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Volume 31, Number 12 (December 1913)

James Francis Cooke

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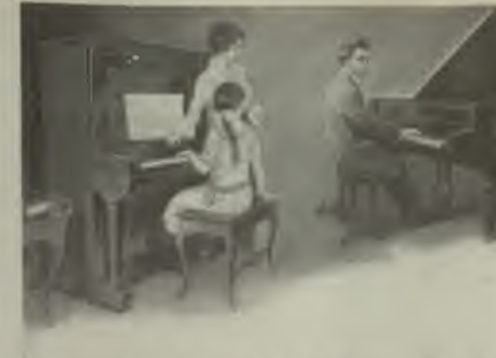

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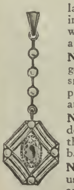

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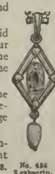

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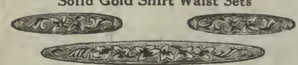

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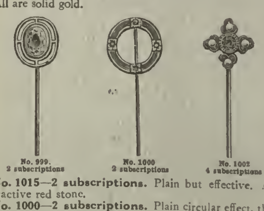

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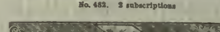

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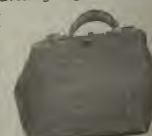

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THE ETUDE

DECEMBER, 1913 — VOL. XXXI. No. 12.

CHRISTMAS CHEER FOR MUSIC WORKERS.

Crimson holly, fragrant pine, altars gleaming, soaring incense, belfries singing, the laughter of children, horns tooting, steaming plum puddings, presents for all, carols everywhere—which of these is your symbol of Christmas?

When you think of the cheeriest holiday of all the year, what is it that defines the festival for you?

Do you seize the symbol and evade the spirit of the day?

Do you put on the habit of Christmas as a disguise for your real self or do you admit Christmas to your soul and make it a part of you?

Let us hope that you are not in the place of the little boy in the New York tenement who could only remember Christmas as "the day when the janitor smiled."

Are we, musicians, with senses quickened by the most spiritual of the arts, blindly following the maddening race to keep up with conventions? Are we forgetting the higher significance of our being? Do we parade in and out of huge department stores buying trinkets and baubles to lay upon the altar of the God of Custom?

It was not Custom which made Christmas the feast of giving—for giving is the veritable symbol of Christmas—the highest ideal in the life of Christ.

Boundless generosity, limitless kindness, the ambition to help others in all stations, the forgetting of injuries and injustices—these are the dimensions of Christmas—alas, that it should endure for only one short day!

Why not an all-year Christmas with the precept "Whatsoever ye would that men should do to you, do ye even so unto them." In this wonderful idea we are made alive to our oneness with all other men. It would make our year-long Christmas one of doing, and not a festival of sermons and sentiments. Silent giving, unvaunted charities, deeds of goodness done for the joy of the thing, are, like Browning's "grand orchestral silence of the soul," more noble by far than those acts of which the public may hear too much.

There is something tragic in the giving of gifts without the giving of the love which should go with the gift. Why undermine your character, your integrity, your ideals, simply to do "what everybody else is doing?" The musician naturally has a large circle of friends and Christmas offers him a splendid opportunity to remember them. How shall he decide what his Christmas remembrance shall be? Simply enough. Let him ask himself what he can give that will bear with it a message of human love. Then he will realize that the more friends he can find to remember the more love will grow in his own heart and the more glorious his own Christmas will be. The musician's gift may be only a song or a sentiment, but if it is the measure of his bounty and is sent forth with the real Christmas Cheer radiating from the donor's heart it will be received with the joy that binds real friends closer at Christmas time than at any other time of the year.

AGAIN WE WISH ALL OUR FRIENDS "THE BEST CHRISTMAS EVER."

KEEPING IN TUNE.

Musicians make great ado about keeping their instruments in tune, but few have any idea how necessary it is to keep themselves in tune—mentally, morally, physically and spiritually. It is the easiest thing in the world to get out of tune. We are not living in a paradise and the strain that comes with the day's work can easily throw our temperaments out, unless we discipline ourselves so that we may prevent it. When the first little bit of trouble sets up a discord that lasts in your soul for an hour, a day, or a week, the time has come to tune your whole disposition.

None of us want to be walking discords. We all want to keep in tune. This is shown by the immense success of Ralph Waldo Trine's book "In Tune With the Infinite." Thousands upon thousands have been sold and every copy has brought happiness, contentment and a richer, broader life. Mr. Trine's work helps us to readjust our discordant lives by making us less self-centered, by giving us faith and putting us "in tune with the infinite." It takes us away from the humdrum and shows us the clear blue sky. We recommend it heartily to ETUDE readers who wish to keep in tune.

What is simpler for the musician than to turn to his music and by playing as he did when the first glow of art enthusiasm came into his work, retune his whole character? Even if it does no more than make you forget for an hour or so it will help you. Throw your whole soul into it. Enjoy it to the utmost. All the time your mental and spiritual being will continue to readjust itself.

Perhaps the greatest function of music is that of keeping the world in tune. Blessed is the man who can go to his piano at the day's end and chase away the discords that breed in letter files, contracts, bills and statements. A Haydn sonata or a lovely Schubert song may be worth far more to you at some crucial moment in your life than all the algebra, astronomy, or Latin verbs you have ever studied. If the music in our schools can contribute this to our everyday life, why is it not as necessary as learning the depth of the Pacific Ocean half way between Kamchatka and the Straits of Magellan? Can we not sometimes realize the wisdom of the Oriental who, having two loaves of bread, sells one to buy hyacinths for his troubled soul? The education that merely gives us bread and makes no provision for the simple beauties that bring the glory into life is a very poor education indeed. Overloaded stomachs and souls out of tune mean a miserable people.

THE ETERNAL FITNESS OF THINGS.

IT is difficult for those who have never written or composed to comprehend how eagerly creative workers seek propriety. The eternal fitness of things seems to be very easily grasped by some workers with the pen. Others who have the fatal shortcoming of just missing the word or the chord which good usage and fine taste requires are those whose works escape greatness.

The making of strong and enduring pieces of literary or musical composition is a process that defies accurate description. Just as the foam of the sea is tossed up in countless different shapes and colors so words or tones are thrown up in the mind of the creator. His sense of propriety informs him what is most beautiful and he records that if he is fortunate enough to catch the fleeting inspiration. Training may develop his sense of propriety but the natural talent must be there to develop.

Mendelssohn in his *Songs Without Words* never tried to make them anything other than what the name implies. They are always *Songs*. Some of them were published as *Melodies* or *Romances* but those who know them realize how much better the title "Songs" fits them. They are unostentatious, never seeking extravagant effects or pompous climaxes. In fact, even in England where they attained such great popularity, their very simplicity and lack of the style which panders to lower tastes kept them on the shelves of the music dealers for years. In fact, only 114 copies of the first book were sold during the first four years, while thousands of pieces long since forgotten were then being sold. Mendelssohn's sense of the appropriate was what has kept his works alive for over half a century.

Concise Index of THE ETUDE for 1913

(Only a few Leading Articles are Given Below)

Leading Articles

[EDITOR'S NOTE: Owing to limitations of space it is not possible for us to give an entire list of the hundreds of valuable and interesting articles that appeared in THE ETUDE during the past year. The following index includes mainly those to which the reader is likely to wish to refer again and again.]

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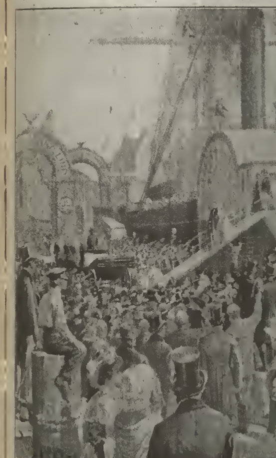
Jenny Lind, Artist and Woman

Personal Recollections of the Great Singer

By GEORGE P. UPTON

[*ETUDE readers are fortunate in having for perusal and preservation so excellent a descriptive and biographical article as that which Mr. George P. Upton has prepared for them. The article, together with the beautiful* ETUDE *cover of this month, makes this issue one which all music-lovers will seek to preserve. Few indeed are the critics who can remember Jennie Lind. Mr. Upton, despite the fact that he is now in his eightieth year, writes with a fine vigor of which any younger man might be proud. His life-time of experience as an author and in almost every branch of editorial work, from that of the reporter and critic to that of editor-in-chief of a large daily paper in Chicago, has given him a kind of universal outlook upon things—all of which contributes to his interesting articles. We wish to impress upon our readers that this article is a rare one.*—EDITOR OF THE ETUDE.]



JENNY LIND'S ARRIVAL IN NEW YORK.

I COUNT it the supreme musical felicity of my long life to have heard Jenny Lind sing. Making all just allowances—for the enchantment which distance lends to the view, for the enthusiasm of youth, for the fact that she was the first of the large flock of singing birds to come from Europe to this country, and for the popular excitement which was contagiously frenzied, she still remains my one peerless singer. In the words of George William Curtis, which he wrote, when Jenny Lind was only a memory: "The youth of her day have borne her in their hearts across a generation and their hearts still rise at the mention of her name as Le Garde du Roi sprang up cheering to their feet when the Queen approached." I have borne her in my heart across two generations and she still reigns supreme for me as queen of song and highest type of womanhood.

JENNY LIND'S AMERICAN DEBUT.

Before recording my recollections of Jenny Lind, let me state in brief the statistical features of her American tours. She arrived at New York September 1, 1850, being then in the thirtieth year of her age, and gave her first concert at Castle Garden, September 11, her supporting artists being Sir Julius Benedict, her leader; Signor Beletti, baritone, and Richard Hoffman, the pianist, who was specially engaged in New York for the tour. Her numbers on the program of the opening concert were the *Casta Diva*, from *Norma*, *The Herdsman's Song*, popularly known as *The Echo Song*, and the *Welcome to America*, the text written by Bayard Taylor, and the music hastily composed for the occasion by Benedict. She also sang with Beletti in the duet, *Per piacer alla Signora*, from Rossini's *Il Turco in Italia*, and in a selection from Meyerbeer's *Camp in Silesia*, for voice and two flutes. During her first tour, under Mr. Barnum's management, she sang in the following cities in the order named: New York, Boston, Providence, Philadelphia, Baltimore, Washington, Richmond, Charleston, Havana, Matanzas, New Orleans, Natchez, Memphis, St. Louis, Nashville, Louisville, Cincinnati, Wheeling, Pittsburg, Philadelphia, Baltimore and New York. After cancelling her contract with Barnum, whose managerial methods were distasteful to her, she gave sixty-two concerts between June and December of 1851. The various premiums paid for first choice of seats during the first tour were as follows: New York, $225; Boston, $625; Providence, $650; Philadelphia, $625; Baltimore, $100; New Orleans, $240; St. Louis, $150; Nashville, $200; Louisville, $100, and Cincinnati, $575.

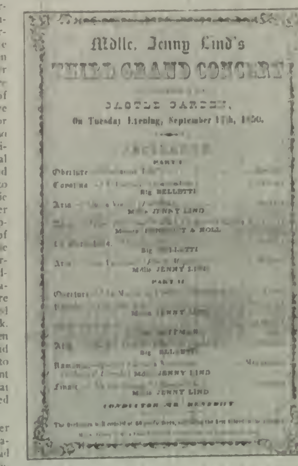
JENNY LIND'S VOICE.

What of Jenny Lind, the singer? She had a voice of exquisite purity and brilliancy and at the same time sympathetic in quality. Its tone was so pure that her faintest *pianissimo* was distinctly audible in the largest concert-room and at the same time so full and powerful that she could easily cope with the strongest orchestral accompaniment. Her upper register was unusually rich and effective, but her lower did not correspond in quality—a defect which possibly may have been caused by the temporary loss of her voice when she was studying for the operatic stage, and yet her blending of registers was so skilful that the difference was not easily noticed. There have been voices of greater power but not of greater purity. There have been singers who may have excelled her in this or that feat in musical pyrotechnics, but never one who used technical display more judiciously and intelligently, for she never indulged in these feats of vocal skill for mere show or to win applause. She introduced them, especially her *cadenzas*, which were her own to enrich and complete the song, and in such an artistic manner as to carry out a conception of the composer and symmetrically embellish his music. They were apparently spontaneous and free from any suggestion of study, much less of effect. Indeed she had none of the affectations of the stage nor was she capable of preparing effects deliberately or the slightest mimicry of feeling. Her singing was as pure and joyous and spontaneous as that of a bird. She seemed to sing more because she liked it herself than because others liked it. Everything was under perfect control in her work. Her *pianissimo* was perfect. Her shake has never been excelled and she was fond of using it but always did so with such intelligence and skill that it seemed to fit into the song as part of it, not as an embellishment introduced for mere display. It added to its charm that her control of breath was so perfect that she sustained tones with the utmost ease and naturalness.

Summing up her qualities, I should say that her voice united strength and delicacy to a most remarkable degree. It was finished but never formal. It had depth of feeling, delightful sweetness, delicate refinement, and backing it, irradiating it throughout were intellect, sensibility and the earnest personality of the singer, as well as a winning geniality which was one of the principal charms of her noble character. She was incapable of musical coarseness, personal or musical exaggeration. Benedict, her leader, said: "She made a conscience of her music." She was given by nature a rich, musical endowment which she used with the utmost reverence for her art. I cannot speak of her dramatic power, for she did not sing in opera in this country, but in operatic selections, oratorio numbers and ballads she was equally effective. Her own letters show that she did not enjoy singing in opera or regard it as a high form of art. In connection with her rank as an artist, the testimony of some of her contemporaries may be of interest. Chopin said of her: "She does not show herself in the ordinary light, but in the magic rays of the Aurora Borealis. Her singing is infallibly pure and true and has an indescribable charm." And Lablache: "I can say I have never heard anything like her singing. Every note was a pearl." And Clara Schumann: "What a great heaven-inspired being she is! What a pure, true artist soul! Her songs will ever sound in my heart." And Mendelssohn: "She is as great an artist as ever lived and the greatest I have known." Surely these should know.

JENNY LIND AND ADELINA PATTI.

In making a comparison of Jenny Lind as a singer with one of our time the name of Adelina Patti inevitably suggests itself, and the comparison is all the more apposite because Patti, when she was a girl heard Jenny Lind sing and imitated her, and when Jenny Lind heard Patti she predicted she would be a great singer. If not the greatest artist, Patti was unquestionably the supreme vocalist of her day. The difference between the two singers was principally that of personality. Patti had perfection and facility of execution, her voice was very clear and pure, and she was absolutely self-


Mdlle. Jenny Lind's

CASTLE GARDEN,

On Tuesday Evening, September 17th, 1850.

PART I

Sig BELLETTI

Mdlle. JENNY LIND

Sig BELLETTI

Mdlle JENNY LIND

PART II

Mdlle JENNY LIND

Sig BELLETTI

Mdlle JENNY LIND

Mdlle JENNY LIND

JENNY LIND'S PROGRAM AT CASTLE GARDEN.

possessed and sure of herself as well she might be, for she was born to the stage and familiar with it from the time her mother used to leave her in her dressing room while she went to the front to the [illegible] of her career. The stage was her home. Nature placed a perfect singing mechanism in her throat, but there was not much soul to inspire it. I have always believed that if her sister Charlotte had not been [illegible] from dramatic roles by her unfortunate lameness she would

Concise Index of THE ETUDE for 1913

(Only a few Leading Articles are Given Below)

Leading Articles

[EDITOR'S NOTE: Owing to limitations of space it is not possible for us to give an entire list of the hundreds of valuable and interesting articles that appeared in THE ETUDE during the past year. The following index includes mainly those to which the reader is likely to wish to refer again and again.]

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Strelezki, A. Hide and Seek ... June; Wilhelmine ... May
Thoma, R., La Zingora ... June
Tischendorf, G., Legende ... June
Tschaikowsky, P. Dolly's Funeral ... Mar.; Valse ... Mar.
Wachs, P. Ballet Mignon ... June; Lov'st Thou Me? ... Apr.
Weyts, H., Love Fay ... Mar.
Wettach, P. G., Rocky Brooklet ... Dec.
Widener, S. F., Elfin Serenade ... Jan.
Williams, F. A., Meadow Dance ... June
Zarman, A., Cossack Dance ... Mar.

Piano—Four Hands

Engelman, H., Under the Mistletoe ... Jan.
Ellsworth, G., Come Play with Us ... Dec.
Flagler-Ferber, Military March ... Apr.
Godard, B., Berceuse ... Aug.
Heins, C., Gitana ... July
Horvath, G., Hungarian Dance ... June
Kelly, F. J., First Regiment March ... Dec.
Koelling, C., Hungary ... Nov.
Lansing, A. W., Concert Polka ... May
Lazarus, G., Valse Espagnole ... Dec.
Meyerbeer, G., Shadow Dance from "Dinorah" ... Oct.
Morrison, R. S., No Surrender ... Aug.
Ohlsen-Engelmann, Hungarian March ... Ja.
Rathbun, F. G., Valse Caprice ... Sep.
Renard, P. Autumn Idyl ... Oct.; Iris ... June
Rubinstein, A., Trot de Cavalerie ... Mar.
Schumann, R., Knecht Ruprecht ... May
Wachs, P., Capricante ... Feb.

Vocal Music

Bischoff, J. W., Good Night, Sweet Dreams ... Mar.
Brahms, J., The Little Dustman ... Jan.
Cadman, C. W., The Shrine ... Aug.
Camp, J. S., Too Late ... Feb.
Chapman, G., When the Angels Call ...
Coombs, C. W., Bedouin Love Song ... Dec.
Dowsey, K., Alone ...
Ellsworth, G., Come Play with Us ...
Galloway, T. B., The King of Dreams Jul.
Hamlet, F. P. Because I Love You Feb.; In Bye-lo-land ... Ma.
Hazelton, W. B., 'Twas the Fragrant Summer Time ... June
Hildach, E., My Sweetheart is a Weaver. Jan.
Ketelby, A. W., Those Bells So Softly Stealing ... Dec.
Lee, F. E. The Blossom and the Bee. Aug.; Indian Suite ... Dec.
Lieurance, T Love Song, and The Weaver ... Sep.; My Spanish Rose ...
Lillebridge, F. M., Fair Lady ... Sep.
Petrie, H. W. Beyond the Open Gates ... Aug.; Star of My Heart ...
Powell, A. L., A Little Village Maid ... June
Rubinstein, A., Thou'rt like unto a Flower ... Mar.
Schubert, F., Morning Greeting ... Apr.
Silver, A. J., The Ninety and Nine ... O.
Tourjée, H., You are the Sweetheart of all My Dreams ...
Wooler, A., Flower Maiden ...
Worthington, Amy T., Two Scotch Songs ... Apr.

Violin and Piano

Bach, J. S., Air for G String ... Dec.
Danner-Molloy, Love's Old Sweet Song. Ju.
Brahms-Joachim, Hungarian Dance, No. 5 ... Ja.
Cui, C., Orientale ... Oc.
Donizetti-Franklin, Sextet from "Lucia" ... Sep.
Drdla, F., Souvenir ... Aug.
Franz, A., Mandolinata ... No.
Parker, H., King Lear and Cordelia. Mar.
Binguet, L., Romeo Gavotte ... Ma.
Steane, B., Dance of the Imps ... Feb.
Tolhurst, H. Romance sans Paroles. Ju.; Slumber Song ... Apr.
Wagner-Atherton, Bridal Chorus from "Lohengrin" ... Dec.

Organ Music

Beethoven-Ender, Menuet ... Ju.
Camp, J. S., Invocation ... Aug.
Dubois-Rogers, Petite Marche ... Ju.
Erb, J. L., Festive March in A ... N.
Frysinger, F., Processional March ... M.
Haendel-Smith, Largo from "Xerxes" ... Fe.
Mendelssohn-Whiting, Spring Song ... De.
Rockwell, G. N., Festal Prelude in C ... Se.
Tschaikowsky, Song Without Words ... M.
Verdi-Whiting, Miserere "Il Trovatore" Dec.
Whiting, Onward, Christian Soldiers ... Ju.
Wagner-Williams, Pilgrim's Chorus from "Tannhäuser" ... Apr.

Jenny Lind, Artist and Woman

Personal Recollections of the Great Singer

By GEORGE P. UPTON

[ETUDE readers are fortunate in having for perusal and preservation so excellent a descriptive and biographical article as that which Mr. George P. Upton has prepared for them. The article, together with the beautiful ETUDE cover of this month, makes this issue one which all music lovers will seek to preserve. Few indeed are the critics who can remember Jennie Lind. Mr. Upton, despite the fact that he is now in his eightieth year, writes with a fine vigor of which any younger man might be proud. His lifetime of experience as an author and in almost every branch of editorial work, from that of the reporter and critic to that of editor-in-chief of a large daily paper in Chicago, has given him a kind of universal outlook upon things—all of which contributes to his interesting articles. We wish to impress upon our readers that this article is a rare one.—EDITOR OF THE ETUDE.]

JENNY LIND'S ARRIVAL IN NEW YORK.

I COUNT it the supreme musical felicity of my long life to have heard Jenny Lind sing. Making all just allowances—for the enchantment which distance lends to the view, for the enthusiasm of youth, for the fact that she was the first of the large flock of singing birds to come from Europe to this country, and for the popular excitement which was contagiously frenzied, she still remains my one peerless singer. In the words of George William Curtis, which he wrote, when Jenny Lind was only a memory: "The youth of her day have borne her in their hearts across a generation and their hearts will rise at the mention of her name as Le Garde de Roi sprang up cheering to their feet when the Queen approached." I have borne her in my heart across two generations and she still reigns supreme for me as queen of song and highest type of womanhood.

JENNY LIND'S AMERICAN DEBUT.

Before recording my recollections of Jenny Lind, let me state in brief the statistical features of her American tours. She arrived at New York September 1, 1850, being then in the thirtieth year of her age, and gave her first concert at Castle Garden, September 11, her supporting artists being Sir Julius Benedict, her leader; Signor Beletti, baritone, and Richard Hoffman, the pianist, who was specially engaged in New York for the tour. Her numbers on the program of the opening concert were the *Casta Diva*, from *Norma*, *The Herdsman's Song*, popularly known as *The Echo Song*, and the *Il* [illegible] *America* [illegible] written by Bayard Taylor, and the music [illegible] for the occasion by Benedict. She also sang with Beletti in the duet, *Per piacer alla* [illegible] from Rossini's *Il Turco in Italia*, and in a selection from Meyerbeer's *Camp in Silesia*, for voice and two flutes. During her first tour, under Mr Barnum's management, she sang in the following cities in the order named: New York, Boston, Providence, Philadelphia, Baltimore, Washington, Richmond, Charleston, Havana, Matanzas, New Orleans, Natchez, Memphis, St Louis, Nashville, Louisville, Cincinnati, Wheeling, Pittsburg, Philadelphia, Baltimore and New York. After [illegible] her contract with Barnum, whose managerial methods were distasteful to her, she gave [illegible] concerts between June and December of 1851. The [illegible] premiums paid for first choice of seats during the first year were as follows: New York, $225, Boston, [illegible]; Providence, $650; Philadelphia, $625; Baltimore, [illegible]; New Orleans, $240; St. Louis, $150; Nashville, $200; Louisville, $100, and Cincinnati, $575.

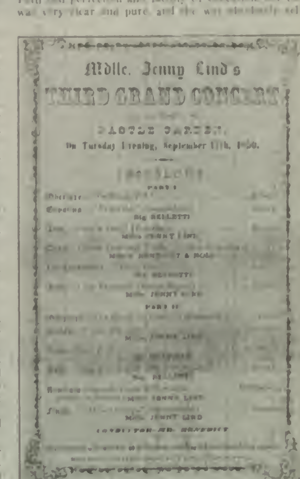
JENNY LIND'S VOICE.

What of Jenny Lind, the singer? She had a voice of exquisite purity and brilliancy and at the same time sympathetic in quality. Its tone was so pure that her faintest *pianissimo* was distinctly audible in the largest concert-room and at the same time so full and powerful that she could easily cope with the strongest orchestral accompaniment. Her upper register was unusually rich and effective, but her lower did not correspond in quality—a defect which [illegible] may have been caused by the temporary loss of her voice when she was studying for the operatic stage, and yet her blending of registers was so skilful that the difference was not easily noticed. There have been voices of greater power but not of greater purity. There have been singers who may have excelled her in this or that feat in musical pyrotechnics, but never one who used technical display more judiciously and intelligently, for she never indulged in these feats of vocal skill for mere show or to win applause. She introduced them, especially her cadenzas, which were her own, to enrich and complete the song, and in such an artistic manner as to carry out a conception of the composer and symmetrically embellish his music. They were apparently spontaneous and free from any suggestion of study, much less of effect. Indeed she had none of the affectations of the stage nor was she capable of [illegible] effects deliberately or the slightest [illegible] of feeling. Her singing was [illegible] and spontaneous [illegible] because she liked it [illegible] it. Everything was [illegible] for her work. Her *pianissimo* [illegible] excelled [illegible] so with [illegible] fit into the [illegible] introduced [illegible] her [illegible] tones [illegible]

Summing up [illegible] voice [illegible] the degree [illegible] depth of feeling [illegible] ment, and [illegible] intellectual [illegible] singer [illegible] the principal [illegible] incapable [illegible] aggrandizement [illegible] conscience [illegible] rich, musical [illegible] most reverence for her art [illegible] dramatic power for she did not sing in opera in this country, but in operatic [illegible] oratorio numbers and ballads she was equally effective. [illegible] show that she did not enjoy singing in opera or regard it as a high form of art. In connection with her rank as an artist, the testimony of some of her contemporaries may be of interest. Chopin said of her: "She does not show herself in the ordinary light, but in the magic rays of the Aurora Borealis. Her singing is infallibly pure and true and has an indescribable charm." And Lablache: "I can say I have never heard anything like her singing. Every note was a pearl." And Clara Schumann: "What a great heaven-inspired being she is! What a pure, true artist soul! Her songs will ever sound in my heart." And Mendelssohn: "She is as great an artist as ever lived and the greatest I have known." Surely these should know.

JENNY LIND AND ADELINA PATTI.

In making a comparison of Jenny Lind as a singer with one of our time the name of Adelina Patti inevitably suggests itself, and the comparison is all the more apposite because Patti when she was a girl heard Jenny Lind sing and imitated her and when Jenny Lind heard Patti she predicted she would be a great singer. If not the greatest artist, Patti was unquestionably the supreme vocalist of her day. The difference between the two singers was principally that of personality. Patti had perfection and facility of execution, her tone was very clear and pure, and she was absolutely self-[illegible]



JENNY LIND'S PROGRAM [illegible]

[illegible] possessed and [illegible] of [illegible] as [illegible] she was born to the stage and [illegible] mother [illegible] the [illegible] but the dramatic role by her [illegible]

have eclipsed Adelina. In all roles requiring grace, elegance and ornateness of vocalization, either *Terlina* in *Don Giovanni; Rosina* in *The Barber of Seville*, or *Violetta* in *Traviata*, Adelina was incomparable. Theodore Thomas once summed her up in his terse way to me: "Patti's voice was of delicate quality and great clearness, easy in delivery, and true, like the song of a bird, but it expressed no more soul than the song of a bird." Therein lies the difference between the two artists. It was the personality, the temperament, the indescribable charm of quality and nobility of soul—in a word, the woman behind the voice that fascinated you in hearing Jenny Lind sing. With all her vocal ability and abundant resource it would have been impossible for Adelina Patti to sing *I know That My Redeemer Liveth*, for instance, as Jenny Lind sang it, and who that ever heard Jenny Lind sing Handel's triumphant aria can ever forget it? Equally, who that has heard Patti sing *Ah! fors e lui*, from *Traviata*, or *Ah! non giunge*, from *Somnambule* can ever forget it. Happy those who can remember both. I hope I have made the difference between them clear. Lind was a lark that soared with the blue with her song; Patti was a delightful warbler among the flowers in the garden.

JENNY LIND, THE WOMAN.

What of Jenny Lind, the woman? I first saw and heard her on the evening of October 7, 1850, at Providence. I was a Freshman then in Brown University and the whole student body had caught the Jenny Lind fever. No artist in musical history ever received such a popular ovation. It can only be compared with the reception of Kossuth, when he visited this country as the champion of Hungarian liberty and of General Grant when he returned at the close of the Civil War. She was escorted from the pier in New York to her hotel by thousands of people, under triumphal arches erected in her honor. The stores were full of Jenny Lind bonnets, gloves, coats, hats, jewelry, bric-a-brac, and fincries of every description. Her portraits were in every shop window. The choice dishes of hotel menus were à la Jenny Lind. There were Jenny Lind stages and steamboats, cafes and coat rooms. All the girls of that day imitated her coiffures and costumes and many of them sought to imitate her gait. One enterprising hardware dealer advertised "Jenny Lind teakettles, which, being placed on the fire commence to sing in a few moments." And this not only in New York but all over the country.

HER PERSONAL APPEARANCE.

When that red letter night came, the staid city of Providence was in a condition bordering upon delirium. The hall was jammed and thousands stood outside hoping to catch a glimpse of her and mayhap hear her voice. I see her now as I saw her then, a girlish figure, medium of height, with fair hair and light blue eyes, gowned in velvet, wearing a rose in her hair, and devoid of any other ornament. Her features were plain and somewhat coarse, and in repose there was a lack of symmetry, but while singing her face was most fascinating. Her whole figure seemed expressive and a serene look of goodness irradiated her countenance.

Her gait was grace itself, especially when compared with the hobbled feminine waddle of the present time. She seemed to float rather than walk up the stage to the footlights. There was music in her very looks and motion. Her presence, as she quietly and modestly acknowledged the applause of the audience, gave the impression of womanly dignity and grace combined with a child-like naïveté and enthusiasm as if she enjoyed the scene and the privilege of singing. While delivering her songs her face seemed to be transfigured and to gain a beauty which was not manifest in repose—beauty of soul and reverence for her art. There was no distortion of face or exaggerated mannerisms of any kind. She sang with a serene look of goodness and most winning smile and her reception of the almost frenzied enthusiasm of her hearers was modest in the extreme. Modesty, indeed, was one of her strongest characteristics.

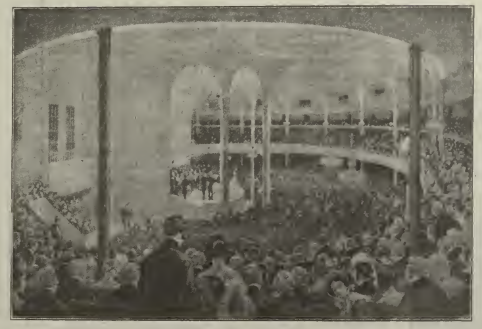
It was stated at the time that Barnum's flamboyant methods of management were very distasteful to her. Upon one occasion her husband, Mr. Goldschmidt, was reading to her and came upon the word "humbug." Puzzled by it, he asked her what it meant. She hesitated a moment, then suddenly smiled and said: "Oh! I have it. It is what Mr. Barnum is." I do not think she ever fully comprehended why people were so excited about her, though she enjoyed the excitement in a child-like way.

Jenny Lind had none of the modern sensational advertising methods so many singers employ for self-exploitation. She was a very simple, practical, domestic woman, fond of children and domestic duties, and took her sewing with her when visiting friends. She had all the characteristics of the plain woman indeed. She had no matrimonial scandals, no superstitions or eccentricities, no hair-breadth escapes, no jewel robberies, no menageries, no oddities of dress, none of the press agent's tricks of the trade. If not extremely good looking, she looked good, as some one said, and that goodness drew every one to her. She was "Jenny" with every one, not Signora Lind, or Mlle. Lind, or Miss Lind, but plain Jenny Lind. At this Christmas season it is pleasant to remember that she was full of the Christmas spirit, though it was not confined to the season. Her life was a continuous record of charitable deeds. Her first American tour, under Barnum's management, netted her $150,000, which she contributed for the founding of a hospital in Stockholm. She also founded a hospital in London, built a new wing for one in Liverpool, in 1849 raised $50,000 for charity by her concerts, furnished a scholarship to London, in honor of her friend, Mendelssohn, and her last appearance in concert was at her home in Malvern, England, when she sang for charity. She contributed a large amount in this country and in England and Sweden to private charity and no appeal was made to her generosity that remained unanswered—if it were worthy. Her married life was a happy one and she died at Malvern in 1887, in her sixty-seventh year.

Such was Jenny Lind as I recall her and as musical history records her. It seems to me that in a rare manner she combined religion, art, love, goodness and genius, and that she was actuated by the lofty purpose of using her gifts for the good of others.

"Her music in my heart I bore
Long after it was heard no more."

—WORDSWORTH.



JENNY LIND'S FIRST CONCERT AT CASTLE GARDEN.

Mme. Nellie Melba, one of the greatest of Jenny Lind's successors, has given THE ETUDE *her valuable advice upon the matter of the training of the singer. Among other things, she relates a method whereby the singer may know whether her teacher is training her right. This exceptionally interesting conference will appear in the January "Holiday" issue of* THE ETUDE. *It is one of the very best articles of its kind we have ever secured and one which should be very helpful to singers, entirely apart from the great celebrity of Mme. Melba.*

HOW TO COUNT TIME.

BY AMOS N. WAYNE.

TEACHERS are almost unanimous as to the desirability of counting, and counting aloud. Very few, however, give their pupils an idea of how to count. In the first place the counting should not be shouting, as so many teachers seem to imagine. Shouting the counting only annoys the pupil. One of the best ways in which to teach counting is to take the pupil beside the clock in the room in which the piano is situated and have the pupil count several measures. I used to do this until the pupil had counted for five or six minutes without stopping. This gave an idea of evenness—regularity. Then I used mental pictures to help the child's imagination. I would call to mind the regularity of the pickets in a picket fence or the regularity of the spaces on a checker board. This seemed to help a great deal. Then I made the pupil see that counting was not hanging a count upon a few notes played at irregular intervals, but rather that the note was hung upon the count. After this the pupil was taught to count "internally," as one of my little folks expressed it. I would take out my watch and count to myself for twenty measures and have the pupil do the same thing. I keeping time by the watch. Then came a comparison that was often surprising.

The pupil should not count aloud all the time. A certain part of the lesson should be devoted exclusively to listening to the tone at the piano keyboard. In another way can the pupil develop a musical tone, or if you prefer, a musical touch. Nobody wants to listen to playing that is not characterized by a fine tone quality.

HOW THEY PROTECTED AGED MUSICIANS IN THE SEVENTEENTH CENTURY.

IN the Regulations of the Saxon College or Union of Instrumental Musicians founded in 1653 there is an altogether unique provision made for the protection of its older members. This organization had its regulations ratified by the Emperor (Ferdinand III) and became very powerful. It regulated the fees its members might receive, the education of the young musician and even determined the boundaries of the moral conduct of its members. Its main object was to raise the standard of the musician and music. How it cared for its older members is indicated in the following regulation:

"Since also one might dare to oust an old master from our art out of his office, by what way or means, or under what semblance or pretext, it matters not, and insinuate himself into his post, therefore any man who seeks his own advancement by the above mentioned unseemly means, and ousts another, OUR COLLEGE SHALL DISPOSESS HIM and his assistants who ought to serve him, and he shall no longer be suffered in it. Inasmuch as venerable age, if accompanied by weakness, easily falls into contempt (all the former long years of great labor, pains and service being forgotten) and youth generally preferred above it; if such weakness and impotency in a musician of great age, holding an appointment, should be so great that he cannot fulfil his duties, or only with much difficulty, and that the service of God and other attendances must necessarily be provided for; in that case some one shall be empowered to serve as a substitute for the old man; nevertheless the old man shall enjoy half of the salary and his share of the profits, and all the remaining days of his life he shall be duly respected by the substitute or coadjutor, who shall in all things give the precedence to the old man, if he is not unhi. and await the blessing of the Lord; and all he does we and kindly for the old man shall be highly esteemed and regarded by everyone, and God Most High will surely one day reward him and repay him."

A man in the tempest of his passion overstepping the bounds of order and moderation; he is unconscious in his rage, and the tone-picture should reflect his exceptional state. But as the passions should ever be held under some sort of control, so should music, even when depicting the most terrible situations, be subordinate to artistic propriety and not offend the ear, but should still please and remain music.

Thoroughness in Music Study

An interview obtained especially for THE ETUDE by G. Mark Wilson with the Greatest Living French Composer

CAMILLE SAINT-SAËNS

[EDITOR'S NOTE: To mention the name of Charles Camille Saint-Saëns to an expert musician is to elicit immediate exclamations of delight in the modern French master's superb workmanship. The pianist is equally enthusiastic over his ability at the keyboard and those organists who recollect having heard him play their instrument are loud in their praises. Saint-Saëns is one of the most versatile of all musicians of the present or the immediate past. In other days masters did not hesitate to exhibit their virtuosity with several different instruments. In this age of specialism a musician of the type of Saint-Saëns is more or less rare.

Saint-Saëns was born in the Rue de Jardinet, Paris, Oct. 9th, 1835. He was brought up by his mother and a great-aunt. The latter was very musical and gave the boy an excellent ground work. Later he studied with Stamaty and Maledeln. Stamaty was one of the foremost piano teachers of the Paris of other days. Among his pupils was Gottschalk, the American pianist. Saint-Saëns was sufficiently far advanced to give a concert of his own when he was eleven years of age. When he was twelve he entered the Conservatory, where he came under the instruction of Benoist and Halévy. Although he won the second organ prize when he was fourteen, and the first organ prize when he was sixteen his attempts to capture the great Prix de Rome resulted in failure. Some of his friends have stated that his defeat had the effect of making double his energies and desire to become the greatest French musician of his time, and what seemed a misfortune at the time proved a great benefit to the young musician.

It seems somewhat surprising that Saint-Saëns should have failed in winning the great French musical prize, as he had already written noteworthy works, and had had a symphony performed with success when he was sixteen years of age. His victorious rival was one Léonce Coben, whose name is now practically unknown. In 1853 Saint-Saëns settled down to the life of the routine music teacher and organist in Paris. A part of his time was spent in Niedermeyer's *École religieuse*, part as organist in the church of *Saint Cœlle*. This was the "make or break" time of his life and, although he was burdened down with routine work he still made time and found energy enough to produce works, which enabled him to rise above his condition and step up to real mastery. In 1858 we find him as the organist of the Madeleine, one of the most enviable positions in France. Although Saint-Saëns has written much dramatic music his *Samson et Dalila* has been so successful that it has eclipsed all other compositions by the master. His opus numbers run considerably over one hundred. Saint-Saëns is distinguished as a musical critic and he has also given a great deal of attention to the special study of astronomy. In 1892 the University of Cambridge gave him the honorary degree of Doctor of Music.]

THE AWAKENING OF TALENT.

The awakening of musical talent in the child is one of the most interesting moments in the entire life career of the individual. With some music is manifestly a gift. Those who knew me when I was little more than a baby say that at the age of two and one half years I commenced to display a great interest in musical sounds. This, it seems to me is one of the surest indications that music was, in a very definite way, quite natural to me. Those who have opportunities to examine children continually notice that while there are cases where the child becomes excited or pleased when it hears music, there are very few whose interest goes beyond being entertained. Naturally I have no recollection of my own musical beginnings, but if I may judge the reports of others I seemed to have an intuitive grasp of certain elements of musical form and harmony. Of course I did not know the technical terms, but the essentials—or if you chose to call them principles, stood out clearly and sharply the moment I heard music. This power of inner perception of musical problems is after all what people describe as musical talent. Some people possess it naturally, others have to have it very definitely pointed out to them through the interminable theoretical books that make rules only to break them in the next instant. Good theory books are necessary, however, even in the case of the talented, since the talented pupil is likely to have his musical information in disorganized heaps rather than in systematic order ready for immediate use.

WHAT THE TEACHER SHOULD DEMAND.

After some years spent in teaching and playing the organ I resolved that I should develop my natural talents in composition, and therefore I devoted the better part of my time after that to writing music. Nevertheless, I was engaged in teaching sufficiently long to have been able to form some well-determined opinions upon the subject of teaching. I believe that a teacher should first of all be moderate in his demands and expectations with young students. Teaching is not like building a building with stone and steel through following out a definite architectural plan. The little pupil is growing and changing all the time, and it is the part of the modern teacher to observe these changes and train the child as the horticultural expert would train a delicate plant. At the very outstart the method employed should be so carefully graded that new principles are introduced very slowly. The trained worker with children analyzes all his problems and tries to study them from the angle of the child mind. What seems simple to the adult is often very difficult to the child. The teacher who does not think may present the child with a most indigestible mass of difficulties and then expect the little one to assimilate it all at once. Difficulties should not only be presented one at a time, but the teacher who takes a pride in being thorough will see to it that the pupil remains sufficiently long in the company of the conquered difficulty. That is, the pupil should not pass at once to another principle after having mastered the one upon which he has been working. On the contrary, he should remain with the first principle and be given abundant practice material so that complete mastery will result. When, at the very first, the teacher is working with hand positions and finger positions he should see to it that nothing in this connection is left undone or uncomprehended before passing to the next step. A correct understanding of notation, clear ideas upon musical tone production (touch) should all be developed in turn. Nothing leads to so much dismay, impatience, or discouragement as the very common fault which some teachers have in trying to give pupils too many things at one time.

SLOW WORK, BUT PROGRESSIVE WORK.

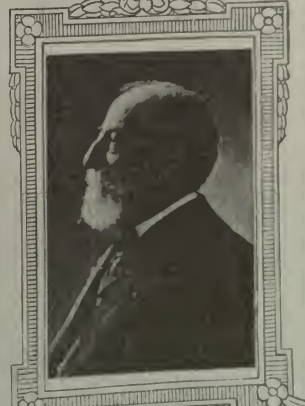
If the teacher establishes a habit with the pupil that permits the pupil to work with conglomerate masses of work instead of specializing upon essential points, the pupil is not to be blamed. The pupil should remember that no step is a step ahead unless it is attended with real mastery. Progress is not determined by the speed with which one may skip over obstacles. Work slowly and correctly. Impatience at the keyboard is not unnecessary but is an actual hindrance. If some pupils I have seen would spend the same energy in real study that they have spent in throwing the music around and in banging the keys when they have become a trifle exasperated they would accomplish far more with less effort. Many an excitable student has injured his nervous system permanently by not controlling outbursts of temper when results have not been immediate. If you are one of the unfortunate who have not mastered the art of self-control watch yourself and your work very carefully and the next time you feel tempted to explode stop working and go for a walk, or read a few pages of a book. In a short time you will find that your mind is not only more receptive, but that your fingers, which seemed beyond control, will untangle the most complicated rhythms and harmonies. The slow, quiet worker is the one who makes the most rapid progress. Piano playing is largely a matter of nerves and nerve control. Students give a great deal of attention to muscular development as though the muscles could be set into motion without any assistance from the nerves.

THOROUGHNESS IN PEDALING.

One of the most evasive branches of pianoforte study seems to be the one which is studied with the least thoroughness. It can not be learned by rule although one must, of course, get a comprehensive idea of the scientific basis of good pedaling. In this, the sciences of acoustics and harmony are joined to a knowledge of the structure of the piano and most of all a highly developed æsthetic sense. By a developed æsthetic sense I refer to the particular study of the artistic means of making music beautiful from the higher interpretative standpoint. Some people seem to be born with an intuitive feeling for the appropriate use of the pedals. Most people, however, seem to assume that they have an intuitive sense which will guide them to the correct use of the pedals without study. This is a great mistake. There is no greater problem in all piano playing than correct pedaling. The students who depend upon their intuitions to guide them usually pedal at random with what often proves very disastrous results. The worst use of the pedal is that of employing it as a kind of shroud to conceal faulty technic. Better leave the pedal entirely alone than use it to make a jumble of meaningless sounds. Using the pedal merely to increase the volume of tone is one of the infallible signs of the laughing amateur.

HOW HARMONY HELPS.

It is almost impossible to pedal effectively without a knowledge of the rudiments of harmony. The pedal sustains sounds as long as the vibrations of the piano wires continue. Naturally one must understand the system by which chords follow each other before this sustaining instrument may be employed. The student who has a knowledge of harmony should not be content to observe the pedal marks placed in his edition. He should go over them, analyze them, see why the composer or editor has used them and see if he can improve upon them. After that it is a fine plan to practice the pedal separately, counting just as though you were playing and hearing the music mentally as though the actual sounds were coming from the instrument. Later the left hand may be practiced with the pedal and then the right hand and then both hands together. This work should proceed so slowly



CAMILLE SAINT-SAENS

that the mind has an opportunity to follow each step. Then the tempo may be increased until one has what might be called a "pedal technic."

THOROUGHNESS IN AMERICA.

Music in America has been a continual surprise to me. The standard of taste and appreciation in parts I have visited are much the same on both sides of the Atlantic. American orchestras are very praiseworthy organizations, the audiences know and appreciate what is good, while your leading operatic companies and instrumental artists are all that can be desired. I see no reason for Americans going abroad for study. The atmosphere is here, accomplished teachers are with you and there are a number of excellently organized conservatories, where one may study with the additional advantage that there are no distracting and disturbing new conditions continually to upset the mind. Americans are hard workers, but do not do enough to divert their minds from the arduous work of the day. Composers and virtuosos should have hobbies aside from the pen and their chosen instruments. I frequently find that a change of scene and occupation are desirable and I always go back to my work with far greater zest. I never adhere to any particular method or iron-clad rule. In composing I select what appeals to me as being good and discard that which does not convince me as being the most appropriate music for my needs. The composers who write according to mechanical specifications and limitations set down by the theorists and who never do any thinking for themselves must eventually fail. For this reason I seek continual change. Travel, poetry, the study of nature, all contribute to my music, because they help me in maintaining a better mental balance.

LET YOUR MUSIC TASTE REVEAL YOUR CHARACTER.

BY CARL G. SCHMIDT.

"As a man thinketh, so is he," runs the proverb. Some would even go further and say that a man's appearance, his mode of dress, his use of language, his taste are merely the outward mirrorings of his soul. In other words when we look at a man we see the kind of man that that particular individual has built up in his own mind as his ideal of a man. A man looks pretty much as he wants to look. If this is so we must regard our own musical taste with care and have it of such a kind that it will express a character of which we may be proud.

There are several thoughts suggested by this subject. First, what is character, and, again, how may musical taste direct or reveal it? All teaching and this does not mean school work alone, but includes home influences as well, tends to the formation of character. The love, kindness, gentleness, courteous consideration of the home are the foundation stones in the building of character. The love of nature, flowers, brooks, mountains, sea and sky are objects which God spreads before us to soften and beautify character. Then comes the school where life is taught, independence fostered, the mind guided, ambition aroused, defeat encountered, success achieved; all these qualities go toward the making of character.

The one greatest element demanded of men! the only thing which is permanent and which gives to one the real riches of the Universe; the quality with which man becomes master, without which his life is useless, void and passes away unthought of, unremembered, forgotten, is CHARACTER. But our Creator has given to us more than Nature, love or learning to ennoble character. He has given to us the works of man, literature, painting, sculpture, architecture and music. These give to man the uplift which comes by direct association with the finer things of life, the work of men's hands, the deep thoughts of those whose only ambition was the uplift of their fellowmen, and one of these great arts is music. The youngest of the arts because the most subtle.

For hundreds of years men struggled to catch sounds and in some way confine their meaning to paper. It was a long and strenuous effort which we, who look with so much indifference upon our printed pages of music, know, and in most instances care very little about. Nevertheless it would add immensely to the interest of all music students and lovers of music if they would learn something about the history of our great art, the difficulties encountered in establishing its notation, the slow contrapuntal development of musical thought, the constant trials of its first writers from Guido d'Arezzo to Richard Strauss, and in this way we would learn that our musical taste would develop our character in the right way for we would learn to look at music not only as the expression of emotion but as a great, soul-stirring, uplifting, God given art.

UNINFORMED PEOPLE.

We often experience a great surprise, almost a disheartening shock when we find men and women of apparent refinement, thoroughly enjoying the common, often vulgar street melody which originated in some cheap show or dance hall. We are prone to turn away annoyed and disgusted, but let us not be too hasty. These people have probably never had their attention called to music as an art. They have never been told to learn anything about it; to realize that it is the medium of expressing the greatest feelings

SAINT-SAËNS AND HIS LATE CONFRÈRE, MASSENET

of the soul! that it surpasses literature to which it is closely allied because it is not tangible, because it has the hundred-fold greater interest of diverse interpretation, that as each one's joy or sorrow is different so is there an expression in music which will fit that joy or sorrow. Again the student of music! How often do we as students go over a composition aimlessly, just merely playing it, watching every note and expression mark and yet remaining an absolute stranger to the real thought of the composer to whom the composition was an expression of his innermost life.

Our musical taste is cheap because we make it so, because we do not search for the hidden meanings, because instead of going over a composition first, mentally trying to interpret each phrase, we immediately rush to the piano with it and if it does not strike our fancy we discard it; because when we hear a song cheap in sentiment, frivolous in melody and really not fit to be called a musical composition, we do not stop to consider whether it is worth while to take it into our lives, if it will leave an impress for good or add a bit of loveliness to our character, but we simply absorb it. I fancy that if we were told that the fragrance of a certain flower was poisonous we would shun it, and yet if we are told that certain music leaves an evil impress on our lives we take it in just the same.

So good musical taste does reveal character, does build up and beautify life, does ennoble manhood and womanhood, and those who never learn this lose just so much of uplift and strength.

It would be well then for all who teach music to tell of its history, of its great men, of its real worth. This can be given to everyone, not merely voice or pianoforte pupils. Let us always associate with beautiful things, great music, God's out-of-doors, good books and refined people, to partake of their loveliness and enrich our character.

INDEPENDENT FINGER ACTION.

BY LEONORA SILL ASHTON.

THE independence of each individual finger! How much has been written of this; how many teachers have concentrated their efforts during lesson after lesson to instil the importance of it into their pupils' minds; and how many toilsome, weary hours have been spent in almost fruitless endeavor to acquire this power. Every action of the hand apart from the piano, moves in the opposite direction from the applying of this rule.

The fingers work as a unit with the hand in every part pertaining to everyday life.

The thumb and fingers *together* hold the pen with which these words are written. The fingers as a whole clasp the music to place it on the piano. In the same manner they grasp the piano chair or stool to adjust it before we begin to play:—and then the injunction stares us in the face. "Have every one of your ten fingers absolutely independent of each other."

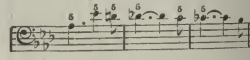
In gaining independence here it is necessary to keep the muscles of the wrists and arms flexible, and let the fingers form the habit of following each other at the proper time along the keys.

The same would be true of two finger exercises which give great individual power to each of the five members on our hands.

These three staples—scales, arpeggios and two finger exercises, practiced with the various touches given in Dr. Mason's *Touch and Technic* will lay a foundation worthy the best and finest performer. But this must be more than individual *action* on the part of the fingers; there must be also individual *sensation*.

That is, each finger must be capable of giving to every note which grows under its touch its due tone and expression. This the various exercises will bring to bring; but nothing will secure such satisfactory and lasting results as the playing of melodies with each finger separately.

Take for instance, the *Song to the Evening Star*, and play the entire melody with one finger alone.



Try to bring out the full tone (with the use of the pedal if you will) placing the finger squarely and firmly upon the key, thus giving the finger not only the physical responsibility but the whole emotional interpretive responsibility as well. Play this melody with each finger on each hand; in turn transposing it into the bass for the right hand, and into the treble for the left. Play it with different touches, too, just as you do your scales, arpeggios and exercises, thus making every finger at home on every note in every form of touch.

The melody of hymn tunes also suggest excellent practice for this special feature of musical development. Trying this for a week or two—giving up an hour each day to "independent" practice and showing a little extra attention on the fourth and fifth fingers will surely wake marvels with stiff and awkward hands.

Remember always the words of the great Rubinstein "It is only with tears and pain, bitter as death, that the artist arrives at perfection," and toil on, assured that every earnest effort put into your practice hour will be rewarded.

Good-natured and dear as the Chevalier de Gluck is in all other relations of life, he becomes, as soon as he stands at the conductor's desk, the veriest tyrant. The slightest error puts him into a towering passion, and in the strongest language. Twenty and even ten times does he demand the repetition of a passage, and the most skilled orchestral executant before him is impotent. His manner is often so brusque that players refuse to sit under him, and are only reconciled by the intervention of the emperor, with his gentle "But you know, he doesn't mean it; it is only his way." Artists, moreover, require double payment when the orchestra. No *fortissimo* can be strong enough, no *pianissimo* weak enough for him. His mien and gesture when conducting reflect the various moods of the music; now it is wild, now soft and gentle, now anon sorrowful. He lives and dies with his music; he rages with Achilles, weeps with Iphigenia, and the dying scene of *Alceste* throws himself back in a chair and becomes as a corpse.—KRAMER.

How Tunes are Made

by the distinguished English Composer, Critic and Teacher

FREDERICK CORDER

Professor of Composition at the Royal Academy of Music in London

It is almost impossible for the non-inventive mind to comprehend the process of invention. Readers of Charles Dickens insist upon knowing "the originals" of his delightful characters and scenes; poets and painters are popularly conceived as cranks who see with different eyes from other folks, and the act of mechanical invention is believed to be a mysterious inspiration and not the culmination of a series of mental efforts. Especially difficult is it for the mere music-lover, devoid of technical training, to conceive the means by which even the simplest kind of music is evolved. But some glimpses of this curious and obscure process may be gained by the exercise of a little ordinary reason.

HOW POETRY GAVE SHAPE TO MUSIC.

First of all, you must be on really intimate terms with a few musical pieces of different sorts before we can consider the matter at all. Do you know, for instance, that all music divides itself into two distinct classes—simple and complex? No, I thought not, but you know at least that poetry is roughly divisible into two classes, that which lies in four-line stanzas (lyric work) and that which is in more elaborate forms and runs straight on (heroic verse or blank verse). Again, you may not know that it was poetry that gave shape to music, but it was so, and the two arts work on very similar lines. That is to say, music may consist of either a series of short "sentences," each of which comes to a definite, full stop, or it may consist of portions of indefinite length, anything like a full stop being as far as possible avoided. The uninitiated will not comprehend how this natural tendency of music to leave off when it has said its say can be resisted, but if you reflect you will remember that the uneducated person can only frame short and simple sentences in speech, while the cultured orator has no difficulty in uttering lengthy and well rounded periods which would fill nearly a whole page of print. A very moderate amount of education teaches one how to join clauses and sentences together and how to use the comma and semicolon instead of always the full-stop.

Well, the primitive musician can only frame simple musical sentences, which we call Tunes, and it is the object of musical education to teach him how, by means of "half-closes" and "interrupted cadences," these may be extended into less common-place melodies, and farther, how by cutting off the end altogether, one sentence can be dove-tailed into another. These two processes are closely akin to the use of the semicolon and the comma in literary composition and form the chief resources in building up what we call "real music." But to employ these processes skilfully demands long and difficult study, which only very, very few have the power to master: the vast majority of musicians consider themselves composers when they can turn out a symmetrical tune, decently harmonized. Yet this demands far less skill than you would imagine, being precisely analogous to the composition of a quatrain of verse. It did not take much genius or inspiration to invent such a line as:

"Mary had a little lamb"

nor to amplify this statement by a second,

"With fleece as white as snow."

The verse maker—whether of this or any other quatrain— is then influenced as to the contents of his third and fourth lines by the necessary rhythm and the duty of finding a rhyme to "snow." True, if he is not pleased with the result he can alter the second line into

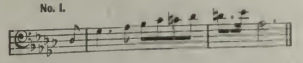
"With Fleece as black as sooty"

but this he feels to be less attractive and it will probably alter the sense of all that follows.

WHERE MEYERBEER FAILED.

Absurd as this example may seem this is the actual process followed by even the greatest of poets in constructing a four-line verse. The difference between doggerel and genuine poetry is not so much in the quality of the writer's mind as in his experience and skill in the performance of his task. Let me give you a very striking instance of this. Do you know any melodies by Meyerbeer—the shadow-song from *Dinorah*, the page's song "nobil signor" from *The Huguenots* or "Quand je quittais la Normandie" from *Robert le Diable?* Perhaps not, for Meyerbeer is rather forgotten now, though once highly esteemed. Well, nearly all his tunes are conventionally constructed, but with so little skill that, once one's attention directed to the fact, one cannot endure them. For instance, take the baritone song from *Dinorah* which has such a beautiful first line:

No. 1.

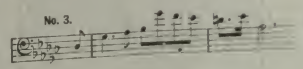


the second line is simply out of all keeping with it producing the effect of a burlesque continuation by another hand:

No. 2.

the third has to rhyme with the first and is really splendid:

No. 3.



while the fourth lets us down flop! with the vulgarest doggerel conceivable.

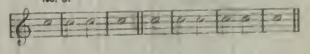
No. 4.

Now if this were a single, or even an occasional, lapse one would not mind; but when we find a composer doing this sort of thing habitually we put him down as a rank vulgarian, and this is what has happened to Meyerbeer. Yet it is not quite a true criticism, for Meyerbeer was not at all a vulgarian, only an exceedingly unskilful composer.

ARE TUNES INSPIRED?

But this is a digression, the subtleties of music-building are at present beyond our consideration. What my reader wants to know first is, How does the raw material of music—the first line of a tune—get invented? Is not the popular belief—that it is an absolute inspiration—the truth? Why no, nothing is farther from the truth. If you look at the matter prosaically you must admit that the Maker of this wonderful universe does not "inspire" human beings with ideas or powers foreign to their normal capacity, although unusually brilliant feats of imagination are always spoken of as "inspirations." We know very well that our normal capacity, whether in commerce, art or sport, is purely the outcome of our education and that on great occasions when we have concentrated our whole mind on the subject, we find ourselves capable of remarkable efforts. As in one thing so in another. The person whose ear delights in the sequence of musical sounds finds pleasure in stringing these sounds together; absolutely anyone and everyone can do it. The rest is a matter of degree. There is no difference in *kind* but only in *quality* between the simple chant and the Allegretto of Beethoven's Symphony in A:

No. 5.



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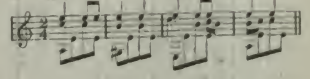


or between the earliest dance tune of which we have any record, "Sumer is icumen in" written 600 years ago and the best "two-step," or "rag-time" of today

No. 7.

Yes, you will say, but there is an enormous difference in quality between one tune and another. On what does this depend? Truth to tell it depends on a large number of things, several of which are more unconnected with the musical merit of the tune. Thus, many a quite inferior tune has had an enormous vogue owing to the words making a popular appeal; such was *The Fine Old English Gentleman* in the 18th century and Arthur Sullivan's *Lost Chord* in the nineteenth; to give the first two that occur to me and I need hardly remind American readers of the way in which tunes are forced into popularity by the skilled advertising methods of publishers. Yet if you take any one of these cheap albums of songs or dance-tunes and read through a hundred or so they strike all alike trite and so commonplace that you wonder how they can ever have been popular. Exactly the same is the result if you take a large collection of folk-tunes of any country

European Musical Topics

BY ARTHUR ELSON

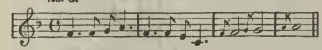
SIMILARITY IN FOLK TUNES.

Whether it be Hungarian, Russian or English, you find each an appalling monotony of rhythm, such a wearisome similarity of outline, that you wonder, at last, if there is such a thing as originality at all. Yet each of these tunes, when it had its day, was thought quite brilliant. Fifty years ago there was a German-French violoncello player named Jacques Offenbach. For about twenty years he poured out a flood of sparkling tunes—mostly harmonised on two chords, it is true—that kept all the world smiling. Nothing is more dreary than to look over his hundred or so operas and operettas to-day. The sparkle has gone out of them and we cannot even endure them between the acts at a theatre, where they play almost anything. Why is this? Why do tunes of simple scope seem at one time charming and at another flat and dull? Here comes in, I think, our own mentality—our own feeling for music. There exist a few persons of dull minds who are content, like little children, to read the same book, or hear the same tune, over and over again all their lives, but the vast majority of those who are only slightly musical, realize the limitations of art and must have the same thing said a little differently, or their appetite becomes jaded. It is not till you have made the experiment mentioned above and placed before yourself a large number of tunes that you can comprehend the fact that we never *invent;* we only *vary.*

LANGUAGE INFLUENCES TUNES.

This, then, is the way in which tunes are made. The person fond of music perpetually turns over in his mind, consciously and unconsciously, the phrases that he knows and as his mind tires of them he alters them or strives to make others something like them. Some of these variations must be better than others and there will be a kind of survival of the fittest in the musician's mind just as there is if ever his tunes come to be printed. The rhythmical skeleton of a tune depends upon the accent of our language and is very limited; thus an American could evolve *Yankee doodle* but could not possibly make a tune like:

No. 8.



which only the Hungarian language will admit. What are called the Cadences of a tune, the ends of the phrases, are also very limited in their scope. When these things are fully understood it will be seen that melodic possibilities are by no means infinite—in fact that their limitations are discernible.

A COMPOSING MACHINE.

Many years ago I wrote a fanciful article about a man who invented a machine that would compose music. Some time later a casual remark of Arthur Sullivan's—that he would give me a thousand pounds if I could invent a machine that would carry out a figure of accompaniment to save him the trouble of writing it—set me thinking and I found that it was quite practicable to make a machine that would "compose"—by exhausting all the possibilities—music of a simple kind, such as chants and hymn-tunes. I have, in fact, sketched out the plans for such a thing. But it would cost a good deal more than five thousand pounds to make, and where would be the use? To do once and for ever what is being done as required does not seem a very useful object, and—observe this—the most difficult and complex portion of such a machine would be the least useful; that is the *critical* part. Out of 60,000 *possible* single chants a large proportion would be perfectly uninteresting—though technically correct. The human mind that conceived these would discard them instinctively, but how could the machine be made to do so? And the higher we rise beyond this simplest form of melody the more subtle does the necessary criticism become, till we see that the operation which goes on so incessantly in the composer's mind—the making permutations and combinations of notes—is the least part of the real making of music. The fate of Charles Babbage's famous Analytical Engine which ruined its inventor shows us how futile is the attempt to supersede the operation of human intelligence by machinery. The little live machine in the head of quite an ordinary human being does not cost much to set up nor to keep going, but its capabilities are infinite and it has this advantage over machinery: it can create something out of nothing.

INTERESTING RUSSIAN FOLK MUSIC.

In the *Musical Standard*, F. S. Bartlett writes on the folk-songs of the Ukraine. This Russian district, according to his article, is especially rich in folk-music, which is sung by the peasants on nearly every possible occasion. The songs often reflect the original Greek modes, the Ionian being most common, while the Lydian and Dorian are sometimes found.

These modes were sufficient to express the dignity of tradition in tones, but other influences entered in the Middle Ages. Turk and Tartar hordes overran the country, and finally it came under the despotism of Russia. Its music shows some Oriental qualities, and contains also examples of the Magyar tetrachord (A, B, C, D-sharp), originally introduced by the Turks, it is claimed, but now very characteristic of Hungary.

Especially popular are the so-called *dumi,* a class of melancholy songs of almost epic dignity. They differ in style from almost all other folk songs, because of their wonderful flexibility in the hands (or voice) of the singer. Their melodies are not very strongly accented, but are called "invertebrate" in character, because the long notes, which would ordinarily be accented, usually fall on a weak beat. In a way this gives an apparent lack of variety, but in reality the singer can change his effects very easily, altering the expression greatly from verse to verse. The time varies also. A printed example of these "Grief Songs" consisted of five measures with the rhythm of 3/4, 5/4, 3/4, 7/4, and 7/4—surely changeable enough to allow the minstrel full liberty of effect. An occasional chromatic effect near the end often adds to the climax. These songs have been collected and set with excellent judgment by the composer Lissenko.

Until recently these songs were sung by the *cobsars,* who were blind musicians traveling about from village to village. These wanderers had to go through a full apprenticeship before they became qualified, and were usually very gifted performers. They used for accompaniment the stringed instrument called the *bandura,* known in Italy as the mandola, in Spain as the bandolon, and in Turkey as the tambura. These instruments are said to be of Eastern origin, and it is claimed that they are the same as the "pandoura" mentioned by Pythagoras. Early pictures of this type of instruments have been found on Egyptian and Assyrian ruins. The bandura of the Ukraine has twelve strings, six long ones attached to pegs in the neck, while the other six are clamped to the finger-board by studs, and have no frets. The lower strings, starting up from the lowest line of the bass clef, are tuned to G, C, D, G, A, and D, while the upper strings give diatonic intervals from one-line G upward. The latter which may be tuned to suit the mode, are used for the melody.

The cobzars, or kobzars, were very popular, and sure of their welcome among the natives. In recent years, however, they came under the ban of the Russian government, since the patriotic nature of their songs acted as a powerful spur to the Ukraine people. For a time the Russian officials hounded these minstrels about from place to place, until at present the latter have almost wholly disappeared. But the peasants have not forgotten the songs, which remind them that they were formerly a free people.

IRELAND'S ROMANTIC HARPISTS.

In the *Revue* of the International Society, S. MacOwen treats of more familiar minstrels when he reviews some newly published matter about the last of the Irish harpists. Ireland has been claimed as the home of the harp. Its name is said by some to have come from the Roman village of Arpi, but it is certain that the returning legions of ancient days brought a native harp back from Britain. The Assyrian and Egyptian instruments must have been earlier, but probably the harp had an independent origin in Ireland. At any rate, we know that the Irish people, like the Welsh, were wholly devoted to the many-stringed instrument so favored by the bards.

History tells us first of the early Welsh and English harpists, and the value attached to the instrument. In Wales, it was the badge of a freeman, who was deprived of it when he lost his political rights. In Saxon England its use at banquets was a necessary mark of gentle breeding; and when the Venerable Bede, who had neglected music for his great literary studies, found himself unable to play in his turn at a gathering of notables, he was constrained by his shame to rise and leave the hall.

The Irish harps were mentioned in the chronicle of the first Norman invasion. In the time of Henry VII, the harp became the national emblem of Ireland, and was placed on the flag. Mr. MacOwen describes the Irish harp as wholly diatonic, with thirty or forty strings; but some authorities ascribe more to it. At times, it is said, the strings were arranged in three rows, with chromatic intervals in the middle; and from this triple form came the *"arpa doppia,"* or double harp, or Monteverde.

In the 17th and 18th centuries, when the wandering minstrel of the Middle Ages had disappeared, the Irish harp was taken up by a number of professional players, who still traveled about, but were more like modern virtuosos than ancient bards. They showed some resemblance to the itinerant musician of to-day, going from place to place; but the harp was carried by a servant, and the performer sometimes came of a renowned and noble family. Such a one was Arthur O'Neill, who lived from 1737 to 1816. On an early trip, he came to a banquet given by Lord Kenmare to those related to the ancient Irish chieftains. After being greeted with enthusiasm, O'Neill took a humble seat at the foot of the table; and when the host expressed his regret for this, the harper replied, "It is no matter, for the place where an O'Neill sits is always a place of honor."

In his time, public competitions were instituted, somewhat like the Welsh Eistedfodds. At the first of these, the chief prize was awarded to Charles Fanning, whose poverty, as shown by his clothes, won the jury's sympathy, while O'Neill, who had arrayed himself in his best, had to be content with second prize. At a later competition, where he was again second, he suggested a collection for the non prize-winners, who were mostly so poor that a trip to the scene was a great expense; and as a result, they went away with greater gains than any of the prize-winners.

Most of the harpists were connoisseurs in the native brand of whiskey. Even the women players indulged to some extent. A certain Rose Mooney had a servant who would sometimes pawn the harp for sufficient liquid inducement, and Rose herself was seen enjoying various beverages when a warehouse of spirits at Killala was sacked during a revolt. But the harpists were not any worse than others in this respect. At entertainments it was usual to find open whiskey-casks, with a hospitable cup attached to each; and sometimes, to save the greater price of food, a host would purposely ply his guests with the fiery liquid. No doubt the open-air life of the harpers enabled them to indulge in excesses that would now be justly condemned.

One Thaddy Elliott was so fond of his "potheen" that for a quart of it he promised to indulge in the ribald trick of playing "Planty Connor" while accompanying Mass at Navan. The priest was naturally horrified, but the lively air broke in at a time when church custom forbade his speaking, and Elliott earned his wages unhindered. He was summarily dismissed, and another harpist engaged; whereupon he procured a club and awaited his successor in ambush. As luck would have it, the priest passed at the psychological moment, and received the blow meant for the newcomer; for which Elliott had to do public penance.

But many of the harpists were good musicians who took a high place in their profession, even playing for royalty. The most gifted of them was Turloch O'Carolan, born in 1670. It is said that on a visit to Geminiani he heard the latter play Vivaldi's fifth violin concerto; whereupon he took his harp and repeated the entire work from this single hearing. The story adds that Geminiani gave his visitor a copy of another concerto, purposely filled with errors; whereupon the harpist went through the work, and without knowing of the trap, suggested a correction for each mistake.

The divine fire of the artist is something which can only be inflamed to white heat in the crucible of experience. It may be said of great musicians that, as Shelley puts it, "Most wretched men are cradled into poetry by wrong: They learn in suffering what they teach in song."

Saving Indian Music From Oblivion

By THURLOW LIEURANCE

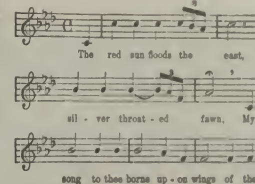
[Editor's Note.—Mr. Lieurance has been in the West for a considerable length of time studying Indian music at first hand. Many attempts have been made to save the music of the American Indian, but as many of these have been made by anthropologists rather than musicians the results have often been disappointing. Mr. Charles Troyer lived for a long time with the mystical Zuñi Indians of the South West and came back with some marvelous themes which he has adapted to modern notation. Mr. Lieurance had a sympathetic fondness for the music of the Indian and has made many extremely effective settings of native tunes. He has made liberal use of the recording phonograph and then analyzed the records at his leisure.]

When I first became interested in this subject I studied the Indian songs only with a view to finding themes for musical composition. I at once realized that it would be a life work to know the Indian and the relation of his songs to his worship, his pleasure, and his toil. For the sake of accuracy I made phonographic records of those songs which I wished to transcribe. The manner of procedure was most interesting. The singers, with their drums and flutes, were arranged about six feet in front of the recording machines. The leader and timer of the songs sat in front, rehearsing the singers, humming low, before each record was made. The war chief, with his interpreter, was there, inviting himself to find out what it was all about, to sanction or prohibit the recording of songs he wanted or did not want sung. After recording a song we reproduced it for the singers, to know if it was properly recorded. Near the operator was an educated Indian boy, acting as an interpreter. The record-making ended with a feast and playing over all of the songs recorded. Writing the Indian's songs exactly according to our scale is an impossibility, as he uses intervals which are not found in a scale of whole and half steps. There are, however, exceptions to this statement, as in the love songs of the Sioux and in melodies played on the flute. I have chosen a number of the love songs and flute melodies as themes for composition because they harmonize well and are often beautiful. Music is the principal medium by which the Indian communicates with the unseen. He hunts, fights, plays his games, and worships with song. His one instrument, excepting the drum, is the native flute made of two pieces of cedar hollowed out, glued together with pine pitch, and tied around with sinews. He blows into it from the end and has from four to six tones of the scale. Semitones are produced by cross-fingering, at intervals, and between phrases he blows a trill or tremolo on the lowest tone. The Indians are good listeners, but poor demonstrators. Some have exceptionally good voices, and like to sing, but they prefer to have a drum or something to beat upon. It is strange that the drums are used very seldom to beat the *tempo* of the song they sing, but to mark the dance step. They will beat a straight 4-4 *tempo,* then sing the song in an entirely different *tempo.*

Parts of their songs have words, and for the balance they will use a "Hi, hi, hi." For a lullaby an Indian woman will sing "We, we, we," all through the song, excepting where she sings a direct sentence to the papoose. Many of the songs have no words at all and represent the feeling, imitation, etc.

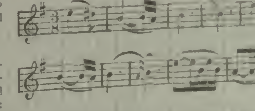
Below are given interesting Indian themes.

The first is a love song, sung by Frank Double-the-Horse, a Sioux. This is a beautiful melody and splendid for purposes of composition. I have harmonized it for the piano. The text of the poem is entitled: "My Silver-throated Fawn." Eva Sun, a Crow girl, is the Indian maiden who merits this appellation. The phonograph recorded the song in the same key in which it is harmonized. The Sioux Indians have music of perfect intervals and their love songs are the most melodious of all to our ears.

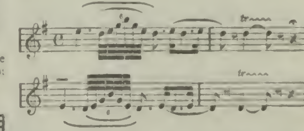


JOHN TURKEY-LEGS PLAYING A CHEYENNE MELODY.

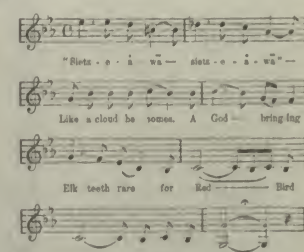
The second is a flute melody played by John Turkey-Legs, a Northern Cheyenne. This was taken down in April, 1912, and is the best flute song I have ever recorded. The vocal text set to this melody is entitled "Pakoble, the Rose."



The third quotation is one of the Tobacco Dance songs of the Crow Indians. Tobacco is used as incense by the Indians for ceremonial purposes and all the tobacco planting songs are of religious nature. They are of slow and *maestoso* style and the drums are beaten to a slow rhythm. Prayer sentences are interspersed. The text set to this song is entitled "A Crow Maiden's Prayer for Elk Teeth." Among the Crows it is customary for the young bucks to save up elk teeth for the adornment of the garments of the bride-to-be. Different tribes have varying customs. For instance, among the Red Willow Pueblo Indians, it is customary for the Indian youth to hunt, kill the deer, tan the hide, and make the boots for his bride-to-be. She discards her government wearing apparel, dons the boots, and the other garb of a squaw, and so goes back to the Indian costume forever.



The fourth is a flute of the Red Willow Pueblo Indians. The text is a farewell. Pu-pup-pooh must not marry away from her own tribe. The song of the lover was confided to the author and recorded with the promise his identity should never be made public. Pu-pup-pooh (Deer-Flower) is one of the beautiful daughters of the present chief of the Red Willow Pueblo Indians, whose name is "Whet-ta-cah" meaning "Bow Hawk."



In my collection of records I have songs of war and victory, tributes to the chiefs, home-coming songs, songs for owl, squaw, and sage hen and for the different animal dances. I have also songs of the different games and of the societies and clan songs of the hunt, love songs and flute melodies. The following tribes are represented: Sioux, Cheyenne, Crow, [illegible] Ventre, Ute, Pawnee, Apache, Red Willow Pueblo, Arapahoe, Navaho. The Indian is naturally endowed with a fine physique and possesses a big voice. He sings for hours and even for days at the dances without tiring. [illegible] yourself singing English songs that long! He is a good listener, and it matters not whether it be music of a classic or popular nature. A few have become excellent performers on different instruments. Every Indian school has its band and mandolin and guitar clubs. Denison Wheelock has organized an Indian band which ranks with the best American and Italian bands in the United States. Our own guide was a Carlisle graduate, very intelligent, liking to talk of his school days and trips with the Indian band. He plays [illegible] trombone and mandolin, and seems to be the chief musician on the reservation. One would think that he would prefer to remain in the East. He [illegible] came back to his people and afterwards married an Indian girl, who was educated at Haskell. She went back to her blanket and [illegible], while he wears the white man's clothes, but wears his hair long and in braids, likes the big, tall crowned hat, with a feather in it, [illegible] hat band, and [illegible] of jewelry. He doesn't farm his own land, but leases it. All Indians speak English, except the very

SIMILARITY IN FOLK TUNES.

Whether it be Hungarian, Russian or English, you find each an appalling monotony of rhythm, such a wearisome similarity of outline, that you wonder, at last, if there is such a thing as originality at all. Yet each of these tunes, when it had its day, was thought quite brilliant. Fifty years ago there was a German-French violoncello player named Jacques Offenbach. For about twenty years he poured out a flood of sparkling tunes—mostly harmonised on two chords, it is true—that kept all the world smiling. Nothing is more dreary than to look over his hundred or so operas and operettas to-day. The sparkle has gone out of them and we cannot even endure them between the acts at a theatre, where they play almost anything. Why is this? Why do tunes of simple scope seem at one time charming and at another flat and dull? Here comes in, I think, our own mentality—our own feeling for music. There exist a few persons of dull minds who are content, like little children, to read the same book, or hear the same tune, over and over again all their lives, but the vast majority of those who are only slightly musical, realize the limitations of art and must have the same thing said a little differently, or their appetite becomes jaded. It is not till you have made the experiment mentioned above and placed before yourself a large number of tunes that you can comprehend the fact that we never *invent;* we only *vary.*

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This, then, is the way in which tunes are made. The person fond of music perpetually turns over in his mind, consciously and unconsciously, the phrases that he knows and as his mind tires of them he alters them or strives to make others something like them. Some of these variations must be better than others and there will be a kind of survival of the fittest in the musician's mind just as there is if ever his tunes come to be printed. The rhythmical skeleton of a tune depends upon the accent of our language and is very limited; thus an American could evolve *Yankee doodle* but could not possibly make a tune like:

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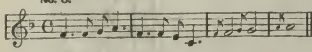

which only the Hungarian language will admit. What are called the Cadences of a tune, the ends of the phrases, are also very limited in their scope. When these things are fully understood it will be seen that melodic possibilities are by no means infinite—in fact that their limitations are discernible.

A COMPOSING MACHINE.

Many years ago I wrote a fanciful article about a man who invented a machine that would compose music. Some time later a casual remark of Arthur Sullivan's—that he would give me a thousand pounds if I could invent a machine that would carry out a figure of accompaniment to save him the trouble of writing it—set me thinking and I found that it was quite practicable to make a machine that would "compose"—by exhausting all the possibilities—music of a simple kind, such as chants and hymn-tunes. I have, in fact, sketched out the plans for such a thing. But it would cost a good deal more than five thousand pounds to make, and where would be the use? To do once and for ever what is being done as required does not seem a very useful object, and—observe this—the most difficult and complex portion of such a machine would be the least useful; that is the *critical* part. Out of 60,000 *possible* single chants a large proportion would be perfectly uninteresting—though technically correct. The human mind that conceived these would discard them instinctively, but how could the machine be made to do so? And the higher we rise beyond this simplest form of melody the more subtle does the necessary criticism become, till we see that the operation which goes on so incessantly in the composer's mind—the making permutations and combinations of notes—is the least part of the real making of music. The fate of Charles Babbage's famous Analytical Engine which ruined its inventor shows us how futile is the attempt to supersede the operation of human intelligence by machinery. The little live machine in the head of quite an ordinary human being does not cost much to set up nor to keep going, but its capabilities are infinite and it has this advantage over machinery: it can create something out of nothing.

European Musical Topics

BY ARTHUR ELSON

INTERESTING RUSSIAN FOLK MUSIC.

In the *Musical Standard*, F. S. Bartlett writes on the folk-songs of the Ukraine. This Russian district, according to his article, is especially rich in folk-music, which is sung by the peasants on nearly every possible occasion. The songs often reflect the original Greek modes, the Ionian being most common, while the Lydian and Dorian are sometimes found.

These modes were sufficient to express the dignity of tradition in tones, but other influences entered in the Middle Ages. Turk and Tartar hordes overran the country, and finally it came under the despotism of Russia. Its music shows some Oriental qualities, and contains also examples of the Magyar tetrachord (A, B, C, D-sharp), originally introduced by the Turks, it is claimed, but now very characteristic of Hungary.

Especially popular are the so-called *dumi*, a class of melancholy songs of almost epic dignity. They differ in style from almost all other folk songs, because of their wonderful flexibility in the hands (or voice) of the singer. Their melodies are not very strongly accented, but are called "invertebrate" in character, because the long notes, which would ordinarily be accented, usually fall on a weak beat. In a way this gives an apparent lack of variety, but in reality the singer can change his effects very easily, altering the expression greatly from verse to verse. The time varies also. A printed example of these "Grief Songs" consisted of five measures with the rhythm of 3/4, 5/4, 3/4, 7/4, and 7/4—surely changeable enough to allow the minstrel full liberty of effect. An occasional chromatic effect near the end often adds to the climax. These songs have been collected and set with excellent judgment by the composer Lissenko.

Until recently these songs were sung by the *cobzars*, who were blind musicians traveling about from village to village. These wanderers had to go through a full apprenticeship before they became qualified, and were usually very gifted performers. They used for accompaniment the stringed instrument called the *bandura*, known in Italy as the mandola, in Spain as the bandolon, and in Turkey as the tambura. These instruments are said to be of Eastern origin, and it is claimed that they are the same as the "pandoura" mentioned by Pythagoras. Early pictures of this type of instruments have been found on Egyptian and Assyrian ruins. The bandura of the Ukraine has twelve strings, six long ones attached to pegs in the neck, while the other six are clamped to the finger-board by studs, and have no frets. The lower strings, starting up from the lowest line of the bass clef, are tuned to G, C, D, G, A, and D, while the upper strings give diatonic intervals from one-line G upward. The latter which may be tuned to suit the mode, are used for the melody.

The cobzars, or kobzars, were very popular, and sure of their welcome among the natives. In recent years, however, they came under the ban of the Russian government, since the patriotic nature of their songs acted as a powerful spur to the Ukraine people. For a time the Russian officials hounded these minstrels about from place to place, until at present the latter have almost wholly disappeared. But the peasants have not forgotten the songs, which remind them that they were formerly a free people.

IRELAND'S ROMANTIC HARPISTS.

In the *Revue* of the International Society, S. MacOwen treats of more familiar minstrels when he reviews some newly published matter about the last of the Irish harpists. Ireland has been claimed as the home of the harp. Its name is said by some to have come from the Roman village of Arpi, but it is certain that the returning legions of ancient days brought a native harp back from Britain. The Assyrian and Egyptian instruments must have been earlier, but probably the harp had an independent origin in Ireland. At any rate, we know that the Irish people, like the Welsh, were wholly devoted to the many-stringed instrument so favored by the bards.

History tells us first of the early Welsh and English harpists, and the value attached to the instrument. In Wales, it was the badge of a freeman, who was deprived of it when he lost his political ri[illegible] Saxon England its use at banquets was a [illegible] mark of gentle breeding; and when the V[illegible] Bede, who had neglected music for his great [illegible] studies, found himself unable to play in his tu[illegible] gathering of notables, he was constrained by [illegible] to rise and leave the hall.

The Irish harps were mentioned in the chr[illegible] the first Norman invasion. In the time of Hen[illegible] the harp became the national emblem of Irela[illegible] was placed on the flag. Mr. MacOwen desc[illegible] Irish harp as wholly diatonic, with thirty [illegible] strings; but some authorities ascribe more t[illegible] times, it is said, the strings were arrange[illegible] rows, with chromatic intervals in the middle; a[illegible] this triple form came the *"arpa doppia,"* [illegible] harp, or Monteverde.

In the 17th and 18th centuries, when the w[illegible] ing minstrel of the Middle Ages had disappear[illegible] Irish harp was taken up by a number of pr[illegible] players, who still traveled about, but were mor[illegible] modern virtuosos than ancient bards. They [illegible] some resemblance to the itinerant musician of [illegible] going from place to place; but the harp was carri[illegible] servant, and the performer sometimes came [illegible] nowned and noble family. Such a one was [illegible] O'Neill, who lived from 1737 to 1816. On [illegible] trip, he came to a banquet given by Lord K[illegible] those related to the ancient Irish chieftains. [illegible] being greeted with enthusiasm, O'Neill took a [illegible] seat at the foot of the table; and when the h[illegible] pressed his regret for this, the harper replied, "I[illegible] matter, for the place where an O'Neill sits i[illegible] a place of honor."

In his time, public competitions were i[illegible] somewhat like the Welsh Eistedfodds. At th[illegible] these, the chief prize was awarded to Charl[illegible] ning, whose poverty, as shown by his clothes, [illegible] jury's sympathy, while O'Neill, who had array[illegible] self in his best, had to be content with second [illegible] At a later competition, where he was again sec[illegible] suggested a collection for the non prize-winne[illegible] were mostly so poor that a trip to the scene [illegible] great expense; and as a result, they went awa[illegible] greater gains than any of the prize-winners.

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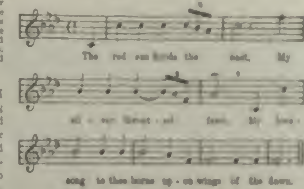

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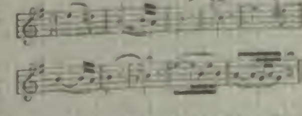

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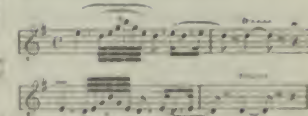

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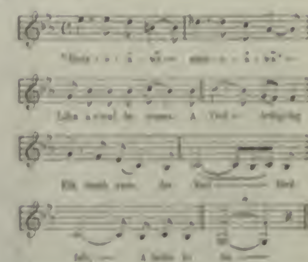

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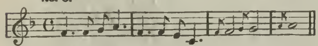


which only the Hungarian language will admit. What are called the Cadences of a tune, the ends of the phrases, are also very limited in their scope. When these things are fully understood it will be seen that melodic possibilities are by no means infinite—in fact that their limitations are discernible.

A COMPOSING MACHINE.

Many years ago I wrote a fanciful article about a man who invented a machine that would compose music. Some time later a casual remark of Arthur Sullivan's—that he would give me a thousand pounds if I could invent a machine that would carry out a figure of accompaniment to save him the trouble of writing it—set me thinking and I found that it was quite practicable to make a machine that would "compose"—by exhausting all the possibilities—music of a simple kind, such as chants and hymn-tunes. I have, in fact, sketched out the plans for such a thing. But it would cost a good deal more than five thousand pounds to make, and where would be the use? To do once and for ever what is being done as required does not seem a very useful object, and—observe this—the most difficult and complex portion of such a machine would be the least useful; that is the *critical* part. Out of 60,000 *possible* single chants a large proportion would be perfectly uninteresting—though technically correct. The human mind that conceived these would discard them instinctively, but how could the machine be made to do so? And the higher we rise beyond this simplest form of melody the more subtle does the necessary criticism become, till we see that the operation which goes on so incessantly in the composer's mind—the making permutations and combinations of notes—is the least part of the real making of music. The fate of Charles Babbage's famous Analytical Engine which ruined its inventor shows us how futile is the attempt to supersede the operation of human intelligence by machinery. The little live machine in the head of quite an ordinary human being does not cost much to set up nor to keep going, but its capabilities are infinite and it has this advantage over machinery: it can create something out of nothing.

European Musical Topics

BY ARTHUR ELSON

INTERESTING RUSSIAN FOLK MUSIC.

IN the *Musical Standard,* F. S. Bartlett writes on the folk-songs of the Ukraine. This Russian district, according to his article, is especially rich in folk-music, which is sung by the peasants on nearly every possible occasion. The songs often reflect the original Greek modes, the Ionian being most common, while the Lydian and Dorian are sometimes found.

These modes were sufficient to express the dignity of tradition in tones, but other influences entered in the Middle Ages. Turk and Tartar hordes overran the country, and finally it came under the despotism of Russia. Its music shows some Oriental qualities, and contains also examples of the Magyar tetrachord (A, B, C, D-sharp), originally introduced by the Turks, it is claimed, but now very characteristic of Hungary.

Especially popular are the so-called *dumi,* a class of melancholy songs of almost epic dignity. They differ in style from almost all other folk songs, because of their wonderful flexibility in the hands (or voice) of the singer. Their melodies are not very strongly accented, but are called "invertebrate" in character, because the long notes, which would ordinarily be accented, usually fall on a weak beat. In a way this gives an apparent lack of variety, but in reality the singer can change his effects very easily, altering the expression greatly from verse to verse. The time varies also. A printed example of these "Grief Songs" consisted of five measures with the rhythm of 3/4, 5/4, 3/4, 7/4, and 7/4—surely changeable enough to allow the minstrel full liberty of effect. An occasional chromatic effect near the end often adds to the climax. These songs have been collected and set with excellent judgment by the composer Lissenko.

Until recently these songs were sung by the *cobsars,* who were blind musicians traveling about from village to village. These wanderers had to go through a full apprenticeship before they became qualified, and were usually very gifted performers. They used for accompaniment the stringed instrument called the *bandura,* known in Italy as the mandola, in Spain as the bandolon, and in Turkey as the tambura. These instruments are said to be of Eastern origin, and it is claimed that they are the same as the "pandoura" mentioned by Pythagoras. Early pictures of this type of instruments have been found on Egyptian and Assyrian ruins. The bandura of the Ukraine has twelve strings, six long ones attached to pegs in the neck, while the other six are clamped to the finger-board by studs, and have no frets. The lower strings, starting up from the lowest line of the bass clef, are tuned to G, C, D, G, A, and D, while the upper strings give diatonic intervals from one-line G upward. The latter which may be tuned to suit the mode, are used for the melody.

The cobzars, or kobzars, were very popular, and sure of their welcome among the natives. In recent years, however, they came under the ban of the Russian government, since the patriotic nature of their songs acted as a powerful spur to the Ukraine people. For a time the Russian officials hounded these minstrels about from place to place, until at present the latter have almost wholly disappeared. But the peasants have not forgotten the songs, which remind them that they were formerly a free people.

IRELAND'S ROMANTIC HARPISTS.

In the *Revue* of the International Society, S. MacOwen treats of more familiar minstrels when he reviews some newly published matter about the last of the Irish harpists. Ireland has been claimed as the home of the harp. Its name is said by some to have come from the Roman village of Arpi, but it is certain that the returning legions of ancient days brought a native harp back from Britain. The Assyrian and Egyptian instruments must have been earlier, but probably the harp had an independent origin in Ireland. At any rate, we know that the Irish people, like the Welsh, were wholly devoted to the many-stringed instrument so favored by the bards.

History tells us first of the early Welsh and English harpists, and the value attached to the instrument. In Wales, it was the badge of a freeman, who was deprived of it when he lost his political rights. In Saxon England its use at banquets was a necessary mark of gentle breeding; and when the Venerable Bede, who had neglected music for his great literary studies, found himself unable to play in his turn at a gathering of notables, he was constrained by his shame to rise and leave the hall.

The Irish harps were mentioned in the chronicle of the first Norman invasion. In the time of Henry VIII, the harp became the national emblem of Ireland, and was placed on the flag. Mr. MacOwen describes the Irish harp as wholly diatonic, with thirty or forty strings; but some authorities ascribe more to it. At times, it is said, the strings were arranged in three rows, with chromatic intervals in the middle; and from this triple form came the *"arpa doppia,"* or double harp, or Monteverde.

In the 17th and 18th centuries, when the wandering minstrel of the Middle Ages had disappeared, the Irish harp was taken up by a number of professional players, who still traveled about, but were more like modern virtuosos than ancient bards. They showed some resemblance to the itinerant musician of to-day, going from place to place; but the harp was carried by a servant, and the performer sometimes came of a renowned and noble family. Such a one was Arthur O'Neill, who lived from 1737 to 1816. On an early trip, he came to a banquet given by Lord Kenmare to those related to the ancient Irish chieftains. After being greeted with enthusiasm, O'Neill took a humble seat at the foot of the table; and when the host expressed his regret for this, the harper replied, "It is no matter, for the place where an O'Neill sits is always a place of honor."

In his time, public competitions were instituted, somewhat like the Welsh Eistedfodds. At the first of these, the chief prize was awarded to Charles Fanning, whose poverty, as shown by his clothes, won the jury's sympathy, while O'Neill, who had arrayed himself in his best, had to be content with second prize. At a later competition, where he was again second, he suggested a collection for the non prize-winners, who were mostly so poor that a trip to the scene was a great expense; and as a result, they went away with greater gains than any of the prize-winners.

Most of the harpists were connoisseurs in the native brand of whiskey. Even the women players indulged to some extent. A certain Rose Mooney had a servant who would sometimes pawn the harp for sufficient liquid inducement, and Rose herself was seen enjoying various beverages when a warehouse of spirits at Killala was sacked during a revolt. But the harpists were not any worse than others in this respect. At entertainments it was usual to find open whiskey-casks, with a hospitable cup attached to each; and sometimes, to save the greater price of food, a host would purposely ply his guests with the fiery liquid. No doubt the open-air life of the harpers enabled them to indulge in excesses that would now be justly condemned.

One Thaddy Elliott was so fond of his "potheen" that for a quart of it he promised to indulge in the ribald trick of playing "Planty Connor" while accompanying Mass at Navan. The priest was naturally horrified, but the lively air broke in at a time when church custom forbade his speaking, and Elliott earned his wages unhindered. He was summarily dismissed, and another harpist engaged; whereupon he procured a club and awaited his successor in ambush. As luck would have it, the priest passed at the psychological moment, and received the blow meant for the newcomer; for which Elliott had to do public penance.

But many of the harpists were good musicians who took a high place in their profession, even playing for royalty. The most gifted of them was Turloch O'Carolan, born in 1670. It is said that on a visit to Geminiani he heard the latter play Vivaldi's fifth violin concerto; whereupon he took his harp and repeated the entire work from this single hearing. The story adds that Geminiani gave his visitor a copy of another concerto, purposely filled with errors; whereupon the harpist went through the work, and without knowing of the trap, suggested a correction for each mistake.

THE divine fire of the artist is something which can only be inflamed to white heat in the crucible of experience. It may be said of great musicians that, as Shelley puts it, "Most wretched men are cradled into poetry by wrong: They learn in suffering what they teach in song."

Saving Indian Music From Oblivion

By THURLOW LIEURANCE

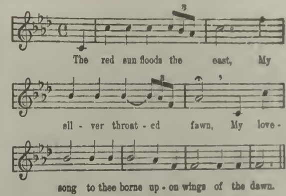
[EDITOR'S NOTE.—Mr. Lieurance has been in the West for considerable length of time studying Indian music at first hand. Many attempts have been made to save the music of the American Indian, but as many of these have been made by anthropologists rather than musicians the results have often been disappointing. Mr. Charles Troyer lived for a long time with the mystical Zuñi Indians of the South West and came back with some marvelous themes which he has adapted to modern notation. Mr. Lieurance has a sympathetic fondness for the music of the Indian and has made many extremely effective settings of native tunes. He has made liberal use of the recording phonograph and has analyzed the records at his leisure.]

When I first became interested in this subject I studied the Indian songs only with a view to finding themes for musical composition. I at once realized that it would be a life work to know the Indian and the relation of his songs to his worship, his pleasure, and his toil. For the sake of accuracy I made phonographic records of those songs which I wished to transcribe. The manner of procedure was most interesting. The singers, with their drums and flutes, were arranged about six feet in front of the recording machines. The leader and timer of the songs sat in front, rehearsing the singers, humming low, before each record was made. The war chief, with an interpreter, was there, inviting himself to find out what it was all about, to sanction or prohibit the recording of songs he wanted or did not want sung. After recording a song we reproduced it for the singers to know if it was properly recorded. Near the operator was an educated Indian boy, acting as an interpreter. The record-making ended with a feast and singing over all of the songs recorded. Writing the Indian's songs exactly according to our scale is an impossibility, as he uses intervals which are not found in a scale of whole and half steps. There are, however, exceptions to this statement, as in the love songs of the Sioux and in melodies played on the flute. I have chosen a number of the love songs and flute melodies as themes for composition because they harmonize well and are often beautiful. Music is the principal medium by which the Indian communicates with the unseen. He hunts, fights, plays his games, and worships with song. His one instrument, excepting the drum, is the native flute made of two pieces of cedar hollowed out, glued together with pine pitch, and tied around with sinews. He blows into it from the end and has from four to six tones of the scale. Semitones are produced by cross-fingering, at intervals, and between phrases he blows a trill or tremolo on the lowest tone. The Indians are good listeners, but poor demonstrators. Some have exceptionally good voices, and like to sing, but they prefer to have a drum or something to beat upon. It is strange that the drums are used very seldom to beat the *tempo* of the song they sing, but to mark the dance step. They will beat a straight 4-4 *tempo,* then sing the song in an entirely different *tempo.*

Parts of their songs have words, and for the balance they will use a "Hi, hi, hi." For a lullaby an Indian woman will sing "We, we, we," all through the song, excepting where she sings a direct sentence to the papoose. Many of the songs have no words at all and represent the feeling, imitation, etc.

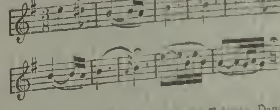
Below are given interesting Indian themes.

The first is a love song, sung by Frank Double-the-Horse, a Sioux. This is a beautiful melody and splendid for purposes of composition. I have harmonized it for the piano. The text of the poem is entitled: "My Silver-throated Fawn." Eva Sun, a Crow girl, is the Indian maiden who merits this appellation. The phonograph recorded the song in the same key in which it is harmonized. The Sioux Indians have music of perfect intervals and their love songs are the most melodious of all to our ears.

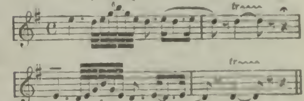


JOHN TURKEY-LEGS PLAYING A CHEYENNE MELODY.

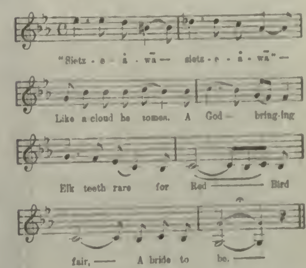
The second is a flute melody played by John Turkey-Legs, a Northern Cheyenne. This was taken down in April, 1912, and is the best flute song I have ever recorded. The vocal text set to this melody is entitled "Pakoble, the Rose."



The third quotation is one of the Tobacco Dance songs of the Crow Indians. Tobacco is used as incense by the Indians for ceremonial purposes and all the tobacco planting songs are of religious nature. They are of slow and *maestoso* style and the drums are beaten to a slow rhythm. Prayer sentences are interspersed. The text set to this song is entitled "A Crow Maiden's Prayer for Elk Teeth." Among the Crows it is customary for the young bucks to save up elk teeth for the adornment of the garments of the bride-to-be. Different tribes have varying customs. For instance, among the Red Willow Pueblo Indians, it is customary for the Indian youth to hunt, kill the deer, tan the hide, and make the boots for his bride-to-be. She discards her government wearing apparel, dons the boots, and the other garb of a squaw, and so goes back to the Indian costume forever.



The fourth is a flute of the Red Willow Pueblo Indians. The text is a farewell. Pu-pup-pooh must not marry away from her own tribe. The song of the lover was confided to the author, and recorded with the promise his identity should never be made public. Pu-pup-pooh (Deer-Flower) is one of the beautiful daughters of the present chief of the Red Willow Pueblo Indians, whose name is "Whet-ta-cah" meaning "Bow Hawk."



In my collection of records I have songs of war and victory, tributes to the chiefs, home-coming songs, songs for owl, squaw, and sage hen, and for the different animal dances. I have also songs of the different games and of the societies and clan songs of the hunt, love songs, and flute melodies. The following tribes are represented: Sioux, Cheyenne, Crow, [illegible], Ute, Pawnee, Apache, Red Willow Pueblo, Arapaho, Navaho. The Indian is naturally endowed with a fine physique, and possesses a big voice. He sings for hours and even for days at the dances without tiring. [illegible] yourself singing English songs that long! He is a good listener, and it matters not whether it be music of a classic or popular nature. A few have become excellent performers on different instruments. Every Indian school has its band, and mandolin and guitar clubs. Denison Wheelock has organized an Indian band which ranks with the best American and Italian bands in the United States. Our own guide was a Carlisle graduate, very intelligent, liking to talk of his school days, and [illegible] with the Indian band. He plays slide trombone and mandolin and seems to be the chief musician on the reservation. One would think that he would prefer to remain in the East. He [illegible] the [illegible] back to his people and [illegible] married an Indian girl, who was educated at Haskell. She went back to her blanket and primitive [illegible] while he wears the white man's clothes, but wears his hair long and in braids, likes the big tall [illegible] hat, with a feather in it, elaborate hat band, and [illegible] of jewelry. He doesn't farm his own land but leases it. All Indians speak English, except the very

old ones. Each tribe has a different language, and the only way all can talk is with the sign language, which is universal among the tribes. They are great socialists, live together in villages, divide with one another. The chief is not a rich man, but a leader. The only grafter among them is the medicine man. He has the right to claim anything for a cure.

HELPS IN SCALE PLAYING.

BY ALICE M. STEEDE.

Not many teachers have escaped encounter with the pupil to whom scale playing seems unmitigated drudgery, and who consequently avoid it until the last ten minutes of the practice hour. Then the pupil scrambles through the allotted scales, perfectly satisfied if he can only "come out right"—that is, end with the right fingers, forgetting that a musical scale and a problem in arithmetic have not much in common.

It has been said that Chopin never used correct fingering in playing scale passages. If that is true one may depend upon it that he obtained his wonderful effects in spite of incorrect fingering and not because of it. In any case it is very evident that ordinary mortals stand a very poor chance of attaining smooth scale passages unless the fingering has become invariable and automatic.

In addition to the finger dexterity which should result from scale practice the pupil should acquire through the same medium that sense of key relationship which is necessary for the proper understanding of music.

It is evident, then, that every teacher of music should exercise all his powers in making scale playing interesting. The pupil's expectations should be aroused and his interest kept alive by every ligitimate means, and finally scale work will become an exceedingly interesting part of the lesson and, consequently, of the practice hour.

The connection between the scale and even the simplest piece of music must be established, and the distinction between "scale" and "key" emphasized.

The meaning of the word "key" is perhaps best explained by taking some well-known tune, *America*, for example, and playing it in various keys, calling the pupil's attention to the black keys used in the transpositions. Or the teacher may require the pupil to sing the scale of C. When that has been done the next question will be "Now can you sing the same tune a little higher, beginning on D?" If the pupil can do this correctly, the notes can then be played on the piano, and the pupil's attention directed to the necessary F sharp and C sharp.

In giving any fresh work to the pupil the first question to be asked is, "What key is this piece written in?" It is almost incredible what an amount of repetition is required to make this clear to the mind of the average pupil. If one sharp should stand in the key signature, the reply to the question as to key, in nine cases out of ten, will be "In F."

The pupil must be constantly reminded that the keynote of the scale containing the sharps or flats of the signature is the "key" of the piece.

Opinions will, no doubt, differ as to at what stage of progress scales should be introduced, but it is probably safe to say that the average child of over ten years old, can learn to play the major scales, the hands separately, in one octave, during the first year of study. The next step will be to take the scales in two octaves in graded rhythm on the lines laid down by W. S. Mathews, when the scales will immediately take on new life and meaning.

The pupil should make a list of the major scales thus: C—no sharps; G—one sharp F; D—two sharps F, C; A—three sharps F, C, G; E—four sharps F, C, G, D; B—five sharps F, C, G, D, A; F sharp—six sharps F, C, G, D, A, E. Then a similar list of those with flats should be written out and committed to memory, until they become part of the texture of his musical mind.

The pupil should be thoroughly familiar with all the major scales and able to play them in any order, without hesitation.

The lessons may be varied by opening a volume of music (Bach's *Preludes and Fugues*, for instance), and omitting minor keys for the present, asking the pupil to play the scale corresponding to the key signature of the music. This helps to establish the connection between the daily scales and the living music.

It is also a good plan to select a particular scale each week for special study, in addition to the regular scale work. This scale can be played first in two octaves, then in three, and finally in four octaves, the exact speed being ascertained and maintained through the use of the metronome. The speed obtained should be recorded occasionally in the pupil's notebook, and if a distinct progress is not shown within three months or so, there must be something wrong somewhere.

The "special scale" practice should also include exact knowledge of the fingering. This can be tested by a series of questions, which the pupil should answer without placing his fingers on the keyboard, or better still, with his back to the piano. The questions will run somewhat as follows:

"Which notes are played by the third finger?" "Which by the second?" "Which by the thumb?" "By the fourth finger?"

And then, "What is the name of the third note of the scale?" "Of the sixth?" "Of the fourth?" "Play the tonic chord of the scale."

This close study of the scales, if steadily persevered in, will eventually give the pupil that most desirable faculty of calling up a mental vision of each scale, and effectually prepare the ground for the study of intervals and chords.

MR. THURLOW LIEURANCE RECORDING INDIAN MELODIES.

Finally the pupil should be accustomed to name the notes of the scale in order. At first he will be obliged, no doubt, to refer to the keyboard, but in a short time he should become independent of that crutch. His attention should be called to the fact that each of the seven letters of the alphabet used in music must occur once, and once only, in each scale.

The scale of F sharp or G flat among the major scales affords the final test of accuracy, the E sharp of the one, and the C flat of the other, making the difficulty. In the F sharp scale the chances are 10 to 1 that the pupil will call the seventh note not E sharp but F. He must be reminded that the seventh note of the scale must be raised a half tone, and also that if that note be called F and not E sharp, that the letter E will have been omitted, and both F and F sharp included which, like Mary's lamb, "was against the rule."

The C flat of the G flat scale will be an exactly similar difficulty, and will be similarly explained. A few repetitions will probably be sufficient to fix this in the mind of the pupil.

This principle is to be understood throughout the entire practice: All little difficulties are surest, quickest, and most permanently overcome if their fundamental element is at once made a thorough study in all its bearings.—Kullak.

MENDELSSOHN'S HAPPY CHRISTMAS SPIRIT

Mendelssohn's name is associated with so much that is delightful and fairy-like that it is not surprising to find the wintry Kris Kringle and the composer of *A Midsummer Night's Dream* music on the friendliest of terms. The following letter from his sister Fanny to Klingemann gives a good idea of the Mendelssohn household. Mendelssohn was at this time nineteen years old, as the letter is dated December 25th, 1827—the year, it will be recalled, in which Beethoven died.

"The Christmas-candles are burnt down, the beautiful presents stowed away, and we spend our Christmas day quietly at home. Mother is asleep in one corner of the sofa, Paul in the other, Rebecca absorbed in the Fashions, and I am going on with my letter. On days like yesterday, we miss you more than generally; and as 'generally' we speak of you every thirty minutes, you may draw the conclusion. Our Christmas-eve, however, was very merry and pleasant. Felix had written for Rebecca a children's symphony with the instruments of the Haydn one, which we performed. It is very amusing. For me he has composed a piece of a different kind, a four-part chorus with small orchestral accompaniment on the chorale, *Christe, du Lamm Gottes,* I have played it several times to-day. It is most beautiful."

The happiness which was Mendelssohn's in his home life seems to have in no way deserted him after his marriage to Cecile, for after the Christmas of 1836, in a letter to Fanny dated December 31, he says:

"Oh, Fanny, this has been such a Christmas for me! I have never seen anything like it before, and never shall again. I have been spending the most glorious time, the most perfect days, in which the mere fact of existence is enough to fill one with fresh joy and gratitude. I cannot describe it to you as you do not yet know my Cecile. How I wish you did!"

WE CAN LEARN FROM OTHER THINGS.

ARTHUR SCHUCKAI.

My teacher once told me to watch a cat. I did watch a cat and learned many surprising things—about piano playing! For instance, I was extremely awkward—extremely so. It seemed impossible for me to go 'round a corner; I was built on square lines. If I knew my lesson ever so well I was sure to spoil it by mere clumsiness. Now a cat is nothing if not graceful. A cat never knocks anything over. Her every movement is pure grace, and as I watched her my playing began to lose its stiffness. I no longer held my wrist like an iron rod.

Then again I always played in a hurry. I thought that was the way to show I knew my lesson—by playing fast. And I would drive away with great energy, leaving a world of dust behind and whole blocks of dead notes, and my teacher—half stifled and helpless in his chair. Now a cat is never in a hurry. She never makes mistakes. She may be going ever so fast and yet she seems to creep. A cat very seldom shows mental haste and confusion. She calculates. In all this there was a lesson for me.

Of course I didn't think of all these things by myself. My teacher pointed them out to me. But I realize now that the lesson he was trying to teach me was this: just as I learned something by watching the cat so I should examine everything that came my way and try to learn something from it. I remember this surprised me very much. You see he wanted me to think of my music *even when away from the piano!* So many students never think of their music until the practice time comes (or some one calls their attention to the fact that the practice time has come) and they straightway forget all about it when the period is over. It seems to me the good student—well, he can learn a lesson from almost anything. For instance, here is an easy riddle: Why is a good student like a good watch? Of course that is too easy—but suppose you try to make some riddles like that.

Our Humble Beginnings in Music

By LOUIS C. ELSON

[Editor's Note.—*Mr. Elson is splendidly equipped to write upon this interesting subject as he is the author of the most comprehensive history of American Music in print.* [illegible] *somewhat startling in reading Mr. Elson's article to recollect that in the very decade when Boston was agog over the certain infidelity of the Brattle organ Handel produced* [illegible] *English oratorio, Esther, Christofori perfected his pianoforte and Bach was writing some of his most wonderful works.*]

upon a time (since some of this article will ke a fairy story) there was a country where ad a very barren existence and where a spinet ano was a sign of such luxury as to be quite able. That was the American Colonies, before came the United States. Many proofs of musi- erty in the Colonies can be given. In the s it would have been an unheard-of extrava- o supply hymnals or psalm-books to all of the tion. Only the minister and a deacon or two d the printed music and words. Nevertheless, hymns were at first avoided in New England, and psalms were sung to about half-a-dozen tunes, member of the congregation was usually familiar the music.

led to the practice of "lining-out" the tune. rtunate deacon who owned the book of the read them line by line to the congregation, which each line as it was doled out to them, and then for more. Sometimes this played havoc with ense of the words as well as of the music. Thus, deacon read, (as he certainly would in this case) eparate lines of the following sentence—

"The Lord will come and he will not
Keep silence but speak out,"

would be a rather violent contradiction in each

THE ORTHODOX BASS VIOL.

New England there was a vio- prejudice against supporting ces in church with an organ. the forefathers allowed the vio- lo (bass viol) to creep in can- be explained, but that instrument in the odor of sanctity, while rgan was distinctly heterodox. more often there was no instru- t at all to lead the flock, and one the deacons usually flung himself the breach and "set" the tune, s, he gave the pitch and started first line. This was not always ect success, if we may trust diary of good old Judge Sewall, writes—

"6. Dec. 28th. Mr Pemberton prays excellently, and Willard preaches from Ps. 66, 20, very excellently. e to me to set the tune. I intended Windsor, but o High Dutch ("Canterbury") and then, essaying to another tune, went into a Key much too high. So I yed Mr. White to set it."

This was not the only time that the pious judge e havoc with the music, for we read a little later the same diary—

"July 5th, 1713. Mr. Stoddard preaches P. M. I tried set Low Dutch tune and failed. Tried again and fell the tune of 119th Psalm."

s "setting" was an accomplishment that came in- the colonies from England. In Shakespeare's "Two lemen of Verona," Lucetta says to Julia—

"That I might sing it, madam, to a tune,
Give me a note: your ladyship can *set*."

ing that Julia had the ability to pitch a tune. in Playford's "Introduction to the Skill of usick," 1664, we read about this matter—

"Lastly, observe, that in the Tuning your first Note of ur Plain Song you equal it so to the pitch of your that when you come to your highest note, you may it without squeaking, and your lowest Note without ling."

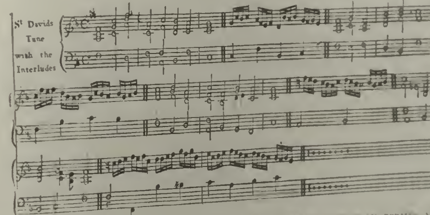
s was an injunction which Judge Sewall could adhere to, yet he certainly persevered, for six s later he states that he set "Windsor" all right. Some excuse may be found for the prejudice of m and Puritan against using the organ in church. gland (and even in America) there was some- a most senseless and tasteless display of em- ments made during the interludes and even the g out" of the tune upon that instrument. Judge l was by no means an opponent of good music e had a spinet in his own Boston home, on which his wife frequently played; but even he was utterly repelled by the florid style of the treatment of the psalms by the organists in England. He writes from Oxford—

"I heard a service at St. Mary's. I am a lover of Musick to a fault, yet I was uneasy there; and the posting out of the Institution of Singing Psalms, by the boisterous Organ, is that which can never be justified before the great Master of Religious Ceremonies."

RIDICULOUS INTERLUDES.

It will seem almost incredible to what lengths this ornate "giving out" and still more embellished interluding of psalm tunes was carried. Nowadays there are clergymen who fret even at an interlude between every two verses of the hymn, but two centuries ago, in London and sometimes in New York and in Virginia, there was an interlude between *every line* of the psalm. That our readers may not suspect exaggeration in this matter we append here a psalm thus treated. It is reprinted from "The Psalms set full for the Organ or Harpsichord, as they are plaid in Churches and Chapels, in the manner given out; as also with their Interludes of great Variety, by Mr. Danl. Purcell."

The music teachers, in these early days, had earnest work to make both ends meet. Their advertisements have a strangely pathetic ring, for they taught almost everything as an adjunct to their tonal endeavors. Since pianos were scarce they offer to lend the pupils their own instrument to practice on. They taught dancing, arithmetic, drawing, anything that would bring in a few dollars to their net.



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The early music stores were versatile in a similar manner and one finds groceries and dry goods combined with the products of the Muses in some of the old advertisements. Nor were the concerts entirely self-supporting, for in Charleston, in New York, in Boston, but not in Philadelphia, the early concerts were generally combined with a ball.

Here is an advertisement from the "Boston News Letter" of April 16th, 1716—

"This is to give notice that there is lately sent over from London, a choice collection of musickal instruments consisting of flageolets, flutes, haut-boys, Bass Viols, violins, bows, strings, reeds for haut-boys, Books of Instructions for all these instruments above mentioned; dancing taught by a true and easier method than has been heretofore. To be sold at the dancing-school for Mr. Enstone, in Sudbury Street, near the Orange Tree, Boston."

It is true that Mr. Enstone did not sell either dry or wet goods with his "Musickal Instruments," but Mrs. Enstone kept a boarding-house "where young Ladies may be accommodated with boarding and taught all sorts of Needle-work with Musick and Dancing etc."

KEYBOARD BATTLE FIELDS.

What was the music that these pupils (few and far between) studied? The present writer possesses several of the old Instruction books and the absence of all classical music is absolute. The greatest feat that the young ladies of the 18th century generally attempted was to give a "Battle-piece" upon the piano, in which a few bass-notes served for cannon, and some measures in a minor mode for "the cries of the wounded." "The Battle of Rosbach," composed by Johann Christian Bach, a son of the great composer, before 1760, has these wonderful effects as well as a set of scales which are labelled "charge of the cavalry" and some very sedate broken chords which typify "the rattle of the musketry." The auditor very obligingly imagined anything that he was told to do in those good old times.

The ostracism of the heterodox organ was emphasized in Boston, in 1713, when Mr. Brattle, a Puritan with music in his soul, left an organ to his church. He had his doubts about their accepting it, and suggested that a man be brought from London to "Play skilfully and with a loud Noise," upon the instrument. If the church rejected the gift it was to be offered to the Episcopal Church in Boston. The Brattle church rejected it very curtly, the other accepted it. "We do not think it proper to use the same in the public worship of God," said the Congregational church; and Cotton Mather gave forth wild shrieks of denunciation against the iniquity of its being used at all in Boston.

But it was used, nevertheless, and it must have beautified the service of God greatly, for its tone was sweet and mellow, even if it was not much larger than a full-sized [illegible] organ of today. The instrument still exists, in St. John's Church in Portsmouth, and the present writer has had the pleasure of playing upon it and can certify to its charm.

OUR FIRST COMPOSERS.

The first composers of America were not of a very ambitious order. It had been the custom in the 18th century to borrow whatever tunes we needed, even secular ones, from England. "Rule Britannia," "God save the King," and "Hearts of Oak" were boldly taken and set to anti-British poetry. But James Lyon and Francis Hopkinson made a creditable beginning in our native music. The former devoted himself to hymn-tunes, but the latter wrote the first secular music that was created on this side of the Atlantic. One should examine his song, "My Days have been so wondrous Free" in Oscar G. Sonneck's work on "James Lyon and Francis Hopkinson" and it is fitting, in an article such as this, to pay tribute to the splendid research which Mr. Sonneck has displayed in the matter of early American music.

But much more typical than Lyon or Hopkinson was the first native composer, the first American who tried to devote himself entirely to composition [illegible] It naturally he nearly starved. This was William Billings. He was born in Boston in 1746 and died there in 1800. He was the first American who was wildly enthusiastic for music. He taught himself [illegible] while he was a tanner's apprentice and wrote his first harmony exercises with chalk on [illegible] When he sang in chorus his stentorian voice drowned [illegible] else in the vicinity. It must be confessed that his Art has a humorous side, which is quite unintentional. He loved the "fuguing tunes" of his time. Now these old American fuguing tunes are of [illegible] innocent of fugal construction [illegible] comic [illegible]. Anything in which one voice imitated another for a couple of measures was called a "fuguing tune." "Lenox" is a tune of this kind which our readers can examine for themselves.

old ones. Each tribe has a different language, and the only way all can talk is with the sign language, which is universal among the tribes. They are great socialists, live together in villages, divide with one another. The chief is not a rich man, but a leader. The only grafter among them is the medicine man. He has the right to claim anything for a cure.

HELPS IN SCALE PLAYING.

BY ALICE M. STEEDE.

Not many teachers have escaped encounter with the pupil to whom scale playing seems unmitigated drudgery, and who consequently avoid it until the last ten minutes of the practice hour. Then the pupil scrambles through the allotted scales, perfectly satisfied if he can only "come out right"—that is, end with the right fingers, forgetting that a musical scale and a problem in arithmetic have not much in common.

It has been said that Chopin never used correct fingering in playing scale passages. If that is true one may depend upon it that he obtained his wonderful effects in spite of incorrect fingering and not because of it. In any case it is very evident that ordinary mortals stand a very poor chance of attaining smooth scale passages unless the fingering has become invariable and automatic.

In addition to the finger dexterity which should result from scale practice the pupil should acquire through the same medium that sense of key relationship which is necessary for the proper understanding of music.

It is evident, then, that every teacher of music should exercise all his powers in making scale playing interesting. The pupil's expectations should be aroused and his interest kept alive by every ligitimate means, and finally scale work will become an exceedingly interesting part of the lesson and, consequently, of the practice hour.

The connection between the scale and even the simplest piece of music must be established, and the distinction between "scale" and "key" emphasized.

The meaning of the word "key" is perhaps best explained by taking some well-known tune, *America*, for example, and playing it in various keys, calling the pupil's attention to the black keys used in the transpositions. Or the teacher may require the pupil to sing the scale of C. When that has been done the next question will be "Now can you sing the same tune a little higher, beginning on D?" If the pupil can do this correctly, the notes can then be played on the piano, and the pupil's attention directed to the necessary F sharp and C sharp.

In giving any fresh work to the pupil the first question to be asked is, "What key is this piece written in?" It is almost incredible what an amount of repetition is required to make this clear to the mind of the average pupil. If one sharp should stand in the key signature, the reply to the question as to key, in nine cases out of ten, will be "In F."

The pupil must be constantly reminded that the keynote of the scale containing the sharps or flats of the signature is the "key" of the piece.

Opinions will, no doubt, differ as to at what stage of progress scales should be introduced, but it is probably safe to say that the average child of over ten years old, can learn to play the major scales, the hands separately, in one octave, during the first year of study. The next step will be to take the scales in two octaves in graded rhythm on the lines laid down by W. S. Mathews, when the scales will immediately take on new life and meaning.

The pupil should make a list of the major scales thus: C—no sharps; G—one sharp F; D—two sharps F, C; A—three sharps F, C, G; E—four sharps F, C, G, D; B—five sharps F, C, G, D, A; F sharp—six sharps F, C, G, D, A, E. Then a similar list of those with flats should be written out and committed to memory, until they become part of the texture of his musical mind.

The pupil should be thoroughly familiar with all the major scales and able to play them in any order, without hesitation.

The lessons may be varied by opening a volume of music (Bach's *Preludes and Fugues*, for instance), and omitting minor keys for the present, asking the pupil to play the scale corresponding to the key signature of the music. This helps to establish the connection between the daily scales and the living music.

It is also a good plan to select a particular scale each week for special study, in addition to the regular scale work. This scale can be played first in two octaves, then in three, and finally in four octaves, the exact speed being ascertained and maintained through the use of the metronome. The speed obtained should be recorded occasionally in the pupil's notebook, and if a distinct progress is not shown within three months or so, there must be something wrong somewhere.

The "special scale" practice should also include exact knowledge of the fingering. This can be tested by a series of questions, which the pupil should answer without placing his fingers on the keyboard, or better still, with his back to the piano. The questions will run somewhat as follows:

"Which notes are played by the third finger?" "Which by the second?" "Which by the thumb?" "By the fourth finger?"

And then, "What is the name of the third note of the scale?" "Of the sixth?" "Of the fourth?" "Play the tonic chord of the scale."

This close study of the scales, if steadily persevered in, will eventually give the pupil that most desirable faculty of calling up a mental vision of each scale, and effectually prepare the ground for the study of intervals and chords.

MR. THURLOW LIEURANCE RECORDING INDIAN MELODIES.

Finally the pupil should be accustomed to name the notes of the scale in order. At first he will be obliged, no doubt, to refer to the keyboard, but in a short time he should become independent of that crutch. His attention should be called to the fact that each of the seven letters of the alphabet used in music must occur once, and once only, in each scale.

The scale of F sharp or G flat among the major scales affords the final test of accuracy, the E sharp of the one, and the C flat of the other, making the difficulty. In the F sharp scale the chances are 10 to 1 that the pupil will call the seventh note not E sharp but F. He must be reminded that the seventh note of the scale must be raised a half tone, and also that if that note be called F and not E sharp, that the letter E will have been omitted, and both F and F sharp included which, like Mary's lamb, "was against the rule."

The C flat of the G flat scale will be an exactly similar difficulty, and will be similarly explained. A few repetitions will probably be sufficient to fix this in the mind of the pupil.

This principle is to be understood throughout the entire practice: All little difficulties are surest, quickest, and most permanently overcome if their fundamental element is at once made a thorough study in all its bearings.—Kullak.

MENDELSSOHN'S HAPPY CHRISTMAS SPIRIT

Mendelssohn's name is associated with so much that is delightful and fairy-like that it is not surprising to find the wintry Kris Kringle and the composer of *A Midsummer Night's Dream* music on the friendliest of terms. The following letter from his sister Fanny to Klingemann gives a good idea of the Mendelssohn household. Mendelssohn was at this time nineteen years old, as the letter is dated December 25th, 1827—the year, it will be recalled, in which Beethoven died.

"The Christmas-candles are burnt down, the beautiful presents stowed away, and we spend our Christmas day quietly at home. Mother is asleep in one corner of the sofa, Paul in the other, Rebecca absorbed in the Fashions, and I am going on with my letter. On days like yesterday, we miss you more than generally; and as 'generally' we speak of you every thirty minutes, you may draw the conclusion. Our Christmas-eve, however, was very merry and pleasant. Felix had written for Rebecca a children's symphony with the instruments of the Haydn one, which we performed. It is very amusing. For me he has composed a piece of a different kind, a four-part chorus with small orchestral accompaniment on the chorale, *Christe, du Lamm Gottes*, I have played it several times to-day. It is most beautiful."

The happiness which was Mendelssohn's in his home life seems to have in no way deserted him after his marriage to Cecile, for after the Christmas of 1836, in a letter to Fanny dated December 31, he says:

"Oh, Fanny, this has been such a Christmas for me! I have never seen anything like it before, and never shall again. I have been spending the most glorious time, the most perfect days, in which the mere fact of existence is enough to fill one with fresh joy and gratitude. I cannot describe it to you as you do not yet know my Cecile. How I wish you did!"

WE CAN LEARN FROM OTHER THINGS

ARTHUR SCHUCKAI.

My teacher once told me to watch a cat. I [illegible] watch a cat and learned many surprising things about piano playing! For instance, I was [illegible]tremely awkward—extremely so. It seemed impossible for me to go 'round a corner; I was built on square lines. If I knew my lesson ever so well I was sure to spoil it by mere clumsiness. Now a cat is nothing if not graceful. [illegible] never knocks anything over. Her every movement is pure grace, and as I watched her my playing began to lose its stiffness. I no longer held my wrist like an iron rod.

Then again I always played in a hurry. I thought that was the way to show I knew my lesson—by playing fast. And I would drive away with great energy, leaving a whirl of dust behind and whole blocks of dead notes, and my teacher—half stifled and helpless in his chair. Now a cat is never in a hurry. She never makes mistakes. She may be going ever so fast and yet she seems to creep. A cat very seldom shows mental haste or confusion. She calculates. In all this there was a lesson for me.

Of course I didn't think of all these things myself. My teacher pointed them out to me. [illegible] realize now that the lesson he was trying to teach was this: just as I learned something by watching the cat so I should examine everything that [illegible] my way and try to learn something from it. I [illegible]member this surprised me very much. You see [illegible] wanted me to think of my music *even when away from the piano!* So many students never think of their music until the practice time comes (or [illegible] one calls their attention to the fact that the practice time has come) and they straightway forget all about it when the period is over. It seems to me the [illegible] student—well, he can learn a lesson from almost anything. For instance, here is an easy riddle: Why [illegible] a good student like a good watch? Of course that [illegible] too easy—but suppose you try to make some riddles like that.

Our Humble Beginnings in Music

By LOUIS C. ELSON

[Editor's Note.—*Mr. Elson is splendidly equipped to write upon this interesting subject as he is the author of the most comprehensive history of American Music in print. It seems somewhat startling in reading Mr. Elson's article to recollect that in the very decade when Boston was [illegible] over the certain infidelity of the Brattle organ Handel produced his first English Oratorio, Esther, Christofori perfected his pianoforte and Bach was writing some of his most wonderful works.*]

Once upon a time (since some of this article will read like a fairy story) there was a country where music had a very barren existence and where a spinet or a piano was a sign of such luxury as to be quite remarkable. That was the American Colonies, before they became the United States. Many proofs of musical poverty in the Colonies can be given. In the churches it would have been an unheard-of extravagance to supply hymnals or psalm-books to all of the congregation. Only the minister and a deacon or two possessed the printed music and words. Nevertheless, since hymns were at first avoided in New England, and all the psalms were sung to about half-a-dozen tunes, every member of the congregation was usually familiar with the music.

This led to the practice of "lining-out" the tune. The fortunate deacon who owned the book of the words, read them line by line to the congregation, which sang each line as it was doled out to them, and then paused for more. Sometimes this played havoc with the sense of the words as well as of the music. Thus, if the deacon read, (as he certainly would in this case) the separate lines of the following sentence—

"The Lord will come and he will not
Keep silence but speak out,"

there would be a rather violent contradiction in each line.

THE ORTHODOX BASS VIOL.

In New England there was a violent prejudice against supporting the voices in church with an organ. Why the forefathers allowed the violoncello (bass viol) to creep in cannot be explained, but that instrument was in the odor of sanctity, while the organ was distinctly heterodox. But more often there was no instrument at all to lead the flock, and one of the deacons usually flung himself into the breach and "set" the tune, that is, he gave the pitch and started the first line. This was not always a perfect success, if we may trust the diary of good old Judge Sewall, who writes—

1705. Dec. 28th. Mr. Pemberton prays excellently, and Mr. Willard preaches from Ps. 66, 20, very excellently. Spoke to me to set the tune. I intended Windsor, but fell into High Dutch ("Canterbury") and then, essaying to set another tune, went into a Key much too high. So I prayed Mr. White to set it."

This was not the only time that the pious judge made havoc with the music, for we read a little later in the same diary—

"July 5th, 1713. Mr. Stoddard preaches P. M. I tried to set Low Dutch tune and failed. Tried again and fell into the tune of 119th Psalm."

This "setting" was an accomplishment that came into the colonies from England. In Shakespeare's "Two Gentlemen of Verona," Lucetta says to Julia—

"That I might sing it, madam, to a tune,
Give me a note: your ladyship can *set*."

Meaning that Julia had the ability to pitch a tune. And in Playford's "Introduction to the Skill of Musick," 1664, we read about this matter—

"Lastly, observe, that in the Tuning your first Note of your Plain Song you equal it so to the pitch of your voice, that when you come to your highest note, you may reach it without squeaking, and your lowest Note without grumbling."

This was an injunction which Judge Sewall could not adhere to, yet he certainly persevered, for six months later he states that he set "Windsor" all right.

Some excuse may be found for the prejudice of Pilgrim and Puritan against using the organ in church. In England (and even in America) there was sometimes a most senseless and tasteless display of embellishments made during the interludes and even the "giving out" of the tune upon that instrument. Judge Sewall was by no means an opponent of good music and he had a spinet in his own Boston home, on which his wife frequently played, but even he was utterly repelled by the florid style of the treatment of the psalms by the organists in England. He writes from Oxford—

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What was the music that these pupils drew out for between [illegible]? The present writer possesses several of the old Instruction books and the absence of all classical music is absolute. The greatest feat that the young ladies of the 18th century generally attempted was to give a "Battle-piece" upon the piano, in which a few bass-notes served for cannon, and some measures in a minor mode for "the cries of the wounded." "The Battle of Rosbach," composed by Johann Christian Bach, a son of the great composer, before 1700, has these wonderful effects as well as a set of scales which are labelled "Charge of the cavalry," and some very sedate broken chords which typify "the rattle of the musketry." The auditor very obligingly imagined anything that he was told to do in those good old times.

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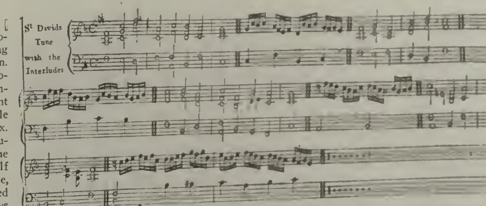
OUR FIRST COMPOSERS.

The first composers of America were not of a very ambitious order. It had been the custom in the 18th century, to borrow whatever tunes we needed, even secular ones, from England. "Rule Britannia," "God Save the King," and "Hearts of Oak" were boldly taken and set to anti-British poetry. But James Lyon and Francis Hopkinson made a creditable beginning to our native music. The former devoted himself to hymn-tunes, but the latter wrote the first secular music that was created on this side of the Atlantic. One should examine his song "My Days have been so wondrous Free," in Oscar G. Sonneck's work on "James Lyon and Francis Hopkinson," and it is fitting, in an article such as this, to pay tribute to the splendid research which Mr. Sonneck has displayed in the matter of early American music.

But much more typical than Lyon or Hopkinson was the first native composer, the first American who tried to devote himself entirely to composition and live by it. Naturally he nearly starved. This was William Billings. He was born in Boston in 1746 and died there in 1800. He was the first American who was wildly enthusiastic for music. He taught himself, while he was a tanner's apprentice, and wrote his first harmony exercises with chalk on sides of sole leather. When he sang in chorus his stentorian voice drowned out every one else in the vicinity. It must be confessed that his Art has a humorous side which is quite unintentional. He loved the "fugue-tunes" of the time. Now these old American fugue-tunes are as innocent of fugal construction as they are of being comic operas. Anything in which one voice imitated another for a couple of measures was called a "fugue-tune." "Lenox" is a tune of this kind which our readers can examine for themselves.



AN EARLY HYMN TUNE WITH THE AMUSING [illegible] IN FORMER YEARS.

A MUSICAL PATRIOT.

Billings was a true patriot, and when his beloved Boston was in the hands of the British he withdrew in anger to Watertown, six miles away. Here he took revenge somewhat similar to that which Wagner took on France when he wrote the "Siege of Strassburg." Like Wagner, too, he wrote his own words and music. Billings composed a paraphrase of the beautiful 137th Psalm. He began it—

"By the rivers of Watertown we sat down;
You we wept when we remembered Boston."

And then he let loose the full tide of patriotism with—

"If I forget thee oh Boston
Then let my numbers cease to flow,
Then be my Muse unkind,
Then let my tongue forget to move
And ever be confined,
Let horrid jargon split the air
And rive my nerves asunder,
Let hateful Discord grate my ear,
As terrible as Thunder."

Poor Billings! He was poor, uncouth, not over-cleanly, and deformed. The Boston boys made fun of him. They hung a couple of fighting cats under his sign—"Billings' Music." A seemingly earnest young man once called upon him with a serious face as if upon an important musical mission. After Billings had promised that he would answer any musical questions that might be put to him, the stranger asked—"Can you tell me, sir, whether *snoring* is vocal or instrumental music?" Had Billings possessed his wits he would have given the obvious answer—"It is to be classed as *Sheet* music," but he only raved and swore.

For all that the Bostonians laughed at him, and in spite of the fact that Ritter in his History of American Music dismisses him contemptuously as "Bill Billings," the man had his grandeur too. No man who is deeply in earnest is wholly ridiculous, and Billings was very much in earnest. There is the true ring in his lines—

"Let tyrants shake their iron rod,
Let Slavery clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns."

His hymn of "Chester" is still sung, and in revolutionary times it was heard around many a Yankee camp-fire. The poverty of the man is shown by an appeal of a Boston committee to the public to subscribe for one of his works (published in 1729). "Because of the distressed situation of Mr. Billings' family." He was buried in the old Granary Burying-ground, in an unmarked grave, and as with Mozart, no one knows where his body rests.

One could carry the tale of our beginnings still further. One could speak of a good musician, an oboe-player, coming to Boston and founding the first permanent American orchestra there, and, Gottlieb Graupner, too, was obliged to do some heterogeneous work and some lively hustling to get his meals regularly. He taught piano, oboe, double bass, and a few other instruments; he engraved music; he directed the Philo-Harmonic Orchestra; he gave concerts; he kept a music store. Truly the paths of the beginners of our music were thorny, and yet, to-day, not two centuries later than these primitive efforts above described, the United States spends more money on music than any other nation in the world.

THE SECRET OF GOOD STACCATO PLAYING.

BY FRANKLIN TAYLOR

In all staccato playing, the way in which the key is quitted is as important as that in which it is struck. Staccato on the pianoforte is made possible by the action of the dampers, which fall upon the strings directly the key is loosed, and stop the vibration, and therefore the sound. But the speed of the falling damper is governed by the speed of the rising key, and if the key were made to rise gently and comparatively slowly, the gently falling damper would not have sufficient force to check the vibrations instantly, and the cessation of the sound would be less abrupt than would be the case if the damper were allowed to fall with its full force. Accordingly, if in staccato playing the fingers quit the keys rapidly and vertically, the dampers will act with the full force of their springs, and the sounds will cease with corresponding abruptness; while if they are gently drawn from the keys towards the player, the keys will rise more gradually, following, as it were, the retreating fingers, and the result will be a softening and quieting of the staccato.—*Technique and Expression in Pianoforte Playing.*

AVOID UNNECESSARY EXCITEMENT AT PUPILS' RECITALS.

BY FANNIE EDGAR THOMAS.

Perhaps the chief value of the pupils' recital is the possibility of establishing confidence in playing in public. It opens up a wider horizon before the student than can be attained by playing merely in the house or in the studio, enabling him to perform at his best under circumstances that might otherwise be trying and novel. I have seen the most timid, bashful and nervous boys and girls transformed into reliable players by means of a regularized system of little concerts or recitals before a small circle of guests.

To attain the desired end, however, it is highly essential that everything of a distracting or disturbing nature should be avoided. The performance at recital should be made a matter of course like the music lesson itself. Nerves, temperament, looks, and all disquieting excitement should be treated as if they did not exist, and music should be made the all-important subject of the hour.

TRAINING IN SELF-CONTROL.

As a rule there is altogether too much excitement attendant upon pupils' recital concerts. Amid it all the true purpose of music is almost lost sight of. What so much fuss? The work to be performed by the esteemed artist is familiar to him; he has practiced it well, and it is one which has or should have been selected and arranged expressly by a kindly, intelligent, sympathetic teacher whose object is the training of the pupil mind in self-control and self-mastery.

The presence of strange people is naturally a very quieting factor for the young student, playing for almost the first time in public. But this should be *the only one*. Many such affairs are conducted amid such a blaze and blare of lights and flutter that it is astonishing that they come off as well as they do. The result of all this excitement is either that the young student gets scared out of his wits, or else he develops an astonishing vanity, as if the entire earth were centered round his bedecked little person. He becomes the victim of nerves, tears and "temperament," and has to be petted and coaxed into playing, or else he develops a boldness and effrontery that is far from alluring.

Two kinds of excitement surround public performance, one conducive to strength and the other to weakness. The first is the true artistic joy of feeling and expressing emotion through music. The second results wholly to personal considerations—the fear of breaking down, the novelty of being looked at, the pride of new clothes, the flurry of being part of a crowd all dressed up and "fixed up," the comparing of things, the watching who gets applause from teacher or audience, and then that awful flower fête with its gross and gush and disappointment. All these things are anti-artistic.

The fear of breaking down may be in a great measure overcome by concentration—the power of holding in check all thought save that relating to the playing of the piece in hand. Also a thorough knowledge of the piece is needed—the power of being able to play it accurately in varying speeds before the teacher or willing friends; one should be able to play the piece much faster or slower than the required tempo, that leaving a margin for whatever may turn up. The attitude of mind of the performer should be one of intense pleasure at being able to give to others enjoyment that he himself appreciates keenly and is able to offer at its best.

THINK BEFORE PLAYING.

Taking time to think before beginning to play is a great help. Think, imagine the first strong get balance! Give the audience time to get used to you, to decide whether you are in pink or blue, white shoes or black! Do not worry about yourself—in fact, don't worry about anything. It is not such an important thing anyway. It is probably not the last time in your life that you will be called upon to do yourself justice. Take it easy, and think hard about the beauty of the music until all else fades out of the way. You may say, "It is easy to talk." I know that. If I did not know very certainly about such things from experience I should not be telling you about them.

Some piano players flit onto the platform, perch upon one corner of the piano stool without even finding where the pedals are, and then dash into the piece as if they expected the piano to melt before they got through, or at least as if they wanted to get finished as soon as possible from deadly fear of a breakdown. Why all this haste and rush? Nothing is more unimpressive and tiresome.

Personally, I can never see why it is that stiff new dresses, shoes, belts, etc., should be worn at pupils' recitals. Surely playing in public requires the greatest ease in wrist, neckline, waist, armhole and about the feet, not to speak of the precious attention involved in preparing new clothes when all the available energy is needed in preparing the work in hand.

As for those "bouquets!" Why cannot young artists accept them with grace and dignity instead of clutching at them as if they were the last flowers on earth? Why not accept them softly and gracefully, with a quiet impersonal manner as if they were a tribute to the beautiful music and to one's self? Why not leave them to beautify the platform in the eyes of those who have been kind enough to send them to you? One of the prettiest sights I ever remember in this connection was when a soloist, singing with orchestra, received a lovely bouquet of carnations. At the next number every member of the orchestra had a carnation in the lapel of his coat! How much more that singer gained by this graceful action than in using a bunch of dusty, withered flowers in her room a day or two after. There is a wholesale distribution of flowers at some pupils' recitals that resembles a charity Christmas-tree more than anything else.

No! Let us omit the "fuss and feathers." Let us remember that the business of a recital is to give students and young artists an opportunity to become accustomed to public appearance so that they can at all times and in all places deliver the divine message of music to the best of their ability without thought of self, without thought of audience, without thought of anything save the highest ideals of the art we all serve.

SHOULD THE AVERAGE PUPIL STUDY PIANOFORTE PLAYING.

C. R. KROLLER.

A QUERY frequently heard from the lips of parents whose children are taking pianoforte lessons is: "My child has no talent, and I wonder if it is not a waste of money to continue his lessons." To be sure, there are those who cannot distinguish one note from another. General Grant once stated that he could recognize two tunes; the first was *The Star Spangled Banner* (of which he felt certain because the Union army and music) and the other wasn't. But the tone-deaf persons are as few as the color-blind. Those who can recognize tunes, and whose hands and brains are not abnormal or defective, can learn to play the pianoforte. There are many degrees of accomplishment, finally culminating in the great concert artist, but comparatively few reach the top rung of the ladder to any of life's endeavors.

One must rest content in occupying a humbler sphere of his capabilities are unable to cause him to reach the point where his name is included among the great. And so, one may study pianoforte playing and reap considerable pleasure and profit in doing so, although he may be limited in his ability. Study in any direction is a valuable mental stimulus, and to practice the pianoforte encourages concentration and accuracy as well as æsthetic and emotional development. Then there is a strong influence exercised over the proper appreciation of that which is the best in music. One who studies music finds that his knowledge is a matter of constant growth. He attends piano recitals in order to ascertain how celebrated artists interpret compositions with which he has become familiar in his studies. His interest in orchestral music is also aroused, and he is desirous of hearing great symphonic works rendered by a competent orchestra, directed by a master conductor. Later in life he wishes his children to receive lessons from an instructor of high standing, because he knows well that their musical taste will improve as well as their technical proficiency.

If only those who are uncommonly gifted take lessons the teachers would have little to do. But they know that by patient and continuous effort some results will be achieved by pupils, even of very ordinary ability. "The end justifies the means." Although the end may not be far distant from the beginning, yet education is a cumulative process, and is largely consists of a bit of knowledge here and a bit there, gradually accumulating until it is comprehensive. And in the condition of cultured modern civilization, the study of musical art through the medium of the pianoforte cannot well be omitted.

How Chopin Played Chopin

Interesting Opinions of Modern Critics and Famous Contemporaries

The country boy who comes to the city to make his fortune usually dives so with a lively hatred for his "home-town." He has found it dull and stupid; he has explored all its hidden mysteries, and his eager young mind stretches forward to the starry lights of the great city. Daily he hears the endless trains rumbling on, on, on, laden with produce and merchandise for mysterious men and women, who have no part in his life or experience—who are doing incredible things for fabulous rewards. It is only after the turmoil of many years of failure and success that he looks back to the familiar landmarks—the old school-house, the swimming-pool, a melon-patch of happy memories, and what not; and finds that they have been mellowed with the passage of time until they have become sanctified into a "tradition."

Similarly, we of the present day look back at the romanticism of the country-boy for his outworn environment. Wagner and his pasteboard dragons is "surely just a little *outré*," as is Liszt with his grandiose rhapsodies. Schumann is slated for putting philosophy to music, and thereby making himself obscure and vague; Mendelssohn, on the other hand, is criticized because he is too clear, too precise, too understandable. The explanation of all this is doubtless that we are living too close to them. We have lived under their shadow too long.

It is the more surprising, therefore, to find that Chopin has escaped this peculiar phase of human criticism. He is like Beethoven in that the further we get away from him the closer he seems to us. We look over over and beyond the inflated grandeur of the Victorian age, and find in his heart-tearing restlessness the pathos and the poetry of our own chaotic day. Like the "home-town" to the sophisticated "country boy," he has become a "tradition." In fact, this is so much the case that Chopin stands in danger of becoming the victim of "tradition." Every new pianist that catches the ear of the public prides himself on knowing "how to play Chopin." In discussing this side of the pianistic art, Wanda Landowska, herself a great Chopin player, recently made an attempt to break through the maze of tradition in which the Polish genius is entangled, in order to find out how Chopin himself played his own music. Her article appeared in the *Wiener Konzertschau* and the following translation was taken from the *London Musical Standard:*

In the history of the interpretation of a masterwork tradition plays a very important rôle. A new composition is "created" by different artists. One of these interpretations is surely the right one. The best? No, not always. Rather that one which was made public by the interpreter with the greatest reputation, who bequeathed his conception of the work to his pupils and to his pupils' pupils. Thus it was the case of Chopin, who was unfortunate in regard to his pupils, the most of whom died an early death, while the others were could suggest a noisy effect.

"In the intimacy of the social circle," said Liszt, "Chopin could show himself, far more than before the great public, in his true stature, namely, an elegiac poet, profoundly pure and dreamy. It was not necessary for him to confound or to startle."

CHOPIN PLAYING FOR GEORGE SAND, MENDELSSOHN AND HEINE.

ardent admirer of Chopin the pianist, used to say: "No one can play Chopin's compositions as he can."

If Poland's great singer could rise from his grave to bring to our ears his festival polonaises with their knightly qualities, his ballades in which sorrowful phantoms in national costume defile past us, his mazurkas which picture before our eyes the happy and the melancholy dances of the country people, and, above all, his nocturnes, his waltzes, his impromptus, which portray his innermost life, his soul so crying out for expression, he would certainly be received with enthusiastic applause. "How beautiful that is! How beautiful!" we would say; "but it is not the real, not the true Chopin."

It is an actual fact that the present-day interpretation of Chopin's works, because of a distorted romanticism and an acrobatic virtuosity, has absolutely departed from the intentions of the delicate, sensitive composer.

I have often had opportunity to discuss with artists the statement: "If Chopin had been a well man, if he had had muscular strength, he would have played a big tone like the rest of us." How do we know that he would? On what do such persons base their conclusions? For myself I am convinced of the opposite. When Prince Lichnowski offered to place at the disposal of Chopin, for his second Vienna concert, a piano with a fuller tone than the one used at the first concert, Chopin answered ironically: "Many thanks, but it is not the fault of the instrument. It is my style of playing; besides it pleases the ladies very well."

Chopin especially avoided instruments with too great power of tone. Most of the critics made the objection that he played with too small a tone, yet he made no efforts to correct this supposititious fault. It was far more his fundamental principle to avoid anything which

"Chopin's aspect," Liszt says, "was so distinguished that one involuntarily treated him as if he were a prince. His appearance suggested a flower of wonderful splendor of color but of so fragrant and delicate a texture as to be torn apart by the slightest touch."

His friends could not reprove him often enough in regard to this reserved character, this too proud holding aloof front others.

Chopin had no fancy for the romanticists, he liked neither Victor Hugo nor Berlioz; Schubert was too popular, Mendelssohn too sweetly sentimental, and the lofty passion of Beethoven left him cold. His master was J. S. Bach—before every concert he shut himself up for a day and played the *Wohltemperierte Klavier* and his god was Mozart. "Play Mozart in memory of me" were his last words.

The end and aim of the study of thorough bass should be the honor of God and the recreation of the mind. Where these are not the moving springs there is no real music but a devilish jabbering and barrel-playing.—JOHN SEBASTIAN BACH.

The Home for Retired Music Teachers

An Interesting Description of the New Building Now Being Erected for the Presser Home for Retired Music Teachers in Germantown, Philadelphia, Pennsylvania

The Etude has occasionally given short notices of the Presser Home for Retired Music Teachers, now located in Germantown, Philadelphia, Pa. We take pleasure in giving our readers an outline of the origin and purpose of the Home and at the same time present an idea of the building now being erected as it will be when completed.

It is needless to tell our readers that the founder. Mr. Theodore Presser, is also the founder of The Etude and the business which is associated with this magazine. He had long contemplated the idea of establishing a home for music teachers. The idea first took definite form in an address made before the Music Teachers' National Association at the convention held in Chicago in 1893, when the founder stated the need for such a home and advocated its establishment. His own experiences as a music teacher and later as a publisher brought him in contact with thousands of teachers, and their needs were carefully studied. The founder had observed cases of very gifted musicians who had been brought to an unfortunate condition through the sweeping away of unwisely invested savings as well as those who through devotion to their educational work had failed to make provision for the inevitable wants of old age.

In 1899 the founder of the American home visited Milan, where is located the Casa di Riposo (House of Rest) founded by the great Italian composer, Verdi, and became more than ever convinced of the pressing necessity of a home for music teachers in America. The Verdi Home is open to musicians in all branches of music, and is not confined to music teachers alone. At the time of his visit, the home had 200 inmates and had been opened but a few years.

Upon returning to America, the founder immediately commenced preparations for the present home. He assumed the entire cost of building, furnishing and maintenance, and in addition has provided for the future existence of the home through an ample endowment in his will. The building, when complete, with grounds and furnishings, will represent an approximate amount of $200,000. The site is sufficiently large to permit the erection of a building double the size of the home now being erected. This building will accommodate seventy-five guests, providing each one with a separate room.

The atmosphere of the "institution" has been avoided in every possible way. Nothing will be left undone to convey to the guests all the comfort, freedom and security that the word "retired" suggests. The home is a Home—welcome, cordial, and even luxurious. In a statement made some time since by the founder, the above subject was expressed in the following words:

"Men who have stood high in their profession and won an honored name have too much spirit and delicacy of feeling to accept charity, and I honor them for it. But some recognition of their labors for music they are entitled to, and provision for their old age is no more than their just due. Those who enter the home will be free and independent. The stigma of dependency will be left out."

THE FIRST BUILDING OF THE HOME.

In September, 1906, a substantial residence property was secured at 236 South Third street, Philadelphia, and one month later the Home for Retired Music Teachers had its actual beginning. This very comfortable dwelling house was occupied until July 11th, 1911, when the home was moved to the corner of Jefferson and Johnson streets in Germantown. Here, in one of the best sections of Philadelphia's beautiful suburbs, a house was procured surrounded by a delightful garden. In this very pleasant residence the guests of the home spent many delightful hours. This building will be tenanted until the one mentioned below is completed. The increasing demands for admission made the erection of a new home imperative, and ground was broken in September, 1913, for the new building.

THE PRESSER HOME FOR RETIRED MUSIC TEACHERS

THE PERMANENT BUILDING.

As the new building will be completed during 1914 we will consider it in the following as though it were already standing.

Few edifices built for the purpose will compare with the elegant simplicity of the permanent building of the Home for Retired Music Teachers. While the home is located in a delightful suburban section of Germantown, near the site of the former temporary home at Johnson and Jefferson streets, it is conveniently near the railroad and street car lines by means of which the heart of Philadelphia may be reached in a comparatively short time.

Germantown, with its constant historical reminders of our American Revolution, is copiously planted with trees, shrubs and flowers. It is an exceptionally healthy section. The home is situated upon a lot many times the size of the building and surrounded with rich foliage.

The building sets back 100 feet from Johnson street. On the main street the building has a frontage of 154 feet, the southern wing extending 90 feet and the northern wing 138 feet. The architectural beauty of the building is scarcely suggested in the engraving presented herewith. It is three stories and basement in height. The exterior is Indiana limestone and gray brick, limestone being employed for the base columns, lines around the building, and the window frames. Walls, partitions and floors of concrete and tile make the edifice thoroughly modern in fire-proof construction.

Sunlight and proper ventilation have been amply provided. Owing to the fact that the streets run northwest and southeast, practically every room will receive the southern breezes both winter and summer. Commodious porches on both the front and the back, together with provision for a future roof garden, make the outlook especially attractive.

THE ATTRACTIVE INTERIOR.

Entering a vestibule of white marble one notes that the halls are wide, even spacious. The finishings are all in hard wood, the floors being quartered hard wood add an air of substantiality difficult to obtain otherwise.

The effective arrangement of the first floor makes provision for a colonial music room and library finished in white. The dining room is large and cheery. Here and there cosy fireplaces will be found. Looking through the music room surrounded by the porch one may gain a beautiful vista straight from the main entrance to the gardens of the home in the rear. The commodious bedrooms on the second floor are finished in different woods to avoid monotony. Some are in mahogany, some in oak, some in chestnut and some in colonial white. The whole atmosphere is one of welcome, refinement and cheer.

PRACTICAL PROVISIONS.

Convenience and comfort mark the arrangement of all the rooms. Electric lights are employed throughout, although provision has been made for the use of gas in case of emergency. Each room will have a fine reading light. The best modern system of hot water heating, insuring an even temperature all the time, has been installed. The equipment of the kitchen and laundry is thoroughly modern and hygienic. The bathrooms are finished in fine white marble and have solid china bath tubs.

The highest type of modern passenger elevator has been installed for the convenience of the guests.

One unique provision is that of rooms for practice purposes where the guests who so desire may enjoy their music study without restriction.

On the third floor, one entire wing separated from the rest of the house has been devoted to a complete infirmary for the guests of the home. Here we find a nurse's room, diet kitchen, adequate toilet facilities and everything to lessen suffering and add to comfort.

ENTRANCE REQUIREMENTS.

An applicant must be at least sixty-five years of age and shall have followed the profession of a teacher of music in the United States for twenty-five years as a sole means of livelihood, and must at the time of making application for admission be incapacitated for active work of teaching. An admission fee of $200 is charged, and if an inmate must leave for any cause, the money will be refunded after deducting three dollars per week for board during residence at the Home.

Three months' probation is required from each applicant, but the management reserves the right of dismissal at any time if the person fails to keep the rules or proves objectionable to the household generally.

Everything, within reason, is provided for the comfort of each member of the family and the soliciting of gifts, either personally or by letter, is forbidden.

There are a number of applications on the waiting list, pending the opening of the new Home.

For further particulars, address Secretary,
101 West Johnson Street,
Germantown, Philadelphia, Pa

I know that God has appointed me a task. I acknowledge it with thanks, and hope and believe I have done my duty and been useful to the world. May others do likewise.—Haydn.

The Etude Master Study Page

1685—THE REAL BACH—1750

"Anyone could do as much as I have done if he worked as hard."

BACH'S PERIOD.

Plunder and bloodshed for a third of a century now passes down in history under the glorified title of the "Thirty Years' War." Perpetrated in the name of religion, but carried on with barbarities unlimited, this long succession of battles moved over Germany like some frightful cataclysm, leaving in its track poverty, misery and despair. The peaceful art suffered most and the conditions of the art workers were desperate. For years thereafter musicians fared miserably. One Heinrich Bach, for instance, was reduced to such extremes that he was obliged to petition for help, exclaiming, "I know not where to find bread for myself and my young family." Despite this and other cases of poverty and affliction the family of Bach survived to produce wonderful works of art.

A REMARKABLE FAMILY.

When a family is catalogued by number in dozens of musical reference works it may easily be seen that its accomplishments have been, to say the least, unusual. Thus the "clan" of Bach, as one writer has expressed it, produced nearly sixty musicians. Hans Bach of Wechmar stands at the head of the genealogical table. The first of renown was one Veit Bach, son of Hans named after the good St. Vitus, whose mercy was often invoked for the cure of diseases including the distressing affliction named after him. Veit Bach had settled in Presburg, Hungary, where he milled grain and baked bread for a living, now and then playing upon the cithara for the delight of his idealistic mind. The cithara was a kind of sixteenth century guitar or lute. (It is possible, however, that the instrument might have been a zither.) When religious persecution drove Veit from Hungary to the village of Wechmar in Thuringia his interest in music increased. In the catalogue of Bach's we find the great Johann Sebastian in the sixth generation from Hans Bach (about 1561) and the descendants of Johann Sebastian Bach reach down to 1845, when Bach's musical grandson Friedrich Ernst Wilhelm died in Berlin. Thus it may be seen that the musical endeavors of this family covered nearly three centuries. Some of these enthusiastic workers held distinguished positions, others were little above the rank of what in those days were known as "beer fiddlers."

It is interesting to note that when the musicians of upper and lower Saxony united in a union known as the *Instrumental Musikalische Collegiums in dem ober und niedersachsischen Kreise und anderer interessierter Oerter*, no record is found of any member of the Bach family. How much the status of musicians must have been lowered at that time can only be estimated by reading some of the reforms this XVII century musicians' union proposed. The following quotations are significant: "No man, whether he be master, assistant or apprentice, shall divert himself by singing or performing coarse obscenities or disgraceful or immodest songs or ballads inasmuch as they greatly provoke the wrath of almighty God and vex decent souls, particularly the innocence of youth." "Everyone shall have around him pious and faithful assistants so that nothing may be stolen from the invited guests." "No man shall dare perform on dishonorable instruments, such as bagpipes, sheep horns, hurdy-gurdies, and triangles which beggars often use at street doors, so that the noble art would be brought into contempt and disgrace by them." "Every man shall abstain from all blasphemous talk, profane cursing and swearing." "No man shall give attendance with jugglers, hangmen, bailiffs, gaolers, conjurers, rogues, or any other such low company." It is evident that the God-fearing Bachs did not consider it necessary for them to align themselves with men who felt obliged to put such restriction upon their behavior.

BACH'S BIRTH.

Devastating wars and widespread plagues prove a serious strain upon a race. The strong go down in battle and the weak perish in disease. It sometimes takes a generation of a family to regain its grasp upon the best in life after the death-dealing blows of battles and epidemics. The peaceful calling of the Bach family, the healthful surrounding of Wechmar, Arnstadt, Erfurt and Eisenach had much to do with the sturdy virility of the Bach family. Hans Bach son of Veit was known as Der Spielman (The Player) and was a kind of touring violin virtuoso of his day. His son Christoph was the court musician of Eisenach and wrote many effective organ pieces in the style of his time. His son Johann Ambrosius was a fine organist. His son was the foundation rock of modern musical art, Johann Sebastian Bach. Johann Sebastian Bach was born at Eisenach, March 21st, 1685. The house in which he was born is still standing under the shadow of one of the most romantic mediæval castles in Germany, Die Wartburg. Bach's mother was Elizabeth Lämmerhirt, the daughter of a furrier. His father was the Court and Town musician of Eisenach.

BACH'S EARLY YEARS.

Bach's first instruction came from his father, who taught him to play the violin. Both of his parents died when the boy was only ten years old and the little orphan went to live with his elder brother, Johann Christoph, a pupil of Pachelbel and organist at Ohrdruf. This brother sought to repress the enthusiasm of the little Bach rather than encourage it. There is a well authenticated anecdote of Johann Sebastian purloining a manuscript volume of pieces of Pachelbel, Frohberger, Kerl, Buxtehude, etc., by twisting it out from behind the latticed doors of a locked cupboard, then taking the precious work to the garret and copying it by moonlight. Although he spent six months in this labor of love his brother took the copy away from him when he found what the little fellow had been doing.

Because he had a beautiful soprano voice he secured admission without tuition fees at the school of St. Michael in Lüneburg, where the organist Böhm helped in his education. During vacations the youth tramped on foot to Hamburg to hear the famous Dutch organist, Reinken.

Since Hamburg was about twenty-five miles away Bach's enthusiasm was truly monumental. Bach's greatest biographer, [illegible], says that Bach made frequent journeys on foot. He also quotes [illegible] telling the anecdote which relates how the boy [illegible] a journey found himself with only two [illegible] and a [illegible] appetite. He sat down outside of an inn and commenced to cry. The odor of the viands cooking in the kitchen floated out of the window to him. [illegible] A few moments later two herring heads fell on the ground beside him, evidently cast out by some one who wished to see if he were really hungry. The boy took them up to eat voraciously. In each head he found a golden ducat. He never discovered who his benefactor was.

At the neighboring "Hofkapelle" at Celle, Bach found another advantage. The players were practically all French, and Bach thus had an opportunity to become acquainted with another style of musical composition which in those days of restricted travel was naturally somewhat different. Bach's next move was to Weimar, where he became "Hofmusikus" in the band of Prince Johann Ernst. Thence he went to Arnstadt to become organist at the "new church."

In 1705 Bach received permission from the church authorities at Arnstadt to visit Lübeck for the purpose of hearing the great Danish organist, Buxtehude. A journey of fifty miles was made on foot. Bach was so fascinated that he over-stayed his leave three months and was very severely criticized when he returned.

In 1707 Bach became organist of the church of St. Blasius at Mühlhausen in Thuringia. In the same year he married his cousin Maria Barbara Bach, daughter of Johann Michael of Gehren.

BACH'S BIRTHPLACE

BACH'S REGULAR ADVANCEMENT

One year later Bach went to Weimar as court organist and Kammermusikus. This appointment is generally considered the end of his period of study since he commenced at once to produce works which were marked with mastery. A period of great creative activity commenced at once and we are not surprised that in a few years (1714) he became the "Hof-Concertmeister." Although, unlike Handel, Bach never ventured very far from home he did make short trips to Cassel, Leipsic, and Halle and Carlsbad. Upon one occasion in Dresden he was induced to challenge the French organist Marchand, to a keyboard duel. Marchand accepted, but in the meantime took it upon himself to hear his opponent play. When the time for the duel came, Marchand, doubtless feeling that wisdom was the better part of valor, did not put in an appearance. Bach was easily declared the victor.

1717 Bach was called to Cöthen by Prince Leopold, and appointed capellmeister. His salary, considered a good one in those days, was $300 a year. Bach became a great friend of the Prince and was in his company much of the time. Twice they went together to Carlsbad. Upon the return in 1720 he was shocked to learn that his wife had died and had been buried for some time.

In the meantime Bach's great contemporary, Handel, was making immense successes in widely separated parts of Europe. Bach naturally wanted to meet him and it is said that the public was anxious to have them compete after the manner of the time, but although Bach made two attempts to meet Handel (1719 and 1729), it was impossible to arrange a meeting much to the regret of both great masters.

In 1720 Bach attempted to secure the position of organist at the "Jacobi Kirche" in Hamburg but owing to corruption in the church management the position went to an unknown applicant who actually paid 4000 marks for the position.

BACH AT LEIPSIC

Finally Bach received the coveted appointment of cantor [illegible], conductor or trainer of a choir, at the famous Thomasschule in Leipsic. He took his new position in [illegible]. While the [illegible] was not so lofty as that he had held at Cöthen, the field was wider and gave room for far greater activity. He also had advantages in the way of furthering the education of his sons. The position was not won without competition as there were other applicants. It fell to Bach not only because of his musical ability but because of his wide general learning. He was required, for instance, to give five Latin lessons a week. Bach's inauguration in his new work was made a function. His residence was in the school building. His coming marked the beginning of new life in the famous old school.

THE THOMASSCHULE.

The Thomasschule or school of St. Thomas was founded by the Augustine monks in the thirteenth century. It became a town school in 1543. Singers for many of the Leipsic churches are selected from the school and once a week the body was assembled in one choir (Thomaner-Chor). The discipline at the school

was very strict. The boys were obliged to rise at five in the morning and retire at eight in the evening.

The manner in which Bach received his income at this time was very interesting. His salary was comparatively small, amounting to 100 thalers, but he received in addition free rental, and various perquisites such as 13 thalers and 3 grosschen for wood and lights, contributions from different foundations or endowment funds, an annual allowance of 16 bushels of corn (wheat?), 2 cords of firelogs, and last of all two measures of wine at Easter, Whitsuntide and Christmas, provided through the munificence of the church. In addition, the school fees amounted to something. Twice a week eight of the boys ran around town with collection boxes receiving small donations. In this way Bach's income averaged some 700 thalers.

BACH'S HAPPY HOME LIFE.

While in Leipsic, Bach had much time for composition. Ignorant laymen continually bothered him with stupid criticisms so that at one time he felt that he would be obliged to leave the city for which he was doing so much. Bach was obstinate, and it is known that he continually contended with one of the rectors. His family life, however, was ideal. After the death of his first wife he felt the need of some one to look after his growing family, and falling in love with Anna Magdelina Wilken, daughter of the Court Trumpeter of Weissenfels, married her on the third of December, 1721. She was very musical, a fine singer, and devoted to her famous husband. Naturally their home became the center of the musical activity of the city. Pupils came to him from great distances, and visiting musicians never failed to call upon him.

BACH'S VISIT TO FREDERICK THE GREAT.

Honors came fast to Bach in his later years. In 1736, the honorary appointment of Hof-Componist was given him by the Elector of Saxony. In 1747 Frederick the Great informed Bach's son Emanuel, then a cembalist (equivalent to conductor) of the court orchestra, that his imperial majesty would receive Bach at the Palace in Berlin. Bach accepted, and his visit to Berlin was made an event. He played upon all the pianos and organs at Potsdam much to the delight of the king. He also improvised a six part fugue upon themes selected by himself and after his departure wrote out one of his improvisations from memory and dedicated it to the king.

BACH'S BLINDNESS.

When Bach was 64, his eyes commenced to fail. Overuse since childhood had stolen his vision. An English occulist performed an operation upon him but brought no satisfactory results. It will be remembered that Handel was also afflicted by blindness. In 1750 Bach's eyesight came back to him for a very few hours after which he was seized with apoplexy and died after a sickness of ten days. On his deathbed he dictated a choral, *Ver deinen Thron tret ich hiermit.* His death was widely mourned. The happy family broke up shortly thereafter. His wife, despite the apparent success of her sons, was forced to accept alms and was buried in a paupcr's grave.

BACH AS A PERFORMER.

Enough has been said in the foregoing to indicate that Bach had no equal as a performer during his lifetime. In a day when contests for supremacy were in order, rival organists let the great Bach severely alone. His organ performances were unusual in that they drew large crowds. The organist familiar with the Bach repertoire realizes how slight has been the real advance in organ music since the time of the great cantor. In fact, many go so far as to insist that there has been no advance at all.

BACH AS A CONDUCTOR.

In Bach's time playing and conducting were so closely associated that one cannot think of Bach as a conductor in the sense in which one would think of Berlioz or Wagner. It is known, however, that he was a very strict disciplinarian, discharging his performers and singers at once when there were signs of neglect or other just provocation.

BACH AS A TEACHER.

If Bach ever suffered from lack of pupils he had but to cast around in his own voluminous family for another. Without question Bach's most celebrated pupils were his own sons, notably Carl Philipp Emanuel Bach. Although little known today, such men as Agricola, Kirnberger, Goldberg, Krebs and Abt Vogler, all of whom considered themselves disciples of Bach, were famed in their time. Bach showed his greatness in his patience. He never considered himself above small things. At first it was his custom to give only exercises in touch, in fingering, and in making the movement of each finger wholly independent. He was fond of writing pieces embodying the technical difficulty upon which the pupil was working. He also sought to establish equality in the proficiency of the hand. Whatever the right hand did the left hand was obliged to do. He was fond of saying, "Anyone who works as hard as I do may do as well as I do." It is well known that he wrote a kind of instruction book or course for his son, Wilhelm Friedmann Bach, (Clavier Büchlein), which was never published for popular sale. One notable feature of this book is the attention given to ornaments and scale passages and also the fact that an opportunity was afforded for the son to compose and insert some pieces of his own as he went along. Bach's *Inventions* were written mainly with an educational object. Bach insisted upon his pupils being equally familiar with all of the keys, rather than with a few. His *Forty-eight Preludes and Fugues* were written to comprehend all the keys.

MORNING PRAYERS IN THE BACH FAMILY.

BACH'S PERSONALITY AND APPEARANCE.

Altogether, Bach was a very unusual man apart from his great musical talents. His disposition was kindly, yet he could stoutly defend himself in a dispute. He was very pious but could not be called narrow. He loved to travel but rarely ventured very far from his home. He was marvelously industrious. In his fiftieth year he wrote no less than twenty monumental cantatas. He was generous and hospitable, but at the same time economical. He possessed many instruments including five clavicrs, and enough in the way of violins, 'cellos and other string instruments to provide for concerted music in his home when the opportunity offered. Bach was a strong, earnest worker, dignified in his bearing and yet courtly in his carriage. His face indicates alertness, a sense of humor, natural vigor and confidence in his technical security.

BACH'S COMPOSITIONS.

A space equal to the entire length of this biography would scarcely be adequate to accommodate a complete catalogue of all of Bach's works. First in consequence, considered numerically, are the great number of Cantatas, of which there are five complete sets for every Sunday and feast day in the year. In addition there are other cantatas both sacred and secular and even comic. One had to do with the craze for coffee drinking, which overcame Leipsic in the time of Bach.

The five Passions, including the immortal *St. John* and *St. Matthew, The Christmas Oratorio*, the *Mass in B Minor*, two *Magnificats*, several fine eight-part motets and many other voice works give some idea of his great contribution to vocal musical art.

Of his remarkable works for the organ the most noted are his great fugues, for all time the models of this style of composition. Six Concertos and two overtures comprise his orchestral works. It seems well nigh useless to touch upon his compositions for the cembalo, spinet, clavichord, violin, 'cello, etc. The fugues, concertos, suites, toccatas, preludes, fantasias, partitas, sonatas are a treasure mine which in many cases is rarely visited because of the difficulty of the compositions and because the style in which they are written has in a measure lost favor with many musicians who clamor for nothing but Schumann, Chopin, Mendelssohn and Liszt.

BACH'S VERSATILITY.

Composer, conductor, teacher, organist, pianist, scholar, musical scientist, Bach was one of the most versatile of all musicians. When he felt the need for an instrument he set about and invented it. He was very much interested in the construction of the organ and in the mechanical processes through which music is printed. His work in establishing the equal tempered system of tuning keyed instruments was monumental.

Bach's first wife was the mother of seven of his children, three of whom, Wilhelm Friedmann, Karl Philipp Emanuel and Johann Gottfried Bernhard, became musicians. Bach's second wife was the mother of thirteen of his children, six of whom were sons. Of these Johann Christoph Friedrich and Johann Christian also became known in the musical world. Wilhelm Friedmann was described as the greatest organist in Germany after his father. For a time he lived in Halle and was known as the "Halle Bach." He was improvident and died a drunkard in Berlin. Karl Philipp Emanuel, known as the "Berlin" Bach, was conceded to be the greatest theorist of his time and was a composer of very great ability. His only teacher in music was his great father. Johann Gottfried Bernhard Bach was the organist at Muhlhausen for some time but did not equal his brothers in his musical ability. Johann Christoph Friedrich, known as the "Buckeburger" Bach, was Chamber musician to Count von Lippe of Buckeburg. Had it not have been for the great talents of Karl Emanuel he might have ranked as the greatest of Bach's sons. Johann Christian, known as the "Milanese" Bach, was for a long time organist of the Cathedral in Milan. Later he went to London, where he died. He was a prolific composer with tendencies leading him to follow the more or less frivolous Italian style. All of Bach's eight daughters died young except three. None showed pronounced musical talent. All of Bach's famous sons were given a broad general education, some spending years at the University of Leipsic.

A BACH PROGRAM.

Grade.

1. *Fugue in C Minor* (Piano) 7
2. *My Heart Ever Faithful* (Medium Voice) 5
3. *Gavotte and Bourree in G* (Piano) 5
4. *Loure in G* (Third Violoncello Suite) 5
5. *Little Prelude in C Minor* (Piano) 3
6. *Gavotte in G Minor* 3
7. *Solfeggietto*, by K. P. E. Bach 5
8. *Little Prelude in D* 4
9. *Sarabande in F Minor* 4
10. *Ave Maria* written by Gounod as an obbligato over the first Prelude from the *Wohl-Temperirte Clavier.*

Many excellent selections may be found in the Bach album, *A Collection of Favorite Pieces for the Piano*, which will prove of great assistance in making a program.

QUESTIONS ABOUT BACH

1. State the condition of Germany which preceded Bach's birth.
2. Give a general idea of the remarkable achievements of the Bach family.
3. Who were Bach's teachers?
4. What appointments did Bach hold prior to going to Leipsic?
5. What was the Thomaner?
6. Describe Bach's home life.
7. Tell of Bach's famous visit to Frederick the Great.
8. Give an account of Bach's ability as a composer—a teacher—a conductor.
9. Describe Bach's appearance.
10. Who were Bach's most famous sons?

BOOKS ABOUT BACH.

Naturally an enormous quantity of books have been written about Bach but of these the best are unquestionably the monumental work by Philipp Spitta, in three volumes, 1900 pages. Every detail of the life of Bach is carefully considered and all the available authentic stories have been assembled in this work. Sir Hubert Parry's *Bach* is also fine. Among the shorter books that by C. F. Abdy Williams, is one of the most interesting.

Mendelssohn's Rondo Capriccioso

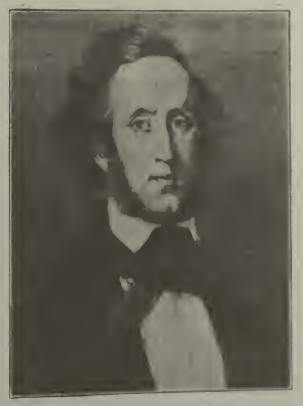
An Analytical Piano Lesson

By the Eminent English Pianist

KATHARINE GOODSON

WHILE there has been some delay in my being able to find the necessary time to write this analytical lesson on Mendelssohn's famous work, certainly nothing could be more appropriate than the doing of it up here in the so-called Hohbuhl Pavilion at Interlaken, where, before my eyes, is a tablet inscribed to the memory of Mendelssohn, enumerating his several stays in this exquisite spot between the years 1832 and 1847, the last being only shortly before his death in that year.

To be born with a silver spoon in one's mouth, as the saying is, has not been the fortunate lot of many of the composers whose names are as familiar in this twentieth century as is that of this famous musician. In using the word "fortunate," it is perhaps doubtful if the affluence, comfort, and generally peaceful environment which surrounded Mendelssohn from the day of his birth, were altogether the best for the development of those deeper emotions of which it was hardly his lot to plumb the depths. It came far more naturally to him—especially in the earlier years of a remarkably short life—to give expression to the lighter and happier side of things, skirting the hill-tops, or resting in the valleys, but seldom if ever descending into the abyss. Heavy care and poignant suffering were almost unknown quantities in Mendelssohn's life, if we except certain specific events such as the death of his beloved sister a year or two only before his own end. The remarkable talent which he showed at a very early age could hardly have been fostered with greater care or judgment than that exercised by his parents. Mendelssohn was a very hard worker right up to the time of his last illness, and this was, no doubt, a habit largely due to the strictness of his early training and to the discipline of his home life as a lad. Added to a solid education, backed by the incessant interest of his parents, and a home where a great many people of note were constant visitors, it is hardly surprising that the boy should have developed quickly, and under such a happy regime, also very happily. Indeed, happiness and brightness were the keynotes of his youth, if not of his whole life, for it was not until 1841, six years before his death, that the worries and troubles of his official life—in connection with his Directorship of the Academy of Arts in Berlin—commenced.



FELIX MENDELSSOHN BARTHOLDY

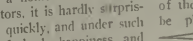
It was therefore very natural that nearly all the earlier compositions should be conceived in a vein of happiness and brightness, and it was during this early period that this Rondo Capriccioso was written. It was a time when Mendelssohn was full of high spirits and fun, and this was all very aptly illustrated in the many very successful movements which he wrote in the Scherzo form, from the Scherzo in the early B minor Quartet to that brilliant example in the Octet, Op. 20, written in 1825, surely a marvelous accomplishment for a youth of sixteen. There certainly have been very few composers who have written a work at sixteen years of age, which shows such masterly treatment and which, even when performed today, enjoys so much popularity; for even if the method of it may sound somewhat formal in these modern times, nothing can hinder the effect of its healthiness, good spirits, and spontaneity. In these early years many of the compositions were for the piano, and the work under consideration was probably written about 1824, though the original manuscript only bears the date of the month. At any rate, the composer considered it important enough to give it an opus number all to itself.

MEANING AND CHARACTER OF THE RONDO.

The word Rondo explains itself, for it is simply the Italian word meaning a Round; the musical signification being a piece in which the principal subject returns again and again after one two, or more contrasted episodes. In the earliest days of the adoption of the Rondo form in instrumental music, the theme of the Rondo often returned—after the intervening episodes—almost exactly in its original guise (as, for example, in several of Haydn's Quartets and Symphonies), but as the form developed, composers enlarged their scheme, until, at the present day, the theme will be found, nearly always, to return in another garb; the more modern treatment certainly makes for much increased interest. As we shall shortly see, Mendelssohn adopted in this early piece a very simple form of treatment, which is only what might be expected from a lad of fifteen or sixteen, who was relying on the models of his forbearers.

THE GENERAL STRUCTURE.

The Rondo is prefaced by a short and melodious Introduction (Andante) of only twenty-six bars, in E major; this, while being a complete little piece in itself—except that the final cadence only comes with the first chord of the Rondo itself—acts as an effective foil to the spirited brightness of the following movement, into which indeed it leads very naturally.

The opening three bars, while serving to indicate the rhythm of the accompaniment to the melody at A, should nevertheless be played with color, special attention being given to  in bar 3, and a slight *Calando* being made on the fourth beat of this bar. The letters A, B, C, should be observed as marking the three sections forming the short introduction.

A. The commencement of the melodious eight-bar theme which is composed of two very simple four-bar sections.

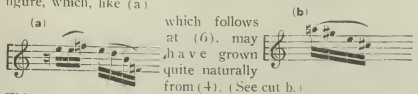
B. The commencement of the ten bars of episodical matter containing a few effects of modulation which gives some welcome variety to the scheme.

C. The return to the subject-matter in the form of a Codetta on a dominant pedal point.

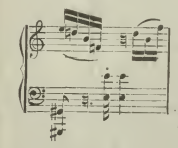
Treating these sections in detail, the theme at A, while A should nevertheless be sung with rather fuller tone than the sustained accompaniment in the left hand, like the singing of an oboe above an accompaniment of strings. The turn (1) should be broad and melodious, not hurried; at (2), on the repetition of the first three notes of the theme, a little more pressure should be given to avoid monotony of color and the *crescendo* in the

following bar should be full, without rising to an *f*, on the G sharp; the modulation here (3) through the relative minor to the dominant of the key (5) should here be noticed as being a very melodious example of a very simple thing.

Coming to B there is a slightly *agitato* feeling in the new figure, which, like (a)



which follows at (6), may have grown quite naturally from (4). (See cut b.) This should be played with a little more movement, the first real *f* coming on the chord of C major. At (6), the figure quoted above appears and remains an important feature almost to the end of the end Introduction.



In this passage, the pedal requires careful treatment; it should be raised just before striking the first octave E in the left hand, and put down again immediately after the second octave E has been struck; in this manner a clear *staccato* for the first octave is obtained, as is necessary. The simple modulations commencing at B should be carefully studied and memorized, so as to be able to hear them without actually playing them. A climax is reached at the *ff*, which is followed immediately by (6), similarly treated as before, but with a slight harmonic difference so as to come to the dominant pedal-point on the six-four chord at C. Here we have the return of the subject in a fragmentary form, similarly harmonized as at the beginning. It may be noticed that whereas at A the theme commenced at the third beat of the bar, at C it commences on the first beat; one cannot but feel instinctively that the latter is more natural, and that Mendelssohn, in this case, as in several others, only began the melody on the third beat at A for the somewhat academic and artificial reason of wanting to make his cadence (at B) come on the first beat of the bar. In the last half-bar of the Introduction, at (7), commencing with the note A the notes should be slightly separated, but not played *staccato*. The pause on the final note should not be made longer than sufficient to lead naturally into the Rondo.

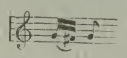
MISS GOODSON IN HER LONDON STUDIO.

RONDO.

The construction of this movement is so extremely simple, that the following sections will make it quite clear:

D. First Subject.
E. First Episode in relative major.
F. Bridge passage, leading to
G. Re-entry of First Subject.
H. Return of first episode curtailed, in tonic major.
I. Ornamental Episode in tonic major.
J. Return to bridge-passage in tonic major, leading again to first subject in original key.
K. Short Coda of brilliant character.

It will at once be seen that the first subject of eight bars is simply four bars repeated, ending on the dominant, bars nine and ten are merely a repetition of bars seven and eight, one tone lower, and the eleventh bar is again the same as seven and nine, only again one tone lower; this should be carefully noted when memorizing, as it is only a transposition of actual notes. The figure



(8) is persistently carried on giving continuity to the whole section; a return is made to the subject, which is repeated note for note, until four bars before E where a slight modification is made to introduce the first episode in G major. Up to this point, the touch should be as bright and sparkling as possible, what the Germans call "spitzig", *i. e.*, pointed, and great care should be taken that the constantly recurring figure (8) should be very clear in the left hand in imitation of the right. The left hand, at (9), should be as *staccato* as possible, and the whole should be played with extremely little pedal.

Coming to E, the first episode, we have a very simple eight-bar melody, with harmony equally simple, followed by a four-bar extension with passing modulations into A minor and E minor, returning at (11) to the melody in the left hand, with decorative arpeggio accompaniment; care should be taken here that the rapid arpeggio playing in the right hand does not disturb the smoothness of the *Cantilena* in the left hand. This is a regular eight-bar repetition of the melody and is succeeded at (12) by an ornamental passage which is a continuation of the figure in the last half of the previous bar. A brilliant octave passage (arm octaves) *ff* brings us to F. This is a bridge passage consisting of the prominent figure of the first three notes of the first theme accompanying a new subject of a fragmentary character, and leading in ten bars to G, the re-entry of the subject, a slight curtailment of which brings us to the transposition in the tonic major of the passage at (9). At (13), however, appears a slight change, retaining always the prominent figure so as to lead directly to H, *i. e.*, the return, in the tonic major, to

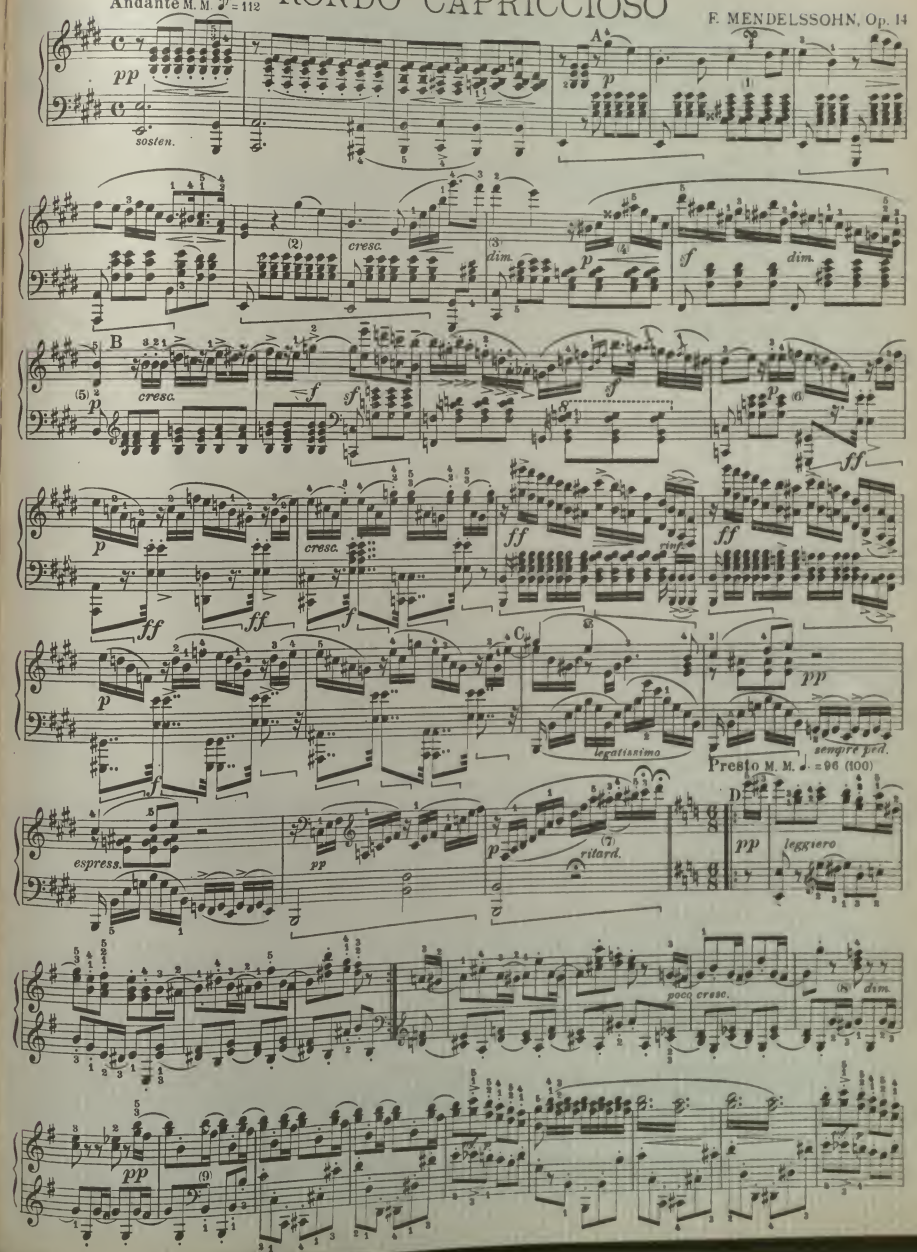
the first Episode which now appears in an altered and shortened form, passing to an entirely new and decorative episode in the same key I. This Episode is musically perhaps the least interesting portion of this bright work, and the player should give careful attention to the alternating *f* and *p* at each alternate two bars, as also to the *pp* at (14) with the succeeding gradual crescendo to *f*, for neglect of these can only produce monotony of effect. From the *f*, the following passage to *poco rit.*, requires the utmost brilliance. A repetition follows *pp leggiero*, and this marking should be given special attention, in order to create variety from the previous rendering of this purely ornamental material at I. Apart from its musical value, this whole passage (from I to J) presents a valuable study to the student in technique and variety of tone-color, the same style of phrase being played first *f* and then *p*, and requiring the art of listening by the performer to avoid monotony to the hearer. At J the bridge-passage which appeared at F in the relative major will now be readily recognized in the tonic major, leading to the final repetition of the first subject in its original key of G minor, not, however, quite in its original form, though strictly adhering to the material. After sixteen bars comes a full close in E minor, this close being enforced, so to speak, by a four-bars continuation, on the tonic chord, of the opening figure. The last two bars, *poco rit.*, lead to K, a short and brilliant *Coda*, a somewhat ordinary broken double-octave passage, having no connection thematically with the piece, but serving at least to bring it to an effective conclusion, which, after all, is an important matter, and when it is accomplished, the means—if somewhat formal, as in this case—may be said to justify the end.

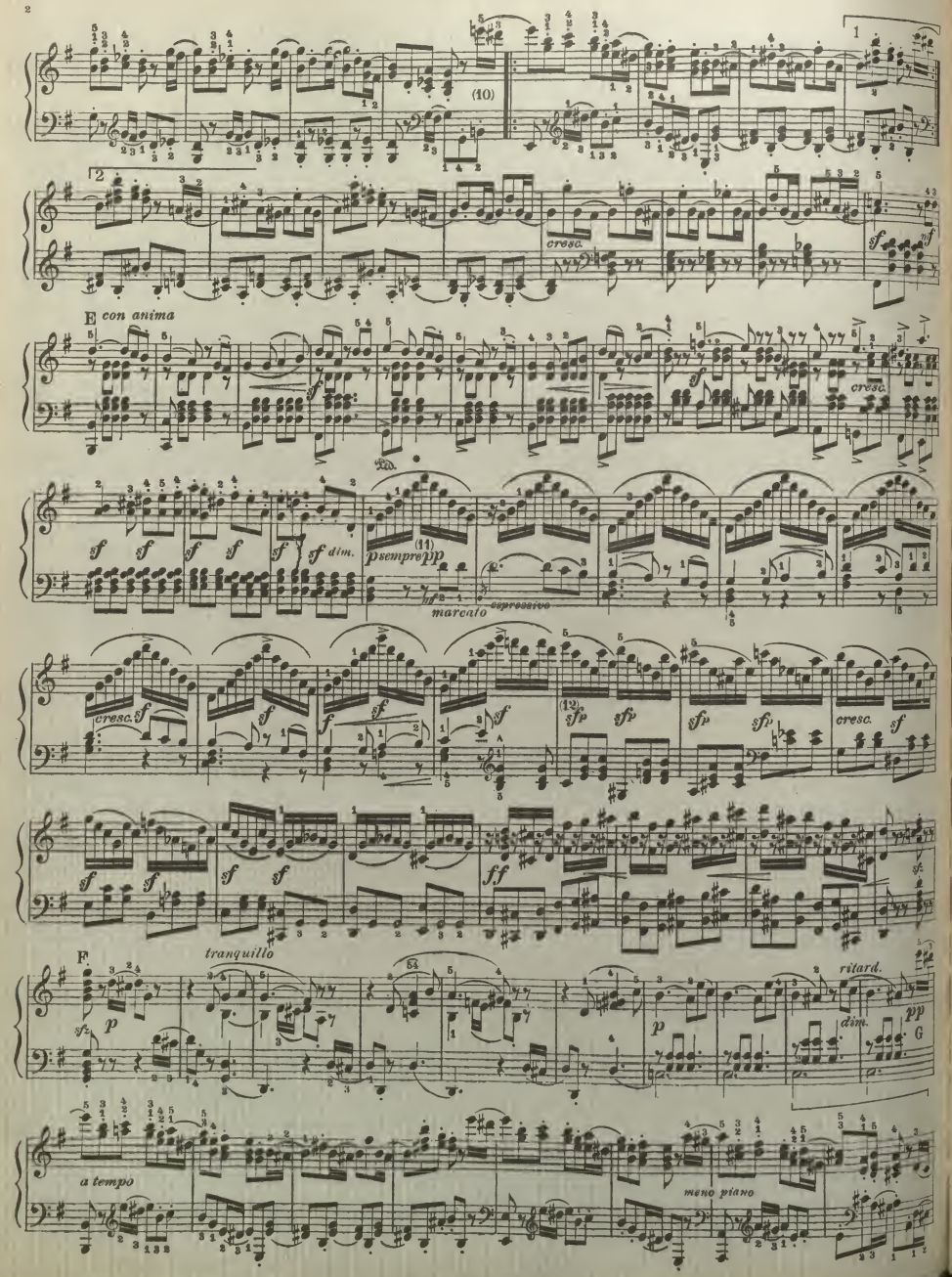
Katharine Goodson

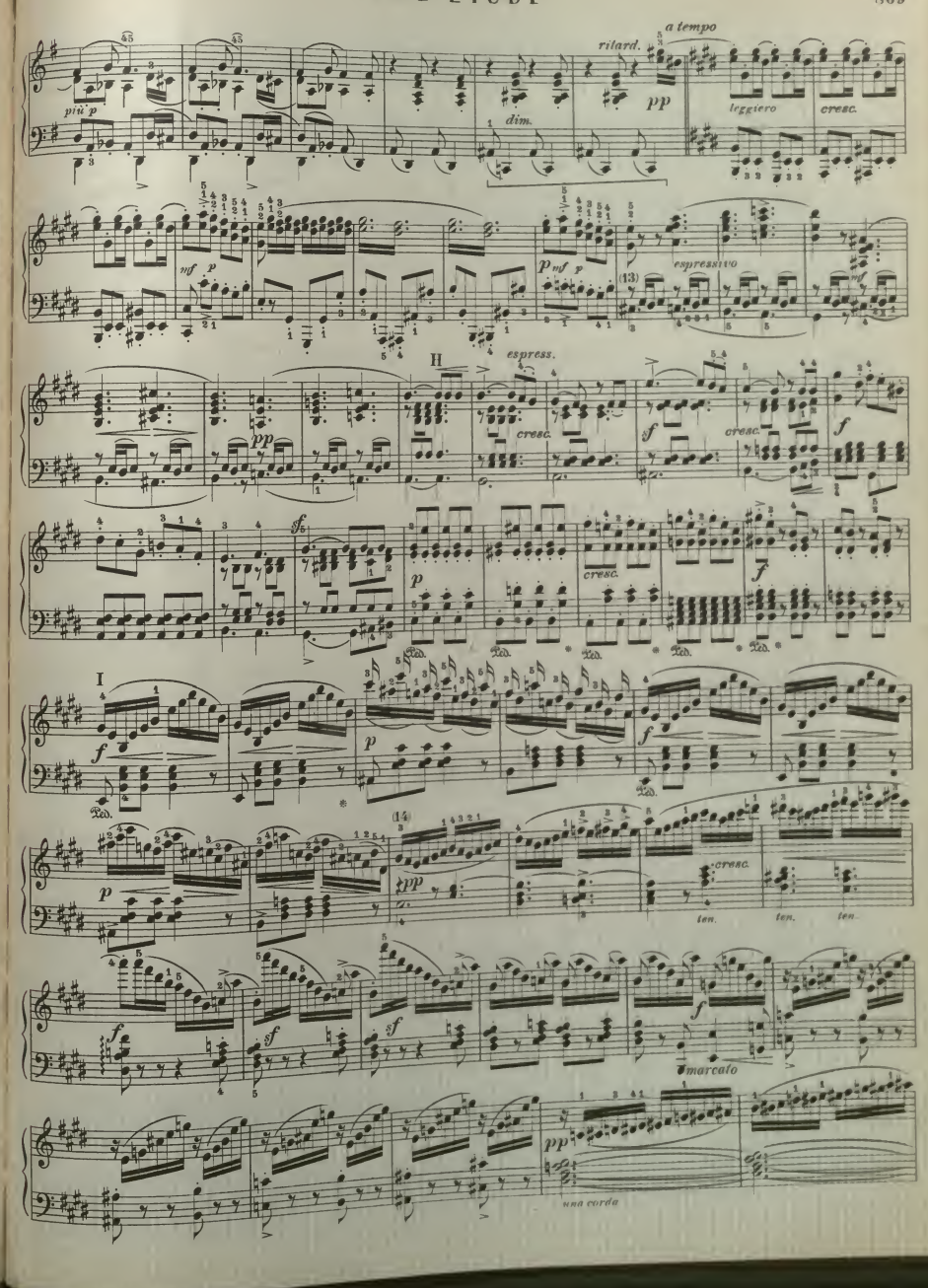
RONDO CAPRICCIOSO

F. MENDELSSOHN, Op. 14

Andante M. M. ♪ = 112




E con anima
cresc.
sempre pp
espressivo
marcato
cresc.
F tranquillo
ritard.
dim.
G
a tempo
meno piano


più p
dim.
rilard.
a tempo
pp
leggiero
cresc.
espressivo
espress.
H
cresc.
I
ten.
marcato
una corda

dolce
poco ritard.
a tempo
pp leggiero
p
marc.
cresc. poco a poco
f
cresc.
ff
sf
p
tranquillo
ritard.
ten.
dim.
pp
a tempo
pp
p
dim.
poco rit.
pp
K
a tempo e più presto
ff
mf
cresc.

stringendo
f
ff
sempre sin' al fine
ff

ROCKY BROOKLET

Moderato M. M. ♩ = 108

POLKA REVERIE

THEO. G. WETTACH

f
Fine
ff
p
f
p
p
f
p
p dolce
frall.
marcato
p
p
con espressione
p dolce
sauve
cresc.
frall.
D.C.

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COOING DOVES

CAPRICE

H.W. PETRIE

Moderato M.M. ♩=126

Fine

Piu mosso

pp

mf

Variation

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D.C. al Fine

UNDER THE WILLOWS

REVERIE

CHAS. LINDSAY

Andante con espress M.M. ♩=66

p dolce

p espress. dolce

mf

rit.

a tempo

p dolciss.

poco rit.

cantando

Fine

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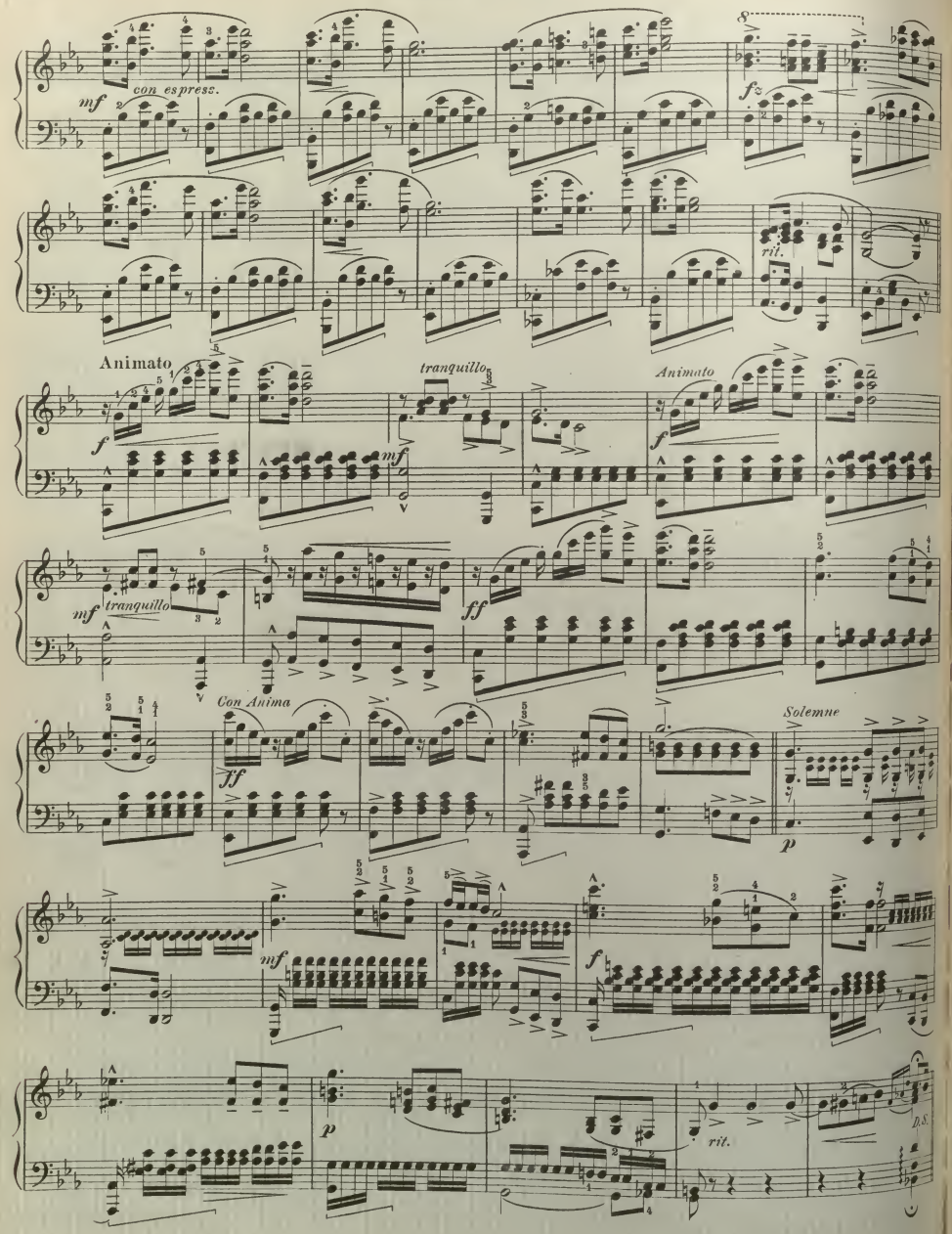
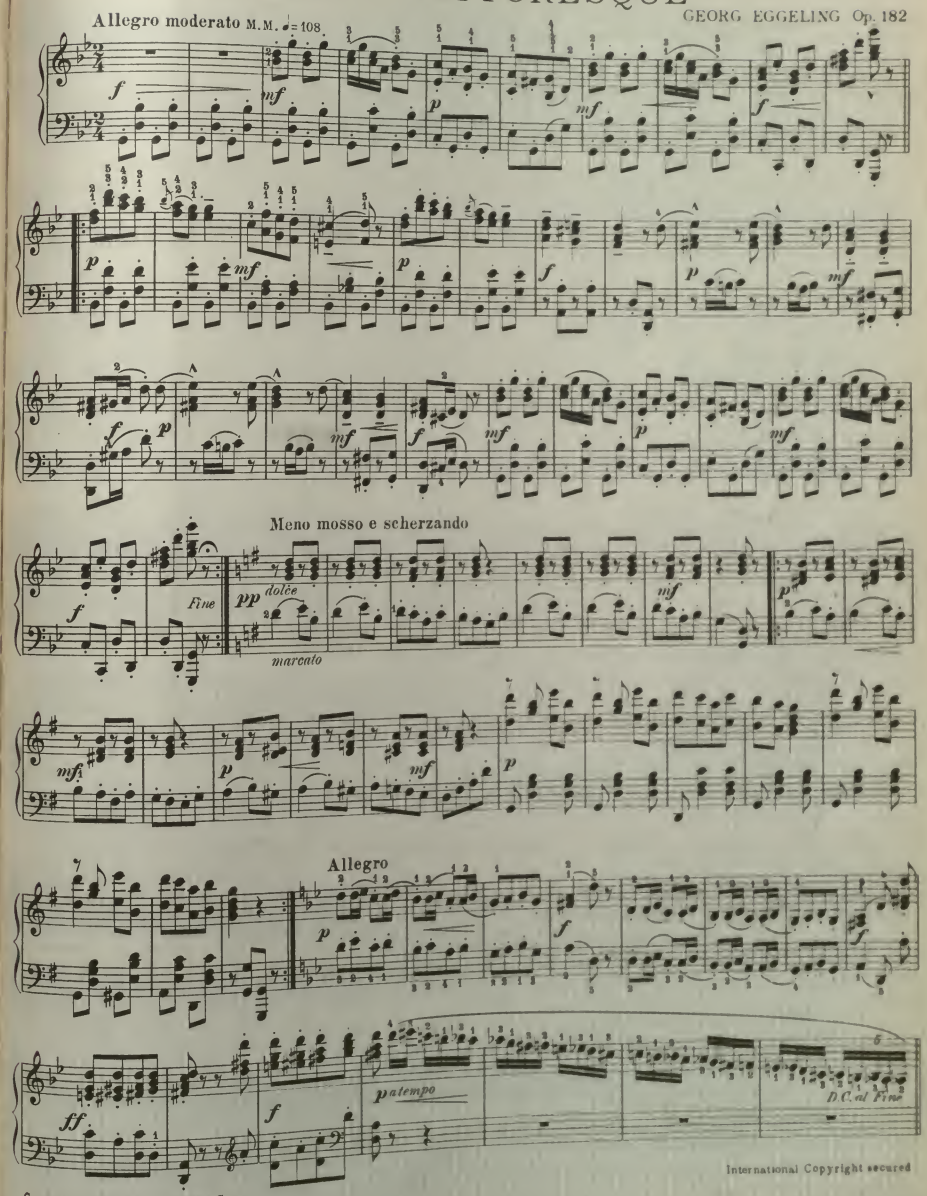


DANSE PITTORESQUE

GEORG EGGELING Op. 182



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MARCHE HONGROISE

SALUT A'PESTH

HENRI KOWALSKI, Op. 13

Tempo di Marcia M. M. ♩ = 100

f energico *f marc.* *f* *ff* *Vivace con bravura* *rit.*

Allegro moderato M. M. ♩ = 84

f *ben marcato* *mf* *cresc.* *marc.* *dim.* *p* *legg.* *ff* *subito pp*

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* This abbreviation (𝄽) is equivalent to 𝅗𝅥𝅮𝅗𝅥𝅮𝅗𝅥𝅮𝅗𝅥𝅮, (𝄽) = 𝅗𝅥𝅮𝅗𝅥𝅮𝅗𝅥𝅮𝅗𝅥𝅮𝅗𝅥𝅮𝅗𝅥𝅮𝅗𝅥𝅮𝅗𝅥𝅮

delicatamente *due ped.* *pp* *p* *cresc.* *ffp* *misterioso* *ff* *fortissimo sino alla fine e grandioso*

FIRST REGIMENT MARCH

SECONDO

F. J. KELLY

Tempo di Marcia M.M. ♩ = 120

ff furioso *mf* *cresc.* *ff* *con tutta la forza* *p con delicatezza* *ff* *mf*

Trio

p *dolce.* *cresc.* *ff* *p* *fff* *grandioso* *p* *fff*

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FIRST REGIMENT MARCH

PRIMO

F. J. KELLY

Tempo di Marcia M.M. ♩=120

ff furioso *mf* *cresc.* *ff* *mf* *ff con tutta la forza* *p con delicatezza* *ff* *mf*

Trio

p *dolce* *cresc.* *ff* *p* *fff* *grandioso* *p* *ff* *fff*

VALSE ESPAGNOLE

SECONDO

Allegretto M.M. ♩ = 126

G. LAZARUS

mf

f

Fine

espr.

mf

rit.

f ten.

dim.

p

con grazia

p

cresc. molto

f

f

cresc.

f

poco rit.

D.C.

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VALSE ESPAGNOLE

PRIMO

Allegretto M.M. ♩ = 126

G. LAZARUS

mf

cresc.

f

f

Fine

p

rit.

f

a tempo

dim.

p con grazia

f

f

cresc.

f

poco rit.

D.C.

CHIMES AT CHRISTMAS

MEDITATION

M. GREENWALD

Andante moderato M. M. ♩= 96

p *mf* Chimes *a tempo* *rit.* *mf* *p* *mf* *rit.* *mf un poco più mosso* *f* *mf* *f* *p* *mf* *rit.* *mf Tempo primo* Choral in chime effect "O Sanctissima" *p*

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mf *Ped. simile* *f* *mf* *f* *rit.*

PLAYING WITH KITTY

WALTZ

PIERRE RENARD

Tempo di Valse M. M. ♩.= 56

p Miow! Miow! Miow! Miow! Miow! Miow! Miow! Miow! *Fine* *mf con anima* *rit.* D.C.

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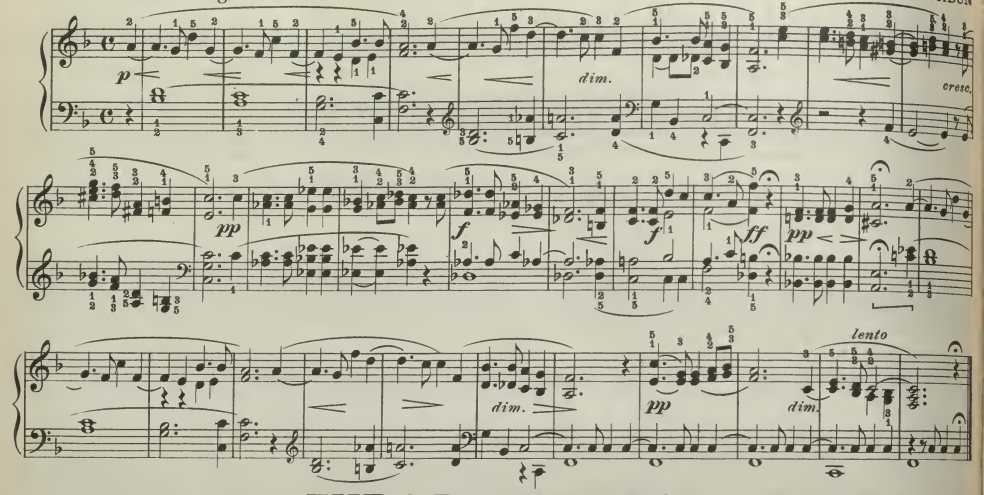
AT PRAYER

SONG WITHOUT WORDS

Andante religioso M.M. ♩= 69

F. G. RATHBUN



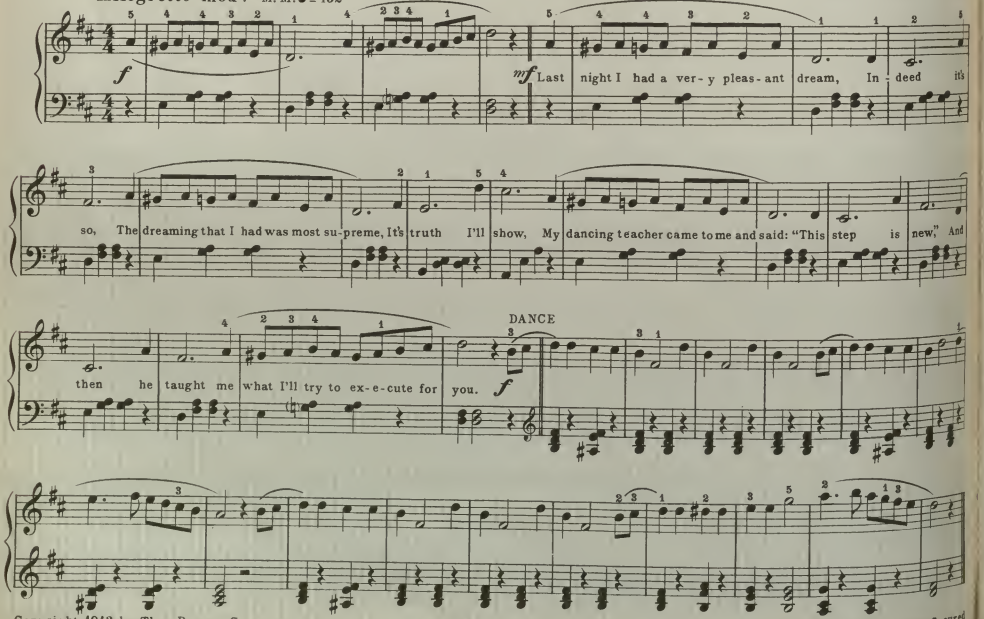
THE DREAM DANCE

VOCAL or INSTRUMENTAL

Jessica Moore

Allegretto mod^to M.M. ♩= 152

GEO. L. SPAULDING



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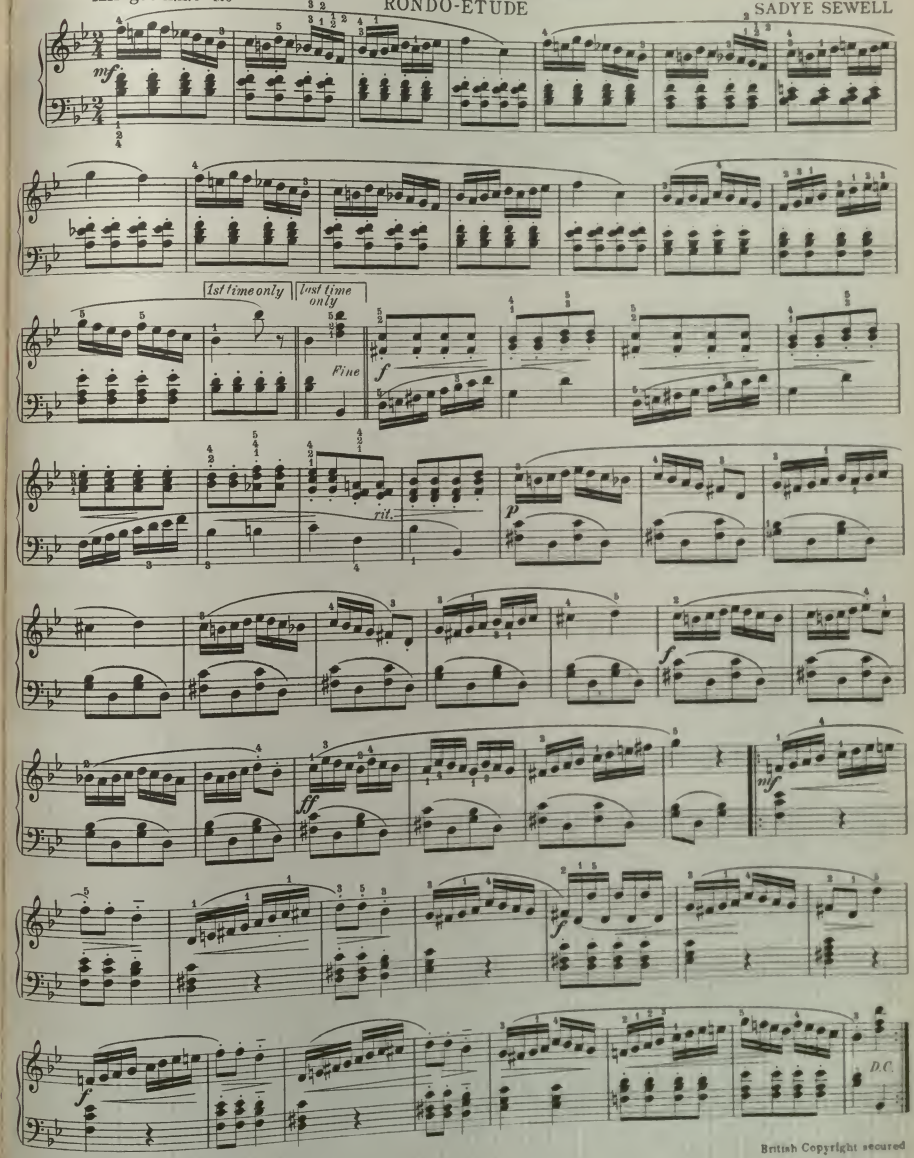
RAINBOW CHASE

RONDO-ETUDE

Allegro M.M. ♩=120

SADYE SEWELL



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COME PLAY WITH US

Lyric and Melody by
GEO. ELLSWORTH

Tempo di Valse

1. I wish I had a play-mate — Just
2. Do you girls real-ly want me — Am

one or may be two — its lone-ly play-ing all day in our lit-tle up stairs room — My
I tru-ly wel-come — I've no pret-ty dress-es like you but I'd have lots of fun — And

ma-ma says she can-not buy my clothes and play-things too — So I'll play with my old rag dol-lie
I've the sweet-est dol-lie that you ev-er did — see — Tho' I love her sin-cer-e-ly she's

like she used to do.
yours if you'll take me.

CHORUS

Come play with us come play with us there's plen-ty of room for you — We're

hav-ing lots of can-dy Good-ies and some of Ma-ma's sug-ar cook-ies what if your dress is Ging-ham blue

We don't mind that, we want just you. Come play with us come play with us for we want just you.

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THOSE BELLS SO SOFTLY PEALING

Moderato

Words and Music by
ALBERT W. KETELBEY

1. Those chimes so gent-ly steal-ing A-
2. Tho' far our steps may wan-der From

cross the si-lent lea, They touch a chord of mem-ry And glad-ness bring to me; Their mel-o-dy will
scenes we hold most dear The bea-con light of home-land Rings in their mes-sage clear; Their mus-ic for

guide me And bring a mes-sage clear And lov'd ones seem be-side me, When e'er their sound I hear. Those
glad-ness As in the long a-go When child-hood knew no sad-ness And life held naught of woe.

Refrain

bells so soft-ly peal-ing I hear them ev-ry-where, They fill my hours with glad-ness They

make my path-way fair. The mag-ic of their mus-ic Brings back the by-gone times They sound like fai-ry

lul-la-by Those chimes, those dear old chimes. chimes, those dear old chimes.

colla voce

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BEDOUIN LOVE SONG

BAYARD TAYLOR — C. WHITNEY COOMBS

Recitando

From the des-ert I come to thee On a stall-ion shod with fire. And the winds, the winds are left be-hind In the speed of my de-sire.

espressivo

Andante cantabile

Un-der thy win-dow, un-der thy win-dow I stand

rall.

più agitato

And the mid-night hears my cry, the mid-night hears my cry, Un-der thy win-dow, un-der thy win-dow I stand And the mid-night hears my cry, the mid-night hears my cry.

rall.

Più mosso

love thee, love thee With a love that can nev-er die.

accelerando con passione

love thee, love thee with a love, with a love that nev-er can die.

con transporto

cresc.

Andante con espress.

Till the sun, the sun grows cold, and the stars, the stars are old, And the leaves of the judg-ment book un-fold. I love thee with a love that ne'er can die.

passionato

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FOR

Arr. by GEO E.

MISERERE
from "IL TROVATORE"

G. VERDI

Gt. Gamba

MANUAL

Sw. Oboe, 8′ & 4′

Ch. Clar.

Sw.

Gt.

PEDAL

16′ & 8′

Andante assai sostenuto

M.M. ♩=54

Sw. 16′ & Sw. Reeds 8′

sotto voce

(Bell)

Gt. 8′

Sw. (16 off)

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Sw. Cornopian, 8′ & 4′ and Trem.

Ch. Dul. & Fl. 4′, (Arpa)

Gt. 8′

Sw.

Ch.

Add Full Sw. To 16′

To Mix.

Full

cresc.

Gt.

AIR FOR THE G STRING

JOHANN SEBASTIAN BACH

Edited by F. E. Hahn

Lento M. M. ♩= 48

G String

molto espressivo

Violin

PIANO

BRIDAL CHORUS

from "LOHENGRIN"

R. WAGNER

Arr. by F. P. Atherton

Moderato con moto M. M. ♩= 72

Violin

PIANO

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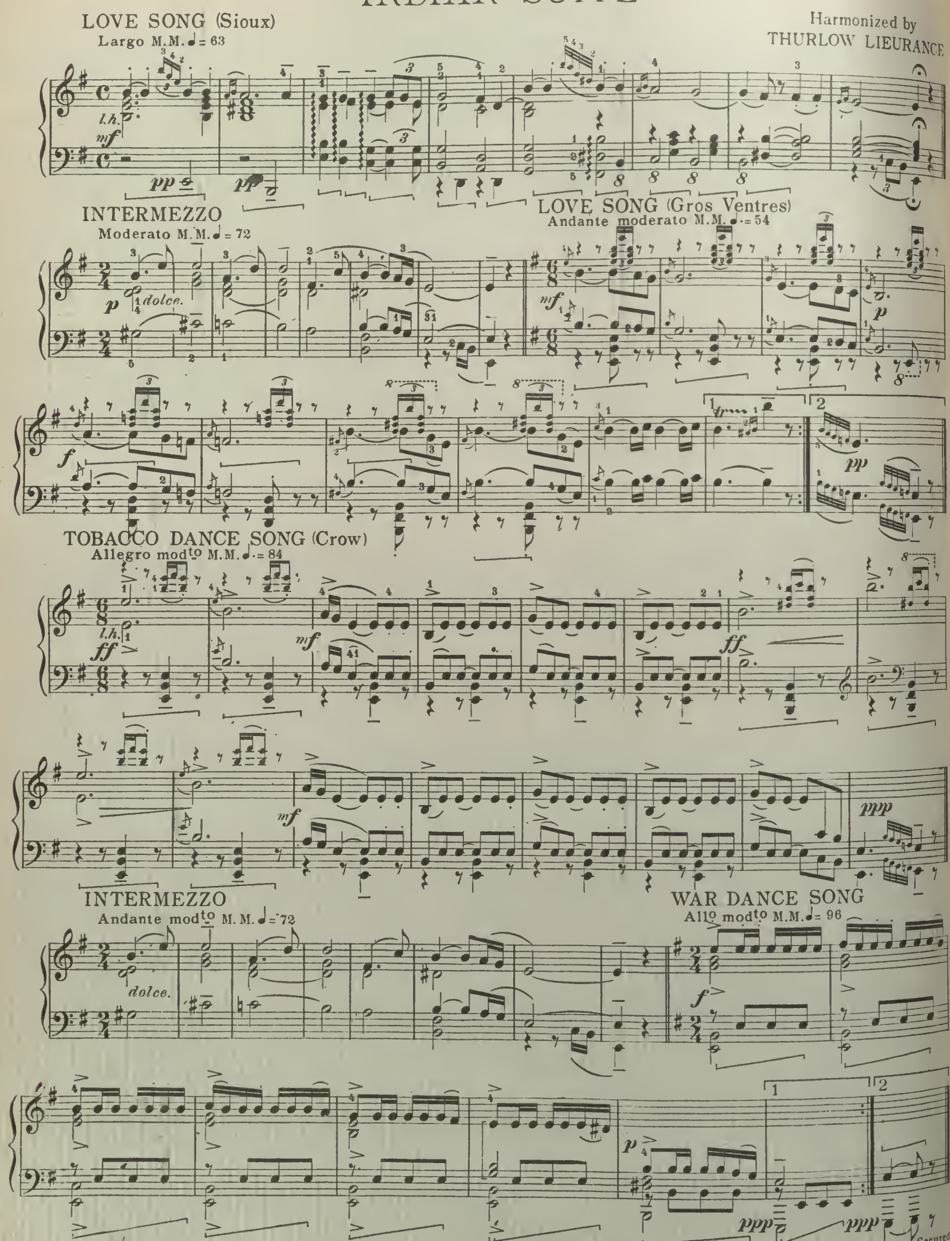
INDIAN SUITE



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Study Notes on Etude Music

By PRESTON WARE OREM

INDIAN SUITE.

DESCRIPTIVE NOTES.

BY THURLOW LIEURANCE.

No. 1. "LOVE SONG"
(Sioux).

THIS song was sung for me by Wm. Sylvester, a Gros Ventres Indian, from Ft. Berthold, Montana. It was composed by a Sioux who was in love with the same Indian maiden. The text was in the Sioux dialect, and translated means, "I Want You All the Day." This should be played slowly and in a very plaintive manner. It is one of the Indian songs that recorded with perfect intervals. The singer is an educated Indian, a fair musician, with a splendid voice. The phonograph recorded this song in F minor. I transposed it to E minor so as to be in accord with the other numbers in this suite.

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(Gros Ventres).

Another song by Wm. Sylvester, his own love song. He used the Sioux dialect because he did not wish his own tribal friends to recognize the song, *i. e.*, the phonographic record, should it ever be played in public. When I recorded this I promised him that it would never be played in the presence of his friends. In the left hand the octaves should suggest the drums or tom toms. The triplets in the treble being characteristic of the Indian yell, are inserted for effect only, as the love song has no drum or other grotesque mannerisms associated with it. Play in moderate *tempo*, counting six in the measure.

No. 3. "TOBACCO DANCE SONG"
(Crow).

The tobacco dance is a religious ceremony of the Crow Indians. Tobacco is burned as an incense during the prayers and dancing. Count two in the measure, and play the octaves to suggest the drums, not loud or boisterous. This song was recorded on the Crow reservation at the Reno Lodge, just below the Custer battlefield during the Indian dances at Christmas time.

No. 4. "WAR DANCE SONG"

No. 4 is a war dance song often heard. Its origin is unknown to me, as I have heard it many times in different tribes. The sixteenth notes represent the vibratory tones of the singer. He sings *vibrato* and *portamento* and accents the first of each measure with voice. The drums beat eighths in fast *tempo*. Certain members of the tribe give a yell of some significance on the first eighth of each measure.

NOTE.—The *intermezzo* is not Indian and is only intended to link together the several numbers of the suite. I restrained from too much elaboration.

RONDO CAPRICCIOSO—F. MENDELSSOHN.

An able analysis of this standard repertoire piece, by Madame Katharine Goodson, will be found in another department of this issue. *Rondo Capriccioso* should be studied by every piano student sufficiently advanced to cope with its technical demands, but it should be borne in mind that pieces of this refined and delicate type require a technical mastery somewhat beyond the grade in which they would ordinarily be classified. Some catalogs give this piece in Grade VI, but before taking it up it would be best for the student to be well on in the Seventh Grade technical work and to have developed a light and facile touch.

MARCHE HONGROISE—H. KOWALSKI.

Marche Hongroise, also known by the title *Salut à Pesth*, is a standard concert or exhibition piece, one of the best of its type. It gains its title from the character of its first theme and its general rhythmical style. In both these respects it is similar to the celebrated *Hungarian Rakoczy March*. It will afford splendid study in octave work and chords. We would class this number in Grade VII.

CHIMES AT CHRISTMAS—M. GREENWALD.

This new drawing-room piece by a well-known writer, introduces the popular device of imitating the chiming of bells. The method employed may seem dissonant at first but the notes given are merely a reproduction of the series of over-tones as thrown off by the bells themselves. In the bell imitations each chord should be slightly emphasized and the pedal used as marked. An advanced Third Grade piece.

DANSE PITTORESQUE—G. EGGELING.

Danse Pittoresque is a pleasing bit of modern characteristic writing. It is in the style of a piece of ballet music and it should be rendered with strong dynamic contrasts and in the orchestral style. This will make a good Fourth Grade recital piece.

UNDER THE WILLOWS—CHARLES LINDSAY.

Under the Willows is a graceful drawing-room piece of the *reverie* type. It is an exceedingly well written example of this style of composition and it is particularly effective in the middle section. The entire piece is rather easy to play and should be classed in Grade III.

ROCKY BROOKLET—W. T. WETTACH.

This is a very useful teaching piece which at the same time will prove pleasing to the student. It affords particularly good practice in some of the more familiar *arpeggio* work, also good chord practice. This number may be used well along in Third Grade work.

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This is a graceful drawing room piece with considerable variety in thematic material. For teaching purposes this composition will prove valuable as a study in style and expression and also in certain conventional technical features. It lies in about the Third Grade.

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A Third Grade piece of quiet devotional type which should be played in the organ style. In fact this piece would make a very good organ number.

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Mr. Spaulding excels in First Grade teaching pieces, especially those which have accompanying texts. This attractive number is from one of his latest sets of pieces, entitled *Our Juvenile Friend*.

THE FOUR-HAND [illegible]

Valse Espagnole [illegible] is an original duet number which does not come in [illegible] form. Waltz rhythms in the Spanish style are always attractive and Mr. Lazarus has succeeded in [illegible] a brilliant and entertaining composition in this vein. The style is similar to the [illegible] by Moszkowski in his famous *Spanish Dances*.

The First Regiment [illegible] is a rousing military number which has [illegible] very popular. The present four-hand arrangement is a new one and thoroughly effective, although not difficult to play. Marches of this type in [illegible] form are useful for a variety of public purposes as well as for home entertainment.

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In spite of the long popularity of Verdi's *Il Trovatore*, and of its finest dramatic number, *The Miserere*, this latter has never before [illegible] arranged for Pipe Organ, although there has long been a demand for such a transcription. Mr. Whiting has done his work in his usual masterly manner and organists will here find an effective and playable arrangement taken direct from the score. It makes a surprisingly good voluntary or recital piece, but the registration must be handled with care.

THE VIOLIN NUMBERS.

The *Air for the G String* is one of the best known classic pieces for the violin. As its title implies, it is usually played entirely upon the G string. This is not difficult to accomplish after one becomes accustomed to playing in the various positions on the violin. Confining the entire piece to the G string gives to the melody a certain sombre quality which can be acquired in no other way. [illegible] arrangement is the well-known one [illegible] has been newly edited by W. [illegible]

The arrangement of the *Bridal Chorus* from *Lohengrin* for violin and piano by F. P. Atherton is an excellent one [illegible] effective and useful for a variety of occasions.

Well Known Composers of To-day

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CHARLES WHITNEY COOMBS was born in Bucksport, Maine, December 25th, 1859. At an early age his parents removed to Portland in the same state where he received his first musical instruction. His father died in 1872 and four years later he was taken from school on account of delicate health, and with his mother spent some years on the Pacific Coast. While there Mr. Coombs determined to make music his profession, after winning his mother's consent with difficulty. Having given her consent, however, Mrs. Coombs devoted her life to the encouragement of her son's career.

In 1878 they went abroad, spending five consecutive years at Stuttgart, where Mr. Coombs studied composition with Max Seifriz, conductor at the Royal Opera; piano with Wilhelm Speidel, and literature and language with Ferdinand Freiligrath, well known as the translator of [illegible] works into German.

In 1883 a serious breakdown [illegible] necessitated a year of rest, which was spent in Italy and Switzerland.

The autumn of 1884 found Mr. Coombs in Dresden studying the organ with [illegible] harmony and composition with Draeseke. In the spring of [illegible] he went to Paris, and while there received encouragement from a number of eminent people, [illegible] Camille Saint-Saëns, who [illegible] of his [illegible] letters to [illegible] Antoinette Sterling, Charles Santley, and others in London, where he spent the larger part of the year [illegible]. Returning [illegible] the position of organist and choirmaster of the American Church at Dresden, Mr. Coombs returned to that city, and remained there until 1891, when for the first time in thirteen years he returned to America, taking the position of organist and choirmaster at the Church of the Holy Communion, New York, where he remained until [illegible], when he accepted and retained a similar position at St. Luke's Church in the same city. Mr. Coombs is a [illegible] of the American Guild of Organists, a member of [illegible] and for [illegible] years [illegible] Treasurer. He is also a member of the [illegible] Club, the American Club, and the [illegible] Club.

THE VOCAL NUMBERS.

[illegible]

Mr. Albert W. Ketèlbey's new song, *Thou Didst So Softly Breathe*, is one of the [illegible] we have seen in some time. [illegible] equally well for [illegible] or violin work.

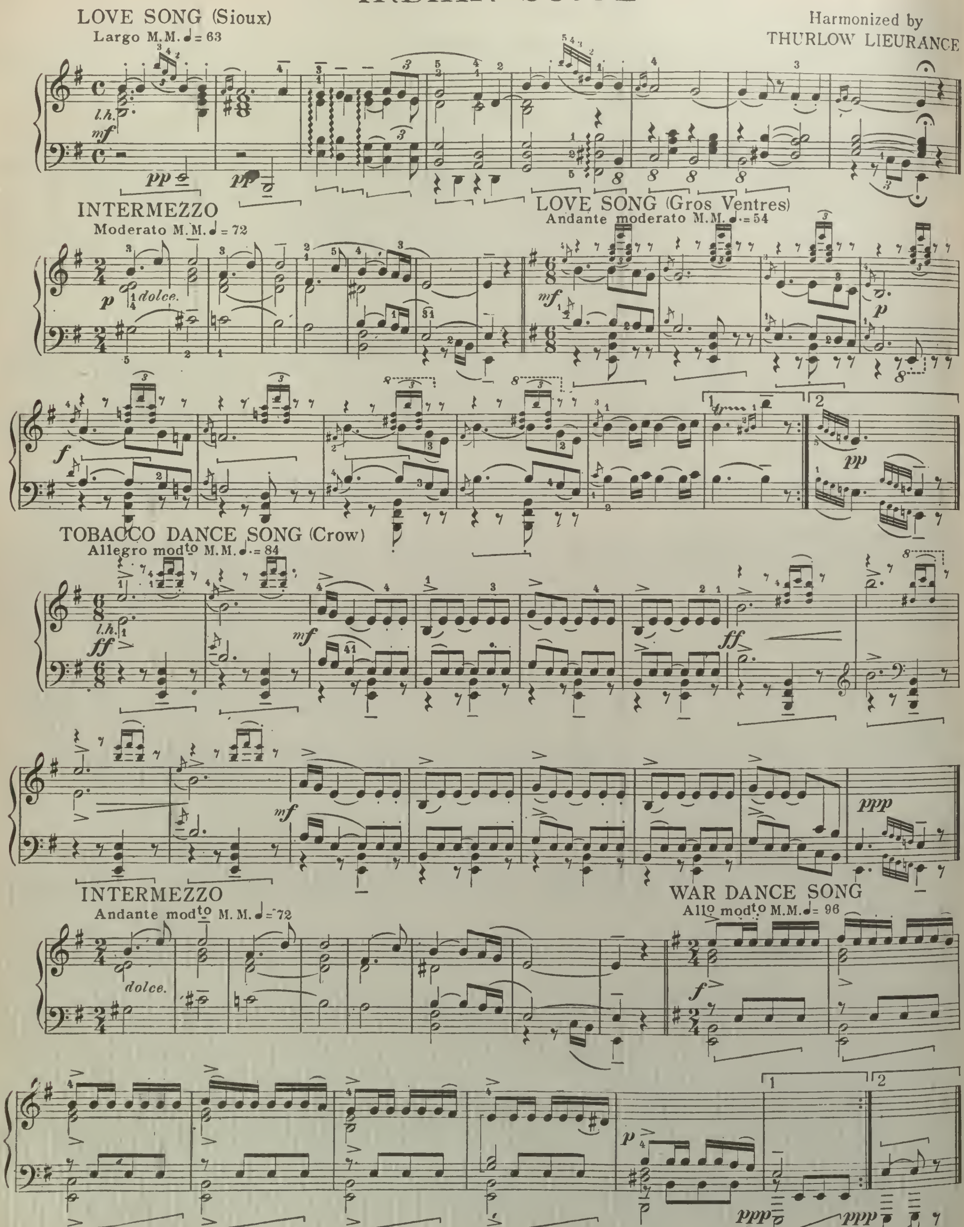
[illegible] *Thee* [illegible] by [illegible] is an easy and very taking waltz song which may be used [illegible] purposes. It may also be used [illegible] as a children's song.

PLAYING WITH KITTY—F. [illegible]

A pretty little Second Grade waltz, very characteristic [illegible]

INDIAN SUITE

Harmonized by
THURLOW LIEURANCE



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The First Regiment March by [illegible] is a [illegible] ing military number which has proven very popular. The present four-hand arrangement is a new one and thoroughly effective, although not difficult to play. Marches of this type in duet form are useful for a variety of public purposes as well as for home entertainment.

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[illegible] 1884 found Mr. Coombs in Dresden [illegible]

THE VOCAL NUMBERS.

[illegible]

PLAYING WITH KITTY—F. RENARD.

A pretty little Second Grade waltz, very characteristic and sure to be acceptable to young players.

The Teachers' Round Table

Conducted by N. J. COREY

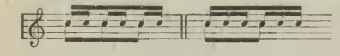
For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the *Questions and Answers* department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

SEXTOLETS.

"Is there any definite rule for distinguishing sextolets from double triplets? For example, are the groups in Mozart's *Fantasie*, No. 2 in C minor, to be played as sextolets? Similarly in MacDowell's Op. 31, No. 2. The context is not always a safe guide." C. L.

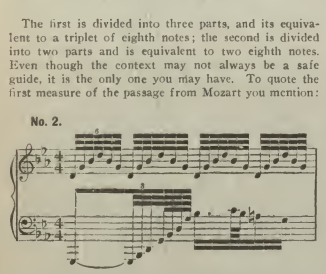
Only that you thoroughly understand notation. Whether a sextolet may be divided by two or three is puzzling to many students at first. Lest there be any of our readers who do not understand them, they may be printed as follows:

No. 1.



The first is divided into three parts, and its equivalent to a triplet of eighth notes; the second is divided into two parts and is equivalent to two eighth notes. Even though the context may not always be a safe guide, it is the only one you may have. To quote the first measure of the passage from Mozart you mention:

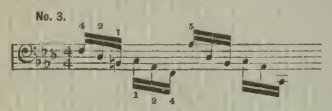
No. 2.



You will note that the first group might be ambiguous because of the six notes against one eighth note. In the second, however, the bass starts out with a triplet, which would make a natural division in the right hand to correspond with it, and it is at once followed by four notes in the bass against three in the right hand. The whole group, however, is played with such speed that the bass amounts to an upward rush in which no rhythmical division can be discerned. The third beat of the measure might cause some ambiguity, but it is at once settled by the fourth beat in which there is plainly a division of one note in the bass against triplets in the treble. If you will follow along through the remainder of the passage, you will find that the entire spirit of it is fully in accord with the figuring of this first measure.

In the MacDowell piece there is no question. The division is settled by the time signature at the beginning. The first measure is as follows:

No. 3.



As written, it looks to the eye as if there were four triplets in the measure. This notation, however, only indicates the manner of playing, the division between the two hands, the right hand taking the first group and the left hand the second. The rhythmical division is three times two just as if played by one hand. Your time signature is 6-8 to the measure, which makes six beats with two sixteenth notes on each beat. If you played triplets, you would only count four to the measure. In this piece there is no determining factor necessary except arithmetic.

A DIFFICULT QUESTION.

"1. As I have been playing eight years and am considered a good player I should like to know what books and pieces I should be using?

"2. I am an advanced pupil but am hindered by a hand so small I can scarcely reach an octave. Is there any way of remedying this?" F. E. W.

1. It is impossible to answer your first question as no practical data is furnished. If you have been working and practicing diligently and intelligently under proper guidance for eight years you should be playing Bach, Beethoven, Liszt, Schumann, Debussy, Raval, Chopin and others of the greatest composers, and their most difficult compositions at that.

2. Some teachers increase the span of their pupils hands by having them wear corks between the fingers for an hour or so daily. Use corks that stretch the fingers slightly, but do not wear them too long at a time so as to cause the fingers to feel crippled. It may be that you are naturally small in stature and therefore your hand is as large as Nature ever intended it should be. If so you may be obliged to get along with it as it is. The exercises to remedy this difficulty given in *Mastering the Scales and Arpeggios* ave been found useful in practical teaching.

TIRED BONES.

"1. What should be done with a pupil who, after practicing a short time, feels tired and sore in the bones on either side of the wrist? The pupil, I am satisfied, holds his wrist very loosely, and hand position is correct in accordance with the Leschetizky method. After longer practice the cramp extends to the arms.

2. Could a person, now seventeen, who began practice on the piano at the age of thirteen, acquire sufficient technique to become a concert performer of note? He is now able to play Mendelssohn's *Concerto in D Minor*. Will you please mention a few pianists of note who began their study at a mature age?"—*G. S.*

1. If, as you maintain, your pupil plays with hands in an absolutely free and comfortable position, and correct action, I should say that he was more in need of advice from an expert surgeon, especially if the fatigue is really in the bones. You would better examine closely and determine whether or not the fatigue is not muscular or nervous. When the nerves are affected pain results from the slightest effort, and is often severe. The fact that the pain seems to be in the bones make it likely that the affection is one of the nerves. In regard to this you would better consult a specialist.

2. I know no reason why a person of seventeen, who has been practicing since the age of thirteen and who is willing to devote himself with whole-souled energy to the cultivation of the art of piano playing for an indefinite number of years, should not be able to acquire note. Of course it is impossible to predicate the amount of musical temperament your pupil may show, not knowing anything as to his present ability along interpretative lines. If he has been playing since the age of thirteen, however, his hands and fingers should be in a supple condition. Even though his progress has not been so great as that of many who have been working during the same years, yet if his hands are in pliable condition, and he can now devote six hours daily to his music, I see no reason why he should not make very rapid advancement. The fame that he may acquire will be largely a matter of individual temperament, and the shrewdness he manifests in the management of his affairs. To-day something is necessary besides the ability to sing or play. This ability has become a commercial product, and must be in the world's markets where such things are disposed of, and handled with discernment and discretion. As to the virtuoso pianists who began their study at maturity, I am unable to name any, as all of those I have in mind began very early. Possibly some of our readers can give us some examples that will answer your question.

ACCOMPANYING MALE VOICES.

"1. In music written for men's voices on tenor and bass clefs, should the accompaniment be played in tenor clef position, or octave higher in the treble, treating it as if it were the G clef?

"2. What training in auricular work would you use after intervals, triads, cadence-positions, and inversions of chords?"

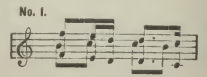
1. If there is a regular accompaniment provided for the music, you should play it just as written. But, meanwhile, if you are only playing the voice parts as accompaniment, you should play at the same pitch as the voices, which will bring your right hand down into the tenor clef. It is much better, however, that male part-music should be sung without accompaniment if the singers are capable of so doing. If not, the ability to sing in this manner should be their first study.

2. Pupils who have advanced thus far in ear training should at once begin on the mastery of short phrases. Have you had "Ear Training," by Arthur E. Heacox? If not you will find it valuable. "Dictation Exercises" in the Novello Primers will provide you with a vast number of phrases, which are arranged and classified in progressive order.

NOTATION THAT PUZZLES.

"1. How is the following measure played?

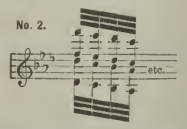
No. 1.



"Are the three eighth notes in the first group played together as if written on one stem? As they are of the same value the form in which they are written puzzles me. How is the second eighth note brought in with the two sixt-enths? Please explain the second group also. Can it be so written out as to be easily understood? If the first three eighth notes are played together why are they not written on the same stem?

"2. How is the following run in thirty-second notes in octaves in the introduction to Wyman's *Silvery Waves* played?

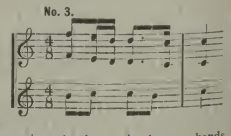
No. 2.



"Ought not the two hands to play exactly together? I am hearing it played a good deal with the hands in alternation. Also, how can the thirty-two thirty-second notes be gotten in on six counts in 6-8 time?" D. D.

1. If you would let your reason carry you all the way you would figure out the notes correctly. The three notes coming exactly on the first beat, naturally all come together. The music is in two parts or voices, as for example, violin and flute. B and C constitute the inner part, and while B could have been joined to the stem of the other part, C could not, as it is an eighth note played against two sixteenth notes in the other part. Assume for illustration that the time is 4-8. The second group consists of a dotted eighth on the third beat, continuing over the first half of fourth beat, and finishing with a sixteenth on the last half. The inner part has two eighth notes on the third and fourth beats respectively. Write these two parts out on two staves as if to be played with two hands, and it will seem clearer to you.

No. 3.



2. As written in the music the two hands should play exactly together. It is an *ad libitum* or cadenza passage in which time is waived for the moment. It should simply be played as fast as possible without any attempt to make it fit the six beats of the measure.

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THE HYGIENE OF THE VOICE.

In a recently published work upon "The Tonsils and The Voice," the author, Richard B. Faulkner, devotes one entire chapter to giving the opinions of famous authorities upon the Hygiene of the Voice. The following extract will be found very interesting by singers and teachers.

Mme. Cappiani (*Practical Hints and Helps for Perfection in Singing*) says:

"An earnest student adopts a sensible, systematic plan of living and studying in order to obtain the best results. I would suggest:

"(1) A moral life, plenty of sleep and fresh air."

(2) Eating at regular hours, food that is easily digested."

"(3) Avoid alcoholic drinks."

"(4) Hearing concerts and operas during the daytime when possible, in order to avoid late hours."

"(5) Between lessons, practicing along systematically, twenty minutes at a time, then taking a half hour's rest which can be employed to advantage in doing other work, such as: studying languages, pianoforte, musical history, physical culture, dancing, fencing, designing, painting, etc."

"(6) Wearing suitable clothes for changes of temperature to guard against colds."

"(7) Avoiding invitations that involve too many social duties, calls, etc., which waste time better employed in outdoor exercise."

FURTHER WISE COUNSEL.

"Do not be oversensitive in giving weight to gossip about your voice and skill. Have contempt for flattery. Have patience in your art. Be cheerful. Have faith in yourself; be earnest and diligent, and then with indomitable perseverance, you will succeed."

"What is good for the general health is good for the voice. All kinds of nuts, because of the oil they contain, should be avoided on the day of a public performance."

"Drinks, such as hot coffee and tea, or drinks that are too cold, taken just before singing, are injurious."

"Beware of eating ice cream before singing."

"No alcoholic drinks whatever should be used by young singers; they, at best, being harmful stimulants."

"On two occasions I had pupils, a tenor and a baritone, who were to sing. Both of them took champagne, expecting thereby to gain courage. The result was a rush of blood to the throat and neither was able to sing."

"For experienced singers, advanced in age, or for singers of anaemic constitution, half a glass of good, pure claret is serviceable as a stimulant."

"For further information on diet, I would advise all singers to take the counsel of a competent physician."

IMPORTANT SUGGESTIONS.

"Singing in open air is permissible only in a calm atmosphere."

"Singing or speaking in a carriage or in a rapidly moving train is very bad."

"To preserve his voice, a singer should never scream, laugh or speak unnecessarily loud."

"Stiff collars and tight ribbons, act like tight corsets on the throat and are dangerous fashions for the general health."

"Wearing corsets so loose that one can put them on as they are taken off is rather an advantage as they protect the spine. A singer must be provided with corsets that allow the lowest ribs to expand."

"Those who cannot abstain from smoking should exercise in moderation and should never inhale the smoke. Swallowing the smoke and letting it out through the nostrils is very injurious."

THE NEED FOR MODERATION.

Mme. Patti, whose wonderful voice was marvelously preserved, says:

"Dieting for the sake of the voice is nonsense. There must be moderation, of course, in all things, for the singer, above all other persons, must study intelligently her individual health conditions. She must learn how to keep herself well. The girl who is ambitious to sing need not deny herself anything she fancies at the table unless that particular thing happens to disagree with her, unless, indeed, she is to appear on the stage that same day. On the day of public performance it is necessary to eat very little."

"Soup is really the best food for singers, strong soup, well made. Rare beef is good, fruit and vegetables. Pastry and sweets are not good, but are to be avoided more because they hurt the complexion than because they affect the voice especially."

AVOID ALCOHOL.

"What wines may a young singer allow herself?"

"If she really means to succeed, no wines at all. I don't believe in wine. It hurts the throat almost invariably. Some young singers, I know, are not strong, and doctors prescribe claret for them, but it is bad practice to drink it. For myself, I never drink wine. I drink water, or, if I need a stimulant, I take water with a little whisky in it."

"If you were interested in a girl with a voice, would you have her go in for athletics to build herself up physically?"

"That would be ruinous policy. The girl who is going to rank as a singer must keep out of the gymnasium. She can't fence. She can't row. She can't ride horseback. I enjoy nothing more than horseback riding, and I ride well. I used to ride about Mount Vernon when I was only six years old. But I have given up all that entirely. I never ride now. It interferes with the firmness and evenness of the voice and gives a tremolo."

"Walking is the singer's exercise. The singer who has a good pair of legs must think herself highly fortunate. I can walk three or four hours at a good pace and I do so frequently. I believe in regular exercise, and the best way to take it is to drive, then leave the carriage for a while, but let it follow to pick you up if you find yourself getting tired."

"If I were interested in a student I would urge her to be careful as to what sort of air she breathes. It is very necessary to give attention to the ventilation of one's bedroom. It should not have a fire in it and the air should be frequently renewed. She should not associate too closely with tobacco users. Even the fumes of the weed are bad for the throat."

"How would you dress a young singer?"

"No directions are necessary except the hint that good voices have been spoiled before now by tight lacing. I believe in a well-made and properly-fitted corset, but it should not fit closely enough to impede free breathing and the proper expansion of the chest. Growing girls especially should be careful not to practice with lacings tightly drawn."

"Everything is summed up in the advice to take sensible care of one's self. The singer must go to bed early and not allow herself to get tired. She mustn't fret. Weariness and worry tell on the voice terribly. She must have as few outside cares as possible and concentrate her efforts in a single direction, live for her art and live happily."

NO MAGIC CURES.

Mme. Lehmann (*How to Sing*) says:

"There are no magic cures for the singer."

"The repairing of a voice requires the greatest appreciation and circumspection on the part of the teacher."

"There are teachers and pupils who boast of having effected magic cures in a few hours or days."

"*Of them I can warn you and equally of unprincipled physicians, who dash around in the larynx, burn it, cut it, and make everything worse instead of better.*"

Sir Charles Santley (*The Art of Singing*, 1908):

"I do not advocate smoking, those who find themselves perfectly well without, should leave well alone; those who find themselves perfectly well with it, ditto!"

"Hoarseness attacked me when there were flowers in the room, particularly the (to me) deadly gardenia, stephanotis, hyacinth, lily, etc."

"I was singing at a private party one evening, in which Garbini, the tenor, a soprano the daughter of Varesi, and others were engaged. I left home in splendid form, and was in the drawing room about half an hour before the concert commenced. I began to feel rather husky. When it came my turn to sing I almost collapsed, for I could scarcely produce a sound. Mlle. Varesi was in the same plight. Garbini was husky and all the others were more or less incapacitated. The concert concluded, I was conducted into a room literally packed with 'harem flies' the deadly exhalations from which had penetrated the drawing room. I got away as soon as I could and had not been out of the house ten minutes before my voice was as clear and fresh as when I entered it. I have since had many proofs that my theory, so far as my own throat is concerned, is correct. I would advise all singers to be on their guard against scented flowers."

Maier (*The Voice*) says:

"Personal cleanliness is one of the first requisites. Bathing regular—not extreme."

"Singers should avoid beef, lamb and mutton. White meat of the fowl is the best meat for the breakfast. Milk, eggs, toasted bread, string beans, spinach, lettuce, rice and barley are excellent. Fruit stewed—with little sugar. Ice cream is bad. No harm in a cup of coffee, cocoa, or tea, for the singer in good condition. Smoking is injurious. Silk underwear is dangerous. Lisle thread or flannel excellent."

THE BEST EXERCISE.

Payer: "Walking is the best exercise. A well understood bicycle concerns the totality of the functions."

"After singing exercises that cause perspiration, rub down with flannel and alcohol and change clothing. *Alcohol is absolutely forbidden.*"

"Observe strictly general hygiene. Smoking irritates the pharynx, reddens the vocal cords, and may cause heart trouble harmful to singers."

"Avoid scented toilet powders. Two hours' work a day in study or singing is a maximum."

"Studies in the hygiene of vocal hygiene must be dealt with as they appear."

Résumé. What ever contributes to the general health favors the health of the tonsil, and, also, the best condition of the voice.

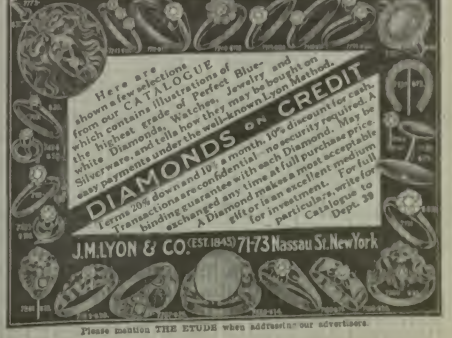
The hygiene of the mouth, nose, throat, stomach and bowels is assured by general and special cleanliness, fresh air, well ventilated sleeping apartments, abundant sleep, or repose, wholesome food, regular hours for eating, moderation of the bowels and regular hours for sleeping.

Walking in moderation in the open air is the exercise *par excellence* for voice users.

Alcohol is irritating to the mucous membranes, and, also, for other reasons has no place, as a rule, in the general system of hygiene.

As a younger man I felt most backward to be easy with tobacco users, but the older I grew the more I saw the bad effects of tobacco, and the less I am inclined to sympathize and care for the habit.

A clean nose, a clean mouth, clean bowels, clean habits are conducive to clean tonsils and a clean voice.



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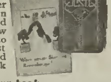

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NOTES ON THE BASSO PROFONDO.

BY FRANCIS ROGERS.

MANY a bass can encompass a manly low F or E, but the true *basso profondo* differs from all other basses in this respect—the lower he goes, the bigger and more telling becomes his voice. The ordinary bass begins to lose his carrying power and rotundity of tone somewhere about his middle C; but this is where the *basso profondo* begins to gain in both qualities, his voice acquiring more and more, as it descends, the heavy, pulsating, all pervading *timbre* of the largest pipes of a great organ.

Russia, according to general report, abounds in voices of this character, which play a prominent and essential part in the service of the Greek Church (recently we heard one of them in a concert of ecclesiastical music given in Æolian Hall, New York, by selected Russian voices), but the only Russian bass of real artistic distinction that we have heard in this country, Chaliapine, although a remarkably fine singing actor, was not exceptionally endowed in the matter of voice. The countries of Southern Europe produce few voices lower than the baritone, and it is probably not too sweeping a statement to say that no basses at all come from Italy, the land of song. Edouard de Reszke and Plançon, Polish and French respectively, were bass-baritones in quality, although their lower range was an extended one.

In America most chorus choirs contain at least one "growler," whose function it is to furnish the deepest notes in the choruses, but his voice is usually rough and unmanageable, and seldom, if ever, reaches so high a degree of cultivation as to be agreeable to the ear in solo singing. Cultivation, too, while developing facility in the upper range usually robs the lower of its sonority, thus proving that the voice is not a real *profondo,* which would, of course, develop its true characteristics under training. In our musical annals of the last fifty years the names of only two basso profondos have indisputable right to place in our musical Hall of Fame—Carl Formes, a German, and Myron Whitney, a New Englander.

Carl Formes (1816-1889) came to America about the middle of the last century, spent many years here and finally died in California. His voice must have been a superb one. His favorite signature consisted of a musical staff bearing the bass clef; below the staff was the C; above, the F, the limits of his vocal compass and his initials. His voice was of magnificent volume and quality, although tradition credits it also with something of a tremolo. Besides, he was a strikingly handsome man and a good actor. The part of Sarasto was particularly suited to his great vocal gifts and yielded him many triumphs in the course of his long career.

Myron Whitney, who died only a few years ago at a ripe age, came upon the scene just about the time of the retirement of Formes. His singing first attracted attention during his period of service in the Civil War. Later, as soloist with the Christy Minstrels, as member of the Boston Ideal Opera Company and of the American Opera Company under Theodore Thomas, and as bass singer in countless oratorios and concertos, he achieved a wide and deserved popularity. As an actor his capacity was small, but as a heavy bass singer he was without a rival in the whole country. His voice was a ponderous and majestic *basso profondo* of the truest type. Many were the astonishing feats that he could perform easily with his wonderful organ. Low C was his familiar friend, and he used to conclude both Hullah's *Three Fishers* and *Im tiefen Keller* with cadenzas written to display this mighty note in his voice. W. H. Clarke, the bass that succeeded him in the Ideal Opera Company, relates that he once heard Whitney in a huge convention hall in Chicago emit a low C that penetrated, full and clear, even to the most distant parts of the great auditorium. One of his after-dinner "stunts" was to utter sonorously and repeatedly, without taking breath, the mellifluous and appetizing words "pumpkin pie" on the B-flat below low C.—*The New Music Review.*

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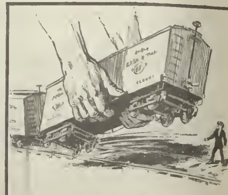

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Von Bülow and the Piano Tuner

"QUITE a number of years ago, when Hans von Bülow visited this town, I tuned the piano upon which he played. He wouldn't allow the instrument to be tuned in the wareroom, one of his whims being that even a short removal of a piano knocks it all out of tune; and there's something in the theory, at that. So I tuned it upon the platform upon which he was to perform.

"He stood over me all the time, letting out agonized whoops and German cuss words, until I couldn't help but laugh in his face. Finally, when I had the piano almost tuned he gave a few more shrieks and grabbing the wrench began doing the job all over again. I let him go ahead and inside of three minutes he had the piano so hopelessly out of tune that it took me three hours to get it into shape again. Herr von Bülow had to pay double for this little exhibition of temper."—*The Sun* (New York).

Appreciating Bach

How many University students plugging away at Cæsar's *Gallic Wars* can see anything of beauty in the book? Who, among those who spend their time looking up the meanings of the words in the Greek dictionary, regards Xenophon's *Anabasis* as literature? Yet these works have not survived, primarily that they might be used as tests for entrance into a college. They have lived because of their intrinsic literary greatness.

There is something of a similar public attitude toward the music of Bach. The usual piano student, in a conservatory, knows him only through the two and three-part inventions, perhaps the least interesting of all his works. He ranks Bach somewhere near Czerny, or Cramer, or Stephen Heller. He is chiefly concerned in making his fingers obey his will, so that he may be carried safely through the mazes of this intricate music. The technical difficulties are so many that he regards the hard study necessary to a good performance as too great for the meager musical result obtained. He prefers to play Chopin, Schumann, Beethoven and the romantic appeal of these masters satisfies both himself and his audience much better. It is only as he grows older, and his musicianship ripens, that he begins to understand and appreciate the beauty and majesty of the music of Bach.—NICHOLAS DOUTY, in *The New Music Review.* (New York).

Real Nationalism in Music

Those wrong-headed people who imagine that a national style of art-music can be evolved by the study of folk-music should examine the life and works of Chopin, or, indeed, of any really great national composer. The nationalism that arises from imitation is a spurious, pinchbeck nationalism that can neither inspire the composer nor move the hearer. Genuine nationalism comes from within, is inborn and inbred. It is not a voluntary adoption, a studied acquirement. If exploitation of idioms could make a national composer, foreigners would have as much chance as natives. This, moreover has been exemplified in the history of Polish music. The indispensable presupposition is that you are a child of your nation, and have markedly incorporated in you its most characteristic features. But that alone is not enough to make you a national composer. You require three things more: craftsmanship, which folk-music cannot teach you; the power of expressing what you feel, think, and see, which is one of the gifts of genius; and an interesting, original individuality, which comes by nature. Chopin, with all his love of country and intimate acquaintance with its musical folk lore, would have been nothing as a composer without his wonderful personality and his equally wonderful power of expression. His personality was so novel that its revelation necessitated a new musical language, a personal language. It was not the individuality of Poland, but to a much larger extent the individuality of Chopin, that made the composer what he was. There have been in Poland many composers with national ambitions, yet there has been only one Chopin. And why? Of course because he alone had the distinguished personality and the musical genius. Instead of saying that a nation makes its great men—in other words that mediocrity creates genius—we should say that the great men make their nations. There is nothing more amusing than to see with what complacency the commonplace Italian, Englishman, or German, boasts of his fellow countryman Dante, Shakespeare, or Goethe while they remain silent as to their fellow countrymen the dunces and criminals.—PROFESSOR FREDERICK NIECKS, in "*The Monthly Musical Record*" (London).

How Verdi Saw Lohengrin

A VERDI document of historic importance is described in foreign journals: a copy of the vocal score of "Lohengrin," with Italian words, which was used by Verdi to follow the performance of that opera in Bologna in 1871, and which he copiously annotated in pencil. It shows no lack of appreciation for the music. The word *bello* occurs frequently, and he has even a *bellissimo* for the dramatic climax of the first scene of Act III. There are some adverse criticisms, too; he finds fault with the slowness of the declamation, particularly in the speeches of the King and the Herald, but this slowness was a fault of the singers which Wagner himself severely censured at other performances. Verdi also points out that the long ensemble which follows the King's prayer has no dramatic value and makes the scene halt. *Fredda la scene* is a note which occurs repeatedly. Evidently the performance was most defective. Verdi notes all the cuts, remarks that the *tempi* were often hurried and that the chorus at almost every entry sang abominably out of tune. To Wagner, nevertheless, these performances at Bologna, being the entering wedge for his operas in Italy, seemed so important that he wrote about them, to his friend, Arrigo Boito, an appreciative letter, which is published in his collected works.—HENRY T. FINCK in *The Evening Post* (New York).

Faust in Japan

ALTHOUGH Japan has, in a wonderful manner, absorbed and utilized the occidental civilization and culture, it had, until lately, kept a theatre strictly traditional and national—a theatre with the most genuine expression of the Japanese soul and heart.

But now the Japanese theatre has also welcomed occidental art and imagination, starting with nothing less than with the *Faust* of Goethe. The theatre-goers of Tokio have the first time of their lives seen a Marguerite with almond-shaped eyes. The cast was as follows:

Faust	Mr Ka[illegible]yama
Marguerite	Miss Ki[illegible]
Mefistofeles	Mr. I[illegible]
Marta	Miss Y[illegible]kawa

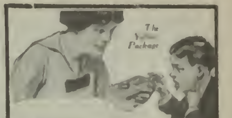
It is said that this exhibition of *Faust,* of a yellow color was a great success.—Translated by A. F[illegible] especially for THE ETUDE from the *Domenica del Corriere* (Rome).

New Observations on the Chopin Funeral March

If you were to ask anyone of the present generation, what the signification of the sounding bass in the first section of the Chopin *Funeral March* [illegible] would find that most people believe [illegible] imitation of the [illegible] of a [illegible]. While this interpretation [illegible] into favor, a [illegible] investigation carried into the past reveals [illegible] worthy of credence. My thoughts wander back to my early days of [illegible] in the sixties of the last century. I was living then in [illegible]. A picture comes to me [illegible] the mists of my memory that is as vivid to-day as it was [illegible] years ago. My [illegible] lived upon an avenue that led to [illegible] daily [illegible] the departed friends and was carried on the [illegible] not drawn by horses. The pallbearers [illegible] in a [illegible] manner [illegible] known at [illegible]. They did not keep step with each beat of the march, but moved [illegible] first with the right foot and then [illegible] with the left [illegible] and then standing [illegible]. The right and [illegible] and then standing [illegible] corresponds [illegible] in the Chopin *Funeral March* [illegible] very slowly [illegible] upon me.

[illegible] of taking the casket to the [illegible] was kept up during the [illegible] it [illegible] that it was [illegible] in other parts [illegible] of Poland [illegible] have thought [illegible] great epidemic [illegible] as a [illegible] measure [illegible]. The connection with the [illegible] peculiar [illegible] was [illegible] Chopin [illegible] *Funeral March* [illegible] of his custom. It [illegible] Chopin surely knew of this custom [illegible] the older folks who [illegible] of the peculiar burial customs of their youth in Poland will [illegible] further [illegible] upon this subject.

(Free translation made for THE ETUDE from an article by Marie Sch[illegible] Stephani in the *Neue Zeitschrift für Musik* (Leipzig).)



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THE CHRISTMAS SERVICE.

HARVEY B. GAUL.

THERE are two great festivals in the church year. To be sure there are other festivals, but they are festivals of the second class, as they say in France. These two festivals are Christmas and Easter. To most people Christmas means more than the mere exchanging of presents; it is the one season for the giving of self. Among those who stand prepared to give are the church musicians. Their contributions go a long way toward making a "Merrie Xmas."

In preparing the Christmas program, great care should be taken to make it a festival one in every detail.

The *Venite*, if chanted, should be given a new chant. Why use the thread-bare chant that has done the advance work for the rest of the year?

The *Te Deum*, if sung, should have a brilliant setting. This setting is best realized after the manner of Stanford (in B flat), Warwick Jordan, Tertius Noble, and Horatio Parker. If the choir is largely volunteer, or amateur, then Woodward in D or King Hall offer desirable settings. If the choir be a quartet one, Dudley Buck's *Festival Te Deum* makes a commendable number. It has all the grateful qualities for solo and ensemble work.

At Christmas and its octave the *Benedictus* should be used, and not the *Jubilate Deo*. The *Benedictus* is the canticle that best gives expression to the Natal Day. It should be the complement of the *Te Deum*, and not an extraneous setting. Nothing need be said here about anthems, offertories, or solos, because most choirmasters and choristers take advantage of these opportunities. It is the seemingly less important parts of the service we would consider. Kipling said: "No pack is braver or stronger than its weakest wolf," and it is true no service is better than its least important parts.

In choosing our hymns we should see to it that they express the message of good will on earth, and having taken care of the words, we should wisely choose our tunes. Many a Nativity hymn has sounded like a Lenten dirge of penitence because the tune was not seasonal.

The instrumental part of the service may be made just as appropriate as the choral, if we would give it the same amount of thought.

A short preludial organ recital either before the morning or evening services is a commendable feature. The numbers given should be appropriate to the season.

If one has given recitals at other times during the year, then that feature should be omitted, and something quite different considered.

A better idea than the organ recital is the supplementary use of orchestral instruments.

The violin or 'cello furnish the most complimentary color of all the instruments. There are many appropriate compositions for violin and organ. If your church is wealthy a string quartet is an acquisition worth considering. Many organists regard the string quartet as the best combination, because the *timbre* and scope makes possible many works that otherwise could not be given in church.

Another suitable obligato instrument is the harp. The harp is used continually at Grace Church, New York, with telling effect. The quality and treatment of harp work make it a happy auxiliary. While the literature for harp and organ is not as large as for violin and organ, still there are many available compositions. A good harpist can arrange seemingly untoward compositions so that they are highly acceptable.

The humble flute may also be considered. You will say: "Yes, but the flute is redundant; we have flute stops in our organ." So we have, but there never was a flute stop made that had the mellow, cooling tone qualities of the real flute. Our flute stops only approximate flute tone, as our string tone—so-called—only approximates violin tone. A good flutist has quite a literature from which to choose, and you will find the blending of organ and flute most satisfactory.

Rectors and music committees appreciate the drawing power of special music at Christmas. It is a good thing to have just as much elaborate music as your forces can dispose of creditably. If it is a quartet choir, augment it to a double or triple quartet; if it is a chorus choir, engage an extra soloist. You will usually find the church authorities willing tto coöperate.

There is one thing that will bear emphasis, and that is the wisdom of preparing long in advance your Christmas program. The procrastination of some choirmasters is a pernicious habit. It is advisable to have all canticles, anthems, and instrumental numbers arranged early in the season, then if some emergency arises, the choirmaster is able to cope with it without completely upsetting the program.

ORGAN MUSIC FOR CHRISTMAS.

BY HARVEY B. GAUL.

SCENE: Any music store on Christmas Eve. Please make your own snowstorm. The clerk stands behind the counter humming "'Tis the night before Christmas and all through the shop, us clerks is kep' bu.y, on a jump, skip an' hop."

Enter in hurried fashion a man (or woman) disguised as an organist. To clerk:

"Show me some new Christmas organ music. Want something bright and fitting, and in a hurry, please!"

CLERK: "Sorry, but we have no Christmas organ music left. Sold the last this afternoon to a lady from Mingo Junction."

ORGANIST: "All right; then give me a copy of Handel's *Largo;* guess that is Christmasy enough."

TABLEAU, EXIT.—CURTAIN.

How many churches there are that hear Handel's *Largo* on Christmas morning. Not that that is anything against Handel or the *Largo;* they are both acceptable and in their way and place, good friends, but there are other times to feature them beside the season of mistletoe, holly, and over-drawn bank accounts. Choosing suitable organ music for Christmas is merely a matter of grasping Father Time by his hirsute adornment and ordering in advance. The organist in the large city has little difficulty in securing the pieces he wants, but his brother in the small town has troubles that only the mail order can overcome.

Below is offered a compendium of organ music selected from many nationalities. It is not all inclusive but it does contain standard numbers for the Yule season. They will be found to contain grateful qualities both for congregation and player, and for the greater part are easy.

In the way of preludes we have many effective numbers. Starting with Bach, there is the ingratiating *Pastorale* from the Christmas Oratorio. It is lovely in its use of flute work. Also of Bach's there is the little known chorale, on the old Christmas air, which Bach uses under the title *Von Gott werde ich nicht lassen*. This chorale has the melody in the pedal and when played on a pedal Gamba or light stop, is most felicitous.

Other preludes are the *Pastorale Symphony* from Handel's *Messiah; Variations upon an ancient Christmas carol*, De Thier; *Christmas Chimes*, Gade; *Hosannah*, Lemmens; *Hosannah*, Wachs; *Hosannah*, Dubois. These are all serviceable preludes.

For interludes, voluntaries, or offertories the following are suggested as they contain to a great degree passages requiring solo stops: *Christmas*, De Thier; *Christmas Pastorale*, Merkel; *Virgin's Prayer*, Massenet; *Adoration and Vox Angelica*, Dubois; *Cantique de Noël*, Adam; *Christmas Musette*, Mailly; and last, but no where near least, the exquisite *Chorals and Noëls*, Guilmant. These delightful *Noëls* of Guilmant, containing as they do, the happy *Alsacian Noël*, are little known in this country. They are among the best in Christmas organ literature.

There seems to be no limit to the latitude and longitude of postlude material for we have all styles, classes, and countries from which to choose.

If you are a traditional person and adhere to the stereotyped form of postludes you can use *And the Glory of the Lord*, *For Unto Us*, and the *Hallelujah* choruses from Handel's *Messiah*, or you may use *The Heavens Are Telling*, or *Acclaimed is the Glorious Work*, from Haydn's *Creation*, or again, the *Hallelujah Chorus*, from Beethoven's *Mount of Olives*, or some of the choruses from Saint-Saëns' *Christmas Oratorio*. These all make a brave showing and are eminently fitting for closing service. There are many arrangements of these numbers, some are literal transcriptions, some are fantastic. It is to be suggested, that if the organist has any ability in this line, he make his own transcriptions or paraphrases.

For the organist who does not entirely believe in transcriptions or the use of oratorio choruses, the following numbers are to be commended.

March of the Magi, Dubois; *Christmas Pastorale*, Dinelli; *March*, Harker; and *Alleluia*, Wachs.

For recital work or the opportunity for using more pretentious pieces, there are numerous available compositions. For instance: *Fantasie sur deux Noëls*, Bonnett; *Rhapsodie on Christmas Themes*, Gigout; Rhapsodies—three in all—on *Cantiques Breton*, Saint-Saëns; the *Gothic Symphonies*, Widor, based upon the Christmas Hymn, *A Child is Born;* the set of three Christmas pieces, by Otto Mailling, *The Shepherds in the Fields*, *The Three Wise Men*, and *Bethlehem*. For lighter effects and touch of color, *A Noël Souvenir*, Wolstenholme, and *The Holy Night*, Dudley Buck, from the *Four Tone Pictures*. These works are all admirable concert pieces. When it comes to variations on *O Come All Ye Faithful*, we have all kinds from Lefebure-Wely's *Venite Adoremus*, and De Thier's arrangement, up to the embryo, tyro, pseudo, composer who lives in McKeesport and believes his variations are more varied than the prescribed and printed settings.

This Christmas compendium was compiled primarily for the organist in the small town, incidentally it is hoped it will prevent some city congregation from hearing again Handel's *Largo*.

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OBSTACLES IN THE ADVANCED PROTESTANT CHURCH MUSIC.

BY PHILIP DAVIDSON, JR.

ONE of the most stubborn obstacles to the advancement of music in the Protestant church has been the hysterical fear of adopting either symbol or substance from Rome. Beyond the shadow of a doubt a great proportion of the noblest church music belongs to the Roman church; but since it was once Roman property apparently it may never be taken over into Protestant worship. Roman discipline and the reverence growing out of the Catholic conception of the sacraments have ever fought to perserve the standard and to produce church-music of a churchly type. Martin Luther recognized this fact, and did not hesitate to draw from the musical resources of the Roman church. Nevertheless, to Protestant worship this fund of literature is practically closed and in many cases is woefully neglected by the Roman church itself.

Another contributory cause for the unhealthy musical condition of the Protestant church has been the ignorance of the clergy and in many cases their disinterested attitude toward music. The easy dismissal of their obligation to be found in handing over the administration of the musical rites of their church to a "music committee" more often than not made up of gentlemen entirely innocent of even the slightest information on the subject of music, skilful to hire labor cheap, but with hardly the knowledge essential to so spiritual a task as that of regulating, in a general way at least, one important exterior of worship. Happily some progress is being made in this direction and practically all the theological seminaries of this country are offering musical instruction in their course of study. In the West, two and three courses in music are required for the degree of Bachelor of Divinity, and in Switzerland every theological student must be a competent organist!

The Episcopal church, of all the Protestant denominations, is freest from musical error. A fixed liturgical procedure involving the observance of the Christian calendar, and the rejection of all texts and music not originally intended for sacred use has done much to preserve her musical integrity. Too often, however, the attitude has been one of indifference. It has been felt that music was only an artistic intrusion for the purpose of separating the prayer from the sermon and by an occasional hymn to afford the congregation an opportunity for relief from long-sitting. This attitude is disappearing to a certain extent and we are coming to see that music in the church is a real factor in religious experience. St. Augustine frankly attributed his conversion to its influence.

But what of the remedy? And where must we strike for improvement? To the musically untrained music is judged necessarily on sentimental grounds. Either it appeals or it does not. But to ask a man to renounce music which has long been dear to him and which is backed by years of religious association is obviously foolish. It is not probable then, that much will be accomplished in this generation. It is in the Sunday-school, however, that we can mould the future trend of church music as we would form the life of the child himself. Allow him to hear nothing but the noblest type of church-music, let him sing no hymns but the most spiritual and exalted ones, and in his after life he will expect and demand such music in the church itself.

The evil has become so acute that at least one great musical organist in this country will this year undertake remedial measures. But speculation, advice, and scattered effort will never avail. A veritable awakening must take place, an honest determination to cure the evil and to build up a worthy and dignified standard for the future. For in the last analysis the problem reverts again to the question of the function of worship and the sincerity of the worshipper. Truly "God is a Spirit, and they that worship Him must worship Him in spirit and in truth."—FROM THE HARVARD MUSICAL REVIEW.

THE SHORT VOLUNTARY.

THERE is always a demand for the short voluntary.

Congregations that are so lamentably small, deacons who are so nimble, and offerings that are so sparse, make a demand upon the organist for voluntaries—offertories—often no longer than twenty-four measures. This makes a strong argument for the acquisition of improvization, but since the majority of so-called organists do not study harmony, and have no time to give even to organ playing as it should be, how best can the demand for short voluntaries be met? That the offertory must be simple and tuneful goes without the saying. If a music store is at hand, or literature containing organ compositions finds its way into the home, one can, in course of time, collect a great number of compositions which, by use of the first short periods alone, repeated if necessary with a change of registration, or the final periods, from return of theme and including coda, or first and concluding sections, will offer a reasonable solution. If one can study to break off at each and every measure, and with a knowledge of the simplest form of modulation come to the dominant with which to make an immediate end, the problem has been solved. The whole matter is so easy, so very simple, that a couple of lessons of a half-hour each would suffice to show the dullest pupil the way, if indeed it has not been found already.

Then, keep a list of the voluntaries, select those to be used for a month. Use this each month for three months. Then use over again, those played in the morning use in the evening, and *vice versa*. Twenty-five voluntaries will suffice for a half year—a year, indeed, if need be. The trouble is largely in going to the work unprepared. To be confronted with the sudden need is to exclaim: "Oh! What shall I do?" That is the fatal admission of unpreparedness.

All your troubles will disappear if you will collect your material, make your estimate of lengths, list your music, and date its use.

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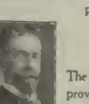
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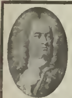

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CAROLS AT CHRISTMAS.

BY JO-SHIPLEY WATSON.

We Americans do not follow the English custom of singing carols on Christmast Eve. It is a beautiful one, and in the smaller cities where there are few diversions there are many lovers of music who might make carol-singing a special feature of the Christmas celebration.

There are many modern Christmas carols in the type of the two-part song, the most popular of the present-day English carols are translations from well-known hymns and carols of the middle ages. One of the oldest existing carols is *The Boar's Head Carol.* Some of the old favorites are *Royal Day that Chasest Gloom* and *Christ was Born on Christmas Day.*

Throughout England as the clocks strike midnight on Christmas Eve the church bells break the stillness of the night with their joyous chimes. The poet Tennyson refers to it in his *In Memoriam.*

> "The time draws near the birth of Christ.
> The moon is hid, the night is still;
> The Christmas bells from hill to hill
> Answer each other in the mist."

Those who have read Scott's *Marmion* will recall this description of old England's Christmas celebration.

> "England was merry England, when
> Old Christmas brought his sports again.
> 'Twas Christmas broached the mightest ale;
> 'Twas Christmas told the merriest tale;
> A Christmas gambol oft would cheer
> A poor man's heart through hafe the year."

So this year do not let the Christmas carol be confined to church and Sunday-school. It is the part of every American teacher to bring this beautiful custom into our lives, as this festival season approaches let every one prepare for the singing of at least one Christmas carol.

> "At Christmas, play and make good cheer,
> For Christmas comes but once a year."

MUSICAL GAMES FOR CHRISTMAS.

BY LEONORA SILL ASHTON.

Instructive games are of great value to both young and old pupils; and in the holiday time, when you will probably wish to have some kind of a festival for your scholars, you will find it very easy to tinge these games with the Christmas spirit.

In this way, a charming and instructive afternoon or evening may be given; to which the fathers and mothers, and all those interested in the children, may be invited.

First of all will be the Carol Test; and here you may make use of all the dearly-loved Christmas Carols, the words and music of which, with their attending details, should be familiar to all of us.

Should be—but are they? Let the older persons join with the scholars in playing this game and we will see.

Give each one a series of papers bearing the separate headings:

1. Name of Author, and words of Carol.

2. Name of Author of Music of Carol.

And on one set of slips have drawn the lines of the treble staff.

When all who are to take part in the game are supplied with these, sit down at the piano, or place one of your pupils there, and without announcement, play a familiar carol—*Adeste Fideles,* for instance.

Play it through two or three times and then give the children time to write down the words on the first slip of paper.

A correct slip would appear as follows:

No. 1.

ADESTE FIDELES.

Translated from the Latin by F. Oakley:

O Come All Ye Faithful, etc.

For the second number on the program take *While Shepherds Watched Their Flocks by Night,* to the old, old tune which has been sung for many ages of Christmases.

Play this through several times, and of course, those who know will write on the slips marked No. 2 the tune called *Christmas,* by Handel.

When this has been concluded, produce some sheets of plain foolscap paper; and distributing this among the children, play the old game of "Biography."

This consists of writing the essential facts in a musician's life without mentioning any name, and then leaving the others guess the subject of the sketch.

A few hints as to this may be given beforehand; assigning to different scholars, different names in musical history which have a special bearing upon Christmas—Haydn, Handel, Adam—and the well-known carol and Christmas hymn writers.

It is allowable that a little preparation be made for this in the way of looking up dates and verifying facts; but the actual work of composition must not be done until the evening itself.

This part of the program will be of intense interest, both in the writing and in the reading of each effusion, and then the guessing as to the hero of each story.

Many little items of interest especially connected with Christmas may be found by searching for them; and if this is explained to the children a few weeks before the holiday time, a small period of historical research will ensue to the great and lasting benefit of your pupils.

The same idea of "Biography" may be carried out in writing the history of a great musical work—the *Messiah, Beethoven's Sonatas,* and others.

All of these games may be interspersed with selections on the piano, and with singing by the children, and all music lovers in the room.

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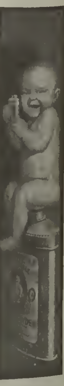

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Department for Violinists

Edited by ROBERT BRAINE

THE BEST METHOD OF HOLDING THE VIOLIN.

BY FRANK THISTLETON.

In the first place, the position in which the violin should be held is very important, and most precise directions are necessary, as too much attention can hardly be given to the subject. Standing

I.

SHOWING THE POSITION OF THE ARM WHEN PLAYING AT THE POINT OF THE BOW ON THE E STRING (LEFT HAND IN FIRST POSITION)

with the left side of the body towards the violin desk, the pupil should assume a natural but erect position, with the left foot turned slightly in the same direction as the body. The head should look well over the left shoulder, while the weight of the body should be supported by the left foot. This ensures that the side of the body on which the violin is held remains quite firm to support the instrument while the other side of the body should be left equally free to guide the bow. The right foot should be almost on a level with the left (a little in front of it), with the knee slightly bent, but a natural position of the feet—such as one would adopt when standing talking to a friend—is the most desirable. In any case, avoid all eccentricities such as a statuesque pose, and do not stoop when playing.

The violin is gripped firmly on its left side, between the chin and left shoulder, without altering the position of the body. A "chin-rest," and a small pad underneath the instrument, will help considerably in obtaining a firmer support for it. The violin should be tilted at an angle of about 45 degrees towards the E string, while the scroll should be correspondingly a little above the level of the chin. Aim at holding the violin almost in a line with the two shoulders and do not drag the instrument round towards the front of the body. The neck is inserted between the first joint of the thumb and the base of the first finger. The first finger and thumb—which should be kept straight and placed slightly underneath the neck to avoid gripping it—must form a V, the neck resting only half-way down this; while the elbow should be brought well under the violin towards the front of the body.

The head should maintain an erect position and the body remain still (Fig. I-III). All movement, other than that which is necessary in the course of playing the violin, is undesirable.

THE METHOD OF HOLDING THE BOW.

After the pupil has become acquainted with the correct method of supporting the violin, the teacher should proceed to explain in what manner the bow is held.

II.

SHOWING THE POSITION OF THE ARM WHEN PLAYING ON THE NUT OF THE BOW ON THE A STRING.

A beginner usually finds considerable difficulty in accomplishing this satisfactorily. The fact is that a firm hold of the stick, without consequent stiffening of the arm and wrist muscles, can only be acquired after careful practice. In addition, the holding of the bow is a much more subtle thing than the mere supporting of the violin. The technique of the right hand is undoubtedly more difficult, both to learn and teach, than that of the left. There are numberless details, each one of which helps to make or mar the success of the whole.

Begin by turning the first joint of the thumb outwards and keeping this position, insert the tip in the base of the nut, the thumb-joint being inclined slightly towards the point of the bow. In this way a direct downward grip on the stick will be obtained. It is absolutely essential to the proper control of the bow that the first joint of the thumb should be turned outwards, and that it is always in a tensely flexible condition. The fingers should then be placed on the stick in the following manner. The first lies along the stick just beyond the first joint, and on no account beyond the second, which would destroy its flexibility. In this position the bow will lie between the first and second finger-joints. The second and third fingers should just fall *over* the stick to about their first joints, which must be slightly bent outwards. The fingers must not be perched on the top of the bow, with the exception of the fourth, the tip of which actually rests on this part of the stick. Do not cramp the fingers too much together, but try to hold the bow naturally, and without unnecessary effort. The second finger should be opposite to the tip of the thumb, and all the fingerjoints bent outwards; while the fingers themselves should be inclined towards the stick, the first pressing decidedly against it. In this position the bow must be held firmly but without stiffness.—*Modern Violin Technique.*

VIOLIN CLASS INSTRUCTION.

Teaching the violin in large classes is much more common in England than in the United States or on the Continent of Europe. Every violin teacher knows that one individual pupil is all the teacher can manage at a time, if strictly artistic results are to be arrived at, and pupils are to be turned out with absolutely correct positions and bow movements are to be produced, in fact it would take most of the teacher's time to keep the violins strictly in tune for a class of fifteen budding young violinists. In England, however, they take these things philosophically, and in many English cities, especially in the provinces, violin classes are popular. The instruction is obtained at a minimum of expense, as the class only takes an hour and a half or two hours of the teacher's time. The pupils are taught in this way from the beginning, and some of the bright ones make considerable progress. The teacher illustrates, explains, plays the lesson over for them and has them play it in unison, and the pupils learn a good deal from each other. While such a system of teaching may seem ridiculous to an artistic teacher, yet it is a good deal ahead of teaching the violin by mail, which has become so popular in this country. It enables many music lovers who have no professional ambitions to play well enough for their own amusement and that of their friends.

III.

SHOWING THE POSITION OF THE ARM TOWARDS THE MIDDLE OF THE BOW ON THE E STRING, LEFT HAND IN THIRD POSITION

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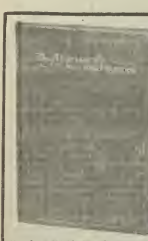

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VALUE OF VIOLINS.

No question is more frequently heard than: "What is my violin worth?" This question is exceedingly difficult to answer. The value of violins is to a considerable extent purely arbitrary. A dealer may pick up an old violin for a song, put it in perfect repair and good playing order and sell it for ten times what it cost. The buyer may keep it for years, and becoming hard up either he or his heirs may sell it again for the original low price paid by the dealer.

Old violins sell for much higher prices in the United States than in Europe, where it is often easy to pick up a fine old instrument for what seems an absurdly low price. In London, the greatest fiddle market in the world, auction sales of old violins are frequently held, and these sales are sure tests of violin prices, since they are attended by some of the shrewdest violinists and violin dealers in the world, who do not let anything really good escape them. Still the prices realized seem extremely low to violinists who are familiar with prices in the large American cities.

It must be remembered, however, that at these auction sales, the buyer buys at his own risk. The instruments sell strictly as they appear at the time of the sale, and there is no one to fall back upon if the purchaser is disappointed in his bargain, as there would be if the violin was bought from a private dealer who guaranteed it.

A half-yearly special sale of violins and string instruments was held recently in London and the following are some of the prices realized, reduced to terms of American money: A violin, assigned to Stradivari, date 1692 (pronounced genuine by Gand and Bernardel), $1,000; a violin by Sanctus Seraphin, 1744, $260; a violin by Francesco Ruger, $350; three violins by J. B. Guadagnini, $1,500 each for two of them, and $800 for the third; two by Pressenda, one $430, and the other $475; two violins by Tomasso Eberle of Naples, $325 each; a Landolfi violin, $550; a Carlo Bergonzi violin, $800; a violin by Nicolaus Gagliano, dated 1762, $950. A beautiful Panorma viola was sold for $35; a famous Grancino violoncello, $425; a Storioni violoncello for $275; a handsome violoncello by Ventapane, $235.

These prices certainly make the American violinist's mouth water, if the violins sold were anything like fair specimens of the maker's art.

OPERA SCORES FOR THE VIOLINIST.

WM. L. SCHWARTZ.

Every amateur musician has his own memories of disagreeable experiences connected with the purchase of music. During student days one goes to recitals, coming back fascinated with some number from an artist's repertoire, and determined to buy it, only to find on obtaining the music that one did not want it. Some years ago I remember hearing Fritz Kreisler play Saint-Saëns' Op. 83, the *Havanaise* for violin and piano, in such masterly style that it seemed to be no more difficult than a student grade III solo. When I succeeded in importing the music from Paris, it goes without saying that I was unpleasantly disillusioned. Indeed, I have not been able even to give the thing away to more accomplished friends. Leaders of small orchestras, especially in country places where opportunities for professional gossip are few, find that even the exercise of great care in ordering cannot prevent the occasional addition of a musical white elephant to their preciously hoarded libraries.

Vocal scores of operas are not a thing that a student of the violin would probably think of buying, and yet I have had so much pleasure and benefit from the few which I own that I venture to urge others to dissipate a few dollars in the purchase of the more tuneful scores. The city was buzzing in anticipation of the opera season, and I was on my way back from the Public Library, where I had failed to secure the score of anything on the bill for the first fortnight's performances, when I chanced to pass the doors of a music store that had gone into bankruptcy. Wishing to get at least a bundle of cheap strings, I went inside—to come out bearing the scores of *Faust* and *Il Trovatore,* which I could only afford by giving up all hope of hearing any other opera during the month.

The rest of that memorable day was spent in going through the whole first and second acts and ballet music of *Faust,* and the succeeding performance of this opera, which I followed score and pencil in hand, was one of the most glorious experiences in my apprenticeship. We violinists are apt to be too narrow; many amateurs cannot play the piano, nor, *herresco referns,* read music in the bass or viola clef. In my case these scores stirred me in my lethargy, and lifted me forever from the rut. My friends and I have done about everything that is possible with this music; we have sung it, we have fiddled it, we have played it as trios with a 'cello, and even transcribed bits for transposing instruments. Since then I have come to own the *Messiah* score, and intend to add a few more favorites to this decidedly valuable section of my library.

In the Finnish mythology, the divine Vainamoinen is said to have constructed the five-stringed harp, called kantele, the only national instrument of the Finns. The frame he made out of the bones of the pike, and the teeth of the pike he used for the tuning-pegs. The strings he made of hair from the tail of a spirited horse. When the harp fell into the sea and was lost he made another, the frame of which was of birchwood, with pegs made of the branch of an oak tree. As strings for this harp he used the silky hair of a young girl. This instrument he played with so irresistible an effect that he entranced whatever came within hearing of his music.

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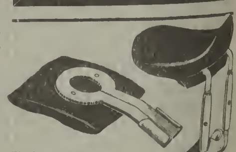

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KEEPING YOUR GOOD HUMOR.

BY MRS. L. A. BUGBEE-DAVIS.

Keep your good humor? Why? Because it pays. It means dollars and cents to you in more ways than one. Deeper than sentiment are the words, "The man worth while is the one who can smile when everything goes dead wrong." All teachers know if our need is trials to develop us into angels, then there is enough material constantly at hand to give us the necessary feathery outfit for our flight.

We grown-ups can and must be philosophical, but we cannot expect it of children. Suppose little Tommy does come to his lessons with an air of grim determination, as if about to have a tooth pulled and the sooner over the better. Don't begin to preach to him about his "advantages" and money spent for his education, etc.; he doesn't care a snap about all that. Get down to his point of view and realize that if you were a boy, a good live one, you would rather be going to play ball than the piano. Come down from your high musical pedestal and be a child again, just long enough to ask a few interesting questions along his line of thinking, and you will arouse his sympathy at once. No time will be wasted, for the time taken in getting his music ready will do the work. His relaxation will be so great that he will become quite lost in his music lesson.

Children are especially quick to detect a light joking manner, and they see the funny side of everything if given half a chance. During a snowstorm a child of eight years went to her lesson wearing rubber boots; her moccasins were worn to the piano. While playing they became separated from her feet. Time came for a breathing space of relaxation. Spinning around toward her teacher, with curls dancing, and black stockinged legs straightened out stiff from an abbreviated skirt, she announced in her jolly, dimply way, "Gold Dust Twins." Again, a teacher was explaining a new lesson to a child by saying, "Now we can notice that every time a note is played from below we jump up to C." As quick as a wink, the child laughingly replied, "C must be popular."

With even such trivial relaxation while working, there will be no tears for the child and no headaches for the teacher. Under these pleasant conditions does the pupil lie awake nights inventing excuses to lose her lessons? No, indeed; instead, he or she always looks forward to the next lesson with pleasant anticipation.

Under harmonious teaching influence a lesson lost is a punishment to the child, as one teacher has proved, for she has been told by different mothers that her child has been made obedient by threatening to deprive the child of the lesson if she is disobedient about something outside of music.

"ART FOLLOWS BREAD."

The age in which we live is a commercial one, and the spirit of business rules the artists and musician no less than the physician and the lawyer. Perhaps it is as well that we should cut our hair short and go to "business" every morning just like the bank president—or the corner grocer. In any case, we have to do it; it is the only way we can make money. Let us hope, however, that there will always be a few who value their art more than their own comfort. "Write in a more popular style," said Hofmeister, the Leipsic publisher, to Mozart, "or I can neither print nor pay for anything of yours." "Very well," answered Mozart, "then I shall earn nothing more, go hungry, and devil a bit will I care."

The Youth's Companion

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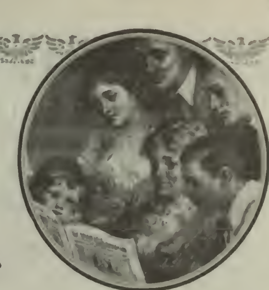

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Department for Children

Edited by MISS JO-SHIPLEY WATSON

The Pied Piper of Hameln

A Playlet for Reading at Children's Musical Clubs

(Assign a Reading Part to Each Club Member.)

(Victor Nessler, conductor and composer, was born in Alsace in 1841, and died at Strasburg in 1890. After studying theology in Stuttgart he went to Leipsic where he conducted male choral societies. His opera, *The piper of Hameln*, became a universal favorite, so much so that there is scarcely a theatre in Germany in which this opera is not now given.)

The scene of the following events is the old town of Hameln on the Weser in the year 1284.

ACT I

(*Morning at the fountain in the market square. Enter* FRITZ, HANS, GRETEL *and* HEDWIG, *carrying water cans.*)

GRETEL.

(*In a whisper*)

Ach—hast thou heard, Fritzchen?

FRITZ.

Heard what?

GRETEL.

Of the Council.

HANS.

Council for what?

HEDWIG.

(*In an awed whisper*)

Rats!

GRETEL.

(*With fingers to her lips*) Hush! (*Pointing to the Rathaus.*)

Yonder they sit plotting to outwit the rats—thou hast heard of the terrible raid these rats have made—carried away my ermine coat, bit the dog, ate the tarts, swallowed the lantern of the old town watch, gnawed the mark from my silver spoon and nibbled a piece right out of the moon.

ALL TOGETHER.

Ah-h-h-h! Oh-h-h-h!

GRETEL.

Come, let's find what they are doing. We will climb the rail on the eastern side and take a peek at these civic fathers.

(*They pull down their water cans, cross the market place and climb the rail on the eastern side of the Rathaus.*)

HANS.

(*To Fritz*)

Be quiet! Dost thou not know, lad, that 'tis the Council Chamber?

FRITZ.

(*To Hans*)

Na. Na. They will never hear us above the din they are making. See the Mayor shaking his fist at old Herr Grimm, and Peter, the tinker, is tweaking the nose of the beadle. Ethelrus, the clerk, has lost the buttons from his coat and broken his specks—what on earth will they be doing next!

GRETEL.

(*From below*)

Seest thou not this corporation is in the greatest consternation?

HEDWIG.

(*Disdainfully*)

And over rats!

(*The children shriek aloud and tumble from the railing as two large rats jump through the Council Chamber window.*)

HEDWIG.

(*Rising and rubbing her elbows and knees*)

Oh what a fright—but see who comes!

GRETEL.

(*Brushing the dirt from her dress*)

Knowest thou—'tis the stranger they are expecting.

(*The children hide behind the oaken doors of the Rathaus—the Pied Piper enters from the left, he plays his pipe and passes into the Council Chamber, the children hurry to the railing.*)

HANS.

(*From the top of the railing*)

Listen—the Piper is piping the sweetest lay. He is telling them of rat catching without traps, or springs, or sticks, or anything.

HEDWIG.

(*To Hans*)

Come down! Thou art piggish to look so long.

(*She pushes Hans aside*)

HEDWIG.

(*From above*)

He has a coat of red and yellow lined with red fox fur, a cap of crimson edged with bells, his hair is fair, his eyes are blue, his hands are—

GRETEL.

(*Pulling Hedwig Down*)

Thou has seen enough; 'tis not fair to keep the window to thyself.

GRETEL.

(*From the railing*)

Oh how sweet a tone he blows, how slender his fingers, what a winning smile, what a charm he has, I'm almost—

FRITZ.

(*Pushes Gretel aside angrily.*)

How, Gretel! Thou art the pig thyself, to keep me waiting when all have seen.

FRITZ.

(*From above*)

The Mayor, the whole corporation, are madly crazy over this fellow's sweet sounding pipe, they are offering him one—no—fifty thousand gulden to rid this town from rats—and a drink from the town's best cellar. But the fellow says that no one shall know how 'tis done; they are not to listen, peep or pry about when he works his charm.

(*The children run home with their water jars.*)

ACT II

(*Evening of the same day, the moon is rising over the market square, the* PIED PIPER *sits alone at the edge of the fountain.*)

PIED PIPER.

My! my! what a silly people! 'Tis well they know not the charm which lies here (tapping his pipe). I could rock the bells from the steeple, turn the moon to cheese, the stones to gold, level the hills and make ice of red hot coals. The Mayor himself, the doctor, lawyer, or the whole corporation, will never know how to work this combination.

(*He puts the pipe to his mouth and blows softly.*)

First Rat. (*Stealing from the Rathaus steps*)

What dulcet tones are these?

Second Rat.

Methinks 'tis the sound of a south spring breeze.

Third Rat.

It's effect is as the odor of newly toasted cheese.

Fourth Rat.

'Tis delicious!

Fifth Rat.

Superbly beautiful!

THE PIPER CHARMING THE CHILDREN

(*Rats are hurrying to the town square from all directions.*)

PIED PIPER.

(*Resting his pipe upon his knee, laughs in boyish glee.*)

A goodly company! Come, friends, bid the town "Good by" and follow me.

(*He rises, the rats follow him from one street to another.*)

First Rat.

I will follow 'till the crack of doom.

Second Rat.

Forever and forever!

THIRD RAT.

(*Suspiciously*)

Methinks I smell the river.

FOURTH RAT.

'Tis the Weser.

FIFTH RAT.

The charm of music, my chums, is oft beguiling. Can this be some new-fangled trap? Methinks I see that fellow smiling.

CHORUS OF RATS.

No! No! A thousand times no!

PIED PIPER.

(*At the river's brink*)

'Tis a perfect night, so clear and bright. Let's leap the brink of this tiny creek and follow the trail of the last moon-ray to the Land-that-never-has-been.

(*The Piper trills his pipe and leaps across, the rats follow him, a cloud obscures the moon, they miss the opposite shore, fall into the river and disappear.*)

PIED PIPER.

(*Laughing from the opposite shore*)

My work is done, now for the reward before another day's begun.

ACT III

(*Noon of the second day. Town square, crowds surge up and down, bells are ringing, flags are flying.*)

THE MAYOR.

(*Mounting the Rathaus steps*)

Rejoice—rejoice, good people, for the joy the corporation has brought this town.

THE BEADLE.

(*In an audible whisper*)

'Twas the stranger did it!

THE MAYOR.

(*In disgust*)

'Twas the corporation, none other.

PETER, THE TINKER.

(*Stepping forward*)

Hast thou paid the Piper?

THE MAYOR.

Saucy fellow—paid the piper—meanest thou to insult me? Pay indeed—we are poor, and, beside, what pay does a man need for such a simple deed?

ETHELRUS, THE CLERK.

Methinks thou wilt have to pay—'tis only fair, Herr Mayor. Thou drawest thine own salary, doest not?

THE MAYOR

(*Indignantly*)

Silence! I'll hear no more of this. They say the river swallowed the rats clear and clean, and of the Piper not a trace, as yet, has been seen. Mayhap he has fallen in the stream—and beside who cares!

(*The corporation in robes of state, march through the crowds and around the square. The crowd shouts*)

Speech! Speech! we will have a speech from our good corporation.

PIED PIPER.

(*Mounts the Rathaus steps unseen*)

First from your good corporation I must have a small donation. Ladies and gentlemen, by your leave, a thousand gulden, if you please.

THE MAYOR

(*Shouts wrathfully*)

A thousand gulden! What extortion!

PIED PIPER.

Thou gavest thy promise.

THE MAYOR

Take fifty.

PIED PIPER.

Beware, Herr Mayor, thinkest well, or thou mayest rue it.

THE MAYOR

(*Pompously*)

The rats are dead. 'Twas all we wished. Go, knave, where thou list. Naught care we what becomes of thee.

(*The corporation laugh in derision, the crowds jeer the Piper.*)

GRETEL

(*Pushing her way to the fountain*)

I say, Hanschen, 'tis plain to be seen this old town's very mean.

HANS.

Quite true. But, Gretel, what can they do? The town is broke. There's not a gulden, nor a farthing, nor an old bank note!

(*Continued on page 915*)

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Summary of Musical Gifts for the Teacher and Pupil.

	Price	Page
Platinotype Postcards..	$ .05	908-910, 911
Pictures Unframed ...$	.05 to .75	908-910, 911
Calendars	.10	908-910
Medallions of Great Composers	.25	908-910, 911
Collections of Music..	.25 to 1.50	905-909, 910-911, 912-920
Jewelry	.25 to 1.88	908-910
Batons	.30 to 1.75	909-910
Music Folios, Cloth Back	.30 to .75	908-9
Plaster Placques of Great Composers	.40	908-910
Musical Literature ...	.50 to 2.75	898-909, 910-911, 912-914, 920
Postcards Framed	.60	908-910
Music Stands	.75 to 4.00	909
Bound Collections of Music	.85 to 2.25	909-911
Music Rolls (Leather)	1.00 to 2.00	908
Reference Works	1.00 to 15.00	909-911
THE ETUDE Subscription	1.50	842-843, 902
Hour Glasses	1.50	908
Music Satchels (Leather)	1.50 to 5.00	908
Magazine Subscription Clubs	1.60 to 5.00	3rd Cover
Metronomes	2.15 to 4.15	908-914
Pictures Framed	2.50	908-910, 911
Music Cabinets	10.00 to 23.00	908
Violin Outfits	10.00 to 25.00	909

25th Annual Holiday Offer. This year completes a quarter of a century Holiday Offer from this house. Every year these offers have been enlarged and a greater variety of subjects have been offered. This year will be no exception. In the following pages will be found nearly all of the articles that make up a suitable Holiday gift. All of these gifts are sent postpaid except where otherwise mentioned. We have eliminated from this list those articles that we have found were not in great demand. For the past 25 years we have been making a selection of the least desirable ones and what is here offered is the result of 25 years of experience in this line. We would urge on our readers an early response; as Christmas time approaches there are delays that are almost inevitable. The mails are clogged and the filling of orders is not always attended to as promptly as at other times. This is especially true of orders coming from distant points. It takes from five to ten days to receive a reply from West of the Mississippi. This includes Texas and California. We can only insure prompt filling of an order at this end. But we would advise our customers to send in their orders at the very earliest opportunity.

A Christmas Toy Symphony. Last December we announced the preparation of a symphony for toy instruments but we found it impossible to put the symphony on the market quite as early as had been our intention, so there were doubtless many interested patrons who abandoned the idea of performing this novelty for lack of time. Those who played it, however, were all enthusiastic in its praise as an appropriate holiday musical novelty. This symphony embodies a number of themes identified with Christmas, such as "Holy Night," "Adeste Fideles," "Hark! the Herald Angels Sing," as well as a number of secular airs with a distinctly Christmas flavor. The instrumentation is within the reach of almost any small organization of players: piano (four hands), violin (ad libitum) and a number of inexpensive toy instruments. Returnable copy for examination.

Christmas Music. The selection of appropriate music for Christmas has already engaged the attention of the majority of organists, choir leaders and Sunday-school superintendents, and, as we are going to press, we note the receipt of a most gratifying number of orders for music for this occasion. Our entire stock and organization are at the service of all who are interested in music supplies. In the advertising pages of this issue will be found announcements of new and standard solos, anthems, cantatas, and services for Christmas, any of which we will cheerfully send for examination.

Special Sunday-school Christmas Services. We have issued these particularly successful little musical services for Christmas—"Glad Tidings," "Joy of Christmas" and "With Joyful Song"—all full of bright, catchy, little songs for children and young people—quickly learned—prices, single copies, 5 cents; twelve copies, 55 cents; one hundred, $4.35 (prepaid). A two cent stamp will bring a sample of each.

Prize Pianoforte Contest. Our Prize Pianoforte Contest, the details of which will be found in another column of this issue, is attracting wide attention. It must be understood that this Contest is open for all amateurs and professionals. The manuscripts will be treated impartially by a competent corps of musicians and all manuscripts that do not receive a prize will be returned to the sender. Those who enter this Contest may be sure that everything will be [illegible] in a fair and square manner. The Contest closes on the first of March and the result of this contest will be announced in the succeeding number of THE ETUDE. We have had many inquiries as to whether one composer may compete for more than one prize. A composer may compete for as many of these prizes as he desires.

Etude Binders. Hundreds of our subscribers find each year's issues of THE ETUDE putting them in permanent and useful form. A copy of THE ETUDE is then as valuable ten years after it is printed as the month it is issued. We have two qualities, the Weiss binder, which we send for $1.00 postpaid, and the Big Ben Binder for $1.25 postpaid. The latter is well worth the difference, a more strong and durable binder and one in which the copies are very easily inserted or taken out.

Italian Overtures for Four Hands. The special offer on this volume will be continued during the current month. This is an excellent opportunity to obtain a number of most celebrated overtures at a very low price. All the Italian Overtures sound particularly well as arranged for four hands. The arrangements are brilliant but they lie well under the hands and are not difficult to play. This will be a splendid volume for practice in sight reading and ensemble playing.

The special price during the current month will be 25 cents postpaid.

New Anthem Book. This is a new anthem collection. It has been our aim to publish at least one new anthem collection in a year, but for the past two years we have not issued any because we had a number of special compositions that took the place of our regular miscellaneous collections of anthems. This year we are again prepared to present to our patrons and choir leaders a volume of anthems, which will be par excellence. These anthems will be selected from our publications that have appeared in the last two or three years and that is why this particular collection will be unusually fine because we have several years' publications from which to make a selection. This collection will be bound up similarly to those we have already made with such wonderful success. The names of these collections are "Model Anthems," "Anthem Repertoire," "Anthem Devotion," "Anthem Worship," "Anthem Service" and "Anthems of Prayer and Praise."

The special offer on this new work will be 13 cents. This is less than one cent for each anthem. The anthems are all of a class that may be used in the general Sunday service.

Two-Part Songs for Women's Voices. This new volume is now on the press but the special offer will be continued during the current month. Every one of the two-part choruses in this volume is a gem. It is a collection that should be in the library of every women's club or school chorus. Even where it is possible to divide a woman's chorus into two, three and four parts, it is always well to have on hand a quantity of two-part choruses. These are always effective and easily rehearsed.

For introductory purposes in advance of publication the special price on this volume will be 15 cents per copy, postpaid.

A, B, C, of Piano Music, by H. B. Hudson. This is a little book which is intended to precede any piano method. It is based on the principle of familiarizing the pupil with the piano keys before taking up notation. After the hand has been shaped and placed upon the keyboard the young student begins playing at once, playing from large capital letters instead of from notes. The little exercises are so arranged that it is not even necessary to count time, yet the pupil is able to form melodies and become familiar with the keys. After this notation is taken up. The pages are all illustrated and the exercises have appropriate names thus making the book attractive to the young students.

For introductory purposes during the current month the special price of this book in advance of publication will be 15 cents postpaid.

Chaminade Album. This album will positively appear in time for the holiday trade. This volume will contain the very best of all this popular composer's compositions. Besides this there will be an introduction by Chaminade herself describing some of her most popular pieces. The offer will positively be withdrawn after this issue. It should have been withdrawn with this issue but we are continuing it one month longer on account of its being such an acceptable Holiday gift.

Our advance price is only 20 cents postpaid.

Operatic Four Hand Album. The new Operatic Four Hand Album is almost ready but the special offer will be continued during the current month. We feel confident that this will prove the most successful album of the kind ever issued. It will contain 20 duets, all arranged from the most famous numbers in the standard operas. [illegible]

The special introductory price in advance of publication on this volume is 20 cents postpaid.

Rhymes and Tunes for Little Pianists. This work will be just in time to be delivered during the Holidays. It is a work that will be interesting to every child from about 7 to 11 years of age. The pieces all have words and are all entirely new. They may be played as instrumental pieces as well as vocal. The words and music are very happily welded by Miss Cramm. For anyone who desires to make a present to a child nothing could be more appropriate and the advance price is very reasonable.

OUR 1913 CHRISTMAS WISH TO YOU

Every year for thirty years THE ETUDE has expressed a Christmas greeting to all its friends. Christmas is the day of warm hearts, of frankness and sincerity. No greeting is so hearty, so open, as the Christmas greeting.

Were it our privilege to meet you in person, to grasp your hand, to tell you in spoken words how we feel about your continued activity in THE ETUDE work we could not do so more sincerely than we do now.

We make Christmas an event here in the home of THE ETUDE. Every year there has been a huge Christmas tree on Christmas Eve. Santa Claus appears in his very person. Gifts are exchanged so that every one of the two hundred workers is remembered. A fine Christmas atmosphere prevails. We want the same cordial spirit of our own little Christmas gathering to go out to all members of THE ETUDE family.

AGAIN, "MERRY CHRISTMAS AND HAPPY NEW YEAR"

Appropriate and Suitable Christmas Gifts for Music Lovers

Music Rolls, Satchels and Folios

Notwithstanding the constant increase in the price of all leather goods, it is possible for us to offer during these Holiday times, the following list of satchels and rolls made of the finest grades of leather, at very reasonable prices, much lower than can be obtained anywhere else.

The satchels make most appropriate musical gifts and we would draw particular attention to one which we have specially manufactured for men's use; it is full sheet music size, leather lined, doubles in the center and is without handles. The price postpaid during the Holidays is $5.00. Following is the list:

Music Rolls

Cowhide, smooth finish, 14½ inches long, unlined. Colors: Black, brown and wine	$1.00
Same unlined, 15½ inches long	1.30
Seal Grain, 15½ inches long, unlined. Colors: Black or brown	1.30
Same, lined and bound	2.00

Music Satchels
Half Sheet-Music Size

Cowhide smooth finish, unlined, with handles, folds the music once. Colors: Black and brown	$1.50
Seal Grain, same size and colors	1.50
Seal Grain, unlined with longer handles and bound edges, black only	2.00
Same leather lined, turned in edge	3.00
Seal Grain, leather lined, bound edges, black and brown	2.50
Seal Grain, unlined, with pocket book attached, black	2.25

Music Satchels
Full Sheet-Music Size

Seal Grain, silk lined, with handles, holds music without folding, black and brown	$2.75
Same size and colors, leather lined and bound	3.50
Seal Grain, unlined, with handles and straps, bound edges, black and brown	3.50
Same size and colors, leather lined and bound	4.25
Combination satchel can be used either as full sheet-music size, or folded once. Seal Grain, leather lined and bound, black only	3.50
Same silk lined	2.50
Same; white, washable, linen lined	1.75

Music Folios

Heavy board sides, bound in reliable cloth, lettered "Music" in gold on the cover, strings for tying, back 2½ inches thick, carrying capacity 100 sheets of music, price postpaid, 60 cents. Some with heavier board sides, leather back, handles for carrying, 75 cents. Board sides covered with paper, cloth, ½ inch back, a small folio for carrying or keeping music from damage caused by handling, 30 cents.

Calendars

A simple, inexpensive gift is hard to find, particularly when one has many to give. Calendars with the faces of great composers of music as their ornamentation have always filled this need, perhaps better than any other low priced article. Our calendars for 1914 will be as follows:

No. 1. An imported, embossed card lithographed in colors, 6 x 8 inches in size, with an easel, containing a portrait of either Beethoven, Chopin, Liszt, Mendelssohn, Mozart or Wagner.

No. 2. Imported, embossed, lithographed in colors, size 4 x 9½ inches, silk cord to hang on the wall, containing the same portraits as No. 1.

No. 3. Imported, frame ornamented with a formal design in green, size 6 x 8 inches, made to include any one of our 500 different imported platinotype post cards.

No. 4. Same as No. 3, except as to size which is 8 x 6 inches, taking postal cards printed with the width of the card.

No. 5. A cabinet sized photograph of Beethoven, Chopin, Liszt, Mendelssohn, Mozart or Wagner mounted on a brown mat board, size 8 x 10 inches, with silk ribbon to hang on the wall, brown pad; a neat, artistic and useful studio decoration.

No. 6. A portrait of Bach, Chopin, Handel, Haydn, Rubinstein or Schumann photographed in an oak frame and printed on a heavy board in photo brown; a unique imitation of a framed portrait; size 9 x 10½ inches.

The prices of all calendars are the same—10 cents each; $1.00 a dozen, assorted, postpaid.

Metronomes

Every teacher and every student of music needs a metronome. No house in the world has had more experience in buying and selling metronomes than we have. There is no question but that a metronome is a most appropriate article as a musical holiday gift. We handle only those metronomes that we have found by long experience to be reliable.

Our special prices for the holidays, if cash accompanies the order, are as follows; if cash does not accompany the order, then transportation is charged additional:

American Make, with Bell	$3.15
American Make, without Bell	2.15
French Make, with Bell	3.35
French Make, without Bell	2.35
J. T. L. Best Foreign Make	4.15
J. T. L. without Bell	2.90

Metronomes are sent by Parcel Post; the rate varies, according to the zone, from 14 cents to 36 cents.

Half-hour Glasses

In the studios of the best teachers are almost invariably to be found an hour or a half-hour glass, usually the latter; a most effective method of keeping track of the lesson time and the many difficulties surrounding that subject. The cash price for December on this half-hour glass packed carefully and delivered postpaid, is $1.50.

Music Cabinets for Christmas Gifts

Entirely apart from the decorative features which make Music Cabinets especially acceptable at Christmas, a good cabinet is a most useful piece of furniture in any musical home. Go over your musical library carefully and you will find that it represents quite an investment. Surely it deserves to be protected from the wear and tear that always comes when music is heaped upon the piano. Styles change from season to season but we have procured the very best cabinets for the money invested. They come in mahogany and walnut, 41 inches high and 20 inches wide. The prices, $10.00, $13.50, $16.00, $18.00, depending upon the elegance and size.

Another type of cabinet known as the Tindale Cabinet is composed of a series of shallow drawers and is adapted to better classification and cataloging. These cabinets accommodate from 200 to 600 pieces of music and have the strong endorsement of many well-known professional musicians who have installed them. In price they range from $12.00 to $35.00. Let us send you a descriptive list.

Following are prices: Cabinet 41 inches high, 20 inches wide, depth inside 13 inches, handsomely veneered on top and front, in mahogany, $10.00. (The same cabinet may be had one inch larger and with serpentine front at $13.50). A much finer cabinet with mahogany top and front, double automatic doors, carved drawer at top, size 42 x 22 x 13½, costs $18.00. In the Tindale cabinets, style A, mahogany or quartered oak, 13½ inches high x 17¾ inches wide, eight drawers, accommodating 200 pieces of music, oak $10.00, mahogany $12.00. Style D, 40 x 17¾, capacity 400 pieces, 16 drawers, quartered oak, $20.00, mahogany $23.00. All prices for these cabinets are net. Shipped by freight collect.

Musical Post Cards and Pictures

The ever popular Platinotype Post Cards are still on the market, and from all indications are daily increasing in popularity; these are cheap in price but not in quality—a far richer and sharper finish than any of the modern dull finished photos. Our list contains over 500 subjects, including most all the prominent composers, singers, violinists, etc., of the past and present. Write for new catalog. Our Bromide Cards are real photographs with a rich brown, glossy finish; this list contains about seventy-five subjects. These post cards can be arranged in various ways and made up according to one's taste into many suitable gifts. Price 5 cents each or 50 cents per dozen in any assortment desired, or let us send you our own Special Holiday Package containing twelve cards for 40 cents postpaid.

We have been fortunate enough in placing an order before the general rush and we are now in a position to furnish our readers with a real, solid, black oak frame made from 2 in. moulding, containing any of the above post card photos, finished complete ready for hanging. Special holiday price, 60 cents postpaid.

Colored Post Cards, our own make, each containing photograph of composer and birthplace, printed in nine colors. There are fourteen of the Great Composers in this set. Special holiday price, 30 cents postpaid.

We have just issued a new catalog containing many new musical pictures which we will forward free for the asking.

A new series of the most popular cover titles of past issues of The Etude without reading matter, done in genuine brown photogravure on heavy paper, of the following subjects, size 11 x 15:

Beethoven—The Approaching Storm.
Dream of a Masterpiece.
Harmony.
Her First Lesson.
Inspiration.
Visions of Wagner.
Franz Liszt.
Mozart at Salzburg.
Musical Hall of Fame. 14 x 22.
Schubert in the Home.
Schubert—Maid of the Mill.

Special price, 25 cents; hand colored, 75 cents postpaid. We can furnish a frame for any of these 11 x 15 photogravures size 15 x 18, a fine quality and design of oak, for $2.50, postpaid. This framed picture is well worth more than we ask; we offer it as a Christmas special.

We have also portraits of Chopin, Liszt, Rubinstein, Schubert and Schumann, special price 25 cents, postpaid.

Three panel portraits in brown photogravure, each containing four great composers, price 10 cents per sheet, or $1.00 per dozen postpaid.

No. 1—Bach, Beethoven, Mendelssohn and Wagner.
No. 2—Chopin, Liszt, Mozart and Schumann.
No. 3—Handel, Haydn, Rubinstein and Schubert.

Artistic Portraits of Musicians

Many of our subscribers will remember that last year we offered some very artistic portraits at a very nominal rate during the holidays. We still have a number of these left. We had 17 subjects last year and this year we have but nine. The nine composers that we have this year are "Tschaikowski," "Moszkowski," "Gounod," "Schumann," "Grieg," "Liszt," "Paderewski," "Wagner" and "Handel." We will dispose of these during the Holiday season at 5 cents each postpaid or six for 25 cents. The selection must be left to us. However if the subscriber desires to mention a particular composer that they wish included, we shall be glad to send that one if the supply is not exhausted. If it is exhausted then we shall have to substitute, as we expect the entire stock will be exhausted before the Holidays are over. These portraits are positively art pictures and are not the ordinary halftones. They might be classed more as an engraving than anything else. They are all very suitable for framing. The size of the pad is 10 x 12.

Special Pictures

Their Son. A small French picture of the return of the genius son, playing his violin for the family. Size of mat 15 x 11—picture 5½ x 7½; one color, price 50 cents; December holiday price 25 cents.

The same, hand colored, price $1.00; holiday price 50 cents.

The Musical Hall of Fame. A photogravure, size 22 x 14, containing excellent likenesses of 18 great masters in graceful positions, arranged according to precedence. Price 10 cents.

Medallions

that cannot be bought elsewhere, something neat and attractive, very appropriate for gifts, real photos of twelve Great Masters of music with a celluloid covering for protection, made in two styles: four inch round and cabinet oval, with easel back; subjects as follows: Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner. Special Holiday price, 25 cents postpaid.

Plaques

A small but appropriate Christmas gift made of hard plaster and provided with a clasp for hanging, size 4½ x 6¼ inches, of the following composers: Bach, Beethoven, Chopin, Handel, Liszt, Mendelssohn, Mozart, Rubinstein, Schubert, Schumann, Tschaikowsky and Wagner. Special Holiday Price, 40 cents postpaid.

Musical Jewelry

On page 910 of this issue will be found a complete advertisement of our Musical Jewelry. The various designs make very appropriate gifts for those desiring to present something in keeping with the season and are particularly applicable to those with musical taste. They are sold at very small prices, and have always given satisfaction. Many of the designs are available for use as Club Pins and Badges. We give below a partial list of the more popular articles. An illustrated catalogue of the complete line will be sent for the asking.

LADIES' COLLAR AND CUFF PINS, made in three mottoes, "Never Be Flat," "Sometimes Be Sharp," and "Always Be Natural" in sterling silver, gold or silver finish, 25 cents each; or, in hard enamel, gold plated, 25 cents for the three. Sold only in sets.

BREAST PINS, containing all three sentiments, 50 cents each in silver or gold finish; hard enamel, 25 cents.

STICK PINS, in either of the three sentiments, sterling silver, 25 cents each; or, in gold-plated, 25 cents for the set of three.

NEW JEWELRY DESIGNS. The Lyre as a cuff pin or as a stick pin, 25 cents. The Violincello or the Violin or the Cornet as stick pins in two qualities, 25 cents and 50 cents.

See the advertisement listing the Lyre, Harps, Mandolin Tambourine, Banjos, Violins, Cornets as pendant or charms in prices ranging from 30 cents to $1.88.

Riemann's Dictionary

Possibly the most acceptable gift for either students or teachers during the Holiday times would be an encyclopedia of music and one of the least expensive is Riemann's Dictionary. This work we have been recommending for a great many years because it answers every purpose of a book of reference on all subjects pertaining to music. This Dictionary is up to date and is in one volume containing 900 pages, substantially bound in black cloth. The retail price of this book is $6.00. Our Holiday price is $2.75 postpaid. This is the last time that it will be possible to procure this valuable volume at a reduced rate.

Musical Gifts for Book Lovers.

Books have long been among the most popular of Christmas gifts. There is something inviting about a book gift which suggests future pleasures and not merely the pleasure of the moment. We are especially fortunate in having in our catalog a wide range of books upon musical subjects or allied to music. At Christmas time we take the opposite course from that of the average merchant and reduce the prices of certain books,—affording our customers an opportunity which is always appreciated at this expensive season. We take the following books as representative of the most attractive works in our catalog:

	Regular Price	Holiday Price
History of Music—W. J. Baltzell	$1.50	$1.10
Standard History of Music—J. F. Cooke	1.25	.90
Gallery of Eminent Musicians	.75	.50
Same—Bound in Full Leather	1.50	1.00
Gallery of Musical Celebrities	.75	.50
Same—Bound in Full Leather	1.50	1.00
Dictionary of Music and Musicians—Dr. Hugo Riemann	4.50	2.75
Alcestis—Musical Novel	1.00	.67
Imaginary Biographical Letters from Great Masters to Young People—Cox-Chapin	1.25	.90
The First Violin—Jessie Fothergill	1.00	.50
Life and Works of Handel, Haydn, Weber, Beethoven, Mendelssohn, Chopin, Liszt Wagner and Mozart (Petit Library)—Edw. Francis, each	.35	.25
Same—Boxed. Complete Set.	3.00	1.75
Old Fogy James Huneker	1.00	.67
Richard Wagner, His Life and Works—A. Jullien	1.75	1.17
The Masters and Their Music—W. S. B. Mathews	1.50	1.00
Descriptive Analyses of Piano Works—E. B. Perry	1.50	1.00
Stories of Standard Teaching Pieces—E. B. Perry	1.50	1.00
Life Stories of Great Composers—R. A. Streatfield	1.50	1.00
First Studies in Music Biography—Thos. Tapper	1.50	.90
Celebrated Pianists of the Past and Present—A. Ehrlich	2.00	2.00
ETUDE. Bound Volumes (Nearly 200 pieces)	4.00	3.35
Great Pianists on Piano Playing—James F. Cooke	1.50	.50

Bound Volumes of Music.

The following is a list of very attractive, beautifully printed and bound collections of carefully selected music. We list them because they are attractive Holiday gifts of more than usual value. The prices are extremely low. Considering that the books are sent postpaid, the price is just about cost.

	Regular Price	Holiday Price
Franz Schubert—Fifty Songs. High and Low, each	$2.50	$2.00
Robert Schumann—Fifty Songs. High and Low, each	2.50	2.00
Fifty Mastersongs. High and Low, each	2.50	2.00
Frederic Chopin—Forty Piano Compositions	2.50	2.00
Frederic Chopin—The Greater Chopin	2.50	2.00
Edvard Grieg—Piano Lyrics and Shorter Compositions	2.50	2.00
Edvard Grieg—Larger Piano Compositions	2.50	2.00
Franz Liszt—Twenty Original Piano Compositions	2.50	2.00
Franz Liszt—Twenty Piano Transcriptions	2.50	2.00
The New Organist. Whiting	1.50	1.00
Robert Schumann—Fifty Piano Compositions	2.50	2.00
Twenty Four Negro Melodies	2.50	2.00
Mendelssohn's Songs without Words	2.00	1.15
Grieg Album	2.50	1.40
Moszkowski Album	2.50	1.40
Wagner—Liszt Album	2.50	1.40
Frederic Chopin—Waltzes	1.50	.85
Frederic Chopin—Nocturnes	1.75	1.00
Mozart Sonatas	3.00	1.65
Beethoven Sonatas. Vols. 1 and 2, each	2.50	1.40
Chaminade Album	2.50	1.40
Godard Album	2.50	1.40
Organ Player. Pipe Organ Collection	1.50	1.00
Organ Repertoire. Pipe Organ Collection	1.50	1.00
Liszt (D'Albert) 15 Rhapsodies Complete	3.00	2.25

Batons.

We supply batons for music directors at prices ranging from 30 cents each upwards, one in ivory and gold for presentation purposes, costing $10.00, but for practical use while at the same time suitable as a gift, we recommend a special style, No. 211, of rosewood with German silver tips and center band, that we can offer during the holidays for $1.75 postpaid. Descriptions and special prices of other styles on application.

A Gallery of Distinguished Musicians.

We take pleasure in announcing that we have arranged to publish a series of portrait biographies in an attractive book form, including many of the most important modern musicians. This will be issued in uniform size and style with *Musical Celebrities* and *Eminent Musicians*, but the contents of the book will be totally different and entirely new, as it will contain biographies not included in the other collections. Despite the fact that the former collections represent one hundred and forty of the most famous musicians we find that such important composers and artists as Massenet, Ysaye, Caruso, Henschel, Hugo Wolf, Damrosch, Wolf-Ferrari and other musicians of like prominence were not included. The new collection is unique in itself and stands by itself. That is, it will make a highly desirable addition to your studio independent of the other books. In fact, teachers interested in modern music workers may find this book more necessary than those previously published in the same series. Seventy full page portraits accompanied by comprehensive, yet concise biographies will make up the new book. The information in many cases is more definite and inclusive than that which may be found in some biographical dictionaries costing twenty times as much. In advance of publication we shall be pleased to send all who accompany their order with cash a copy of this new work at the special introductory of 35 cents. The same book bound in fine ooze leather at 75 cents. Order distinctly "The Gallery of Distinguished Musicians" The Gallery of Musical Celebrities and the Gallery of Eminent Musicians sell during the Holidays for 50 cents each, in leather $1.00 each. We will send all three paper bound for $1.00, postpaid, leather bound for $2.50, postpaid.

Grove's Encyclopedia of Music

This great work has been withdrawn from the general market on account of its being sold only by subscription. We have made arrangements whereby we can furnish the work at an unusually low rate, lower than it has ever yet been offered. The work has lately been revised and entirely new plates have been made. It is a colossal compendium of musical knowledge, in five large volumes. Sir George Grove gave almost his entire life to the work. It is a credit to the cause of music. It is the most complete encyclopedia of music in any language. Anyone wishing a complete musical library will find it in Grove's Dictionary. The new edition is but two years old and it was then up-to-date.

Our special price for this year during the Holidays is $15. This does not include the transportation. The work will be sent by express. Remember $15 will purchase the entire work which only a few months ago could only be purchased for $25.

Wagner's "Nibelungen Ring."

This unique and world famous masterwork of one of the master minds of the nineteenth century should be in the library of every serious music student or musician. Severely criticised, even ridiculed, by the accepted authorities of an earlier day, the music of Richard Wagner is now recognized as one of the majestic and permanent additions to the world's music treasury. We have secured a special supply of the vocal scores of the "Ring" Series—Rheingold, Walkure, Siegfried and Goetterdaemmerung, in good cloth bindings, with full German and English texts and the music arranged from the original orchestra scores by Kleinmichel. These four volumes may be had this month for $6.00 prepaid to any address in the United States, or individual scores, separately, at $1.75 each prepaid, cash to accompany all orders at this price; if supplied on charge account the postage or express will be added to the bill.

A Gift of Value at the Smallest Price.

Great Pianists on Piano Playing. By J. F. Cooke.

With all the proofs read, the pages "made up" and the pictures being engraved, it can be but a very short time before this new work will be in the hands of those who have taken advantage of our special offer, which enables all Etude readers to secure a copy at a fraction of the price, which will be placed upon the book the moment it is published. In other words, by ordering now, this work of nearly three hundred pages, may be had for 50 cents. The twenty chapters are devoted to the personal statements of the greatest pianists of our time upon the subject of piano playing. Each chapter is devoted to one pianist and in it the virtuoso gives his intimate views upon how the piano should be studied. It is by no means exclusively a book for teachers, or advanced pianists. Any student capable of reading will find hundreds of inspiring ideas, illuminating explanations, practical technical examples all expressed in clear English. The conferences have been prepared in person during the past ten years by James Francis Cooke. Among the pianists included are L. Godowsky, V. de Pachmann, S. V. Rachmaninoff, Ossip Gabrilowitsch, F. Busoni, Harold Bauer, X. Scharwenka, Wilhelm Bachaus, Fannie Bloomfield-Zeisler, Josef Hofmann, Teresa Carreno, Emil Sauer, Josef Lhevinne, Max Pauer, etc. No more attractive Christmas gift for the piano student could be imagined. It will bring new ambition and inspiration from the greatest masters of the day to every purchaser. Price, 50 cents, until the date of publication when this introductory price will be discontinued and the regular price for a book of this size and kind will be applied. We are planning to have the work ready for delivery before Christmas. Numerous fine half tone engravings. Biographies of all pianists represented.

Music Stands

We herewith give a list of the most popular music stands sold by us. There is no doubt of the appropriate quality of an article of this kind as a holiday gift for musical persons and the prices we herewith give are very low for the month of December.

1.—Umbrella Stand (weight 2 lbs.), japanned when folded; 21½ inches long. Price delivered, 75 cents.

2.—Same nickel plated, $1.00.

3.—Nickel plated, no thumbscrew, $1.25.

4.—Rockwell Telescopic Stand, short and compact, very strong, full nickel plated (the best music stand on the market), $1.75.

5.—Hamilton Telescopic Stand, nickel plated, no thumbscrews, $1.50.

6.—Sole leather Cases for Music Stands, $1.00.

7.—No. 33 Lyre Orchestra Stand, iron base, tube and rod, neat design, gilt trimmed, japanned, finely finished oak desk, adjustable to any angle, price $4.00. Transportation extra on this one Stand.

Mahogany conductors' stands with sliding metal rod, at prices from $10.00 to $30.00.

The prices here given are postpaid. The stands will be packed carefully.

Violin Outfit.

We have made special arrangements with one of the large importers of musical instruments under which we are able to offer our patrons this month the choice of three very special bargains in violins, with cases, bows and accessories. Any one of these offers is a safe investment, each in its class, giving full value for the money asked. Here they are:

Holiday Offer No. [illegible] R.—Violin, Amati Model, golden brown, imitation old chipped varnish, ebony trimmed, snakewood bow, leather board waterproof case, Italian strings, rosin, chin rest, pitch pipe—$10.00. Transportation extra. A good beginner's outfit.

Holiday Offer No. 5[illegible].—Durro Violin, Stradivarius Model, light brown, high polish, nicely ornamented and well finished, tone and workmanship first class, Durro bow of Roma wood, light, strong leather board, waterproof case, Italian strings, best rosin, Becker chin rest, pitch pipe—$15.00. Transportation extra. For the student or professional player.

Holiday Offer No. 5[illegible].—Durro Violin, Stradivarius Model, excellent style and appearance, dark reddish brown, highly polished, "flamed," made of selected old wood, tone to satisfy a professional musician, bow genuine Pernambuco wood, correct weight and shape, ornamented, black sole leather case, nickel trimmings, velvet lined, Padua strings, best rosin, pitch pipe, special model chin rest—$25.00. Transportation extra.

These are genuine bargains and we are sure that any of our patrons who have accepted similar offers from us in the past will not hesitate to recommend them to their friends. Satisfaction guaranteed.

Holiday Issue Title Page

It would be difficult to imagine a more appropriate or a more beautiful and attractive title page than appears on this issue. A most artistic portrait of a most beautiful character among the musical celebrities of all times, a picture delicately tinted in many colors, well worthy of a frame and to be hung in the most exclusive drawing room as well as in the studio of the most practical teacher.

The lettering has been so arranged as not to interfere with the framing. We have arranged to furnish gold frames (18 x 21) complete with mat, glass, etc., for $1.50 postpaid.

We can also furnish oak frames for the photogravures taken from previous Etude title pages and illustrated on page 910 of this issue for $1.25 postpaid, size 15 x 18. These photogravures in monotone without printing, sell for 25 cents each, hand colored 75 cents, the cost of the frame, of course, would be additional to these prices.

New Pipe Organ Collection. This new pipe organ book is fairly well along and will be withdrawn from the special offer during the next month. The opportunity is still open to procure a copy of it at a very nominal rate. These pieces are all of a grade suitable for the average organist and most of the pieces have appeared in The Etude. They will be bound up in strong cover and will be in most available form for organists. As the pieces in The Etude now are spread over so many volumes they are almost useless to organists, but bound up in a suitable volume, they make a very valuable collection.

The advance price is but [illegible] cents postpaid.

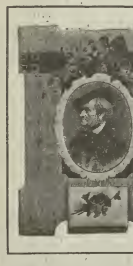
Salon Album. This will be positively the last month in which this [illegible] will be offered at a reduced rate. The [illegible] has been described in detail in several of the previous issues of The Etude. It is one of the most popular collections of old favorites that is in the Peters catalogue. The pieces are principally by such authors as Ketterer, Goria, [illegible] and [illegible], such pieces as have stood the test of time and become as it were classics of this particular class of music. There are in all twenty pieces which are here offered for one cent each postpaid, that is, 20 cents for the volume. The collection will be bound up in the usual Presser Edition style. This book would make a very acceptable Holiday present to progressive pianists.

New Vocal Album. The special offer on this collection of modern songs will be completed during the current month.

The special introductory price of this work is 20 cents per copy, postpaid.

Gifts for Music Lovers at Special Prices

Calendars for 1914



The above Is one of our Calendars for 1914. It is beautifully lithographed in colors and embossed. Size 6 x 8 inches with easel on back. There are three different designs and six subjects—Beethoven, Wagner, Liszt, Chopin, Mendelssohn and Mozart.

Another design is an imitation framed picture with one of six great masters as the subject—Handel, Bach, Chopin, Rubinstein, Schumann or Haydn.

Imported Calendars

Easel on back, dark gray, with decorations in green. Large assortment of subjects, platinotype finish, in the large shape, size 6 x 8 inches.

Choice may be made from the following classes: Great Musicians, Pianists, Violinists, Singers and Opera Scenes.

Selections cannot be guaranteed except on very early orders as all a e imported and cannot be renewed.

A number of subjects in color, and Opera scenes, size 8 x 6 inches.

Panel Calendars

Six subjects, size 3¾ x 9: Wagner, Liszt, Mozart, Beethoven, Mendelssohn and Chopin.

All Calendars 10c each; $1.00 a dozen.

Musical Post Cards

Imported Platinotypes—Superb Reproductions

	CARDS		CARDS
American Composers Series A and B	6	Italian Composers	6
American Conductors	6	Master Violinists	6
Celebrated Organists	6	Modern Masters	6
Celebrated Violinists	6	Modern Pianists, Series A and B	6
Conductors	6	Modern Violinists, Series A and B, ea.	6
Famous 'Cellists	6	Northern Europe Composers	6
Famous String Quartets	6	Opera Composers	6
French Composers	6	Opera Singers, Series A-E, each	6
Great Masters	12	Russian Composers	6
Great Pianists, Series A	12	Renowned Violinists	6
Great Pianists, " B	12		
Great Violinists	6		

Historical Post Cards

LISZT—Six Cards; the set, 15 cents.
WAGNER—Twelve Cards; the set, 30 cents.
BEETHOVEN—Twelve Cards; 30 cents per set.
GREAT COMPOSER POST CARDS—Fourteen of the great composers. Printed in nine colors, with the composer's birthplace on each card. 30 cents per set.

Operatic Post Cards

Reproductions of photographs of the Wagner Operas as presented in Germany, Lohengrin (4), Meistersingers (6), Parsifal (10), Tristan and Isolde (3), Tannhæuser (9), The Ring (28).

Various Operas printed in colors. Boheme, Butterfly, Falstaff, Iris, Tosca, Modern Operas, Rienzi-Hollænder, Tannhæuser-Lohengrin, Tristan, Meistersingers, Parsifal, The Ring. Six selected cards, 25 cents.

Reward Cards

50c per set, postpaid.

HOLIDAY PRICE, 34c PER SET

A set of sixteen cards. Portraits of the Great Composers with their birthplaces, printed in nine colors. On the reverse is a short biography of each master. With each set is given free a Music Prize Card, a steel engraving, with portraits of eight composers, and blank for inscribing name.

Selected List of Musical Works

GREAT PIANISTS ON PIANO PLAYING

By JAMES FRANCIS COOKE. Regular Price, $1.50. Holiday Cash Price, 50 cents, Postpaid.

A score of the foremost key-board masters of the day have given their most valuable ideas upon how to get the best results in piano study. Accompanying each chapter is a fine portrait, a concise biography and test questions in Style, Interpretation, Expression and Technic handsomely bound in cloth. Any piano lover will be delighted to get this book.

RICHARD WAGNER—His Life and Works

By A. JULLIEN Regular Price, $1.75 Holiday Cash Price, $1.17, Postpaid

A notable biography of the most significant musician of the last century. The interest in a great novel, a great play, or a great life is in the struggle. The stronger the struggle the greater the interest. No musician ever struggled harder or triumphed more gloriously than Richard Wagner. The story of his fight and his victories is told very graphically in this interesting work. It will prove a most stimulating and appropriate musical gift. Copiously illustrated.

THREE GIFT BOOKS OF SMALL PRICE

Three collections each containing about 70 portrait biographies of the world's foremost composers, singers, pianists, violinists, organists and teachers who have lived during the last 200 years, in the form of an art gallery. This complete series forms a portrait gallery and biography containing almost every musician of note of all times.

		Regular Price Paper	Regular Price Leather	Holiday Cash Price Paper	Holiday Cash Price Leather
GALLERY OF MUSICAL CELEBRITIES	Series I	.75	$1.50	.50	$1.00
GALLERY OF EMINENT MUSICIANS	Series II	.75	1.50	.50	1.00
GALLERY OF DISTINGUISHED MUSICIANS (New)	Series III	.75	1.50	.35	.75

Holiday Price, all three in paper, $1.00. Delivered postpaid if cash accompanies order

LIFE STORIES OF GREAT COMPOSERS

35 Biographies of the Great Masters By R. A. STREATFIELD Regular Price, $1.50

The lives of great men are charts to enable us to navigate our own careers. They show us the rocks to avoid and the ports to make. These 35 biographies include all the greatest factors in the development of the art of music. Each chapter is followed by a chronology of the composer. As a book of reference, a book for the library, and a book for study, it will be found a most profitable investment. Illustrated with full-page portraits. **Holiday Cash Price, $1.00, Postpaid.**

OLD FOGY—His Opinions and Grotesques—Regular Price, $1.00

A collection of exceptionally original critical observations, written anonymously by one of the most fascinating musical writers of the day, and edited with an introduction by James Huneker. The ever present wit, coupled with wise judgments and scintillating epigrams, make it very acceptable as a Christmas gift. Especially attractive binding. **Holiday Cash Price, 67 cents, Postpaid**

The Standard History of Music

By JAMES FRANCIS COOKE Regular Price, $1.25

Absorbingly interesting text, 150 fine illustrations, handsome binding all contribute to make this exceptionally successful book an excellent Christmas present for music lovers, young and old. Although a practical text book, it has all the charm of a fine gift book. The work will prove an especially valuable addition to any young person's library. Interesting for all ages.

Holiday Cash Price, 84 cents, Postpaid

Master Lessons in Pianoforte Playing

By E. M. BOWMAN Regular Price, $1.00

This valuable pedagogic work consists of a series of lessons in the form of "Letters from a Musician to His Nephew," giving the essentials of a course of study in artistic pianoforte playing, self-helps, short cuts and vital suggestions for the guidance of the student, the teacher, the artist, the parent and the educator. No one can read through this work without receiving splendid new ideas.

Holiday Cash Price, 67 cents, Postpaid.

Imaginary Biographical Letters from Great Masters of Music to Young People

By ALETHEA CRAWFORD COX and ALICE CHAPIN. Price, $1.25

Suppose the little friend to whom you desire to give a gift were to wake up some morning and find letters addressed to her from Bach, Handel, Haydn, Mozart, Beethoven, Rossini, Moscheles, Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Liszt and Wagner, wouldn't she be surprised? This fascinating little book is the next best thing. It adds the charm of romance and personality to musical biography. It makes the composers live like real men. It will surely be appreciated.

Holiday Cash Price, 84 cents, Postpaid

A Complete History of Music

By W. J. BALTZELL Regular Price, $1.75

Contributions from leading American writers. Includes the most approved ideas for teaching and studying history, making it the best text-book on the subject from the earliest time to the present.

Special Holiday Cash Price, $1.10, Postpaid

First Studies in Music Biography

By THOMAS TAPPER Regular Price, $1.50

For foundation study in musical history this book is the best obtainable. Each biography is the result of careful study. A full and complete sketch of every composer is given.

Special Holiday Cash Price, 90 cents, Postpaid

Stories of Standard Teaching Pieces

By EDWARD BAXTER PERRY

Price, $1.50, Cloth Gilt

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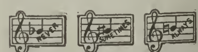

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EDWIN LEMARE, most famous of British organists, will tour America again this season.

WOLF-FERRARI'S new opera, *L'Amour Médecin*, is to be heard in New York at the Metropolitan this season if report speaks truly.

IT is said that $150,000 will be spent in Dallas, Texas, for music, including theaters, hotels, etc.

A NEW operetta by Reginald de Koven entitled *Her Little Highness* has been successfully launched in New York. It is said to be as tuneful as its many predecessors, not excluding *Robin Hood*.

THE yacht of the Prince of Monaco, which bore him to these historic shores, has on board a unique contrivance. It is a wireless piano which is able to transmit music for a distance of 200 miles.

THE elaborate centenary celebrations of the birth of Verdi found an echo in New York recently, when the Italian Orchestral Society of New York gave *Aida* in concert form.

A NEW Hope-Jones organ has been erected in the Pitt Theatre in Pittsburgh, Pa. It is the first to have the swell shutters under control of the manual key-touch.

CHICAGO music lovers are in protest because of too many Sunday concerts. They are sorry but they cannot be in attendance at five important concerts at once.

THE Davis and Elkins College of Elkin, West Virginia, has recently placed its music department under the direction of Prof. William E. Hauff.

THE successor of the late E. M. Bowman, organist of the Calvary Baptist Church, New York, has been found in Dr. A. Madeley Richardson, formerly organist at Southwark Cathedral, London, England.

ARTHUR C. HINTON'S Symphony in C minor, which was recently performed in London, will be heard this year in Minneapolis under Emil Oberhoffer. Mr. Hinton will accompany his wife, Miss Katharine Goodson, on her American tour.

AFTER her concert at Carnegie Hall in New York, Mme. Carreno will make a tour extending to the Pacific coast. American audiences will be glad to have an opportunity of welcoming her again.

THE death has occurred of William Edward Mulligan, who was well known as an organist in New York. He was also a composer and an excellent teacher. He died in St. Paul, Minn., and is survived by his wife and three sons and a daughter.

A NEW work by Reger, *A Romantic Suite*, was recently given in Chicago by the Chicago Symphony Orchestra under Frederick Stock. It proved to be far more tuneful and graceful, so the critics tell us, than the usual polyphonic profundities of this composer lead one to expect.

THE new auditorium of the Knights of Columbus of San Francisco was opened with a concert at which Alice Nielsen was the principal artist. The building proved to be an excellent concert hall, and will doubtless prove a popular home for musical recitals.

THE Boston Singing Club has decided to disband, and the valuable collection of music which it possessed has been given over to the New England Conservatory of Music. Included in the gift of the Conservatory are several works from the private collection of the late Carl Zerrahn.

PADEREWSKI is with us once more. He will make a tour of eighty concerts for which it is said that he will receive more than $100,000. He commenced his tour at Trenton, N. J., but was taken ill immediately after the concert and was obliged to cancel his engagement in Jersey City. Fortunately he soon recovered.

A NEW and peculiar invention by Mr. Charles Fuller Stoddard has made it possible to combine a talking machine and a piano-playing machine in such a way that the untrained music-lover can enjoy the luxury of playing accompaniments for the world's greatest artists with great satisfaction to himself and at least toleration from his neighbors.

IT is very gratifying to note that the performances of the Century Opera Company in New York are not only meeting with great approval from the critics but have been finely patronized by the public. Messrs. Aborn are showing what their long experience may do in putting on performances of Grand Opera in English on a large scale.

THE first concert of the Boston Symphony concert opened with a program of Brahms, Wagner, Liszt and Beethoven. Carl Muck showed his usual mastery over the resources at his disposal. The conservatism of the program, however, is in contrast with that of the Philadelphia Orchestra's opening concert, which included *Wieland der Schmied*, a novelty in America, by Sigismund von Hausegger, under the enterprising Mr. Leopold Stokowski.

WHAT is believed to be one of the finest college organs in America was inaugurated at Wilson College, (Chambersburg, Pa.) on Oct. 4th. The opening program was played by Dr. Orlando A. Mansfield, the Professor of Music at Wilson College. The program included works by Bach, Mendelssohn, Merkel, Guilmant, as well as original compositions and arrangements by Dr. Mansfield and his son, Mr. Purcell J. Mansfield of Glasgow. The recital was enthusiastically appreciated by a large audience.

A MEMORIAL service was held in the Calvary Baptist Church Chapel, New York, on the death of Mr. Edward Morris Bowman, who was organist of the church for many years. The Rev. Mr. McIntyre presided, and the choir, which has been so well trained by Mr. Bowman, gave suitable selections. Mr. Albert Ross Parsons read a paper devoted to Mr. Bowman's attainment as organizer of the American College of Musicians. A eulogistic account of Mr. Bowman's career was also read by the chairman of the music committee.

THE Maine Musical Festival, held at Bangor, served to add fresh laurels to the splendid organization which is responsible for its enterprise. The works presented by the chorus and orchestra were taken from the leading modern as well as the classic composers, the chief work being the Verdi Requiem. The director of the orchestra and chorus was William Rogers Chapman, and the soloists included Max Salzinger, Mme. Schumann-Heink, Lilian Blauvelt and Cecil Fanning. The program of the entire three days festival was also repeated in Portland.

DR. WILLIAM C. CARL, Director of the Guilmant Organ School of New York, has called our attention to the fact that a statement was made in THE ETUDE a few months ago giving another institution the credit of being the first school of liturgical music in the United States. This is an injustice to Dr. Carl who has conducted departments under able church musicians and has met with practical success for many years. Dr. Carl's aim has always been to have the Guilmant Organ School representative of all that is best in the training of the church musician.

THE Penn-State Male Quartet of the Pennsylvania State College will make a trip to the Panama Canal Zone during the Christmas vacation. The Quartet will go as the guests of the U. S. government and will give a series of concerts in the Club Houses of the Y. M. C. A., located in the Zone. Last year the Glee Club and the Quartet enjoyed an extensive California trip as the guests of the Santa Fé Railroad. The success of this unique musical work is due to the efficient management of the Director, Clarence C. Robinson. Several of Mr. Robinson's compositions have appeared in THE ETUDE music section.

THE eleventh annual competition for the W. W. Kimball Co. prize of one hundred dollars, offered by the Chicago Madrigal Club, has again been won by Mr. Louis Victor Saar. Mr. Saar, of Cincinnati, and Mr. Henry A. Lang win so many prizes of this kind that they must look upon them as a sort of annuity.

THE eighth season of the Philadelphia Operatic Society opened early in November with a most creditable performance of *Aida*. This amateur body of opera lovers have been responsible for a large awakening of interest in operatic affairs in Philadelphia, and quite a few professional singers have made their debut under its wing. On the present occasion the performance, remembering that it was an amateur performance, was most excellent. The conductor, Mr. Wassili Leps, proved once more that he is a director of exceptional ability. The soloists were also very good. The president and founder of the society, Mr. John Curtis, must feel proud of the success his efforts have achieved.

Abroad.

HAMBURG has celebrated its five hundredth performance of *Lohengrin*.

KARL BURRIAN, the eminent Wagnerian tenor, has decided to make Buda-Pesth his permanent home.

THE title of Court Pianist has been bestowed upon Wilhelm Bachaus by the Grand Duke of Hesse.

THE cross of the order of St. Michael has been conferred on Enrico Caruso by the Prince Regent of Bavaria.

ANOTHER operetta by Franz Léhar, of *Merry Widow* fame, has been produced in Vienna. It is entitled *The Ideal Wife*.

DRESDEN recently celebrated the sixtieth birthday of the composer, Nicodé. His orchestral work, *Das Meer*, is perhaps his best known composition.

THE Villa Wahnfried at Bayreuth was broken into recently by burglars. A large number of the relics of Richard Wagner were stolen including his watch, set with diamonds.

DR. ETHEL SMYTH, the composer of *The Wreckers*, is to write a new opera, the book of which is by Herr Hoffmanstahl, the librettist of Richard Strauss. The work will probably be produced in Munich.

PAUL LINKE, the famous composer of waltzes and operettas, has just completed a new 3-act entitled *Casanova*, which has been successfully produced in Chemnitz.

IT has been known for some time that Dom Perosi, the Italian priest-composer, has been working on an opera. He has now received the papal sanction both for the libretto and for the music, and the work, it is understood, will be produced shortly.

THE Municipal Council of Halle refused to raise the $5000 needed for a production of *Parsifal*. The sum was raised therefore by private subscription and the performance will take place next January.

HANS RICHTER, the great Wagnerian conductor, who spent so many splendid years in England, is now in retirement in Germany. He has received many requests to conduct *Parsifal* at Bayreuth, but he invariably declines. "I have burned all my bâtons," he declared to a friend in Berlin.

IT is expected that Gustave Charpentier's new lyric comedy, *L'Amour au Faubourg*, reported to be cast in the old style of *opera comique*, will be produced in Paris early next spring. The same composer's *Julien*, the successor to *Louise*, is to be presented at the Metropolitan Opera House in New York with Geraldine Farrar and Caruso in the leading *rôles*.

PUCCINI is not so successful a skipper as he is composer. He was recently at the helm of his motor boat and came into collision with another boat of the same kind in which his family were riding. The result would have proved a fatal disaster but for the help of other boats which rescued the shipwrecked. The accident took place on Lake Massaciuccoli, near Pisa, Italy.

THE German Kaiser has apparently consented to a production of *Parsifal* in Berlin. In this, as in many other things, he differs from his august eldest son, who signed the useless petition to the Reichstag for the extension of the copyright on that work so that it might remain in the sacred enclosure of Bayreuth.

COMMENTS on Sir Edward Elgar's most recent work, an orchestral tone poem on the subject of *Falstaff*, which was recently produced in England, seem to indicate that the work is dull in spots with brilliant moments. This is suggestive of the bashful comment of the young minister, who, on being asked if the egg he was eating was a good one, replied, "Parts of it, my Lord, are excellent."

A new work by Saint-Saëns, which is really an old work, was recently given at one of the Colonne concerts in Paris. It is the overture to an opera comique which was composed in 1854, but never produced. The veteran French composer discovered it among his papers and decided to let it be played without making and revisions. The work is said to possess all the characteristics which have made Saint-Saëns famous.

THE house in which Richard Wagner was born was recently in danger of being employed as a distillery. Thanks to the influence of the King and the Crown Prince of Saxony, a wealthy citizen of Dresden has come forward and announced his intention of buying the house and converting the house into a Wagner museum. It will be remembered that sixty-five years ago Wagner was fleeing for his life from that very city for having taken part in street rioting.

A French composer, Xavier Leroux, is working on an opera to be called *The Daughter of Figaro*, a sequel to Mozart's *Marriage of Figaro*. Its principal characters are the descendants of the principals of Mozart's work and *The Barber of Seville*. Cherubino will be among them, but it is a sixty-year old *Cherubino*. Mr. Leroux certainly has "nerve" in taking upon himself the mantle of Mozart. We question very much, however whether the weight of it will not crush him.

A presiding judge of the London Vacation Court has made an order restraining an American pianist, from playing the piano at his apartment in Kensington during the hours from 10.30 a.m. to 1 p.m., and 3 p.m. to 4.30 p.m. This is somewhat stringent, as in Germany the restricted hour is only from 3 to 4 in the afternoon, which is the universal hour in Germany for the slumber necessary after a truly German lunch. In Germany, however, all windows must be closed while practicing.

PADEREWSKI has just won a suit in London against the concert manager T. Arthur Russell. Mr. Russell, it seems, billed a young artist named Egon Petri as "an artist whose playing is to be classed with that of Paderewski." The concerts given by Petri in London were given at a small hall at a somewhat reduced price of admission, and Paderewski won his case on the ground that there was an implication that he was no longer able to draw the large audiences that he has been doing in the past. There is ample evidence in his present tour of America to prove that this is not so.

SAINT-SAËNS, fresh from his triumphs in England, has been having an equally notable reception in Germany. At first it looked as if his visit there would be something of a frost. He was to have conducted his masterpiece, *Samson et Dalila* at the Royal Opera, but found that so many cuts were to be made that he could not with dignity consent to do so. As soon as the Kaiser heard of his difficulty, however, he sent a telegram to Saint-Saëns approving of his firm stand, and another to the Intendant, Count von Huelsen, saying that it was his imperial wish that the opera be given without cuts according to the composer's own desires.

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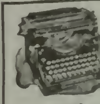

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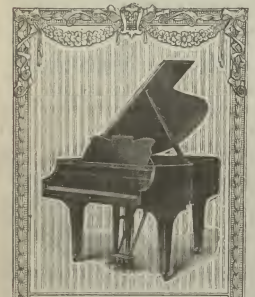

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OVER THEIR HEADS.

BY ARTHUR W. SEDGWICK.

One of the most unfortunate mistakes the young musician makes is that of playing music "over the heads," or shall we say "over the ears" of his audience. He expects a mixed audience to have the same appreciation of a complicated piece of classical music as has an audience of teachers and students in a conservatory. More than this, if the audience does not show its appreciation at once with enthusiasm, the musician adopts either an air of lofty superiority or one of injured martyrdom. If you have ideals and really desire to attain them do not waste time in any attitude of self pity but work for your ideals sensibly. First find out what kind of music really pleases your hearers. Play it and play it enthusiastically. Make it sound just as well as you would make a Beethoven Sonata sound if you were playing Beethoven instead of Claribel or Balfe. Then diplomatically introduce some piece of a little better grade. Train your auditors with the same respect for grading that you would employ in teaching a child. Remember that you can not jump from Schumann's *Froliche Landsman* to the *Second Rhapsody* of Liszt. Before you can realize it the pupil and his parents who have turned up their noses at the musical flowers in favor of the coarser weeds will learn to appreciate the good as you appreciate it. This has been accomplished successfully over and over again in hundreds of cases. There is a teacher in a Western school right now who can not succeed because he lacks the human insight which might bring him in touch with his patrons.

FAIRY-KISSED MUSIC.

Music and all connected with it belongs to the half-lights of Fairyland. Only those can write music who have listened to "the horns of elfland faintly blowing," and it is therefore not surprising that the publishers' catalogs are filled with such titles as "The Fairy's Wedding" or "Fairy Dreams." In some cases, at least, the fairies seem to have supplied the inspiration in the truest sense of the word, while in others, alas, the dwellers in the land of enchantment failed to respond to the incantation of the composer. If ever music could be said to be fairy-kissed, however, surely that of Mendelssohn which he composed to accompany the fairies in Shakespeare's *Midsummer Night's Dream*, best earns the description. In this work, Shakespeare was thinking of a special kind of fairy that is only to be found in the soft, hosky vales of Warwickshire (he never actually says so, but anybody who has ridden a soft-tired bicycle by moonlight from Kenilworth through Warwick to Stratford knows the kind of fairy I mean —there is an even better road which leads from Stratford to Arden itself), and it is therefore very surprising that the Teutonic Mendelssohn should have entered the hearts of these fairies so deeply. Mendelssohn loved England, however, and was well acquainted with its fairy-folk.

MODERN FAIRY MUSIC.

Weber went to Fairyland for his *Oberon*, and made almost as many friends as Mendelssohn, while Mozart was half in and half out of it all the time—almost entirely in it when he wrote *The Magic Flute*. Among more recent composers, Humperdinck with his *Hansel and Gretel*, and later with his *Königskinder* unquestionably has the *entrée* to supernatural regions. Tchaikovsky produced some rather chilly elfin folk from the glistering North in his *Snow Maiden*, and Sir Arthur Sullivan, in his *Iolanthe*, called up some very charming little people who, however, by the end of the opera, got very sophisticated indeed, and married all the members of the House of Lords. Grieg made repeated excursions into the mist-veiled mountains of the North, and has told us what he saw in *The Hall of the Mountain King* in the *Peer Gynt* suite. His *March of the Dwarfs*, and the *Elfentanz* presents some queer little pixies who must have been closely akin to the witches in MacDowell's *Hexentanz*. Wagner, of course, took Fairyland by storm, and gave us all manner of dwarfs and flower-maidens, and the damp but lovely denizens of the Rhine. One or two American composers, including Mr. van der Stucken, followed Rip van Winkle into the Catskills, and brought back many haunting strains.

Some pupils are like those who take only a few bites of each dish. They taste many things, and eat and drink until they have dyspepsia. So many pupils learn a little of this and a little of that piece that they never digest anything well; they cannot grow; they are musical dyspeptics. —C. Merz.

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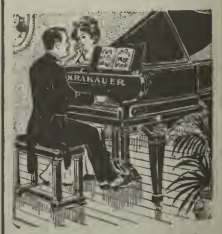

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(Continued from page 908)

HEDWIG

(*Seizing Fritz by the arm*)

Listen—he is playing again. See the children beating time, one, two, three; their tiny feet are pattering everywhere. Come—there he goes down our street into the close by the old church.

GRETEL.

(*Running with Hans and the other children*)

There he is up the stair by the old low bridge over the Weser. See Gretchen Schmidt running for all her life. Her feet are bare and her pretty hair is all a tangle. She's dragging Lischen by the arm. There comes Maria with the baby and Dorothea has her cart, and oh! how smart dear Ricky looks with a water bucket perched on top of her head. (*She points above*) See there is Carl with his face bound up.

HANS.

(*Calling up to Carl*)

Come, Carlchen, the music's great. Forget thy tooth before it's too late.

(*They pass over the bridge and out of sight.*)

ACT IV.

(*Evening of the same day. On the banks of the Weser.*)

THE MAYOR

(*Shaking Carl violently*)

Hi boy! Tell us what thou knowest!

CARL.

(*Crying*)

Herr Mayor, I know not. The wonderful music led us on to the mountain side. My tooth was aching so—

THE BEADLE.

Oh, bother thy tooth! What became of the others?

CARL.

(*Sobbing*)

I know not. The women and children crowded me so; but the door of the mountain opened wide and they all stepped in; but me. Someone cried "The boy with the toothache is a coward, leave him outside." That's all I know, honest and true, for just then a mighty wind blew the door of the mountain to.

THE MAYOR.

Alack-a-day, what a scurvy trick that Piper did play. Women and children, all are gone, only one remains forsooth —this boy with the aching tooth.

THE BEADLE.

What wouldest thou give, Herr Mayor, for their safe return?

THE MAYOR

All, all—my land, my goods, my food, my clothes, my watch, my rings and my very nose, everything in all creation if they would return to Hameln town and the corporation.

PETER, THE TINKER

Seest thou the lesson? A promise spoken must ne'er be broken.

THE MAYOR.

'Tis true—come one, come all, we will write it down in the books of our council hall, in letters big and letters bold "A promise kept is better than gold."

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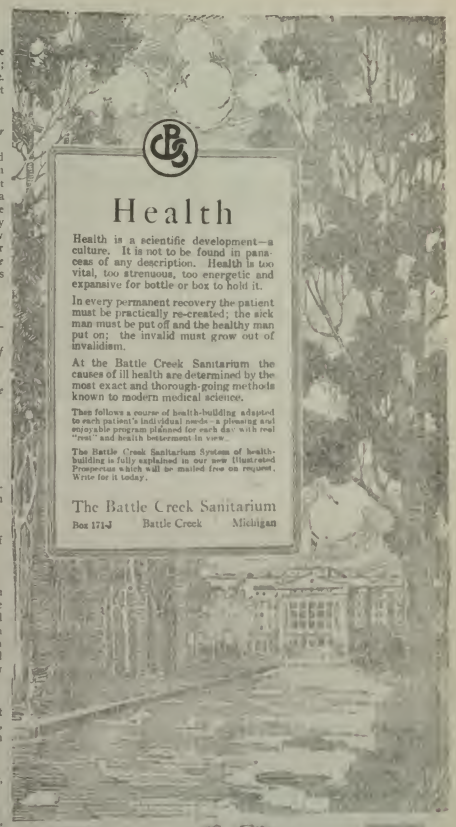

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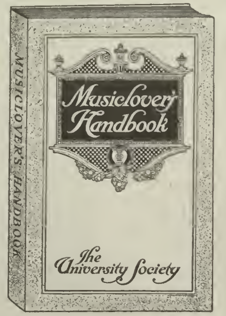

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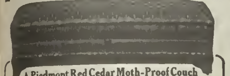

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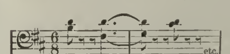
Q. (1) *In Chopin's Nocturne, Op. 15, No. 2, first measure, the last two notes are middle C connected by a slur with staccato marks under it. Why do pianists play both notes in place of observing mark as tie?*

(2) *Please explain the following passage:*



Is the tie connecting the D in the first measure to the D in the second to be treated as a tie or as a slur? In the same example, measures 6 and 7, the same form occurs, but both notes are different. Why not treat all as slurs?—H. A.

A. The slur with a dot under it is to be played as a pianist's portamento—that is, both notes are to be struck, but as little separated as possible. In the example above notated play the notes which change with a strong legato, but hold the others as with a tie.

Q. *Is it considered artistic to "improve" the music of the masters as Liszt "improved" many of Schubert's piano compositions and as, I am told, Mozart "improved" Handel's* MESSIAH. *Liszt's enrichment of Schubert's piano works seems to me to be fully justified, but presumably Schubert knew what he was doing when he wrote his own music the way he did. What is the best opinion on the subject?*—P. C. S.

A. If my correspondent alludes to the Liszt transcriptions of some of Schubert's songs one may consider Liszt's work quite justifiable. He arranged these for piano, and what might be effective in voice would sometimes be far less so for piano. The contrasts of the "Erl-king" were enhanced by giving broader touches to the piano as solo instrument than it could be allowed when supporting a voice. The rippling waves in the song entitled "To Be Sung On the Waters" are properly made of greater technical difficulty in the piano transcription. Much the same is true of "The Wanderer" in its piano guise. It was equally permissible for Liszt to take some of Schubert's simple waltzes and work them into a grander composition.

Mozart's additions to "The Messiah" are less justifiable, yet they also have their reason. Handel left this oratorio in what is called "skeleton score." That is, as he expected always to direct it when it was performed, he did not take the trouble to write out a full score. Therefore some of the parts are lost and require to be rewritten. In a score by Handel or Bach one would find all the vocal parts written out in full, but the orchestral part might have only violins and contra-basses, or something of that kind. Of 52 numbers in "The Messiah," only 20 have full Handelian orchestration, the remaining 32 being incomplete and requiring what is called "additional accompaniments." Trombone parts were added by an Englishman named Smithies. Robert Franz in recent times added most musicianly accompaniments—and was abused for his pains. Mozart added some glorious and some very poor parts to the oratorio. The clarinette parts in "The People That Walked in Darkness" are Mozart's and are the perfection of groping in gloom. But the changing of the trumpet parts in "The Trumpet Shall Sound," into clarinette passages, was a blunder. And yet this had its excuses also, for in Mozart's time trumpet-playing was declining, and one could seldom find musicians to play the Handelian passages. In this case Mozart's changes have been discarded and the original Handelian version is again used.

Yet many lesser "transcriptions" do injustice to the original composer and are to be regarded as unnecessary and inartistic.

Q. *Should Grace Notes be played before the introduction of the opposite hand or the following chord, or simultaneously? I have been taught both ways by different teachers and as I wish to teach the principle correctly will you kindly set me right. I am afraid that I am stupid enough to need notation examples to make me see it clearly.*—O. L. C.

A. It is possible that a clear answer may be given to this question without resorting to notation. The rule is: Play the grace note on the beat—which means that you are to play it at just the place where the time of the principal note would begin. If there is a chord or note in the other hand which is to be played with the note to which the grace-note is attached, play the grace-note simultaneously with that chord. You will find some of the rules in my "Mistakes and Disputed Points of Music," Page 52.

Q. *Can you tell me whether there is any recognized relation between the colors and the music keys? That is to say, could the key of F be represented by the color pink or blue, etc? I am president of a musical club which contemplates adopting a club color. Our name is the [illegible] Club. We should be glad to choose a color which would indicate this key, but would like to learn the color of all the keys. Any help or suggestion would be gratefully received.*—A. E. M.

A. There is no real connection between color and tone, or key, in spite of the fact that very many great composers imagine that every key represents a color. But these non-scientific or semi-scientific musicians state that tone is vibration and color is also vibration. To which I can reply that everything in the universe is vibration of some sort. Light vibrations, or color vibrations, are different in character from sound, or tone vibrations, and when we come to analyze the two the gap between them is immeasurable. The lowest tone in the world (sub-contra C, an octave below the deepest C of the piano) has 16 vibrations per second. The lowest color in the world (red), has 400,000,000,000,000 vibrations per second. Tone travels about a fifth of a mile per second. Light, or color, travels 190,000 miles per second. The highest tone that the human brain can perceive has about 38,000 vibrations per second (it is four octaves above the highest E flat of the piano), while the highest color (violet), has 750,000,000,000,000 vibrations. As an octave always means twice the vibrations in the upper object that are in the lower, it will be seen that in tone (pitch) we can perceive about eleven octaves and a minor third, while in color there is not even a single octave, since violet is not twice as rapid in vibration as red.

So much for scientific statements. Now for an investigation of the imaginative musician's side of the question. Many composers have the idea of definite colors for each key, but I have very seldom found two of them agreeing on the schedule. They have even flatly contradicted each other. Mrs. H. H. A. Beach, probably the greatest woman composer of the present, once gave to me her list of key-colors, which ran as follows:

C major white, F sharp minor black, G sharp minor black, E major yellow, G major red, A major green, A flat major blue, D flat major violet, and E flat major pink.

Other composers have given altogether different color-schemes. Dr. Louis Maas held A flat major to be golden, and I once read in a musical essay that "The key of F major is green. It is the pastoral key, and therefore Beethoven chose this key for his Pastoral symphony." But the sapient writer of this forgot that pitch has risen a semitone since Beethoven's day, so that we are now playing the aforesaid symphony in what he would have called the key of E—which Mrs. Beach says is yellow.

Q. *When and how did the custom arise of having the orchestra rise to acknowledge applause, as is done at so many modern symphony concerts?*—I. T.

A. This custom may be as old as the time of Mozart. At any rate the orchestra had the habit of action in that day, for we read of the musicians in Prague rising, when Mozart entered the hall, and blowing a "Tusch" for him. A "Tusch" is a trumpet fanfare expression of triumph. It would not be a great step beyond this to have an orchestra rise to acknowledge homage instead of giving it.

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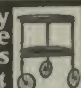

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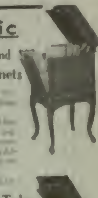

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