirable in every way. Beginning in quiet, pastoral vein, and after a clever modulation into E major, introducing a chiming effect, it finally works to a splendid climax. A real festival solo, churchly and devotional in conception, yet modern in execution; a song that congregations will be glad to hear.

Mr. Luce's "Felicé" is a waltz song for exhibition or recital use, brilliant and showy, not difficult to sing, but requiring some flexibility. It must be sung rhythmically and in a spirited manner.

The two quiet old English songs will be of interest to many. Both are of the primitive ballad type in which the music remains unchanged through any number of verses. The "Ballad of the Daughter of Islington" tells a sentimental story, while the "Vicar of Bray" is humorous and satirical. Both have good old-fashioned tunes, diatonic and strong in rhythm. No song recital program is complete without a representation of the English ballad.

Well Known Composers  
of To-Day

HERMANN NECKE.

The subject of our sketch has such a large following of admirers in Germany and in America that something of his work will be of interest to the readers of THE ETUDE. He was born on November 8th, 1850, in Wehe, a town in Thuringen, and was brought up in that town. His early education was conducted under the guidance of several able teachers in Germany, and he early gave evidence of a desire to compose. His compositions attracted the attention of many publishers, and soon thereafter popular appreciation was not found wanting.

Mr. Hermann Necke is now Municipal Musical Director at Dürren, and the work under his direction has been noted for its excellence. He has also conducted several singing societies with uniform success.

His compositions, which include songs, choruses and instrumental works, as well as piano solos, are marked by a vein of pleasing originality which, in a measure, accounts for their popularity.

## THE NEED OF BETTER SIGHT READING.

WILLIAM HENRY MITCHELL.

It is probable that if you were to ask the average organist, or club organizer, what most stands in the way of forming a choral or orchestral society, they would tell you that it is a lack of sight-readers. All kinds of experiments are continually being made to entice people to learn how to read from sight. Any one who can read music at sight is usually regarded as a highly accomplished personage. As a matter of fact, everybody ought to be brought up to read at sight from early childhood, at least so far as singing is concerned. Reading from sight in music is merely a question of reading certain symbols which represent certain tones and their duration. The difficulty of reading ordinary spoken language at sight, with its complicated signs and difficult pronunciations, is far greater than that of reading music at sight, yet children learn to read, as a matter of course, and even the dullest of them experience little difficulty.

The reason a child learns quickly is usually because he wants to know. It is just as easy to learn to read music if only you want to know badly enough. There is nothing mysterious about it. The system of notation now in use is perfectly simple, and contains no "exceptions." The quickest way it can be accomplished is by doing it. There is no sight-singing "method" half so efficacious as getting a piece of music within range of your ability and reading it off. You will do it badly at first, but you will "get on to it" in time, and will add much to your own and everybody else's convenience.

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THE ETUDE  
VALSE EXCENTRIQUE

GEORG EGGEING, Op. 175, No. 10

Allegro M. M. ♩ = 138



FANTASIA

Andantino M.M. ♩ = 54

*f* *dim.* *p* *dolce leggiero* *Pat. simile* *rit. dim.*

SICILIAN HYMN  
Religioso M.M. ♩ = 108

*mf* *cresc. sempre* *p e dolce* *mf cresc.*

Tempo I

*Adenza a piacere* *p* *dolce leggiero* *Pat. simile*

HOLY NIGHT CHIMES  
Tranquillo con espres.

*mf* *p* Ho - ly night! peace-ful night! All is dark, *mf*

save the light Yon - der where Thy sweet vig - il keep O'er the Babe who in si - lent sleep Rests in Heav - enly

53 2 1

Musical score for "The Last Supper" by Giuseppe Verdi. The score is in 3/4 time and features a vocal line (Soprano/Alto) and a piano accompaniment. The tempo is marked "Tempo I". The lyrics are in English and Italian. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics (English):  
 peace, *dim.* Rests in Heav-en-ly peace, *p* dolce leggiro

Lyrics (Italian):  
 pace, *dim.* Riposi in Ciel-est-er pace, *p* dolce leggiro

Performance instructions:  
*Tempo I*  
*dolce leggiro*  
*Ped. simile*  
*morendo e rall.*

## CAUSERIE

ALPHONSE MAILLY

The image shows a page of musical notation for a piano piece, likely a transcription of a vocal or instrumental work. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The music is written in 3/4 time and includes various tempo and performance markings.

**System 1:** The tempo is marked "Andantino" with a metronome marking of "M.M. ♩ = 100". The first measure is marked "L.A." (Lento Allargando). The second measure is marked "L.A.". The third measure is marked "L.A. simile". The music is marked "cantando e legato". The tempo changes to "Piu vivo" in the fourth measure, marked "Ped. simile".

**System 2:** The tempo is marked "a tempo". The music is marked "poco rit." (poco ritardando). The tempo changes to "a tempo" in the fourth measure, marked "rit." (ritardando). The tempo changes to "a tempo" in the fifth measure, marked "tre corde".

**System 3:** The tempo is marked "Lento". The music is marked "una corda". The tempo changes to "a tempo" in the fourth measure, marked "una corda".

**System 4:** The tempo is marked "a tempo". The music is marked "una corda". The tempo changes to "a tempo" in the fourth measure, marked "una corda".

The page includes various musical notations such as notes, rests, and dynamic markings (pp, mf, f). The page is numbered "1" in the bottom right corner.



## THE ETUDE

# "CUJUS ANIMAM"

from "Stabat Mater"

SECONDO

G. ROSSINI

Tempo maestoso M.M. ♩ = 96

## THE ETUDE

# "CUJUS ANIMAM"

from "Stabat Mater"

PRIMO

G. ROSSINI

Tempo maestoso M.M. ♩ = 96



[illegible]

PRIMO

PRIMO

*dolce.* *cresc.*

*ff* *fz* *p* *fz* *p* *fz* *p*

*f* *fz* *p* *fz* *p* *fz* *p*

*f* *fz* *pp* *rit.* *D.S.*

CODA *p dolce* *cresc.* *poco accel.*

*ff* *fz largamento* *p* *atempo* *dolce tranquillo dim.*

*espressivo rit.*

*p* *pp* *ppp*



THE ETUDE  
MELODIE NOCTURNE

HOBART D. HEWITT

Andante con espress. M.M. ♩ = 63

**Piu mosso**

*rit* *mf*

mpo

*rall.*

*a tempo*

Piu mosso

*accel.*

are  
my

*atempo*  
*f*

*a tempo*

rit. 24

cre



*cres*

c. (b)

*f*

*P con espress.*

*cresc.*

*dim.*



1

SUR CAPRI  
TARANTELLA

Presto M.M.  $\text{♩} = 44$ 

GÉZA HORVATH

*f*

\_\_\_\_\_

1

10

[illegible]

4

op

*poco* *ri*



## THE ETUDE

Musical score for "THE ETUDE". The piece is in 2/4 time, key of D major (two sharps). It consists of 16 measures. The notation includes treble and bass staves. Dynamics include *f* (forte), *p* (piano), and *marcato*. There are various fingerings and articulations indicated throughout the score.

## THE ETUDE

SPARKLING EYES  
VALSE ANIMATO

BERT R. ANTHONY

Musical score for "SPARKLING EYES". The piece is in 2/4 time, key of D major (two sharps). It consists of 32 measures. The notation includes treble and bass staves. Dynamics include *p* (piano), *f* (forte), *marcato*, *brillante*, *cresc.*, and *ff* (fortissimo). The tempo is marked "Vivace M. M. ♩ = 63". The piece is characterized by "Lightly and Joyously" and "Sharp and Quick" sections. The score includes various fingerings and articulations.



# THE ETUDE

## RAPSODIA ZINGARA

HERMANN NECKE

Lento a capriccio M.M. ♩ = 54

Allegro vivace M.M. ♩ = 108

Lento

Tempo I. (Lento a capriccio)

(35)

Lento

Adagio cantabile  
con espressione

a tempo

a tempo

Allegro vivace M.M. ♩ = 126

Andantino M.M. ♩ = 60



# THE ETUDE

**Allegro vivace** M.M. ♩ = 144

*Non fuoco*

**Tempo I. (Lento a capriccio)**

*ff*

**Allegro vivace**

*cresc. e string.*

*ff*

**Presto**

*cresc. ff marcato*

## YOUNG TROUBADOURS

**Allegretto moderato** M.M. ♩ = 132

*mf*

*Fine*

*ff*

DANIEL ROWE

# THE ETUDE AT SCHOOL IN DER SCHULE

C. GURLITT

**Molto moderato** M.M. ♩ = 69

*rall.*

Schools out!

**Vivace** M.M. ♩ = 54

*a) p*

*ff*

The Teacher!

a) Melody of the old folk-song "Comes a birdie a-flyin'"

## TOY SOLDIERS' PARADE ZINSSOLDATENMARSCH

C. GURLITT

**Tempo di marcia** M.M. ♩ = 108

*f b)*

*mf p*

*pp*

*decresc.*

*glissando*

Down goes the whole army!

b) A brisk military march, gradually decreasing in volume to a *pianissimo*.  
c) *glissando* - with a sweep of the back of the thumb across the keys, imitating the downfall of the toy army.  
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## THE ETUDE

HENRY BOLLMAN

MP



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1

8

1



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## 827

TRIO.

*ff tre corde*

*Ped. simile*

*pp*

*of Trio* *stre*

*Ped simile*

*rai*

DC

CODA

*tre corde*

*pp*

○

8

\* From here go back to Trio ( at A ) and play to Fine of Trio; then go back to % and play to ⊕ finishing with Coda.



# THE ETUDE

## INTERMEZZO PIZZICATO

J. NEURY

Moderato M.M. ♩ = 104

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# THE ETUDE

Copyright 1910 by Theo. Presser Co.

Tempo di Valse M.M. ♩ = 48

PETIT LAENDLER

THEODORE LACK, Op. 106

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## THE ETUDE

## GAY SENORITAS

BOLERO

FRANK P. ATHERTON, Op. 209, No. 1  
Bolero

Tempo di Bolero M. M. ♩ = 108

VIOLIN

PIANO

ff brillante  
mf  
fz mf  
cresc.  
Soave  
mp  
Soave  
mp  
a tempo  
poco allarg.  
a tempo  
poco allarg.  
rall.  
fz mf  
rall.  
1st time only 1st fine only 2nd fine only Vivo  
fz mf  
ff Vivo  
pizz.  
Meno moto  
p dolce  
dolce  
a tempo  
p più appassionato  
rall.  
mf a tempo  
p

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## THE ETUDE

ten.  
un poco moto e accel.  
un poco moto e accel.  
Meno mosso  
cresc.  
ff Meno mosso  
rall.  
cresc.  
rall.  
D. S.

## MELODIE ALLA VALSE

JOSEPH LAMBERGER, Op. 21, No. 1

Tempo di Valse M. M. ♩ = 160

mf  
cresc.  
p poco rit.  
pp  
dim.  
p  
mf  
p

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## THE ETUDE

Musical score for "THE ETUDE". The score is written for piano and includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. Key markings include *p*, *rit.*, *a tempo*, *cresc.*, *f*, *ff*, *f brillante*, *poco a poco*, *decreso. poco*, *ritard.*, *ten.*, *a tempo*, *tranquillo*, *calando*, *poco a poco*, *pedicam.*, *quasi glissando*, and *pp.*. The score is divided into several systems, each with a treble and bass staff.

## THE ETUDE

## VIRGINIA INTERMEZZO

Registration:  
 Gt. 8 & 4 to Sw.  
 Sw. 8 & 4 with Soft Reeds  
 Ch. 8 & 4 Flutes to Sw.  
 Ped. 16' & 8'

R. DIGGLE

Musical score for "VIRGINIA INTERMEZZO". The score is written for piano and includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. Key markings include *Tempo di Gavotte M.M. ♩ = 108*, *MANUAL*, *PEDAL*, *p*, *Sw.*, *cresc.*, *Fin.*, *p Sw.*, *TRIO*, *Ch.*, *poco rit.*, *Sw.*, *Bassoon Ch.*, *cello*, *Ch.*, *Sw.*, *cresc.*, and *D.C.*. The score is divided into several systems, each with a treble and bass staff.

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

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## CHRISTMAS NIGHT

CARLO MINETTI

Andante religioso

The night is calm and si - lent, And in the sky a - bove A star of ma - gic ra - diance

Shines with a light of Love. Na - tions their steps are bend - ing To - ward that shin - ing star; They

come from plains and moun - tains They come from near and far.

*dolce*  
There in the town of Beth - le - hem Up - on a straw - made bed Je - sus is born, the Sa - viour Who

*p a tempo*  
came to make us glad, Kings of the earth are bend - ing low Be - fore the Lord new - born; The

Lord who was to save us Though a crown of thorn.

Angels in heav - ly ra - diance, How - ing a - bove

*rall. molto*

*Grandioso*  
plain, Sing with me - lo - dious voi - ces This won - der - ful re - train: Re - joice, all men re

*allarg.*  
joice, Your sor - rows cast a - way, The Lord and Sa - viour dear, Je - sus was born to -

day. Re - joice, all men re - joice, Your sor - rows cast a - way; Je - sus was born to -

day, Je - sus was born to - day, Je - sus was born to - day!

*f allarg. molto* *f allarg.* *f allarg. molto*



## THE ETUDE

FELICE  
WALTZ SONGLELAND LANT'S  
Lento

THURLOW LIEURANCE

*p* Fe - lice, Fe - lice, Come to

*mf dolce* me, Fe - lice, O come, O come, O come, O come, Fe - lice.

*Tempo di Valse*  
Fe - lice, I love but thee, Thou art all the world to me; Thy ten der eyes, so

*mf* blue, Tell of a heart so true, so true. Fe - lice, I love thy smile and dim - ples,

*ff* Ah! so rare! Fe - lice, I know that thou wilt cling to me al - ways.

*FINALE*  
Good bye, Fe - lice, Good bye! Good bye! Good bye! Good bye! Good bye! Good bye!

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## THE ETUDE

*Animato* Ah! *Moderato* Fe - lice, *Animato* Thou art all the world to me, *Moderato* Ah! *mf* my

*colla voce* sweet! *rit.* Thine eyes speak love for me. *Animato* Ah! Fe - lice Thou art all the

*mf* world to me, *per. cresc.* Ah! Fe - lice, I love but thee. *rit.* *ff* *D.S. \**

*TRIO* *Lento (Reverie)* While the night creeps si - lent - ly, And the night - in - gale trille low, In my arms, I'd

*TRIO* *pp dolce* hold you fast. While the long night lasts. *atempo* When the birds sing at morn, And the sun

*beams gleam* Thy blue eyes will beam on me through life's long sweet day. *D.S. \*\**

\* From here go back to § and sing to A; then, go to Trio.  
 \*\* From here go back to § and sing to A; then go to Finale.



Söchting, Emil.,	At the Fair	.....Jan.	26
"	"	Gloomy Day	.....Mar. 181

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## DEPARTMENT FOR CLUBS and RECITALS

### KRIS KRINGLE'S MUSICAL PARTY.

A Musical Recital in Two Parts for Clubs or Private Classes.

BY EDWARD ROBINSON SMITH.

GITA.

Jolly old Santa Claus!

Brownie.

I am very sad because I don't believe in Santa Claus!

Boy.

You don't believe in Santa dear, Why, very soon he will be here. I'll telephone, I do believe, For he is due on Christmas Eve!

(Boy calls up Santa Claus.)

Hello! Hello! Give me Santa Claus. Hello! Hello! Is that you Santa Claus? Here is a little Brownie who does not believe in you. What is that? You say you will call for him?

You will take him to ride in your sleigh?

You will let him help you fill the stockings tonight? Hurrah for you! You are a jolly old Santa Claus!

Al! Santa Claus will come we know, For I hear his sleigh-bells tinkle in the snow.

8. Piano. Duet. Le Carillon 'Polka. (Gitarren march about, drape their garments and reports about the stage, and the sleigh-bells tinkle in the snow.)

9. Recitation. The Christmas Tree. (Selected.)

Hurrah! yep got him—the Christmas tree.

That all the children live to see; He stood forlorn in the coupe below, And his outstretched arms, they were still with snow.

I should like to know what presents (All) bring on his branches to-morrow night.

Don't think we've got questions yet; Tomorrow we'll show what what will get.

Hurrah! the Santa is white with snow, His great arms over his branches glow, In winter or summer no change knows he—

He's always our dear old Christmas tree!

10. Piano. Christmas Pastoral.—H. C. Meyer.

11. Piano. Santa Claus (Knight Ruler).—Schumann.

12. Recitation. Shishu Song.—Selected.

Jingle, jingle, clear the way, 'Tis the merry, merry sleigh, As it softly glides along, Hear the hum of happy song, See the glances bright, Twinkling, oh the pathway white, (Gitarren) play it, the sleighing sleigh from hooded eyes—

Roughish voices, I'll be bound, Little heading who they would;

See them, with capricious pranks, Ploughing now the drifted banks; Jingle, jingle, 'mid the glee Who among them cares for me? Jingle, jingle, on they go, Capes and bonnets white with snow, Not a single robe they fold To protect them from the cold; Jingle, jingle, 'mid the storm, Fun and frolic keep them warm; Jingle, jingle, down the hills, O'er the meadows, past the mills, Now 'tis slow and now 'tis fast; Winter will not always last, 'Tis the jingle, clear the way, 'Tis the merry, merry sleigh.

8. Piano. Duet. Sleigh-Bell Polka. —Zitterbart.

9. Piano. Winter.—Necke. to Recitation. Winter.—Selected.

Old Winter is coming; alack! alack! How icy and cold is he! He's wrapped to his heels in a snowy-white sack,

The trees he has laden till ready to crack; He whistles his trills with a wonderful knack,

For he comes from a cold country.

A cunning old fellow is Winter, they say—

A cunning old fellow is he; He peeps in the crevices day by day To see how we're passing our time away, And mark all our doings from sober to gay.

I'm afraid he is peeping at me!

11. Piano. Christmas Bells.—Gade. to Recitation. Santa Claus. (The Brownie falls asleep.)

Santa Claus has come to town, Santa is so jolly, He will find the little elf Asleep beneath the holly.

Santa comes with heavy pack, Carried away on his back, Oh, ho! the snow, the flakes of snow All cover him from top to toe!

13. Piano. Duet. The Arrival of Santa Claus.—Engelmann. (Exit all but the Brownie. Santa Claus

appears in the doorway, and sees the Brownie asleep. He softly tucks the sleigh-bells that he wears and the Brownie wakes, rubs his eyes and Santa Claus beckons, and the Brownie follows him out. Curtain.)

PART 2.

(The stage is darkened and the first number is sung behind the scenes.)

1. Angel's Song.—A. F. Lord. 2. Piano. Cathedral Chimes at Christmas Eve.—Engelmann. 3. Recitation. Merry Bells.—L. R. S. (Bells are softly rung.)

Christmas time has come again, Hear the merry bells! "Peace on Earth, Good Will to Men," Loud the music swells,

All the joyous bells are ringing, Sweet the message they are bringing, Christmas carols we are singing, Hear the merry bells!

(Six children with bell-shaped dresses enter and stand behind her, ringing bells.)

Chiming bells, chiming bells, Ring so soft and low, Chiming bells, chiming bells, Ring out across the snow,

Chiming bells, chiming bells, Ring out once again, Chiming bells, chiming bells, "Peace, Good Will to Men."

2. What is the office of each?

3. What is the general principle of vocalization?

4. Define the process of breathing.

5. What name is applied to breathing when breath is managed by the action of the lowest part of the body?

6. What, when the management is principally at the sides?

7. What, when it is managed as high as possible?

8. What is the principal organ for breathing?

9. Where is diaphragmatic action evident on the body?

10. What is the order of the three actions which the lungs are completely filled?

11. What is the residual air in the lungs?

12. Giving out the breath fully and evenly for singing involves what three actions?

13. When breath is taken quickly and noiselessly without straining the sensitive parts of the throat, how does it enter?

14. What part does the larynx play in breath management?

15. What is chief among all the bodily organs involved in voice production?

16. Where is the larynx, and with what is it connected above and below?

17. What are the motions of the larynx as a whole?

18. What is inside the larynx?

19. What are the vocal cords like?

20. What are the glottis?

21. What is the epiglottis?

22. How are larynx and windpipe protected during the act of swallowing?

23. Illustrate the principle of register by reference to horn playing.

24. How many registers are commonly cited, and how are they named?

25. How many register divisions are perfectly clear and unmistakable?

26. How many registers are there in the closest analysis?

27. In voice teaching what two places in the compass require most attention by way of register regulation?

28. What is it to force a register?

29. Among what classes of untaught singers do we most frequently find the fault of forced register?

## Voice Department

Editor for December MR. FREDERIC W. ROOT

### SOME EXAMINATION QUESTIONS FOR VOICE TEACHERS, WITH SPECIAL COMMENTS UPON THEM.

BY FREDERIC W. ROOT.

(Mr. F. W. Root, the distinguished voice teacher and author of the masterly series of vocal studies, "Technic and Art of Singing," who conducts The Etude vocal department for this month, proposes to answer the questions in the examination of Voice Culture for a question in Normal Training held last July. The answers of the questions prompted Mr. Root to give them the wider circulation afforded by THE ETUDE. Following the questions Mr. Root makes some very valuable comments upon the subjects with which the questions have to do. Editor of THE ETUDE.)

1. Name the three divisions of the body that cooperate for singing.

2. What is the office of each?

3. What is the general principle of vocalization?

4. Define the process of breathing.

5. What name is applied to breathing when breath is managed by the action of the lowest part of the body?

6. What, when the management is principally at the sides?

7. What, when it is managed as high as possible?

8. What is the principal organ for breathing?

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28. What is it to force a register?

29. Among what classes of untaught singers do we most frequently find the fault of forced register?

### COMMENTS ON THE EXAMINATION QUESTIONS.

For this number of THE ETUDE the Editor has thought that it would be useful and interesting to devote the space mainly to a consideration of the topics announced in these questions, questions which touch very comprehensively upon vocal education.

Vocal culture may be taught by many systems, all of which may prove successful with some pupils.

It may be by imitation: "Listen! Now do it that way!" No! Pay attention! This is the way it should sound. I'll do it for you again. "There, that's better!"

Or it may be done by means of a blind stimulus: "Now, let's have it." "Don't be timid, you can do it." "Come, now, give out your voice; put your will into it!"

Or it may be done by the "natural" method: "Now, don't make any effort; let the voice come of itself." "Just sing as you usually use your voice in speech." Now, keep on that way until your voice is strong and even; it will be all right in time.

Or it may be done by the physiological method in which the thyro-hyoid muscle, the ary-epiglottic folds, and many such mysteries are fully explained to the pupil.

Or it may be done according to a simple formula like the one attributed to Lameri, and acknowledged by many teachers: "To breathe well is to sing well," or that given out in Jean De Reszke's name: "Singing is principally a question of the nose." And there are others.

A competent teacher of wide experience, dealing with all kinds of pupils, will make use of all these methods, selecting judiciously; but a common tendency, especially among younger teachers, is to pin their faith too exclusively to one method of procedure.

It is well to emphasize from beginning to end of vocal culture this idea of the general principle of vocalization, including normal effort of lungs and larynx with freedom of the mouth. It is at first hard to keep this independence in any but the lower and middle parts of the voice, for with the effort to take high tones the inclination toward sympathetic muscular effort has a constant tendency to draw the parts of the mouth into a state of rigidity or distortion. One of the best methods of securing relaxation of mouth necessary for all parts of the compass is to work along the line indicated in Question 41, which refers to the vowels "ah," "e" and "oo." If "ah" and other open vowels are habitually made with the jaw and tongue, the lips and tongue entirely passive, and the other vowels are made with the tongue active while the jaw and lips are quite passive, and if "oo" and "e" are habitually made with the sense of the singer in uttering words is one of entire "relaxation of the throat." By this process the singer is taught to relax that which should remain passive without interfering with the due activity of those parts which are required to give the effect desired.

It very often happens that continual instruction to the pupil to sing with relaxation results in undermining that part of the process which does not demand relaxation, but should, rather, be stimulated and developed. This is especially true in which voice culture has dealt with its subject in terms too vague to express just what is required. The essential principle of voice placing is often undermined by a blind effort to sing in a relaxed condition.

contraction of the chest is because of the operation of air in the lungs; and it is sometimes necessary to emphasize the simple fact that the muscular expansion of the body draws air into the lungs, and that contraction expels it.

### THE OFFICE OF THE LARYNX.

The office of the larynx is to turn the outgoing air into vibrations for tone; and at this point the question sometimes arises whether the fact should be emphasized. Many teachers decide this in the negative, and even go so far as to give pupils the idea that the throat is not used at all in tone production, but that the sound is developed in various parts of the cranium. In the long run, however, better results can be obtained by exact statements concerning the process of vocalization; and the exact statement of tone production gives us the General Principle of Vocalization, which is that all vocal tone is made by the lungs and the larynx, and the mouth does not have anything to do with originating tone.

The office of the mouth is to shape tone for the purposes of art, that is to raise it from the plane of mere sound to that of culture and expression. In order that the mouth may do this to the best advantage, there must be entire flexibility of all its parts, principally the lips, jaw and tongue. This is a consideration included in the general principle of vocalization.

Vocal culture, then, so far as it is physical, has to do with regulating the manner of taking in and giving out breath, with the adjustments of the larynx, jaw and tongue, and with keeping the lips, jaw and tongue free, in order to be independent of the effort by which the lungs and the larynx cooperate.

It is well to emphasize from beginning to end of vocal culture this idea of the general principle of vocalization, including normal effort of lungs and larynx with freedom of the mouth. It is at first hard to keep this independence in any but the lower and middle parts of the voice, for with the effort to take high tones the inclination toward sympathetic muscular effort has a constant tendency to draw the parts of the mouth into a state of rigidity or distortion. One of the best methods of securing relaxation of mouth necessary for all parts of the compass is to work along the line indicated in Question 41, which refers to the vowels "ah," "e" and "oo." If "ah" and other open vowels are habitually made with the jaw and tongue, the lips and tongue entirely passive, and the other vowels are made with the tongue active while the jaw and lips are quite passive, and if "oo" and "e" are habitually made with the sense of the singer in uttering words is one of entire "relaxation of the throat." By this process the singer is taught to relax that which should remain passive without interfering with the due activity of those parts which are required to give the effect desired.

It very often happens that continual instruction to the pupil to sing with relaxation results in undermining that part of the process which does not demand relaxation, but should, rather, be stimulated and developed. This is especially true in which voice culture has dealt with its subject in terms too vague to express just what is required. The essential principle of voice placing is often undermined by a blind effort to sing in a relaxed condition.

### A GRASP OF VOCAL EDUCATION.

What some teachers have and what all need is the comprehensive grasp of vocal education which comes with a mind clear of the vaporous imaginings with which the subject has become surrounded, (a) definite knowledge of fundamentals, and (a) correct terminology with which to assist the training.

The above questions are designed to ascertain, at least partially, to what extent these three conditions are present.

The first question is given for the purpose of clearing the minds of students of what Mark Twain calls "a lot of knowledge that isn't so." Books upon singing and articles published in the music magazines, and frequent reference to parts of the body and to other physiological subtleties of which the pupils can have but vague notions. They are told that some tones must resonate in the frontal or maxillary sinuses, or that each tone of the scale must strike a different part of the roof of the mouth, or that some of the stream of breath must issue from the mouth and some from the nose. Without discussing the truth or falsity of such theories, let us simplify our teaching by calling attention to the fact that there are just three obvious and easily understood divisions of the physical structure which are all that are under the singer's control for purposes of voice production, and, therefore, are all that he need know about or pay any attention to; these are, the chest (containing the lungs), the larynx, in the throat (observable in men as the "Adams Apple"), and the mouth.

So much is the organ, but the art of sound, namely, music, is the conscious language of feeling—of that full, overflowing love which ennobles the sensual and realizes the spiritual.—Wagner.











1 Subscription	-	-	\$1.50	4 Subscriptions	-	-	\$ 5.00
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3 Subscriptions	-	-	3.75	10 Subscriptions	-	-	11.00



## Department for Children

## HOW PIETRO BROUGHT CHRISTMAS TO LITTLE LUCIA.

BY CAROL HEDDERSON.

A beautiful Musical Story for Little Lucia.

It was a cold, frosty day. The little girl Lucia, who lived in a small house in the town of Naples, was sitting on the steps of her house, looking out at the snow-covered ground. She was very lonely, for her mother had died, and her father had gone away to work. She was alone in the world.

She was thinking of her mother, and how she had loved her. She was thinking of her father, and how he had loved her. She was thinking of the Christmas season, and how she had loved it. She was thinking of the little boy who had lived with her, and how he had loved her. She was thinking of the little girl who had lived with her, and how she had loved her. She was thinking of the little boy who had lived with her, and how he had loved her. She was thinking of the little girl who had lived with her, and how she had loved her.

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home and grasping the little boy he sat near with his eyes. "Pietro, said with tears in his eyes. The very Pietro, how do you do it? The very things I have worked months for on the ground."

Pietro knew himself just how the music came. He listened and then repeated just as another child would repeat a recitation or a poem. More than this he seemed to give everything he played a kind of swing and expression which showed that he was thinking for himself. So pleased was he surprised his seven-year-old son with a new violin. It was smaller than the great fiddle he had been struggling with and did not tire his arms so much. "They had already become American enough to have a Christmas tree, and when Pietro awoke on Christmas morn-



ing, he found the violin under his pillow. He was very happy. He was thinking of his mother, and how she had loved him. He was thinking of his father, and how he had loved him. He was thinking of the Christmas season, and how he had loved it. He was thinking of the little boy who had lived with him, and how he had loved him. He was thinking of the little girl who had lived with him, and how she had loved him. He was thinking of the little boy who had lived with him, and how he had loved him. He was thinking of the little girl who had lived with him, and how she had loved him.

At night Pietro went to his mother's room. He was thinking of his mother, and how she had loved him. He was thinking of his father, and how he had loved him. He was thinking of the Christmas season, and how he had loved it. He was thinking of the little boy who had lived with him, and how he had loved him. He was thinking of the little girl who had lived with him, and how she had loved him. He was thinking of the little boy who had lived with him, and how he had loved him. He was thinking of the little girl who had lived with him, and how she had loved him.

ing he shouted with joy when he saw the golden brown music hanging on the little green wall. Pietro Muzio told Pietro how many hunches he had denied the Christmas present. Pietro played next Christmas came his father said to him: "Pietro, what is something like a great and famous and what he thought it was that he commenced to instruct him systematically. Each day he practiced father had done, and each day his play-les child.

Pietro and his father noticed that father seemed to act differently. The father smiled and the bright finging

voice with which he had always made his entrance when he came home after rehearsal was often missing. He sat near the window looking out the long rows of roofs decorated with the streaming and flapping garments fresh from the tubs of the tenants he his violin while at home.

"It is the sadness," said Pietro. "Oh, so many get the sadness. He longed to see the wonderful Mediterranean again. He longed to wander among the olive trees and to breathe the perfume of flowers. It is the sadness."

That night when Padre Muzio came home Pietro's mother threw her arms about him and said:

"When we are rich, Antonio, we shall go back. Then you shall see sunny Sorrento again."

"I shall never see Sorrento again," said Padre Muzio. "Never again."

"Antonio," cried his wife, "who means that look in your eyes? You are not sick? Tell me, tell me."

"No, not sick," said the heartbroken Muzio. "Not sick, but—"

He could not finish the sentence he put his hand over his eyes in such a way that his wife knew why her husband might never see Sorrento again.

Each day Antonio's sight became worse. Then one evening he came home and put his violin away in the case and said:

"Listen! Oh, Lucia, it has come; the have found out that I can hardly see the notes. To-day we rehearsed a work by Puccini—a difficult work. All the little black marks seemed to me together. Hereafter, I have been able to catch the tune with my ear. To-day the conductor caught me playing wrong notes and I am disgraced."

Think of it, Lucia, we have only a few dollars and I am disgraced. Gloom came to one of the brightest little families on the East Side, and with the darkening of the father's sight, the light of the whole family dimmed. The mother went to a neighboring factory and brought home bag quantities of work, and in this way she managed to eke out a living. The father's visits to the clinic of a nearby hospital brought little promise for the future. The doctors showed him to groups of young students, and described him as a very interesting case, but they offered no remedy except operation involving terrible expense.

Christmas came again and Pietro who had spent so much time helping his mother when not in school, began for the old days when he had spent time to practice with his violin. Now he never practiced except when he was alone.

One day of a vision seemed to make Padre Antonio sad and moose. One week before the festival day when the shops were filled with the bright and pretty things which children love so well and when the streets were lit with evergreens—streets that saw a new once a year—a new sorrow came to the Muzio home.

Little particles of feathers, like dust and none too clean, rose in clouds from the cheap millinery work which the mother did to keep her little family from starving. There he found their way to her lungs, and a few days before the time all those when everybody should be happy he died.

Surprised doctor from the light of stairs, and came to the Muzio home. He examined the mother with

## PUBLISHER'S NOTES

CHRISTMAS GREETINGS—heart and sincere to the legends of friends all over the world, who have done so much to make us grateful to them. "Again—MERRY CHRISTMAS

22d Annual Holiday Offer. On another page of this journal will be found our 22d Annual Holiday Offer of works suitable for Christmas gifts. This year we have eliminated all the unnecessary articles and have included a number of new things that have come out during the year. Our prices during the present month are greatly reduced. This offer expires January 1st, 1910, after which no goods will be sent at the prices given in this offer. Our patrons have from year to year looked forward with great interest to this holiday offer, and we trust this year will be no exception. We only wish to ask in this connection that the orders for Christmas goods are sent in to us just as soon as possible, as the mails are very crowded as Christmas time approaches, and delays are almost unavoidable. To guard against this the orders should be in just as soon as possible. All the articles on this list are at the very lowest price and delivered to your door free of charge.

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Imaginary Biographical We take Letters from Great Masters. This is a new series of books, each of which contains a series of letters from a great master of the art of writing. The letters are written in a simple and easy-to-understand style, and are suitable for use in schools and homes. The series includes letters from such famous writers as Shakespeare, Milton, and Wordsworth. The price of each book is 25 cents, postpaid.

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Grove's. This work has recently been published by the Dictionary. It is a new series of books, each of which contains a series of letters from a great master of the art of writing. The letters are written in a simple and easy-to-understand style, and are suitable for use in schools and homes. The series includes letters from such famous writers as Shakespeare, Milton, and Wordsworth. The price of each book is 25 cents, postpaid.

Glad Tidings. This is the title of an excellent and entirely original musical service for Christmas intended for Sunday-schools; the music is bright, tuneful, dignified and effective; it is also in the highest degree singable, and can be rendered well with a moderate amount of practice. We have spent much thought and editorial work in preparing this service, using only new material and selecting the words of the songs and the recitations with a clear view to the requirements of those engaged in Sunday-school work. A sample copy will be mailed for a 2c stamp; additional copies, \$c each, postpaid; or \$4.00 by the hundred (postage or express charges additional).

Calendars As usual, we will have a number of kinds of calendars that our patrons can use as small Christmas remembrances. We will have advertisements of two different kinds on other pages of this issue.

A frame, into which our platinotype postcards are inserted, has been found very popular. A gray background, either 6x8 or 8x6 inches in size, together with a calendar pad and easel attached.

A new one this year is in panel form, size 3 3/4 x 9, lithographed in a number of colors and containing the portrait of a great master; silk cord to hang by and calendar pad attached.

We have also the usual one made of the portrait of a great master mounted on a brown board with an easel and pad attached. The price of all is the same, to cents each; \$1.00 per dozen, postpaid.

Anthems of Prayer We take pleasure and praise, in announcing the fifth and latest volume of our highly successful series of anthems. We have so far published "Model Anthems," "Anthem Repertoire," "Anthem Worship," and "Anthem Devotion." The new volume is entitled "Anthems of Prayer and Praise." In this volume we hope to surpass all previous efforts. We shall add several new and important features. All the anthems are especially engraved for this volume. Wherever possible the "short score" will be adopted, thus saving space and simplifying sight reading. The new volume will contain a greater number of anthems than any one of the preceding volumes. A number of new composers will be represented and some previous composers will be included. This will prove an interesting and ideal volume for the permanent repertoire of any chorus or volunteer choir.

The special price during the current month will be 15c postpaid. If cash accompanies the order, if charged, postage will be additional. Characteristic This is a new set of studies by a well-known German writer and teacher which we are now offering for the first time. These studies may be compared in general style and degree of difficulty to Heller Op. 45; but they differ from the Heller studies in being decidedly more modern. They will serve as studies in style, in phrasing, in expression and in mechanism. The studies are all named and many of them are so musical and so interesting that they may be used as separate pieces. There are studies in various characteristic finger passages, octave studies, staccato studies, left-hand studies, double-note studies, etc.; all of the most interesting character. The special introductory price of this work will be 25c, postpaid, if cash accompanies the order.

Preparatory Technic. The success of By Isidor Philipp. The main work of this author has been to write a work preparatory to him to take pleasure in announcing to our patrons this preparatory work, which will always be in demand by teachers. It contains all the essentials of the technic, such as scales, arpeggios, finger exercises, double notes, etc. One feature of the work is quite exhaustive, and that is the preparation for the scales. We predict even a greater success for the preparatory work than for the regular work, since it is available for a greater number of students.

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Our special price for this work to those who order it in advance will only be 30 cents, postpaid.

Musical For Choir Directors are invited to test the capabilities of Christmas. Our stock in the matter of selecting Christmas Anthems for all voices, cantatas, services and solos suitable for the occasion. Many choirs are already supplied but it is not too late to select and order for those who have not been provided with special music for Christmas. We are prepared to take prompt and intelligent care of all wants of this kind. Write at once for an assortment for examination; and try the "Christmas Herald," a collection of appropriate and easily learned Anthems, fifteen in number, costing only 15c for the entire collection; for the Sunday-school we have just issued a splendid new service "Glad Tidings" (see each, \$4.00 per hundred), that is already in the hands of pastors, superintendents and choir leaders everywhere; the music is by well-known composers and the words are full of the true Christmas spirit; may be used with or without adult choir or the primary department.

Etude Binders. At the closing of this year the question is thought over in one's mind "what will I do with this year's ETUDES?" We have tried to help our subscribers in former years with our "Etude Binder" for keeping same together for ready reference. This year's binder is gotten up in a rich olive green cloth bound with heavy boards (for protection) with a pattern of great number of anthems from one to twelve copies, and may be easily referred to at a future time. The price is \$1.00, postpaid, cash with order. This binder makes a very acceptable Christmas gift.

New Gradus Ad Parnassum. The special offer of this work will continue By Isidor Philipp. In force during the present month. The success of the previous volume, which was "Both Hands Together," will go a long way toward assuring the success of the entire series, which will appear from time to time. It is the intention of M. Philipp to have a volume covering each of the special phases of piano technic, such as octaves, arpeggios, scales, etc. These exercises are selected from the works of the best composers of piano studies, and are edited and fingered by Isidor Philipp, who occupies a high rank among the teachers of Paris. The exercises are intended for developed pianists. They are of the highest difficulty of Czerny, Velocity, or about on a par with Cramer's Studies.

The special offer price on this volume is only 20 cents, or, including the volume of "Hands Together," 40 cents.

Beyer's. We will continue on special offer during the month of December. Instructor, rent month our new edition of this very popular instruction book. Since the publication of the original edition of this work it has been widely used and it still continues in favor with many teachers. In our new edition we have retained all the original material and features of the book, and have added new material, have endeavored to bring it up to date and make it modern and practical in every respect. The editing has been done by Mr. Chas. W. Landon, one of our leading teachers. The special introductory price during the current month will be 25c postpaid, if cash accompanies the order.







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# A Message from Paderewski

## To Etude Readers

about

### William H. Sherwood's Weekly Normal Piano Lessons for Teachers and Those Preparing to Teach

This letter from Paderewski refers to Mr. Wm. H. Sherwood's course of Normal Piano Lessons, given by correspondence through the University Extension method. Paderewski voluntarily sent Mr. Sherwood this letter, showing his appreciation of the lessons, after having them in his possession for a number of weeks.

Every Music Teacher should know of this opportunity to learn the correct principles of piano playing and teaching as taught by Mr. Sherwood and endorsed by Paderewski. When the great Paderewski says, as he does in the letter opposite, that these lessons are

"An Excellent Guide to Students," and contain "Solid and reliable advice for teachers," and that they are "One of the most important additions to the pedagogical literature on pianoforte playing published for years,"

you, as a Teacher, or as One Preparing to Teach, may know that this course of lessons must be worthy of your investigation.

If you are an ambitious pianist and want to improve your work and raise your standard, and cannot "go away to study," Mr. Sherwood will now teach you in your own home, by the same instruction and exercises he uses in his private studio. A weekly examination is given on each lesson.

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9. How to teach time and rhythm.
10. How to teach your pupils to memorize.
11. How to teach the proper use of the damper pedal.
12. How to teach the physical exercises necessary for a good technique and touch.
13. The secret of successful music teaching.
14. How to prepare yourself to teach; as well as other things you should know about modern and successful piano playing and teaching.

The complete Normal Course also includes a course of lessons in **Harmony, Composition and Counterpoint** by **ADOLPH ROSENBECKER** and **DANIEL PROTHEROE**

This part of the course will be especially useful to many who are deficient in Harmony, as it will not only make them thoroughly familiar with the subject, but will also enable them readily to teach Harmony to their youngest pupils.

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