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### Volume 16, Number 08 (August 1898)

Winton J. Baltzell

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# THE ETUDE

VOL. XVI.

PHILADELPHIA, PA., AUGUST, 1898.

NO. 8

## THE ETUDE.

A Monthly Publication for the Teachers and Students of Music.

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"WRITERS tell us to think, to seek ideas, study them in their various phases, carry them into our daily work, and improve the quality of our teaching by infusing into it a large admixture of the intellectual." Thus says a teacher, an earnest, conscientious teacher. He continues: "But they do not tell us how to think out ideas. My own training, unfortunately, was not such as to develop the mental powers systematically and to inculcate the habit of logical, coherent thinking. What can I do to compensate for this lack in my education?"

The mental powers increase in possibilities by exercise. It is a good habit at least once a day to take up some thought, the outgrowth of a difficulty that must be lightened, an obstacle to be surmounted, and concentrate the mind upon it, brood over it, not only for a few minutes one day, but longer, and every day, until some light has been perceived. The mind works according to well-defined rules, but must have a starting-point. This is the idea to be brooded over. The results come from the chain of ideas which is gradually forged by the mind when at work. Thus, not only is mental discipline strengthened, but useful ideas are evolved. If you want thought, you must seek for it, and the trained mind is able to find it more readily. If a teacher is in earnest about his work, he can put himself in his work and take his work into his own life in but one way, and that is by the higher powers given to him by the Creator.

\*\*\*\*\*

The war with Spain, which, at the time of writing, seems on the point of closing, has been an education for our people in many ways. The magnificent record of our navy has created a great interest in our nautical affairs, especially in our warships, their construction and maintenance. But vital factors in a warship are speed and armament. But it is found that the speed which ship is able to attain immediately after launching becomes greatly reduced after the voyage has been at sea for a time, especially if the voyage be in the warmer waters. A marine growth develops on the hulls of the vessels and retards free motion through the water. Barnacles are the bane of the navigator, who knows that in time of war his safety and that of his command, perhaps important national interests, may depend upon the speed of his vessel.

Is it not possible to draw an analogy between a war-

ship and the young musician just launched from the conservatory or the studio of some well-known teacher upon the sea of professional life; eager, enthusiastic; his vital forces, his energies, all under the highest pressure? And do we not too often see the same result as in the ship? A few years of work, of teaching routine, and we know the barnacles have grown, speed is reduced, the engines lose in driving-power, and results grow less and less.

Two remedies are open to the captain of a vessel. He can dry-dock his ship and have the hull scraped. So can the musician whose effective force has been reduced by barnacles, to carry out the figure. Let him scrape himself clear of false ideas, negligence, indifference, prejudice, self-satisfaction, jealousy, and once more and anew start on his career ready to race with the strongest and fastest.

One other remedy is open to the sailor. Barnacles do not grow in fresh water. Let the musician keep himself in the current of professional life, out of the stagnant position that may be around him; keep the pure water always in motion; always active and alert for criticism and new ideas; keep up in the van, ready to battle against all obstacles with the force and vigor of a nag at chine in perfect condition. The barnacles that retard the growth of a musician must be guarded against just as the naval authorities seek to preserve their ships.

\*\*\*\*\*

A WRITER in a secular newspaper says: "The main defect in music is the necessity of reproducing compositions by performing them. If it were as easy to read music as it is to read books, Beethoven's sonatas would be as popular as Schiller's poems."

Such a condition is, if not an absolute impossibility, at least a dream as unlikely of realization as the Utopia of the poet. There is a wide difference between music and the poet. In the latter the signs are symbols of thought; we are familiar with the meanings attached to thought; we are familiar with the meanings attached to the various words in use, and it is an easy matter to take a definite thought and develop it. As to the objection,—the necessity of performance in music,—who will deny that a charm is imparted to the most ordinary story by the reading of the trained orator, and that no prose by the reading of the trained orator, and that no understanding of the thought is contributed at the same time?

Yet musicians know that it is possible to read a composition, if not with the same ease as a poem, yet with great facility. Many are able to do this. The suggestion is made, to those of our readers who do not possess this facility to an extent, that they select some work of this faculty in piano classics, and study it thoroughly, measure by measure, playing it over and over, memorizing it, analyzing its structure as minutely as possible, always striving to develop in the mind a reproduction of what has been heard. The second composition will be easier to read, and thus the faculty of appreciating music without performance will be inherent in and strengthened. The power may be inherent in and some, but the many can cultivate it if they will; and they should, for it is indispensable to the musician.

\*\*\*\*\*

"Must the popular be vulgar?" was a query propounded at one of the "Chantagans" summer schools which have been organized in no many sections of our country. Although the query was considered mainly

from the literary side, yet it has considerable pertinence to the musical world. The limits between the two are in no wise clearly defined in many minds, and it is to be deplored that there is ground for the apprehension that with some the two terms are to an extent, at least, synonymous. It is an undoubted fact that the "coon song," which is dominant in vaudeville circles, and the great public which supports this character of entertainment, is conceived in vulgarity and carried out in more than vulgar style. Perhaps it will shortly run its course, as the Irish dialect song seems to have done, but this carries with it no assurance that the spirit which conceived it and the public taste that supported it will have undergone an elevation during the interim.

Turning to instrumental music, we note a somewhat similar state of affairs. In fact, it could scarcely be otherwise, since orchestras, bands, and piano and organ players render arrangements of "popular airs" and instrumental pieces modeled after them or pieces in almost as much of the harmonic element is of the most elementary character and the rhythmic factor almost as all-pervasive and, consequently, as monotonous as the tom-tom in the dances of the barbarian or savage. Is a remedy to be prescribed for this condition? If so, it can only be derived from the thought as stated at the beginning of this writing. The popular taste must be beginning of this writing. The popular taste must be carried upward and away from any element of vulgarity. Upon the teachers, those representatives of the art who may be found in every section of our country,—the modest little hamlet as well as the large commercial center,—upon the teachers, we reiterate, raise a large share of the responsibility of raising the taste of the people from any suspicion of vulgarity.

\*\*\*\*\*

It is sometimes a good thing for a teacher to know how strong is the trust and confidence reposed in him by his pupils. He may feel himself but a very ordinary man, yet he may rest assured that some of his pupils accept every word he says as authority. It is well that one know his responsibility, that he may seek to measure up to it.

\*\*\*\*\*

A TEACHER who has lived in a community for a considerable length of time can doubtless recall at least a few instances of men who came to that particular locality, advertised themselves well in various ways, spread their own fame abroad, and seemed in a fair way to sweep everything before them. One day they disappeared, leaving behind them a reputation socially or financially broken, perhaps both. No one knows what becomes of these musical adventurers. They doubtless go to other towns and the same story is told again.

When the dispassionate observer reflects, he can not but be astounded that people will welcome these peripatetic musical adventurers and take up into their acquaintance men about whom they know naught but what self-glorification discloses, and neglect others whom they have known for years, whose work, if not dazzling, is often sterling, men whose business and social interests are thoroughly local.

One thought occurs to our minds. Were a general system of registration practicable, as in some other professions, what a safeguard it would be. Local organizations of teachers and musicians can do much along the lines of protecting themselves and the community from unscrupulous adventurers.























## TEACHING A NECESSITY.

BY ROBERT BRAINE.

bring out or communicate his perceptions. His perceptive faculty and executive faculty are distinct. One can not be overshadowed by the other without detriment to the whole. To be able to analyze a composition is no less important than to execute it, for one is dependent on the other. One can not describe that which he does not see, and one can not interpret that which he does not feel. It would be folly for a painter to attempt to reproduce on canvas the grandeur of Niagara Falls or the awful sublimity of the Alps without having seen them. It would be less difficult for a blind man to portray nature in her different aspects than for an "artist," without the faculty of perception, to bring out noble ideas in a musical creation. "If you wish to touch the feelings of others by means of music, your heart must first have been touched by its gentle power. If you wish to express consolation or sympathy, you must have suffered. If you wish to start a tear, you yourself must have wept. If you wish your music to raise others to heaven, you must yourself have been there by faith. You can not impart what you yourself do not possess."

The perceptive faculty is purely intellectual and constitutes the emotional side of a musician. The power to grasp the essentials, to search out inspirations even though they be located in a maze of difficulties, the ability to discern between the good and the commonplace, lies within the scope of the perceptive faculty of an artist. It implies analytical discrimination, the power to fathom the passionate and the dramatic, and yet with equal power to follow the composer to flights and digressions in the lighter vein. This faculty enables its possessor to grapple with the heaviest: to enjoy with equal measure ideas from Beethoven's Sonata in C-sharp minor or the capricious whims of Mendelssohn in the "Songs Without Words." The executive faculty is, of course, merely mechanical, and consists in executing what the fundamental faculty dictates.

Now, since the artist is he who, by the exercise of his perceptive and executive faculties, faithfully interprets the creations of another, it is evident that the personage known as the subjective "artist" is not an artist at all, but must rather be designated as a virtuoso. Such was Rubinstein. "As an interpreter of the masters, Rubinstein is somewhat erratic, seeming to treat the piece in hand as if it were an improvisation, and often paying small respect to the composer's intentions. His interpretations also vary with his mood." Such is Fillmore's criticism, written at the time when Rubinstein was astonishing the world with his wonderful technique and fiery grace. He contrasted widely with von Bülow, whose technique was fully his equal, but in whom the perceptive faculty was the dominant phase. Intelligent rendition and faithful interpretation made von Bülow the great artist that he was. Liszt, like Rubinstein, was a consummate virtuoso. His object was to astonish. With his brilliant pyrotechnics, the use of noble trills, arpeggios and runs, he well accomplished it. He dazzled the world by a display of wonderful force, and thus reached the rank he sought for—the Paganini of the pianoforte. Whatever he played, he stamped the name of Liszt upon it, and whatever he undertook to interpret was saturated with the personality of Liszt.

The virtuoso occupies a unique position, a position which does not overlap that of the artist. They are distinct. We would honor von Bülow, yet, in so doing, we must not underestimate Rubinstein. One was no less a genius than the other. Both possessed a common purpose, but their means of attaining it were widely different. One ignored himself in the interpretation of a master's thought and humbled himself in the endeavor to present the creator's version of the work in hand. The other made his personality prominent, and stamped interpretation with his individuality.

It is quite a mistake to think that "culture" means to paint a little, to sing a little, to dance a little, and to quote passages from the latest popular books. As a matter of fact, culture means nothing of the kind. Culture means mastery over self, politeness, charity, fairness, good temper, and good conduct. Culture is not a thing to make a display of; it is something to use so modestly that people do not discover all at once that you have it.

Too many music students steadily refuse to give any attention to learning the art of teaching, on the grounds that "they never expect to teach." The fact is that teaching is the principal occupation of nine musicians out of ten, at least for a great portion of their lifetime, and the only means by which they can earn their living. Therefore, they should learn to teach well.

Many of our young musicians studying for the operatic stage, for positions in the orchestra, for organists' positions, or for the concert stage as soloists, look with elegant scorn on the idea that they shall ever be obliged to teach, and yet very few musicians are able to escape it in the long run.

To make a good livelihood on the concert or operatic stage as an organist or as a member of a first class orchestra is reserved for a favored few; and even they are enabled, as a rule, to hold their own amid the fierce competition of the constantly increasing host of talented young musicians and vocalists constantly forging to the front only for a comparatively short time. Look over the ranks of our orchestras, our opera singers, and our leading instrumental concert soloists and vocalists and see how few gray heads there are. Where are the rest? They have fallen by the wayside, so far as continuous public performances are concerned, and are teaching or else making their livings in other walks of life.

The operatic soprano or tenor no longer able to cope with the fresh young voices of an on-coming generation opens up a studio and teaches; the traveling concert soloist, after losing many months' salary from his company disbanding after a run of bad luck, settles down in a good city and hunts up a class of pupils; the orchestra musician, after discovering what a precarious living is to be made from depending on chance engagements, loses no time in getting some pupils as a back-log for his income.

The reason of this is that teaching, whatever its other short comings may be, offers a steady income to any musician who faithfully follows it; whereas there is no business in the world more precarious and uncertain than that in connection with operatic and concert work. This is largely caused by the fickleness of the public taste, which ever demands something new in the way of amusements, so that it is impossible for many organizations to continue to enjoy the favor of the public for long at a time. One can count on the fingers of one hand the number of concert companies in this country which are able to get through one year without disbanding.

Only a few musicians, and those of the highest possible talent, are able to make a comfortable living from concert engagements alone in the United States. The rest have to be content with teaching alone, or with teaching supplemented with a few concert engagements, or a short concert tour each year.

No music student should continue his studies a day longer if he is not willing to teach, for it is practically his life. He should look the matter squarely in the face, and learn as much about the teaching as he possibly can. Unfortunately, too little attention is given to the art of teaching in our conservatories and colleges. Everything else is taught to perfection, except the most important of all—how to teach. In ordinary school branches we have given the opportunity of learning how to teach before they take regular positions. There should be a provision with the same object in view in every conservatory of music or college. Young lawyers have moot courts, young physicians have hospital practice, and young soldiers the opportunity of learning the principles of command from actual experience; but the young music teacher is obliged to go into the world, secure a list of victims, and learn experience from operating on them.

I have long thought that a department in our leading musical educational institutions in which the art of teaching music is thoroughly taught would be of the highest possible advantage. Musicians, as a rule, detest music teaching as the most odious task which can fall to

the lot of a human being, simply because they do not know how to teach. I have seen teachers fret and fume and work themselves into a horribly nervous condition in teaching a few pupils, because they were trying to teach the pupils music which was entirely unsuitable to their capacity, or because the pupil was not technically capable of coping with its difficulties. Producing a good pupil in music is almost exactly like manufacturing some complicated piece of machinery—a watch, for instance; one must know exactly how to set about it. He must know what to do first, and what to do next, and what to do next, and next, until the watch is turned out, finished and glittering, to keep perfect time until it is worn out. Now, fortunately for the public who carry watches, there are great factories in which skillful young men and women are taken in and started at the beginning and taught exactly the steps to be taken to make a watch. As yet, however, there seems to be no place where young musicians can be taught exactly how to produce a first-class music pupil. All the efforts of our music schools are directed toward bringing the music pupil himself up to a certain standard of proficiency. The extremely talented pupil, who seems to learn everything by intuition, never dreams of the skill which his teacher brings to bear on a dull pupil. If he could be present during some of these lessons which the teacher gives to backward pupils, he would succeed much better when he gets into active musical life and has backward pupils of his own to teach. The trouble is that young music teachers have no other school to learn teaching but the hard school of experience, and they waste many valuable years in learning to impart the knowledge which they possess.

A teacher of music must not only know how to surmount all the difficulties himself, but he must know the best methods by which others can surmount them. One teacher will utterly fail in giving a pupil the idea of how to set about conquering a certain technical difficulty, while another teacher of large experience will show him how to practice it so that he will get it with hardly a struggle. There are said to be tricks in all trades, but I doubt if there is any trade so full of tricks as that of music teaching. If you would scale the great musical Parnassus you must have a guide who has been taking large parties up its cliffs for years, and who knows every little foot-hold by which one may reach its heights.

A student who has been studying music for ten years or so is very apt to forget his early struggles with the difficulties of time and technique, so that a beginner offers as difficult a problem for him to teach as if he had never been one himself.

If one knows every step which should be pursued in teaching, music teaching is not the frightful occupation which one would think it was, to judge by the complaints of teachers. If a perfect routine is followed, and the teacher builds the foundation carefully first,—instead of starting on the roof and working downward in producing his musical house,—it is not more wearing or brain-fagging than any other of the professions, provided one does not teach too many hours of the day. If teachers will only teach their pupils to think for themselves, and will only teach them the principles of music, instead of simply giving them so many pieces to play at church socials, the work would not be so difficult.

Why would it not be a good plan for musical schools and colleges, as well as private teachers, to set apart a certain time for the instruction of pupils in the art of teaching. Pupils could be procured in any number from the ranks of those who are too poor to take lessons. These pupils could be taught by members of the normal class, in rotation, under the direction of one of the best teachers in the institution, being pointed out the best way of instructing the pupil. Pupils of different grades, from beginners to the most advanced, could be instructed in the presence of the class by the members and by the teacher, and in this way the prospective teachers would gain an admirable insight into the principles, and would save themselves years of bungling, in which they would have to find out all the methods of successful instruction by experience.

I believe the reason why the Germans excel to such a great degree in the art of music teaching is to be found in the fact that such a large number of German schools and conservatories have the class system, in which three or four pupils take their lessons in class, and thus hear one another's lessons. They gain a great insight into the art of teaching in this way.

No 2556

## ALBUM LEAF.

Revised and fingered by  
William Benbow.

HERRMANN SCHOLTZ.

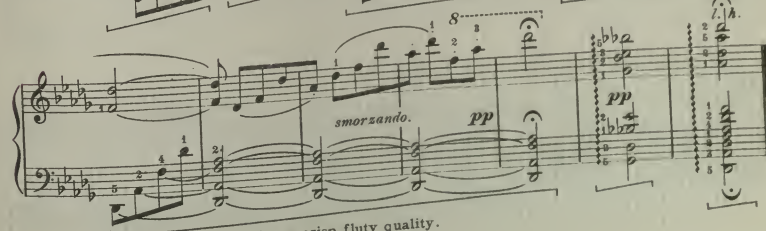
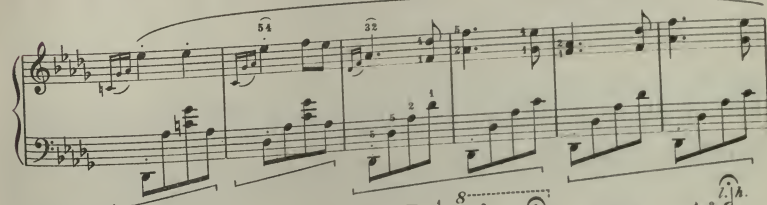
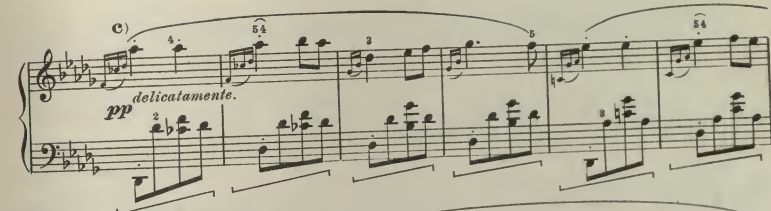
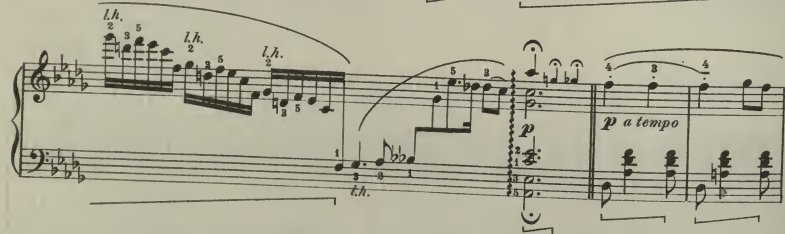
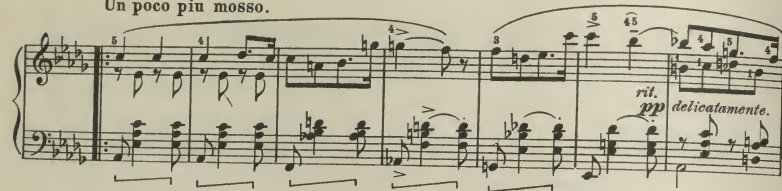
Andantino. M.M. ♩ = 84.

- a) This Composition is a neat setting of three pearls, which you will meet everywhere. The cluster of three repeated notes, especially the third note, should be given with a lingering intensity.
- b) Just enough pressur emphasis on G flat to hold and blend softly into F of the last measure.

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Un poco piu mosso.



c) Light finger staccato to give a crisp fluty quality.



## MENUETTO in D.

PHILIPP SCHARWENKA.

Tempo di Menuet.

First system of the Minuet in D, measures 1-8. The music is in D major and 3/4 time. It begins with a piano (*p*) and dolce (*dolce*) marking. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps (F# and C#). The time signature is 3/4. The first system contains measures 1 through 8.

Second system of the Minuet in D, measures 9-16. The music continues from the first system. It includes markings for *p dolce*, *sempre p*, *cresc.*, *mf*, *p*, *cresc.*, *f*, and *dim.*. The key signature remains D major (two sharps). The time signature is 3/4. The second system contains measures 9 through 16.



## DANCE CAPRICE.

Revised and fingered by  
Edgar L. Justis.

Eduard Grieg, Op. 28, No. 3.

Vivace.

*p*  
*poco stretto*  
*a tempo*  
*p poco rit.*  
*pp*  
*a tempo*  
*stretto*  
*cres*  
*can do*

• Make the chromatic progression in the Bass discreetly prominent.  
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*f*  
*dimin. e rit.*  
*p*  
*tempo*  
*poco stretto*  
*a tempo*  
*f*  
*p poco rit.*  
*pp Fine.*  
*p*  
*con duo Pedale*  
*fp*



*vigoroso* *f* *fp* *fp* *pp dolce*

*f* *fp* *f*

*fp* *pp dolce*

*poco rit.* *a tempo*

*p* *ca* *lan* *do* *fp* *p D.S.*

# VALSE CAPRICE.

FRANK L. EYER, Op. 18.

*Lento.* *l.h.* *8.h.* *Tempo Rubato.*

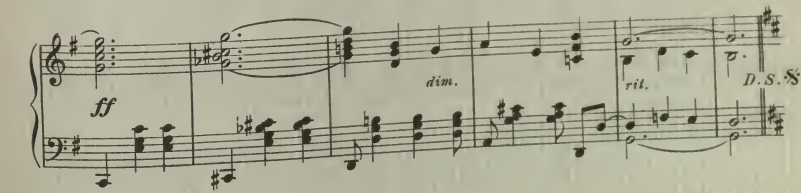
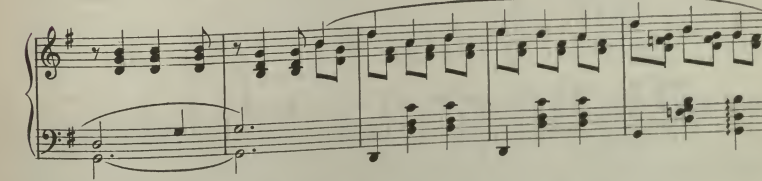
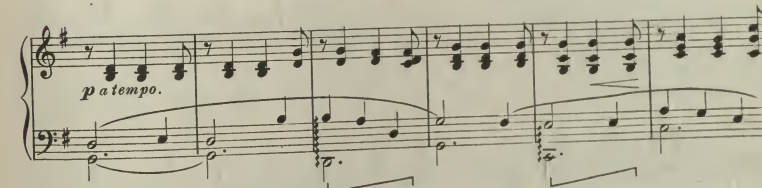
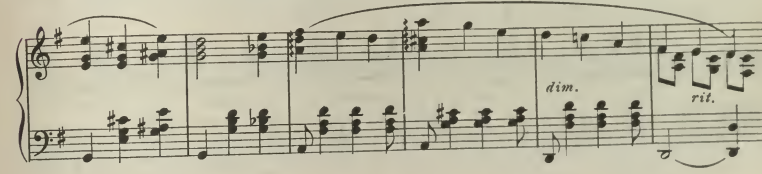
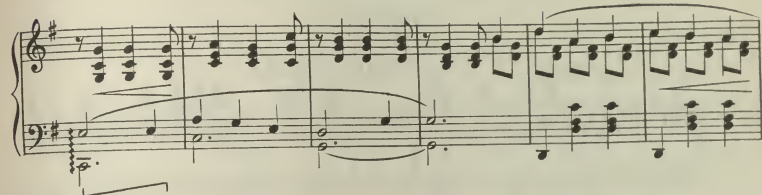
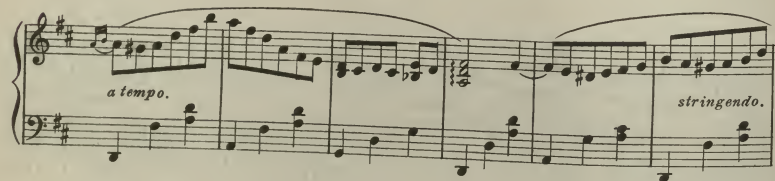
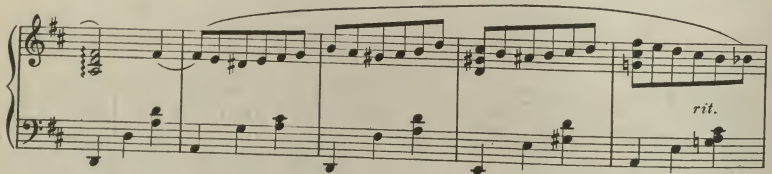
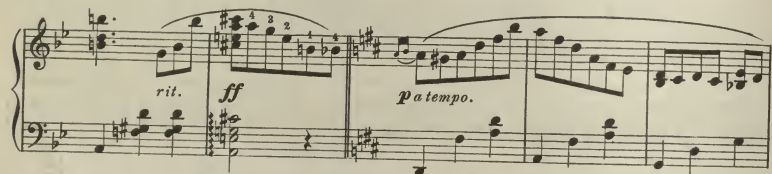
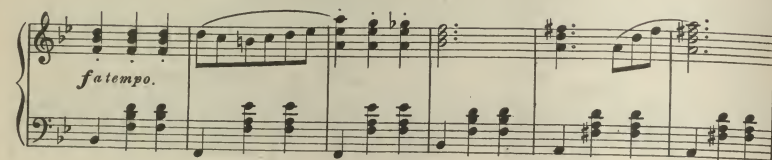
*f* *pp* *p*

*p a tempo.*

*stringendo.* *pp* *f*

*dim. e rit.*







To my daughter Frieda.

## Goldfish Polka.

SECONDO.

Richard Goerdeler.

*Ad libitum.* Tempo di Polka.

*p* *ritard* *p* *rit.* *p a tempo* *rit.*

To my daughter Frieda.

## Goldfish Polka.

PRIMO.

Richard Goerdeler.

*Ad libitum* Tempo di Polka.

*p* *ritard* *p* *8* *8* *p* *8* *p* *8* *rit.* *p a tempo* *8* *p* *rit.*



*a tempo*

*Trio.*

*Fine.*

*p*

*mf*

*sfz*

*p*

*mf*

*sfz*

*rit.*

*\**

2455.6

*8*

*p a tempo*

*8*

*p*

*8*

*Trio.*

*Fine.*

*p*

*8*

*rit.*

*p a tempo*

*8*

*mf*

*8*

*mf*

*sfz*

*p*

*rit.*

*8*

*p*

*\**

2455.6

\*Repeat first part of Trio, then D.C. to Fine.



## My Sweetheart.

Poem by  
Griffith Alexander.

Music by  
Nicholas Douty.

Slowly, with great expression.

She's nei-ther schol-ar-ly nor wise But Oh! her heart is wondrous

ten-der And love lies laugh-ing in her eyes;

She's nei-ther schol-ar-ly nor wise, And yet a-bove all else I

*mf*

*rit. molto.*

*rit. molto.*

*al tempo.*

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prize— The right from e-vil to de-fend her,

She's nei-ther schol-ar-ly nor wise But Oh! her heart is won-drous

ten-der. She's nei-ther schol-ar-ly nor wise

But Oh! her heart is won-drous ten-der.

But Oh! her heart is won-drous ten-der.

*f il basso marcato.*

*cresc.*

*very broadly.*

*rit al Fine.*



## All through the Night.

Welsh Air—Ar Hyd y Nos.

Words by Harold Boulton.

Arr. by W. J. Baltzell.

*Andante.*

1. Sleep, my love and peace at-tend thee, All through the night; Guard-ian an-gels  
 2. Though I roam a min-strel lone-ly, All through the night; My true harp shall

God will lend thee, All through the night. — Soft the drow-sy hours are creeping,  
 praise thee on-ly, All through the night. — Love's young dream a-las! is o-ver,

Hill and vale in slum-ber steeping, Love, a-lone, his watch is keeping, All thro' the night.  
 Yet my strains of love shall hov-er, Near the presence of my lov-er, All thro' the night.

3. Hark! a solemn bell is ringing, Clear thro' the night; Thou, my love, art heav'nward winging,  
 Homethro' the night. Earthly dust from off thee shaken, Soul immor-tal thou shalt waken,

With thy last dim jour-ney tak-en, Home thro' the night.

For Church Use.

## God, That Madest Earth and Heaven.

1. God, that madest earth and heaven,  
 Darkness and light;  
 Who the day for toil has given,  
 For rest the night.  
 May Thine angel-guards defend us,  
 Slumber sweet Thy mercy send us,  
 Holy dreams, and hopes attend us,  
 All through the night.

2. Guard us waking, guard us sleeping,  
 And when we die,  
 May we in Thy mighty keeping,  
 All peaceful lie:  
 When the last dread call shall wake us,  
 Do not Thou, our God, forsake us.  
 But to reign in glory take us  
 With Thee on high.

R. Heber &amp; R. Whateley.



An Alexis.

Andante grazioso.

F. H. Himmel

This image shows a page of handwritten musical notation for a piano piece. The score is written on four systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *pp*, *f*, *rit.*, and *a tempo*. Fingerings are indicated by numbers 1 through 5. The handwriting is elegant and characteristic of 19th-century musical manuscripts. The page is numbered '54' in the bottom right corner.

BY E. B. STORY.

Under improved conditions the art of music would be held in higher repute, the professional players and teachers would be more honestly honored as benefactors to humanity, and all music lovers would find more thorough and permanent enjoyment.

## MUSICAL ATMOSPHERE

Month after month for many years American writers have acknowledged that the "musical atmosphere" is in Germany rather than here, and have deplored the necessity for our talented youth of seeking such an important factor in education on European shores.

What makes that musical atmosphere? Many things combined: but prominent among them is the attitude of the people toward music as an art. Take, for example the conduct of the audience

IN OPERA.

At the entrance to the auditorium stands the door-keeper, whose critical eye allows no feminine hat or bonnet (except in the case of the most inconspicuous type) to pass him; who even forbids any ordinary wrap. Consequently one: each auditor has the proper privilege to be also an eye-witness of the stage. As soon as the lights are turned low and the music begins general conversation immediately ceases; and if perchance any careless individual continues for a few sentences, at once from the rows of music students who occupy the standing-places in the rear, there comes a low and peremptory hiss, which usually brings the thoughtless one into silence. Consequently two: every auditor has his full privilege of hearing every shade of intonation from voice or instrument.

THE CONCERT ROOM.

Take, again, the conduct of the audience in the concert room. If the program is one of light music in a garden or hall where eating, drinking, and smoking are allowable accessory pleasures, there may be found somewhat of inattention; but whenever a piece of real music is begun there is earnest attention, silence and sympathy. In the better concerts, as in the opera, there is the same regard for others' rights of hearing and seeing, the same receptiveness to all musical impressions, the same spirit of devotion, the same fellow-feeling permeating the room.

THE SANCTUARY.

Or take, once more, the appearance of the people in church. Martin Luther and Sebastian Bach are still the mightiest factors in the present condition of German preeminence in music; the one through his shrewd turning (so many years ago) of the people's song into religious uses, and the consequent outgrowth of the chorale with its later development of motet and oratorio; the other through his matchless skill in all contrapuntal works, vocal or instrumental. Any generation singing and hearing such dignified and honest music from childhood on must needs be appreciative of it, and the better qualified, therefore, to understand and enjoy all that is true and beautiful.

In a word, music, whether in church, concert, or opera, seems to be for the German people a part of their religion, to be treated as devoutly as any other part of their truest and deepest feelings.

It is unnecessary to ask, Is this the condition among our people? Rather let us ask, Can our deplorable condition be improved?

The answer is unreservedly in the affirmative; and it is the present and abiding duty of the music teachers of this country to help on this reformation already in progress.

## 235

RHYTHM THE BASIS OF MELODY.

In three directions effort may be made :

### I.—IN THE HOME.

Here the pupil has his principal uses of music—practice and pastime.

Without changing his course of study, the thoughtful teacher may find many opportunities to drop helpful hints into the pupil's mind; hints concerning the value of honest practice—honest because it is right; concerning the worth of music as a means of trust and broadest culture; concerning high ideals in music, in compositions and performance; concerning the importance of associated studies,—history, harmony, form, and others,—all increasing the comprehension of the one study in hand; concerning, also, the part that good breeding demands in causing attention, or at least silence, when others are playing or singing.

## II.—IN THE CHURCH.

Here many a teacher frequently has a large field of usefulness, as also in the Sunday-school; in the latter he may strive to lead the pupils to realize that in song there is a truthful expression of heart sentiments, and that a proper devotional mood is as necessary in song as in prayer. If that is received as good seed into good ground, it will show in church in reverent attention to the musical exercises.

If the teacher happens to be organist or choir-master, he may, in connection with the minister, quietly work for reforms, causing the people to understand that whatever is inappropriate during the prayer is likewise inappropriate during the anthem or the congregational singing. This may require an elevation of the teacher's ideals concerning the proper use of church music and the proper kind of music for church: if so, he must willingly raise his own standard of taste, perhaps also of conduct before expecting the people to follow.

### III.—IN THE CONCERT.

Here the public has its rights of enjoyment as well as the student his chance for improvement or the teacher his inspiration.

The student may be given preliminary suggestions as to how to listen; what to expect in form, style, harmonic effects, orchestration, and the like; so that with alert attention he may receive more than a stirring and transient emotion. A compact may be made between teacher and pupils to aid that most praiseworthy reform in the audience-room—namely, the removal of lowering hats, so that others near by may be gradually reformed to extend the blessing and bring joy to all; both teacher and pupils may agree to make no disturbance of the music by seeking to leave or making their seats during its progress; both may extend among their acquaintances the broad hint given by an older gentleman to one near him who had been talking during the music, and who asked, "Do you ever listen with your eyes closed?" The answer of the senior, "Do you ever try to listen with your mouth shut?" is one that might be spread far and wide until people everywhere understand that common courtesy (to say nothing of Christian privilege) demands that silence should be kept by each and all.

## THE STATE OF TEXAS CULTURE.

With the increasing regard for real music as a means of higher education (within the large number of higher colleges that place music courses in their curricula), the colleges that count toward the final goal of the student (the college that will soon be a part of a degree) the educated youth must learn and practice, greatly influencing public sentiment and practice. Public-school music teachers, who now largely on a logical and true basis, are preparing another generation for intelligent appreciation of the best in music. Able critics at the metropolitan press are sending their articles to the villages over a better knowledge of conditions and of interpretations. Music periods of the week and monthly, are persistently endeavoring to elevate the standards of taste and of technique. Many other influences are also at work, so that we may confidently expect that the early part of the next century will witness the development of a musical atmosphere as true, inspiring, and as representative as now obtains in Germany, and American music will have its rightful place in the respect and affection of the American people.

What is it that causes a song to become popular? Of course you will say a good melody—a "catchy" air. Yes, but what gives an air that essential qualification—"catchiness"? It is rhythm. Rhythm forms the basis of all melody. The simpler the rhythm of a song, the more chance it has for popularity. Take a song, for instance, like Pinietti's "Queen of the Earth." The refrain of this contains—first two phrases identical in rhythm, and then a simple phrase containing one more note. This is repeated over and over again, the same note followed by triplets is repeated over and over again to the end. Another popular song known as "Say An Revolt but Not Good-by" is a repetition of one rhythmic phrase from beginning to end. This is also the case with "Music-hallatorio," "Sweet Rose O'Grady." An examination of these melodies will be sufficient to demonstrate the reason why songs and dance music become popular.

Our songs have but too little nature in them. The elements introduced, as a general rule, are moonbeams, stardust, and winds that blow from the south. These effects of nature are introduced much in the same way as a limelight in a theater, to illuminate the artist on the stage. Go into any music-shop and ask for "the parcel of 'new music'." You will find it all the same. "What new music?" you will say. "What new music?" you will find. You will find that the new music is continually harping on one string—and you and I, eternally ringing in your ears to a wailing refrain. The arm never shines in these songs. They are always set in "the flickering firelight," "when the lights are low," "when darkness deepens," "when the blush of the twilight," "do you remember for a place on the dark corner?"—a thousand similar phrases. The darkness atmosphere! Most of these songs are positively silly; they are ambiguous "HABLO R. WHITE, in "Music Trade Review."

### GLADSTONE'S INTEREST IN MUSIC.

In addition to his superb qualities as statesman, orator, and scholar, Gladstone will be remembered by musicians for his love of the art and his frequent utterances upon singing and outdoor music. He once stated before an assembly of country folk that at one time he thought the musical faculty was only possessed by the few, but experience had taught him that almost every man, woman, and child could learn to sing. Gladstone was a fond of music, though his tastes were catholic. He had a magnificent speaking voice, as we all know, and it is said that his singing voice was cultivated and delightful. Gladstone's interest in music continued to the end of his life, and his enjoyment was the continual afternoon recreation.

He died at his residence, 10, Grosvenor place, London, on the night of the 19th inst. He was 83 years of age.

He said:

"Music deserves to be ranked as the highest amongst the trifles of existence" they thought, because from the beginning of the world down to the present time it has been one of the most powerful instruments both for training, for reasoning, and for governing the mind of man. There was a time when letters and civilization had but begun to dawn upon the world. In that day music was not unknown; on the contrary, it was so far from being a mere servant and handmaid of common and vulgar amusements that the great and noble art of poetry was essentially wedded to that of music; in fact, there was no poet who was not a musician, there was no verse spoken in the early ages of the world but that music was adapted as its vehicle, showing thereby the universal consciousness in that way the straightest and most effectual means would be found to the heart and affections of men."

— *Herivel* (London).

—A composer who devotes himself to sacred music, and ties himself down to the rigid forms it demands, foregoes the applause of the many; but both he and his art gain a hundredfold by this self-denial. He who can build a church can build houses with greater ease, and to him who has accomplished an oratorio other forms of music will be as child's play. —R. SCHUMANN.

—It may with truth be said that a poet's work consists in what he leaves to imagination, and to elucidate and express by music is the task of the composer.











*Vocal Department*  
CONDUCTED BY H. W. GREENE

CONDUCTED BY

H. W. GREENE

## WHAT REPERTORY SHALL I TEACH?

III

It was once said that "all roads lead to Rome." The meaning of which is obvious. At that time there was but one Rome, and hence but one goal for the traveler. This has never been true to the musician. To ripen his musical character, refine his taste, and acquire that quality so rare among musicians, and yet so important, known as scope or breadth, he must needs drink at the fountain of all the art-centers, and drink his fill, lest the power of the spell which controls the musical thought of each peculiar people shall be denied him.

While we have alluded to the Italian and German composers as affording invaluable material for the teacher of singing, we would by no means ignore the claims of other groups to our consideration. France at present is engaged in the serious business of epoch making, while in many years the most generous and discriminating patronage will be accorded to her. Within the last quarter of a century that her national musical character has expressed itself in a manner worthy the serious consideration of students who were not native to her peculiarities. Again does the spirit of a people show itself in its music. The grace, the elegance, the refinement, the refinement of the French character, all for which they have been justly famed, has been initiated, is now well expressed on an art level sufficiently high to not only attract the student of the art universal, but command his admiration and respect. To keep pace with the period and answer its demands, one must comprehend and teach the French repertory. The French vocal character, first by its resource; its music is false to its name. It is not only false, but contrasts in the matter of light and shade, extreme delicacy, and wealth of suggestion. It must be sung in the original. French is no less the court language in America than it is in Russia or Italy. And the student singing who is a stranger to the fascinations of the French tongue in song and speech has not yet secured the full benefit of the French vocal repertory. It is the duty of every teacher to insist upon familiarity with French, and no greater stimulus can be employed than the beauties of the French vocal repertory. While the International Copyright Law has somewhat disturbed the serenity with which we could be assured that a book of imported French songs were gems, yet the rule holds true, that the French vocal repertory has the attention of an American publisher has sufficient merit in it to justify at least a passing interest.

Among the better French writers may be mentioned Gonnod, Saint-Saëns, Massenet, Thomas, Godard, Delibes.

Not less characteristic or attractive is the music of many Scandinavian writers. The doors of the musical North have only recently opened outward, and even yet we are denied the inner beauties of their music, for the Swedish and Danish languages will hardly for many years to come be added to the attainments of our musicians. These languages, however, like the German, are susceptible of translation, and we have many examples of beautiful songs by Grieg and his contemporaries which have received masterful treatment at the hands of the translators, and are well worthy the attention of the student of singing in their Anglicized form.

Before closing this series we must not overlook the fact that there is a new and strange people who are inviting us to listen to their music. The doughty Slav has relinquished the sword for the pen, and we are dancing to his rhythms, and through his songs are learning of his rude chivalry, loving as he loves, hating as he hates, and sobbing with him in his helpless sorrow. Such is the wonderful and mysterious power of the

Russian music. It remains for the singers of the next century to fully comprehend and appropriate the music of the Russian composer, from whom, more than from any other, do we rightfully expect a new and delightful genius of expression.

### CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

BY FREDERIC W. ROOT.

VII

PROBABLY any one who is in the habit of addressing any considerable fraction of the public is often impressed by the facility with which his words can convey a meaning entirely different from the one he intends. I know of a powerful teacher of an important subject who charges his students, in discussing the subject, never to quote him as having said this or that, "for," he says, "I am frequently astounded to find what perversions have befallen these quotations as they are, from time to time, reported back to me."

It is hoped that nothing in these articles will appear to give sanction to anything that does not conduce to *music*, and to the art of expression in its truest and most refined form. It is hard to see how any one could construe any remarks in the last article of this series as justifying any singer in incorporating a nasal tone in his vocal method; and I do not know that this has been done. But, from previous experiences of this kind, the present writer knows the risks he is running in speaking freely of certain unusual details in voice culture, and in going outside of the beaten path of trite observations and glittering generalities.

Just reflect a moment, you confident young teacher, as you explain that your professor in Paris, or London, or New York, or wherever, "never said anything about it," and that it must, therefore, be wrong. If you will get out of your ruts of thought here and there, you may find your way into picturesque and profitable paths of investigation. Take, for example, that question of large enough to distinguish between things as new and the means used to reach it. The increasing incidence scale, is the general tendency toward the open tone and looseness of muscular conditions? To get a higher pitch, do we ordinarily tighten or loosen something? Do you know what sympathetic muscular action means? Is it possible for this muscles about the palatal region to be tight, thus constrained for the best interests of tone? (Think of this.) Just where are the services of a shouting tone who carries a "j" while the open tone goes to G- and A-flat; or of a hollow-toned condition which prides herself on her climax upon high notes. Will they furnish you with some data upon this subject? Another question: Does the act of opening the passage be-

When the throat and the nasal cavity incline to relax or to exert the palatal muscles? How, by means of the sense of hearing, may we tell when tone is taken with palate relaxed? Do you begin to see the possibility of temporary use—very brief and fleeting, let us hope—of a nasal tone in vocal practice? At this point the opponent in this argument may vindicate his opposition by making a throaty nasal tone, declaring his conviction that there is no place in voice culture for a sound like that. Let us commend him for his conviction if we cannot for his logic. The counter-argument is that the throat is not

Let us put the proposition in another form. But first, an illustration: Supposing that a certain part of a mechanical contrivance—wires, paper, or any flexible substance—which should stand upright has become bent to an angle of forty-five degrees, which course will be more likely to restore it to the desired perpendicular,

to bend it back exactly to the place required, or to push it over to forty-five degrees in the opposite direction? As we attempt to change such a part to a new position we find that it constantly reacts toward the former position. Will not, therefore, some exaggeration in the change assist in securing the desired perpendicular? If the voice is produced too far down in the throat, might there not be some science in bending it, so to speak, too far up into the nose?

It will be remembered by those who have taken the trouble to follow these articles that, in the first two, considerable number of propositions were laid down, and that we are now engaged in expanding some of these. The one which might properly be brought before us in this connection is: "The beginning of anything may be very unlike its final development." The final development of tone in good teaching never admits the slightest nasal quality, although the highest development of vocal resource will always include a *sensation* of nasal resonance.

There has been considerable debate upon this subject of late among the most advanced thinkers upon various matters. This debate, as waged in the musical journal, is often acrimonious, and productive of a sort of exaggerated statement that one falls into when combating a sharp opponent. A more profitable form of discussion is that carried on privately by thoughtful teachers and students, who compare notes and examine into practical results without the admixture of a controversial spirit. I have a number of such correspondents, and will venture to enclose a little

Mr. Charles Davis Gallup, of Norwich, Connecticut, one of the most thoroughly posted voice teachers I know, thus records the conclusion arrived at by some of the best thinkers in the profession: "I believe this system of singing with soft palate low and forward is the correct one, but I agree with you in regard to good taste actually going through the nose" (this means that it does not go through the nose when perfected). "There may be a perceptible vibration in the nostrils, but it is very slight, and it is the singer's intention to sing the

very slight, even when the singer intones singing the efforts for good tone are made," (and besides "effort" he might add "precautions," as he does in another place, referring to the fault of guttural compression in connection with this nasal intention). Mr. Gallay touches a very acute observation to the effect that, though the mechanical development of the voice requires its practice with tongue and palate devalitized, the condition of the vocal tract must be in a certain condition. This touches upon another of the propositions previously laid down in this series, namely, "The voice when produced with the greatest ease and freedom is colorless, without expression." And this leads me to refer to another correspondent of mine among the professional set whose name I will not give, for though I should appreciate his views in certain directions, I do not agree with him. I have learned much from him which I value very highly, I am going to refer to him as having the nasal complement of human limitations, and we, none of us, like to have this sort of thing mentioned except in the strictest privacy. I have heard some of his pupils sing with a freedom of tone production that was marvellous, but phenomenal, but the tone was nasal, such as we hear of in the human voice; they suggested some newly discovered instrument.

Emotional quality comes into the voice by means of the resistance which opposing or modifying actions exert upon voice production. The voice that "trembles with emotion" is one in which favoring and opposing actions about counterbalance each other. When the voice "chokes with emotion" the opposing actions overbalance. There are times when the emotional tone, a sort of strident voice, is more powerful than the less expressive "white" quality, and so might perhaps be considered more free in its expression. But in this case one

hinders the effort by which more room is obtained in the throat for the action of the vocal organs, the effort which, though it colors the tone and secures greater power, takes away the impression of ease and freedom. Pedagogically, ease and freedom of tone delivery must come first, and then may come with proper effect the modifying influences which give the tone expressive



FROM the opinion of many of our patrons, unsolicited THE ETUDE during the early part of the present year, fully met with their expectations and approval. We can say truthfully that never has the paper had so much or more careful attention from us than during this time. New departments have been added, and the entire has been canvassed thoroughly for anything of interest to our constituents. Our subscription list is steadily growing. We thank those of our subscribers—a large many of them—who have solicited for us and sent in their liberal patronage.

Suffice it to say that the following educational publications are published by this house: "Tonic Technic," by Dr. Wm. Mason; "Standard Course of Studies," the first and original studies



kind, complete, by W. S. B. Mathews; and "Reed-Organ Method," by Chas. W. London.

We should be pleased to send any of the above or any other of our publications, on approval, to any responsible person who desires to look over them.

We supply any piece of music or book connected in any way with music, no matter where published or by whom.

### MUSIC IN THIS ISSUE.

This musical supplement presents a fine variety of style, both instrumental and vocal. "Album Leaf," by Hermann Schmitt, will fall into the class of salon music. The editor has selected the leading themes of three reiterated notes to three pearls in a varied setting, and we would call the attention of players to the fact that this figure appears very frequently in the piece. The synopetized accompaniment lend a flavor of improvisation to the piece. It is full of poetry or romance of the *follies* type, and should be an admirable stimulus to a growth of interpretative powers.

The name of Scharenka to a composition may be accepted as a guarantee of value. The minuet in D-major, by Philip Scharenka, is a most captivating, dainty musical gem in the favorite rhythm of the days gone by. We can see the ladies and gentlemen of the court in their magnificent costumes, their powdered hair, in the pictures called up under the influence of this piece; the stately courtesies of the ladies, courtly bows of the men, all the pagantry of the festivities of the court ball. The rhythm must be carefully observed, even with a bit of capricious rubato. There is a delicious appearance of the leading rhythmic figure at the close of the piece that will put the young pianist on his mettle to give an artistic rendering.

A NEW world is opened to the player by the name of Grieg, the land of the North, the country of the sturdy Scandinavian, the old Viking sea-robbers of the Middle Ages. Their robust, virile nature demanded a sturdy, strongly marked rhythm in their music, yet their poetic nature, as exemplified in their wonderful, lofty mythologies, filled all with the rich coloring of strongly contrasting harmonies. Of all the Scandinavian composers Grieg has caught the racial character most admirably and developed a kind of music that is pronouncedly individual. "The Dance Caprice" has all those characteristics that have given Grieg his fame as a composer *in genere*.

"THE VALSE CAPRICE," by Frank L. Eyer, is a pleasing work, which, as implied in the title, is not to be rendered in a wooden, metronomically exact tempo. The rendering of a caprice should suit the spirit that the expression of moods than the development of a musical idea, as is the case in the classical forms, and a caprice invites a great variety, even contrast, in moods. The player has ample room for the infusing of his own individuality in such a piece.

For those who are interested in *ensemble* playing we give a lively, taking piece, "Goldfish Polka," by A. Goerdeler, in dance rhythm that is easy of execution and simple of understanding. Steadiness and firmness of rhythm are indispensable.

OUR two vocal numbers are gems of the first water. Mr. Nicholas Donato's charming setting of a dainty lyric, "My Sweetheart," will surely please teachers, pupils, and singers. It will admit of much artistic work both in articulation and in tone production. It is the work of a composer who is an experienced teacher as well as an artistic singer.

The Welsh air, "All Through the Night," as arranged by Mr. W. J. Baltzell, should prove a piece that will go into the repertoire of every singer who sees it. The accompaniment is an entirely new arrangement, made especially for THE ETUDE, and adds to the simplicity of the melody a slightly elaborate background that contributes materially to the melodically value of the song. The accompanist has no slight responsibility in playing his part. The addition of sacred words that may be

used with this air renders the piece available for use as a sacred song, with effective organ registration.

THE favorite German air, "An Alexis," is a new form, is useful either for piano or organ, and is a charming arrangement of a simple air. It should be given with much sentiment, as the poem to which it was composed is a love-song, in which the maiden sends to her lover a rose, that when he sees it he may be reminded of her. The piece must be played with careful phrasing and as vocally as possible.

### HOME NOTES.

MR. W. E. STYDER, of Detroit, has been studying with Wm. H. Sherwood at Chautauque during the summer. Mr. Styder will teach in Mr. Sherwood's school in Chicago next season.

MR. WILL A. HARDING will teach in the Harding Ladies' College and Conservatory, Mexico, Mo., next season.

The Pacific Transfere School, Boston, Mass., had a successful summer session. The fall session will begin September 12th.

A NUMBER of the musical fraternity in Boston and Cambridge, Mass., gave a testimonial concert to Mr. Charles L. Capen, in Cambridge, in recognition of his work as musician, teacher, and critic. Mrs. MARY M. LANE, with the assistance of her pupils, gave a special recital at the State Normal School, Oshkosh, Wis. A feature was the interpretative notes to the various compositions.

The fall term of the Music Department of the Kansas State Normal School, Emporia, Kan., will begin September 8th. Mr. Charles A. Boyle is the director. He has three assistants.

The Bloomington, Ill., Conservatory of Music, under the direction of Mr. Arthur Basse, will begin instruction for the season September 8th. Courses are offered in piano, singing, organ, violin, and theory.

The Conservatory of Music connected with Howard Payne College, Brownwood, Tex., will begin the fall term August 31st. Mr. Cora C. Jones is the director. The catalogue shows a very thorough course in piano playing.



I received the last package of music on sale, for which I am very grateful. The selections are carefully made and are appreciated by my pupils as well as myself.

LEZZIE RICHARDSON.

I received "Masters and Their Music," by W. S. B. Mathews, and think it is a splendid book.

MYLIE ARENZ.

I find Landon's "Foundation Materials," a very excellent book for young beginners; am very well pleased with it, and like it better than any other method I have ever used heretofore.

MRS. HENDERSON.

"Standard Third and Fourth Grade Pieces," like all of Mr. Mathews' works, is very good, the remarks especially.

R. E. GUTTERMAN.

I am most satisfied and much pleased with the "Pronouncing Dictionary of Musical Terms," by Dr. Clarke, and also the Student's Edition of the same, which I received last week.

EDITH FAUNCE.

My pupils are delighted with "Landon's Method."

MRS. ANNIE GLEASON.

Please accept my thanks for the music, which reached me in good condition. It is entirely satisfactory, and I am pleased to recommend your house as one of the most satisfactory with which to deal.

MRS. A. BALDWIN.

You have indeed been very prompt and more than satisfactory in the filling of the orders which I have sent you.

MRS. W. G. PHIPPS.

I like Mr. Sefton's ideas very much. Teachers will find them very helpful, especially the questioning of the pupil and exchanging ideas.

I have received Mr. E. M. Sefton's book "How to Teach: How to Study," and think it a valuable book and very helpful to young teachers.

MABEL SALTER.

I have been much pleased with "Music: Its Aims and Methods." Indeed, I find Mr. Mathews' work in general very helpful.

MRS. A. J. DORRIS.

I was very much pleased with Mr. Mathews' new book, as I am with everything he writes.

CARLOTTA L. HILL.

"The Masters and Their Music," by W. S. B. Mathews, was duly received. The book has all of the qualities claimed for it, and is an excellent work for use in classes. All teachers will find it a great help with their teaching, and I would advise pupils to read it, and will give them quite an insight into the life of the older composers. It is so nicely condensed that one gets the facts without a tedious long story.

J. M. HOBBS.

The elegant and attractive style of the volume, "The Masters and Their Music," combined with its instructive contents make it a work which will be of much benefit and enjoyment from Mr. Mathews' discussions therein, and shall continue studying them with ever increasing pleasure.

I have read "The Masters and Their Music," by W. S. B. Mathews, and consider it a comprehensive and practical book. It is especially noteworthy for its articles on the composers of the present day, both American and foreign. The entire book is readable and valuable.

JOIA M. GILBERT.

I have taken great pleasure in reading "The Masters and Their Music." It is a most charming work, one that every musician would appreciate.

MRS. O. L. ROWLAND.

The volume of "Third and Fourth Grade Pieces" I am using with the most satisfactory results. It is just what I have been looking for some time.

LIZZIE M. JENKINS.

I have found Landon's "Writing Book" helpful.

DAISY E. AUSTIN.

I have received Landon's "Sight Reading Album," and am much pleased with it.

LILY A. MILLS.

I have received Clarke's "Dictionary," and am delighted with it.

SADIE L. JOHNSON.

The "Dance Album" of easy music recently issued by you possesses the following merits: (1) it is a new class edition at less cost than similar editions published by other firms; (2) pleasing and instructive music in good variety; (3) carefully graded as to difficulty.

GEORGE H. CARR.

I have received the "Dance Album," and "Third and Fourth Grade Pieces," by Mathews, and wish to say that, like everything else connected with THE ETUDE, they are the best there are to be had.

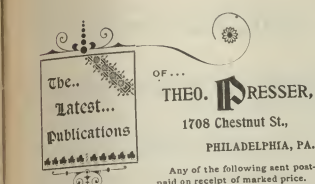
LOU L. RICHMOND.

I desire to acknowledge the reception of the copy sent me of the "First Dance Album." It is one of the best, if not the best, collections of that style of music that I have ever seen.

MISS JOHNNIE SANDERS.

I find the "Duet Hour" a very pleasing collection of easy duets.

MRS. C. R. FORSTER.



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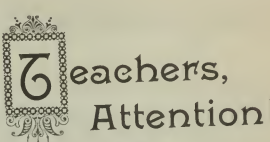
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