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Winton J. Baltzell

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THE ETUDE

FEBRUARY

1905

FOR THE
TEACHER, STUDENT
AND LOVER OF
MUSIC

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THE ETUDE

VOL. XXIII.

PHILADELPHIA, PA., FEBRUARY, 1905.

NO. 2.

Mrs. Bloomfield Zeisler on Study and Repertory

By WILLIAM ARMSTRONG

It was at the Holland House, just after her single New York rental this season, that Mrs. Bloomfield Zeisler (she prefers the less pretentious title to Madame) talked to me for THE ETUDE on the literature of the piano and its study.

She is a charming personality, complex, perhaps contradictory, to be more exact. Thoroughly womanly, sensitive beyond the understanding of persons less finely developed, with profound love of home and all the word conveys to a devoted wife and mother. And it is just at this point that the contradictory, so to speak, in her nature is developed. Her love of her art is so absorbing that there is a continuous struggle between it and her deep womanly instincts. She leaves her roof-tree with reluctant heart to carry the battle into distant lands and after triumphant success returns in a passion of tears over the greater joys of homecoming.

In years past, when she lived just across the way from me in Chicago, I have known her to catch the first train after the final concert of an exhausting tour, and journey day and night with only one thought in mind, to be with her family, and that as quickly as the fastest express could carry her. Her art compels her to these journeys: London, Berlin, Paris, or the other end of America. All the while her heart is in her home, and she is longing passionately to get back to it.

In the midst of her first great successes in Berlin she would sit and weep over the letters that her little son wrote her, and rebel against those same successes that kept her from him. The moment that her duty to her art was over she was on her way back to America, returning in delighted tears. In such moments you would feel that she would surely never get up the courage to face separation from home ties again. But, in a few months, the art spirit compelling her, she would be on tour once more. Contradictory did I say? No, it is no contradiction. It is, after all, only an illustration of the very strong, genuine, sympathetic, and emotional qualities that charm us in her playing.

For five years I had not seen her until the other day, for when she had been professionally engaged on one side of the world I had been taking a trip with my head bent on the other. But there she was, the same unchanged, slender woman, with the same nervous strength that carries her farther than an iron physique would another. There was the same frank sincerity and genuineness in conversation and manner and the same changing, transparent emotion expressed in her face.

The Study of Mozart and Chopin.

"Is the study of Mozart a good prelude to the study of Chopin?" she repeated repeatedly, turning from

personalities to the practical subject of the moment. "The study of Mozart is good at any time but not early in the pianistic life, for he is one of the most difficult of composers to play rightly. The paraphernalia of the modern pianist cannot be applied to

thing of his is given nowadays. People seem to have lost that simplicity of feeling and thought necessary to his interpretation, and they have not the right kind of technique either.

Some Recommended Compositions by Mozart.

"The compositions by him that I would call to the attention of the student, now that you ask me, are: the sonata in F major; the one in A major, with the 'Turkish March'; and the beautiful C minor 'Fantasia'; and of the concertos, the one in E-flat, and also the D minor. He has written many beautiful smaller things, too, that are a delight to the pianist.

Grieg.

"Grieg is a composer, as you know, that I play a great deal—his 'Ballade,' for instance, which I regard as his greatest work for this instrument, and I love his concerto. His 'Sonata' is very interesting, but it does not show him quite at his best. Then, too, there are his 'Hobberg Suite' in pianoforte arrangement, which is very good and not too difficult.

"Grieg's fame rests on his smaller things, of which he has written so many with reach of the general player, lyric pieces, exquisite in their local color, and full of delicacy. I am fond, too, of his piano and violin sonatas. The one in F major is popular, but not so great as the C minor.

"What I admire about Grieg, the composer and the man, is his sincerity. I know that he has been criticized for his Norwegian color, but it is natural for him to have it. He is only true to himself in giving it, and he would not be the man he is if he did not. He is so honest and so sincere.

Works by Modern Composers.

"As to pieces by modern composers who are not played generally by pianists, I try to include a few in each of my recital programs. And I have generally found that the audience is with me. One cannot please everybody, and the sensitive may demand only the giants among composers. But in the olden days of Chopin and Schumann—and we know what a hard time the latter had in gaining a hearing—when they were in their beginnings, if all had been of the ultra-conservative type as far as recognition went, what encouragement would they have had to higher flights?

"I have always tried, in selecting these newer things for performance, to seek out men who have possibilities. You may find many pretty things, even if they are not great. These same composers may develop somebody must give them a hearing to help in that development.

"I have found that devoting ten or fifteen minutes to their compositions is refreshing, and makes us enjoy the giant things more that follow. The menu of a dinner cannot be all soup and beefsteak. There must be some light little things, and a musical program must have the same characteristics. They are as correct in this case as in that of the menu. Schütz, Pöhlner, Moszkowski, Godard, Chabrier and others give us some charming examples of modern, lighter work. Pöhlner, for instance, a pupil in piano playing of Rosenthal, and now living in Switzerland, has written among other things little sets of four or five pieces that are very attractive.



Mrs. Bloomfield Zeisler.

lence of a "storm and stress" period of ideas that baffled complete utterance, or conceptions beyond the possibility of expression. But this shows nevertheless a certain quality, much that is not to be respected, but the feeling persists that emotion never shakes his self-possession, or that eloquence seldom chooses his voice. At the same time, Glazounoff is in a certain sense a slave to his instrument, a slave-restraint; he has abandoned himself less to the irresistible flow of his facile technique. In spite of some inevitable shortcomings, his later symphonies are more interesting than his earlier ones, and his form, in his earlier symphonic movements, especially in "Stenka Razin," we find imagination, poetry and a high degree of picturesque. In conclusion I quote an estimate of Glazounoff by the French critic, Pougin: "Glazounoff is a composer of an extraordinary ease of composition. Counterpoint has kept no secrets from him, and he controls the orchestra with prodigious assurance and ease. His music at first was too much inclined to the pathos of the romantic, clearer and clearer. Although at first he was perhaps too much inclined to follow the paths which Balakireff and César Cui had walked, he gradually attained a more original and more national temperament, with the Tchaikovsky of later years. Perhaps he still lacks plainness and simplicity; perhaps he loves too much complexity of thought, and this is why his piano music is inferior to that which he has written for the orchestra because he depends too much of the instrument."

Ideas have gradually clustered around these old tunes until they have an emotional force that is hardly possessed by the most elaborate of modern compositions. The orchestra, the piano, the vocal soloist, the orchestra to help them out. It would hardly do to say that the little Russian folk song that has been sung at the family hearth for generations and issued from the lips of the peasant in the forest, even if a phrase lacks a measure here and there or the tune be monotonous and lacking in variety. It is from the deep sentiments of reverence, love, and affection that the Russian people have drawn the simple songs that the great musical work comes later into being. Then if we stand in admiration of the fruit, why should we despise the seed? The fight of the Russian people for their freedom, their independence has acquired a value of its own—the value of association, and this gives it a well deserved right to exist. The value of a musical composition depends on the value of the ideas that it conveys. The aesthetic effect, and if these two latter characteristics are deeply ingrained by the power of association this composition has value and may not be lightly cast

sided into silence. I reverently closed the lid and stole quietly from the room.

BY ALBERT W. BORST.

may be learned from the lives of any of whom have conquered obstacles in their way to success. The drawing of practical value to be gathered from a picture of a hypnotist forcing an impossible passage from a Chocoma to a mountain top would be to persevere these lines may be naturally of temperament that they may prefer a mile in order to avoid some prickly inch. They are not so much "worry-wor," or they may be so optimistic as weaver, they are content to wait for what comes; or they may be so fearful to give up that they know not of.

BY AUBERTINE WOODWARD MOORE

"For similar reasons a protest must be offered against the injudicious employment of salon music in the musical instruction of youth. Children must not be brought up on sweetmeats or confectionery if we would make of them sound and healthy grown-up people. As the physical so must the mental food be simple and nourishing. The masters have provided

After digesting the concluding remarks the thoughtful reader would find it not amiss to look up Huneker's comments on "The Girl That Plays Chopin."

Musical history underwent an extensive revision in the hands of the translator at St. Paul's, and composed music for the City of London, and the City of Don Quixote"; J. S. Bach was a chorboy at Christ Church, Oxford, and organist of St. George's Chapel at Windsor; Handel was in the land of the Saxo-Weimar; Zachau was in his own town; Cherubini wrote "All Bala" and other masses; Beethoven was a tenor in the Electrical Chapel, and a member of the Grand Symphony; Handel wrote "Quixotic." When it comes to the "eccentricities" of many obscure points, Preludes and Figures are very intricate compositions introduced to the world by the right hand and also the left and little finger; a poetical and philosophical sermon; an episode is a part of a subject that is not heard; another pupil calls it an "eccentricity." The "eccentricities" are found of great ability in the families of tenor men, not necessary mainly for the examiner reports him as saying that "some of the tenor" seventh rises, evidently considering it somewhat of a "eccentricity."

BY FREDERIC S. LAW.

opera, equally unfamiliar, but which he knew to be a thoroughly ungodly form of amusement. The selections from "The Messiah" which Mr. Ransom, the organist, proposed giving on Christmas Sunday were to his mind the thin end of the wedge that might open the way to the introduction of worldly music into the structure of church services. He needs be, to make public protest against it in the manner so strongly deprecated by his friend Todd.

Deacon Tufts came honestly by his stubborn attitude in such matters. His grandfather had left the meeting-house because the violins, flute, and double-bass, which in his opinion constituted the only be-

Christmas arrived—fine, clear, frosty. The streets of the formerly little village, now grown to a town of some size, were filled towards church-time with more than the ordinary number of church-goers.

The chorus ended, a quaint, simple melody in the horns came from the organ. Over and over the thing, hollow strains were repeated with melodiousness, and the choir sang upon the rising and falling of the organ, as if upon the rising and falling of the congregation. The deacon did not sing the "Pastoral Symphony," but he felt its meaning, quieting influence; it prepared him for what was to follow, so that when the choir sang that single voice took up the story of the night: "There were shepherds abiding in the field, keeping watch over their flocks by night." In the gently rising arpeggios which came from the organ he saw the angels of the Lord, and the voice of the angel of the Lord came upon them, and the cry of the Lord shone round about them—"in an old piano—and they were sore afraid."

After the choir had finished, the organ, before, had seemed to him that this time the music lent them up and unwanted significance. It even conjured up some of the wondrous vision. He almost saw the angels of the old days, the angels of the night brooding over the watching men and their sleeping flocks; he

(Continued on page 29.)

MUSIC TEACHERS OF TO-DAY.

BY VIOLA COLE.

What a "sphere" a music teacher occupies! What an influence a teacher can develop if he will! This thought applies to any teacher, from the greatest master artist to the least advanced in his country suburb. That good teachers, as geniuses, are born and not made is doubtless correct, and a wise saying. Teachers are neither exclusively to be both born and made; but nevertheless they are comparatively fine masters made out of poor material.

The teacher occupies the position of a helper, a co-worker (not a fault-finding critic), but that of a member of a mutual benefit society in no manner. The teacher is the older member, imparting as much as receiving, in the school of experience and patience; but a member with his student of the great band of musicians and workers. The teacher of to-day has triple the task to accomplish of those former times, where the old masters were abusive, fault-finding, and left you to "work out your own destiny." If you had not any, you missed it, and if you missed it you were a failure.

They interest; must make the incentive; make the desire; make the ambition; make pupils realize the "art"; must arouse in them the desire to learn; must think; gain the pupils' love and confidence.

The spirit which trusts everyone, thinking no evil is characteristic of every child, and it is your purpose and trust to develop this in the child to its highest extent. Remember, if you "sow an act, you reap a habit; sow a habit, you reap a character; sow a character, you reap a destiny."

Have sought and studied of the pupils than I would ever have done for myself. I have known some teachers who positively injured their lazy and indifferent pupils with the love of music.

Nothing is impossible to the man who can will. This is the only law to success; to make your pupil act; to make him work. There are teachers that try, yet seem never to bring in that atmosphere that should surround an enthusiastic class. They love, they love to teach, but they have not knowledge of human nature. "Knowledge is power," and Helen Keller is growing when combined with a strong, attractive personality.

You will hear an earnest student discuss two good established teachers. He will say: "I know how to teach, the other, will does not." You know both of these teachers are good masters. You know this pupil was a faithful student. The solution of the case is one studied to inspire to help, to win your confidence and esteem; the other to teach you instruct you, direct you in the straight and narrow path. "A penny saved is a penny earned," says the old saw, but did you ever stop to think that a pupil kept a penny gained to the proverbial "penny" would be a great deal more than a penny lost?

For all-round success the tactful teacher will always be in the lead. He will come in touch or converse with his pupil's temperament, his character—not only studying the various qualities of his pupil's individuality, but himself feeling the latter's peculiar needs. So that music teaching may become a veritable uplifting and strengthening influence for both student and teacher.

Of course, we teach for our living, but we want to enable our work. The future lies before us; the pupil is a sealed book. Remember that four things are not back, cannot be changed, cannot be atoned for, "the spoken word, the sped arrow, the past life, and the neglected opportunity." Do not be discouraged when pupils do not return. Always be happy in the knowledge that while that pupil was yours you never left one thing undone that you could accomplish. Some pupils will come back; some will not. That is, as it is. Now pupils may not knock at the door of our recitals, but we must not as we expect them to, go and look after them; the majority of our friends would never think of us unless we influenced them to do so.

"Suppose the fish don't bite at first."

"What yer going to do?"

"Throw the sponge and kick yourself."

"An' go to feelin' lively!"

Not we are going to fish, and fish, and hustle after everyone and everybody that we know. That pupil who did not come back, we will not grieve over, and will appreciate those who appreciate our efforts, and will appreciate those who cooperate with us again. If we have failed before we have still another opportunity and will try to improve it, so that the most difficult and most important thing to do is to create in the mind of the pupil will of his own desire and volition carry out our suggestions.

I have been confronted with the question: "How can I inspire my pupils?" One way is to play over the music they play, and let them understand. They cannot appreciate Liszt if they are only second-grade pupils. You must work with them and work for them, and you must let them see that you are working, and that they are working. "He, who would succeed must not only work, but educate himself as he works."—The Presto.

THE CRANKY PARENT.

BY J. R. VAN CLEVELAND.

Of the tribe of cranks—pupil, teacher, and parent,—the worst is the parent. The prevailing notion that a musician is chiefly to be known by his oddities of dress and eccentricities of manner, has led to the most hurtful errors with which the world is filled; but, whatever foundation there may be for it among the accidental oddities of composers great and small, and artists famous and obscure, the parent of the pupil is a more perplexing problem, and plagues the patience of the art champion sometimes almost beyond endurance.

The cranky parent is of many species. One is often affixed to the varieties of fish which Nature offers us; for our markets bring constantly to our doors more varied varieties of that standard article of food, the fish; but from the great ocean of cranky parents, that perplexing cranky parent is dragged up by our hooks and nets in astonishing varieties.

Here comes a father hating parental pride, showing in the flashy watch and the gold necktie, the rotund girth and the oleaginous complexion, that the lines have fallen to him in pleasant places, so far as the operation of the grubbing hoe which life has given him is concerned.

His opinion about his girl's voice. You test it to species, compass, quality, power, flexibility, and tonal accuracy. You form a horse, an honest conjecture, and you try to tell him approximately how great an artistic achievement is the upbuilding of a singing voice; and you think if he will supply the means, and the girl the patient industry, you can add the third strand of the rope, namely: sound musical instruction, and thus the proverbial triple cord which cannot be broken shall be constructed.

But you are interrupted at the acme of your eloquence by the good-natured remark: "Well, you say, Professor, we don't expect Mary to make any thing out of this; it is not necessary; and we just want her to sing for us and our friends. Just teach her a few sweet little songs like 'Home, Sweet Home,' 'In the Gloaming,' 'Coming Thro' the Rye,' and we'll be satisfied."

How the voice master's heart aches! He has just been told that, presumably in a short time, what is the hardest thing known, a singing voice, is at the very beginning and the very end of vocal art. With a sympathetic voice and a correct ear at hand, and a few seasons, can make these little songs of affection. But do we not all know that "Home, Sweet Home," from Patti, in "Linda di Chamounix"; "March," and "Coming Thro' the Rye," from Clara Patti, as concert singer, were the *ultima* of beautiful vocalization?

But here comes another cranky parent. It is a clever little boy to take piano lessons. She comes to the teacher and says:—

"Now, Miss Smith, you want Johnny to learn a little more, but he's getting the suit of mischief. We don't want him to be a musician, because there is nothing in it. We just want him to have a few compliments that will help him after a little to with him as you can. I don't want him to practice more than an hour a day; but I want you to ad-

vance him and bring him on just as fast as you can, because his father grumbles about paying for his lessons, and will want to have a piece at the end of the first ten weeks, or he will stop the lessons."

Here is a problem, indeed. It is an old proverb that you cannot form the same iron and pig's tail, and another old proverb that you cannot make a purse out of a sow's ear. But these zodiacal transformations would be very cheap magic by the side of the wonderworking which Miss Smith is asked to accomplish. His little Johnny as a just equivalent for fifteen dollars' tuition.

But here comes a third species of parental fish. You are patiently working away some sunny morning, trying to cure the child of his bad ideas, exactly and exactly, like these wonderful music which they apply to pianos and reed organs, and so extract the elaborate works of musical art in mechanical entirety, at least; you are carefully singing and cutting and counting and correcting and repeating; and expanding explanations, and finding thought into epigrams; and little by little, as sugar may crystallize upon a string, the musical concepts of the young pupil begin to take these shapes of geometrical beauty upon all music rests. You are, it is true, yielding up the very first essence of your nerve strength to feed this little sea of art; as the leaves yield up their gross tissue to make food for the insect inhabitants.

This would all be in the day's work; this would be the thorn which accompanies the rose of art; but worse is coming. Toward the end of the lesson a tap comes at the door. Arrived in all her finery, and bedizened with the latest fashions of the fashions, the little girl's mother enters. You ask her to be seated with effusive suavity, and after a commonplace or two about the weather your patroness opens up at the varieties of fish which Nature offers us; for our markets bring constantly to our doors more varied varieties of that standard article of food, the fish; but from the great ocean of cranky parents, that perplexing cranky parent is dragged up by our hooks and nets in astonishing varieties.

"Now, I want to have a talk with you about Salie. Do you think, Miss Brown, that you are really giving her the best music? I do my level best, good knowledge, but perplexing cranky parent is dragged up by our hooks and nets in astonishing varieties. "Now, I want to have a talk with you about Salie. Do you think, Miss Brown, that you are really giving her the best music? I do my level best, good knowledge, but perplexing cranky parent is dragged up by our hooks and nets in astonishing varieties. "Now, I want to have a talk with you about Salie. Do you think, Miss Brown, that you are really giving her the best music? I do my level best, good knowledge, but perplexing cranky parent is dragged up by our hooks and nets in astonishing varieties."

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PRIME FACTORS IN STUDENTS' PROGRESS.

BY ERNEST VON MUESELMAN.

If a child in the primary department of a school should be asked what natural endowments are most essential for the furtherance of a life's happiness and success, he would probably answer, "the five senses." If a student of music should be asked that question, it would be very difficult to surmise what his answer would be. Of course it is most necessary that the child should have a good development of the five senses, but, while it may not sound very elegant, yet it would often be infinitely more to the student's advantage if he would realize that the first and foremost over all things, is the development of his mind. The most essential is the application of good, wholesome, unalloyed common sense. Some may term it intuition—call it what you will, it is the very same feeling and instinct that is born in all and which, developing as these small clouds of flesh and bones grow, teaches and tells us what is right and what is wrong.

In music, as in no other profession, one must realize what and what not to do. This depends upon the mere turning of a finger. Music is exalting, purifying, and uplifting; it "hath power to soothe the savage rams"; it may bring tears to the eyes, or again it may fill us with a bright, sparkling happiness. As one's thoughts, so are his actions, and he who would hope through the aid of his music to show his heart and soul to the people must see that he is in presentable shape. Can anyone ever feel satisfactorily to perform the sweet, sad pathos of a Chopin Nocturne if his mind is absorbed in a last night's prize-fight or an approaching dance? The mind and heart are all in all to the musician, and he should see that they are thoroughly in harmony with his subject; he must believe in his art and above all he must know his soul.

After the mind has been put in this receptive state, then there comes a stage in the student's life that is most important. He must think that what he needs; he must learn for himself just what he needs and what he does not need, accepting the former and rejecting the latter. By careful observations of people who have "gone through the mill," the student is able to shape out his musical life infinitely better than to stagger blindly on. Every teacher knows of a "doo" or a "doo" to tell his pupils, and the latter are very unwise if they do not profit by their instructor's advice, acquiring self-experience is often with and results. And here too is where a magazine of such a standard as THE ETUDE does its best work; filled with hope and encouragement it goes into the little cracks and crevices of the globe, and does a world of good that only a musician can fully appreciate.

AS TO NATIONALITY.

It may be antagonistic to the views of many, especially those who have not investigated the matter as deeply as they should, but the writer has demonstrated again and again that there is absolutely no partiality shown to the musician in America nowadays simply because he was born in a foreign land; a man is truly a musician, smart any other way, in his work, he will win recognition no matter if he hails from Germany, England, Russia, or America. At the same time there are many who strive to make the foreign artist abilities seem overestimated—one extreme is as much pronounced as the other. But all should not be discouraged simply because he has the ambition to strive for an international reputation.

Musical, musical advance has been wonderful; there may have been a time when one could not have boasted, but like every other land there must be a day of infancy. When this land had yet on its "baby clothes," musically, many European students recognized as an opening for them and have long since gone on to win the prizes in their own countries. But all this was in the long, long ago; no foreigner can come to our shores now with the assertion that America is ignorant on the musical question; neither can they come to us with the statement that we are ignorant concerning the musical abilities of foreigners special and and tolerated. It is not to be denied that Germany has more of a musical atmosphere than the United States, but it is not impossible for us to look forward to a time when this foreign air is made an atmosphere; neither is it improbable for us to have at some time a national college of music. Of

course it is natural for us all to have desired to go to these fountain heads of musical industry and breathe the air of the old masters' hall, but the student who imagines that he is handicapped by his struggle for recognition simply because he is an American is very sadly mistaken. If he has merits he will be accepted at his full value and with all the appreciation that he can wish for. Nationality is no barrier to success.

THE AMBITIOUS STUDENT.

It is more than likely that there has been nothing quite so injurious toward familiarizing the general public with the truly classic school of musical literature as the undertaking of its rendition by students who have more ambition than musical knowledge. There are very few observant teachers and musicians who do not at some time in their lives feel more or less tortured by the performance of some over-estimated student who gave the impression that the classics were "horrid, ugly things, but quite the thing." Of course we cannot much ensure the poor, tortured public for calling the classics "horrid and ugly" when they are presented to them with such unformed minds; the brightest gem of musical literature would have met the same sad fate under like circumstances.

We have all heard students of this class gadded on by incompetent teachers who are seeking personal gratification at the expense of their pupils, stumbling through the hazy length of a concerto, a Last Rhapsody, or a Chopin Polonaise when if the truth were known they could not even give a thoroughly musical reading of much simpler music. Neither the teachers nor the pupils in these instances seem to realize that the only reason we learn to walk or to run is to be able to run, and musically we are not exempt from this proverb. It is no wonder that we occasionally see some of the poor, misinformed public hold up their hands in absolute horror at the mention of the classics. It should be by all means "a declaration to be known" and not keep his artistic light obscured by a half-bushel measure—but how much greater would be the peace of many minds if some student could only think that way.

Here again must the student know just what to do and what not to do. To play a number tastefully and artistically he must have sufficient technique to cover it; more than enough to make the music pleasant, but not enough to have fully absorbed it; by absorption he does not mean going over a piece and touching only the high places, each minutest note must be dealt upon until it has given up its hidden meaning; the technical side is not all, though some people may stop at that—the student must not forget that he has a soul.

AN ILLUSTRATION.

I happen to know two instructors in a certain city who work side by side and both do quite a bit of recital work. One is gifted with a colossal technique, and as a consequence of this condition he selects for his recitals the most technically perfect music that is available in that category of pianistic literature; incidentally his pupils all fairly worship at the altar of technique; it is nothing but technique, technique all day long, and it is not infrequently the one can hear one of his pupils ask another: "How much technique it takes you to play the piece?" The other gentleman is a modest, sincere little body whose technique is of only moderate proportion, but what he plays has all the strength of true music; what he plays, the soul of his technique is really small in comparison, but the pure, sweet tone that he draws from his instrument is of a kind that lifts the worries from his listeners' minds and seems to lift them into a higher, nobler sphere. The first gentleman dazzles the other classes, and it is permissible for the student to take his choice between the two.

A student may well afford to be ambitious, but he must not forget that the end of his ambition is education. If his sole desire of the art is centered in the acquiring of its technique, he must ultimately realize that it will hardly be possible for him ever to astonish the world—the world has been astonished long enough. All that it can stand; but if the student desire then let him by all means go and worship at the shrine of the automatic playing devices, those instruments have one feature at least that may be endeavored to be, and that is, they do not make mistakes. If we are not to be making mistakes, as it may, one will be obliged to realize that he must not to his ambition down at par; he must not endeavor to

play things a grade higher than he is able to treat artistically and musically; he must realize that "make haste slowly" is not only proverbial but actual.

APPRECIATION.

If the young would-be artist is solicitous for his progress, he must be patient and hold it up to the public with the same cruel conditions that an analytical chemist would exhibit when viewing a promising subject. He must scrutinize sufficiently close so as to extract all hidden meanings; the notes are not the most important; he values his musical life he will not paint his pictures in cold black and white. We want our musical pictures full of a warm animation and of the most beautiful colorings; the artist must be patient and hold it up to the public with the same cruel conditions that an analytical chemist would exhibit when viewing a promising subject. He must scrutinize sufficiently close so as to extract all hidden meanings; the notes are not the most important; he values his musical life he will not paint his pictures in cold black and white. 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the short absence of twenty-four days. Handel's death occurred April 14, 1759, and his remains are buried in Westminster Abbey.

TO REMEMBER ABOUT FELIX MENDELSSOHN-BARTHOLDY (1809-1847).



1. Felix Mendelssohn belonged to an influential, wealthy, and cultured Jewish family. His father, Abraham Mendelssohn, came of a race that originally called itself Mendel by name. There may have been a distinguished son (or sons) who was spoken of as Mendel's sons, and finally from this the name of the now stands grew, viz. Mendelssohn. The mother, that is Felix Mendelssohn's mother, came of a noble and honored family of Berlin named Bartholdy—or Bartholdi—which name Mendelssohn Senior chose to retain after his marriage, and to add it to his own. This explains the name as it stands complete; but the composer, as you know, is spoken of universally as Mendelssohn merely, not even "Felix" being used very often.

2. From the very start Mendelssohn's life was one of ease and luxury; every thing apparently was in his favor. Not only were his parents wealthy and distinguished people of culture and refinement, but Nature also blessed him with upon him a fine noble character and a versatility of gifts. Felix was a painter of more than ordinary ability and a poet as well as an artist-musician.

3. Mendelssohn composed for the voice, the piano, the organ, and orchestra. He was the first composer to write instrumental pieces known as "Songs Without Words."

4. His oratorios "St. Paul" and "Elijah" are probably his greatest works, although the latter was written for Shakespeare's "Midsummer Night's Dream" is considered by many to be equally great. His "Hymn of Praise" was composed for the fourth centennial celebration of the invention of printing which was held at Leipzig in 1840.

5. Mendelssohn was a devout admirer of Bach's compositions and genius, and he was the first to unearth and present to the world the works of the great Johann Sebastian Bach. Mendelssohn had honors should be paid, even at that late date (nearly a hundred years after Bach's death) to the great master, so Mendelssohn caused a public celebration to be held, and was the chief cause of the erection of the Bach monument at Leipzig.

6. Mendelssohn was the founder of the celebrated Conservatory of Music at Leipzig.

7. He traveled extensively on the continent, playing upon the piano and upon the pipe organ before many celebrated people. Mendelssohn was not only a pianist of the highest rank, but also a finished organist. It is very interesting to read in his "Life and Letters" of a private and altogether informal reception extended to him by the late Queen Victoria and the Prince Consort, both of whom were musicians of high standing. Mendelssohn was an elegant and charming man; he wrote beautifully, so that he took almost to him, which introduces his letters, but his attention far more than many a novel or romance.

8. The affection and strong bond of friendship which existed between Mendelssohn and his sister Fanny was one of the most beautiful in the history of music by us all. A few of the "Songs Without Words" published as all coming from Felix were composed by Fanny. Op. 8, Nos. 2, 3, 12; Op. 9, Nos. 7, 10, and 12—these six are known to have been composed by her.

9. In March, 1835, Mendelssohn was married to Cécile Jeuremande, of Frankfurt. Five children were born to them, and their was a happy union. His daughter, Clara, was born in 1819, and was sincerely mourned by the citizens of Leipzig. For several years he had overworked, and the sudden death of his favorite sister, Fanny, was so great a shock that he seemed unable to rally thereafter and in a few months he followed her.—*Robis.*

10. Once on a time, nearly one hundred years ago, great was the excitement in the United States, and a quarrel and made war upon each other with guns and powder, both upon the sea and the land. The battles were fought by men who fired great cannon from vessels, were called naval battles.

One of these great battles was fought on Ches-

apeake Bay and was seen by Mr. Francis Scott Key. I suppose you think he was one of the soldiers, but no, he was a visitor to one of the British warships. Was not that a strange time and place to make a visit? Yes! Perhaps you will change your mind when I tell you more about it.

One of Mr. Key's friends had been taken prisoner by the British commander and carried on board his vessel. Of course Mr. Key wished very much to rescue his friend, and to do so went to our President, James Madison, and told him about it. How the British officers went to his friend's house, in the city of Baltimore, and ate his food and slept in his beds without an invitation, and then—carried him off onto their ships. President Madison thought as we do, that they had been very unfair, and immediately gave orders for a vessel to take Mr. Key out to the British warship for his friend.

This little vessel carried a flag of truce which is a signal that the enemy must not harm it. Now when they reached the warship and Mr. Key asked the commander to release his friend he was told that they were just about to fire upon Fort Mifflin, where away up on the flagstaff a beautiful American flag was flying, and that neither he nor his friend could leave until the battle was over. Now you can see that both Mr. Key and his friend watched with great anxiety the waving of those "Stars and Stripes," for if the British won the American flag would no longer be seen.

The battle began on the morning of September 13, 1814. The guns roared and bullets whistled through the air all day and all the dark night. Very early the next morning, while they were still watching through the smoke and darkness, Mr. Key took an old piece of paper from his pocket and on it wrote the words that you so often sing, beginning—

Oh, say can you see by the dawn's early light,

What so proudly we hailed at the twilight's last gleaming,

"Why," you say, "that is the song of the Star Spangled Banner!" And so it is. Mr. Key wrote the other verses after the battle was over and the victory won. It was read to the soldiers, and soon they were all singing it and the bands playing it. This song happened in the year 1814, and the flag still unfurls its "broad stripes and bright stars" over our free land, and as we sing the song I like to remember the brave man who wrote it. He died January 11, 1845.—*Elizabeth H. Dunham.*

One day all parts of the old THE SAD DAYS piano in the music room began OF MR. PIANO, to talk, and each of them had his days of hardship and sorrow. The first speaker, Mr. Ivory Keys, said: "Once I was beautiful; now look at my edges; they are all worn away. I would not mind if I had been worn down by my piano, but I have been worn down by you. I have been thin and worn most of all near the black keys. I have heard the teacher tell and tell the pupils, 'Keep your hand near the black keys'; but just on the edge they would keep until I am thin and ragged."

"That is nothing," replied Mr. Damper Pedal, "for five long years I have had no rest. Down would come some one from the sky and would stay with that load on me. Sometimes I would think 'Now, there is a change in harmony and I will get to come up.' But no such good luck. Through change after change my lid remained the same, and now in old age the load is so strong that when any other person tries me I remark: 'That Damper Pedal is no good; it will not come up.'"

"There may be ups and downs in life," continued Mr. Damper Pedal, "but I have always been down." With this Mr. Lid spoke, "You, Mr. Pedal, say you have ever had downs; well they may be hard, but they are nothing to say. I have been up for years, many and many a wet night when I was my duty to come down over my friend Mr. Ivory Keys, there was no band to bring me down, and day in and out, up I have been in the world." "What is nothing?" cried Mr. Sounding Board; "think of the dissonts that have come over me, and out into the world they went; time and time again has there come an 'F' natural instead of an 'F-sharp.' I had no power to change it, and most any life has been spent in the wrong, the wrong." "Wrong!" exclaimed Mr. Hammers, "what has been my life but wrong! Often is the time that I have had to come on my friend Mr.

Wires, and give him a blow that would send him shaking until he was weak, and at other times a push when it should have been a stroke. Mine has been a life of doing evil unto my next door neighbor; but what have I to do? I was sent that way, and that way I had to go."

"Yes," answered Mr. Wires, "my days have been spent in vibrating to false technic and touch." "Think," spoke Mr. Piano Top, "what a load I have! I have a piece of cut glass, my picture, heavy book, glass of flowers has been put on me, until often it has been too much for my slender strength."

And this the piano teacher came in the room and with a very loving hand touched the keys. "You poor, dear, old Piano; you and I have had a hard, hard life, have we not? I am sorry you are so sad; but I feel for you, and you are a piano, you know just what I have to go through with, day in and out. Some of these days I, too, will be worn out and a new one put in my place."

And the old piano saw a tear in the teacher's eye.—*Katherine Morgan.*

THE vertical (that is, the up-right line) OF THE BAR LINE, first came into use

about three hundred and fifty years ago, or early in the sixteenth century. Before that time music was not separated into lines, or measures, and time could only be observed, and kept, by the use of notes of varied values. But you can, perhaps, imagine how difficult it was, very often, to sing or play with any sort of rhythmic regularity, or musical sense, by means of a staff, especially difficult it was to sing (for example) music written in four parts without any lines of division to follow, and the more so because music originally was not written in score but in separate parts, the music for the different voices being printed on different sheets, not together, as in your school singing books or church hymn books.

About the twelfth century someone formulated (or invented) a system of musical measure, by means of varying the shape of the notes used; some were diamond-shaped, others were round, etc. It is usual to credit Franco of Cologne with the invention of this system, but there being some doubt as to that point I do not give you the information as fact. You will find, however, that many musical histories state as follows:—

Franco of Cologne, about the year 1200, formulated a system, etc. The notes were named *Maxima, Longa, Brevis, and Semibrevis*. The same person invented "rests" to be of an equal relative value, and the signs he used all those centuries ago are practically identical with those of the present day. But the system gives a more perfect rhythm and accent to music was, as I have said above, introduced about four centuries later and greatly simplified matters.—*Robert F. Chandler.*

THE birth of the opera, a little more than three hundred years ago, rescued music from the dryness of punctualism and stamped it with the impress of feeling and emotion. Its germ, to be sure, existed centuries earlier. Long before the Christian era the tragedies of Æschylus and Sophocles were sung in musical relative and the part of the chorus was sung, accompanied by lyres and flutes.

Toward the end of the sixteenth century a group of musical enthusiasts in Florence, dissatisfied with the prevailing style of music, determined to make an effort to revive the musical declamation of the Greeks. This first resulted in the invention of what was then called the *Canata*, that is, for years, many and many a wet night when I was my duty to come down over my friend Mr. Ivory Keys, there was no band to bring me down, and day in and out, up I have been in the world." "What is nothing?" cried Mr. Sounding Board; "think of the dissonts that have come over me, and out into the world they went; time and time again has there come an 'F' natural instead of an 'F-sharp.' I had no power to change it, and most any life has been spent in the wrong, the wrong." "Wrong!" exclaimed Mr. Hammers, "what has been my life but wrong! Often is the time that I have had to come on my friend Mr.

Perli's aim was to reproduce in his music, so far as possible, the inflections of the voice in impassioned speech; and this still remains the ideal of the most advanced dramatic composition. In *Euridice* the simple orchestra, composed of harpsichord, a viol da gamba, and two lutes, with three flutes in one scene, was concealed as in the latter-day music-drama of Richard Wagner.

The most noted of Peri's successors was Claudio Monteverdi (1568-1643), the Wagner of his time. Monteverdi anticipated many of what are considered purely modern effects of orchestration. He first introduced the *pizzicato* for stringed instruments; also the tremolo, which astonished the players, a greatly thing that they at first refused to attempt it. His harmony, too, was bold and dissonant for the taste of the times, and was bitterly attacked by the theorists of the day.

Another noted operatic composer was Alessandro Scarlatti (1659-1725) who enlarged the province of the recitative and gave a much needed form and symmetry to the aria by the use of the *Da Capo*, or repetition of the first section. Before long the opera degenerated; it became merely a show-ground for the display of some of the most remarkable singers the world has ever known. Gluck (1747-1787), in his reform of the opera, was followed by Rossini (1792-1868) and his followers. Then it was that a third innovator, Richard Wagner (1813-1883), arose, with Weber (1786-1826) as his inspiration, and placed the opera on the same broad basis of dramatic declamation and truth to nature projected by its founders three centuries before.

Thus it will be seen that the great names in opera are Peri, its originator, Monteverdi, Gluck, and Wagner. It is worth remembering that, with all the complexity of means demanded by the unexampled development of music as an art, these men stand for the same essential principles. It is a far cry from Peri's *Didone* to Wagner's *Parsifal*, but the one is the legitimate heir of the other.—*F. S. Lane.*

IT was very hard for WRINKLE YOUR WRIST, a little boy pupil, named Harold, to raise his

tried by example to show him what I wanted, but still the hand would not bend from the wrist. One day, when he persisted in keeping his wrist stiff and rigid, I said: "Harold, keep your arm loose and wrinkle your wrist!"

This idea amused him and he immediately tried to make the wrinkles come in his wrist and yet keep his hand in the most approved fashion. Now whenever I want to say, "wrinkle your wrist," and the hand is raised the desired way. So much for alliteration!—*Edith H. Sparrow.*

THE pupils of our CLUB CORRESPONDENCE. The club decided to meet in Miss Grace Switzer's studio on 14th and elected officers. We have seven members. The name of our club is "The Handel Musical Club." We intend to be an *ETUDE* Club and study the lessons of the *CHILDREN'S PAGE*, *Julia Coffin, Sec.*

On January 12, 1903, a club was organized in Mayfield known as "THE ETUDE Musical Club." We have had the club meetings ever since organization. At present our membership is twelve. Our president is Miss Mary Spight; secretary, Miss Winifred Gilman. We meet once a month. At each meeting a well prepared musical program is rendered, consisting of piano and vocal selections and readings from *THE ETUDE*.

At each meeting we sing our club motto, and we also have cast meetings once every week, at which we study biography, history of music, theory, and other interesting material. Our club meetings prepare us for recitals and concerts, which we give once every quarter.

We intend to celebrate our birthday next January with a program and reception. We got much inspiration from the program in the *ETUDE*, particularly the *CHILDREN'S PAGE*—*Mrs. M. Pryor, Directress.*



[On account of lack of space we are obliged to hold the next instalment of the Story about Mozart until the March number.—Editor.]

EARLY in the new year seems to be a very favorable time for starting musical clubs for young people. THE ETUDE, therefore, will present its new idea of assisting children and young people to form, and to conduct, if necessary, musical clubs, without the aid of their teachers, who may be too busy to assist them regularly or frequently.

First of all, a certain number of girls and boys must agree to become members. The latter should be aged anywhere from eight or ten years up to fifteen, and a club should be limited to about ten or, at most, twelve members. "Too large a club," you may be hard to manage; and it is very desirable that members of such clubs as we have in mind should be earnest, interested workers.

The club should have some suitable (or musical) name, such as: "The Young Pianists' Club"; "The Little Workers"; or, to leave out the word little, "The Earnest Workers"; or the name of any celebrated musician, as "The Mendelssohn"; "The Chopin"; and so on. It is very desirable to meet twice a month, as the season is short at best; and girls and boys must obtain permission from their parents to have the club meet at their homes when their turn comes.

Such a club can appoint a president and other officers, or better appoint each member, in turn, to be the conductor of one meeting; to help the work for each of the others, or to "run out" certain exercises. THE ETUDE supplying hints and plans, and reading material. The expense of such a club as we propose is scarcely more than twenty-five cents to each member; this amount being necessary for the purchase of a scrapbook. Every number will need THE ETUDE and should be a subscriber, but as many of them are subscribers, that need hardly be considered as part of the club expenses. The books recommended for use as scrapbooks are published by the Samuel Ward Co., Franklin Street, Boston, Mass., and intended for unmounted photos; they measure 10 by 12 inches and make ideal scrapbooks.

Next month we shall tell you why you need scrapbooks and suggest how to begin and what to do to make them all they should be; it is work every boy and girl will love. This month we can only suggest that these clubs be formed, and that they send to THE ETUDE their club name and address as promptly as possible; such information should be received not later than *ten days* after you receive your ETUDE. Address JUVENILE CLUB DEPARTMENT, THE ETUDE, etc. The one who is appointed Conductor should write to us, and we suggest that each one state the number of club lessons which they will answer any reasonable questions and always welcome letters of any kind from the boys and girls.

This month we suggest as follows for your first two meetings: A great many musicians of renown were born in the month of February, but the two most prominent ones were Mendelssohn and Handel; it would therefore seem to be appropriate to study their lives and to learn something about them at the February meetings.

EXERCISES FOR FIRST MEETING.

1. Organization; choice of club name and appointment of a Conductor (for this meeting) by means of voting or any other way that seems fair and right to the boys and girls.

2. The Conductor takes charge. We suggest that the members sit informally about the room, perhaps forming a semi-circle for convenience sake; the Conductor to sit behind a chair, and the members to sit in front of him.

3. Class reading. A February musician: Felix Mendelssohn-Bartholdy. In THE ETUDE for October you

will find a sketch of Mendelssohn as a boy with an illustration and you can use this beside our present sketch, "Biographical Sketch of a Childhood."

4. After the reading of the biographical sketches, questions should be asked by the conductor reviewing what the class has just read but, first, the Conductor should collect all the ETUDes, or books, and lay them aside. We also suggest that Mr. Law's article in "Memory Corner" be used for study and questioning.

5. If possible one or two members should play selections composed by Mendelssohn for the piano-forte.

6. A social chat, plans for meeting No. 2 or a game of some sort, musical game if possible. THE ETUDE will suggest some games next month.

The exercises for second February meeting may be very similar only with a study of Handel, the other prominent February musician. Having time to arrange in advance the Conductor may request one of the members to write a brief, story-like sketch of his piano music. Someone else might read an anecdote of Handel's childhood, or boyhood, or Mr. Tappan's "First Studies in Music Biography," and the "Pitt Library" are useful to study the lives of standard composers.

THE ETUDE hopes to hear from its girls and boys regarding their idea of clubs and how it is liked by them. So far as possible THE ETUDE will take the place of bay teachers and help all such clubs to be independent and self-conducting. The ideas presented here will also be time will also be helpful to teachers who are conducting clubs.—*Robis.*

BIOGRAPHY IN A NUTSHELL.

FEBRUARY MUSICIANS. Of February we find a number of names, but most prominent of all are those of Handel and Mendelssohn. We, therefore, select these two for brief mention.

TO REMEMBER ABOUT HANDEL. (1685-1759).

1. That he was a German, but when aged about twenty-seven went to England and practically became an Englishman for the rest of his life. The English people took Handel as one of themselves, for he resided in their midst for forty-seven years and wrote all of his grand oratorios there.

2. Remember that he was born the same year that Bach was 1685, on February 23; that his birthplace was Halle, Germany. His father was a surgeon and opposed to his studying music. But as a little child, Handel stole away to the attic and there practiced, to his heart's delight, on an old spinnet that someone, in sympathy with the little fellow's talent, had ordered should be placed there to assist the child in developing his father; but more reasonable to suppose that they thought the father overly strict, and being amazed at the child's talent, they gave him a little piano. His father finally discovered the little fellow sitting in his nightgown ready for bed, but playing a little tune before retiring.

3. When only seven years old he went on a journey with his father and visited a court chapel. Some of the court musicians became interested in the wonderful boy and lifted him up to the organ seat. While he played the Duke came along a young boy, as it were, and asked Handel to play. The Duke persuaded the father to, then and there, give him all opportunity; so Handel's music education began in earnest from that moment.

4. Some of Handel's oratorios are: "The Messiah," "Sampson," "Israel in Egypt," "Solomon," "Saul," "Judas Maccabeanus." The Messiah is considered to be his masterpiece. Handel composed and wrote in



SAPPHO, HER PUPILS, AND PHAOON.

SOME CELEBRATED FEMALE MUSICIANS: SAPPHO, THE LESSIAN.

BY M. C. WINGFIELD.

IN THE ETUDE for December we gave a sketch of St. Cecilia, a young woman of noble Roman birth who was "canonized" by the Christian church because of her musical gifts and life and character. This month we take up another personage, about whom legends of all sorts exist, and who was also a distinguished musician of the period in which she lived. It is about two thousand five hundred years since Sappho lived. We are apt to imagine, when we send our thoughts back two thousand years or more, that dwellers upon the earth in such remote times were plunged in darkness and led only gloomy, heathenish lives. But we need only read history carefully to find ourselves in the wrong. During the period referred to could we have looked upon the *Agien Sea* we should have seen "an archipelago alive with white-sailed ships, islands bustling with the hum of traffic, harbors, marts, and luxury."

Among these prosperous islands one named Lesbos, which was the most beautiful, the people of which most enterprising, advanced, and well-to-do. We read that its wheat was "white as snow"; that the vines were loaded with purple grapes; that in its abundance and luxuriance that "leaving the over-burdened vine poles, they spread trailing on the ground," and that the islanders plucked the grapes by merely extending their hands. Commerce was confined to the city Mytilene, capital of this island Lesbos; the rest of the island was given over to Nature, and, as we are told, "a very garden, abounding in beautiful landscapes and scattered villages." The houses were built mostly close to the sea; they had courts made of marble and surrounded by balustrades which overhung the blue water; here the people sat and watched the ships sailing by and listened to the musical waves.

In such a romantic, picturesque spot, and amid such surroundings Sappho was born and lived. We can picture her seated in the shade of these courts surrounded by her companions. The dress of that period was after the Greek fashion; long, white, sleeveless robes, with golden clasps at the shoulders and belts of various colors and designs. Some of the young women wore golden frontlets in their luxuriant black hair; but a simpler and more common fashion was that of binding the hair with bands of ribbon, the hair being arranged in large coils at the back of the head.

Sappho was small of stature and exceedingly dark of complexion. She has been described by many ancient writers and historians. One account comes from Socrates himself. It was the delight of great

men to speak of and to describe this wonderful woman; some of them tell us that "her smile had a fascination in it second only to that of Helen of Troy."

As musicians we are interested in her because she was the most renowned player of the lyre in Greece in her day. The lyre, as you probably know, was an instrument resembling a small harp; it was strung with seven strings and was used generally merely to accompany the voice.

Sappho was also the sweetest of singers; her voice was a rich contralto, admirably under her command; she was able to execute to perfection the frequent trills and embellishments with which Greek songs were interspersed. Even in those remote times a *sol-feyo* (that is, exercises for the voice by means of the syllables *ta, fe, ti, etc.*) had been invented and was in use. Sappho was a teacher; the ladies who thronged about her in her school were her pupils as well as her friends. Sappho, it will be remembered, was a poetess as well as the principal musician of her time; truly a most gifted woman.

Reliable historians and students of modern times are inclined to question some of the statements made by the ancient Greeks relative to her inventions and musical discoveries. They say, "Were we to believe all their statements we should have no option but to credit Sappho with the creation of at least half the entire art of music as practiced by the Greeks." But there is excellent reason for believing that she did make a few important musical discoveries. It was doubtless she who first discovered (in relation to stringed instruments) that the bridge, if placed a third of the way up the strings, dividing them into two unequal parts, these two parts would be precisely tuned in octaves to each other. Her discovery enabled players upon the seven-stringed lyre to produce fourteen instead of seven notes, and the revelation of the octaves enriched the tone, making it stronger as well. She also invented the plectrum, a quill or piece of ivory used to twirl the strings of certain instruments. The object or use of the plectrum is to increase the brilliancy of the tone. Another invention credited to Sappho was that of a peculiar kind of scale called the Mixolydian Mode; it is softer and more tender than were the original combinations or arrangements.

Because of her fame, parents were eager to place their daughters with her to study the arts of music and poetry. They became numbers, as one writer, "of as strange a coterie as ever existed in the vision of a philosopher or the dreams of a poet." It was a private circle resembling a female college, in so far as it was comprised entirely of a band of young women, everyone of the opposite sex being rigidly excluded from joining them even socially during hours of leisure. Finally Sappho established a sort of society, the rule being that the members should agree

to live together and hold their properties in common. Sappho employed her time with her female disciples in extemporizing singing, in the composition of verses, and in the practice of music upon the harp or lyre. The affection borne Sappho on the part of these girl students and followers was intense and excessive, so much so that parents were at times offended and made strong protests against the same. But Sappho was fascinating, and to many women, and children, and easily enthralled her followers.

We read of Sappho as dealing quite harshly with male admirers, but a time came when the rule of her establishment (to exclude and avoid men) was broken, and by the beautiful Sappho herself. Her weakness (it led to the complete dispersion of her fair bevy of companions, and also to her own unhappy, if romantic, death. The legend founded upon a true experience no doubt) runs something like this:

Near Sappho's home and the place where she and her sisterhood lived was a river at which an old ferryman named Phaoon was stationed; the old man made a meager living by carrying a small amount of freight across the water the few persons who desired to pass that way. One day a very beautiful woman came, desiring the old man to row her across the river. He did so, but was paid by the fair passenger that she had no money to offer him and could give only a box of precious ointment. Phaoon accepted the box and applied the ointment to his face, when immediately all the wrinkles were removed from his skin and a countenance of youthful beauty took its place of his former old and careworn visage. The box of ointment was a magic box, of course, and as he found later, had been given to him by Venus herself. The old man was marvelously changed and "became the most beautiful youth," says the legend, "that ever the sun of Lesbos shone upon."

The news of his remarkable transformation reached every corner of the sequestered sisterhood of Sappho, in a spirit of sheer idle curiosity, decided that she must see him. She did so, and from that day forth her happiness was gone. She felt "madly in love," as the story-books say, with the handsome youth, but he to whom the whole island began to pay court, intoxicated by the flattery bestowed upon him, held aloof and did not return the beautiful and disingenuous Sappho's love. He was so far from being able to refuse her a smile or kind word.

Finding all her arts in vain, she decided to avoid himself of only one way in which it was said males, desiring success and love, could win the same. The

idea is inconceivable. Some of his music has lost interest for us, particularly the early works modeled after Hummel. Elbert speaks of the twilight that is beginning to steal over certain of the nocturnes, values, and fantasias. Now Hummel is quite perfect in this way. To indicate a certain amount of the music was excellent practice for the younger man, but not conducive to originality. Chopin soon found this out, and dropped both Hummel and Field out of his scheme. Nor should we be deceived by the fact of his being the weaker; Op. 10 contains all Chopin in its twelve studies. The truth is that this Chopin to whom has been assigned two or three or four periods of styles and manner for development sprang from the Minerva head of music a full-fledged genius. He grew. He lived. But the exquisite art was there from the first. That it had a "long foregone" I need not tell you.

What compositions, then, would our mythic dozens of 1955 prefer—can't you see them crowding around the concert grand piano listening to the old-fashioned strains as we listen to-day when some musical antiquarian gives a recital of Scarlatti, Corelli, Rameau on a clavichord? Still, as Mozart and Bach are endurable now, there is no warrant for any supposition that Chopin would not be tolerated half a century hence. Fancy those sprightly, spiritual, and very national dances, the mazurkas, not making an impression! Or at least, not making us feel the pulse of the nocturnes! Not to mention the potpourris, preludes, scherzos, and études. Simply from curiosity the other night I got so tired playing Chopin's "wont through" that I gave up. I found Chopin—about ten-looking for trouble. I found it when I came across five mazurkas in the key of C-sharp minor. I have arrived at the conclusion that this was a favorite key of his, and that we put

two studies in Op. 10 and 25, respectively: the Fantaisie Impromptu, Op. 66; five Mazurkas, above mentioned; one Nocturne, Op. 27, No. 1; one Polonaise, Op. 26, No. 1; and a short second section, a *canto* was never seen again by human eyes.



DUSSEK VILLA, on the Wislischka.

January 25, 1905.

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in the E major Scherzo, Op. 54; one Valse, Op. 64, No. 2—are there any more in C-sharp minor? If there are I cannot recall them. But this is a good showing for one key, and a minor one. Little wonder Chopin was pronounced elegiac in his tendencies—C-sharp minor is a mournful key and one that soon develops a cloying, morbid quality if too much insisted upon.

The Mazurkas are worthy specimens of their creator's gift for varying not only a simple dance form, but also in juggling with a simple melodic idea masterfully that the hearer forgets he is hearing a three part composition on a keyboard. Chopin was a magician. The first of the Mazurkas in C-sharp minor bears the early Op. 6, No. 2. By no means representative, it is nevertheless interesting and characteristic. That brief introduction with its pedal bass sounds the rhythmic life of the piece. I like it; I like the same property; I like the major-key and the peasant girls on the green footing away—and the ending is full of a sad charm. Op. 30, No. 4, the next in order, is bigger in conception, bigger in workmanship, but is not so cheerful, perhaps, as its predecessor in the same key; the heavy basses twanging in tenths like a contrabasso are intentionally monotone in effect. There is defiance and despair in the mood and look at the line before the last—those consecutive fifths and sevenths were not placed there as a whim; they mean something. Here is a Mazurka that will be heard later than 1955. By the way, Chopin was never so interesting through this Op. 30 do not neglect No. 3, the stunning specimen in D-flat. It is my favorite Mazurka.

Now let us hurry on to Op. 41, No. 1. It will reveal a career study. Note the grip our composer has on the theme, it bobs up in the middle voices; it comes thundering at the close in octave and choral unisons, it rumbles in the bass and is persistently repeated in the soprano voice. It is a device, not the atmosphere not altogether cheerful. Chopin could be depressingly pessimistic at times. Op. 50, No. 3, shows how closely the composer studied his Bach. It is by all odds the most laboriously worked out of the series, difficult to play, difficult to grasp in its rather disconnected procession of moods. To the way. To indicate a certain amount of the music was excellent practice for the younger man, but not conducive to originality. Chopin soon found this out, and dropped both Hummel and Field out of his scheme. Nor should we be deceived by the fact of his being the weaker; Op. 10 contains all Chopin in its twelve studies. The truth is that this Chopin to whom has been assigned two or three or four periods of styles and manner for development sprang from the Minerva head of music a full-fledged genius. He grew. He lived. But the exquisite art was there from the first. That it had a "long foregone" I need not tell you.

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Calmuck features all afire, he would begin to smile gently and lo!—the tiny, little tune, as if children had unconsciously composed it at a piano! The last page was strange. Poor Arthur was stormy and captured in every bar. What a pianist, what an artist, what a man!

I suppose it is because my imagination weakens with my years—remember that I read in the daily papers the news of Chopin's death! I do long for a definite program to be appended to the F major Ballade. Why not, Mr. Editor, offer a small prize for the best program and let me be judge? I have also reached the time of life when the A-flat Ballade affects my nerves, just as Liszt was affected when a pupil brought for criticism the G minor Ballade. Preserve me from the third Ballade! It is a wondrous, gracious, delicate, capricious, melodic, poetic, and what not, but it has gone to meet the D-flat Valse and E-flat Nocturne as the obitaries say. The fourth, the F minor Ballade—ah, you touch me in a weak spot. Sticking for over a half century to Bach so closely I imagine that the economy of thematic material and the ingeniously spun fabric of this Ballade have made it my pet. I do not dwell upon the loveliness of the first theme in F minor, or of that melodious approach to it in the major. I am speaking now of the composition as a whole. Its themes are varied with consummate ease, and you wonder at the corners you so easily turn, bringing into view newer horizons, fresh and striking landscapes. When you are one-sided on these D-flat scales, four pages from the end and nothing can stop your progress. Every bar slides nearer and nearer to the climax, which is seemingly closer for the moment. After that the air tears and the whole work sears upward on a high pinion. I quite agree with those who place in the same category the F minor Fantasia with this Ballade. And it is not much played. Nor can the mechanical nature of the piece be reproduced in the piano. I derive pathos and passion. I see the musical mob of 1955 deeply interested when the *Padrescu* of those days puts it on his program as a gigantic novelty!

Yes, Yulius, I have not forgotten the *Polonaise*. The same old target again, though we had agreed to drop Chopin last month. I can't help it. I felt choked off in my previous article and now the dam has overtopped its crest. Study. Note the grip our composer has on the theme, it bobs up in the middle voices; it comes thundering at the close in octave and choral unisons, it rumbles in the bass and is persistently repeated in the soprano voice. It is a device, not the atmosphere not altogether cheerful. Chopin could be depressingly pessimistic at times. Op. 50, No. 3, shows how closely the composer studied his Bach. It is by all odds the most laboriously worked out of the series, difficult to play, difficult to grasp in its rather disconnected procession of moods. To the way. To indicate a certain amount of the music was excellent practice for the younger man, but not conducive to originality. Chopin soon found this out, and dropped both Hummel and Field out of his scheme. Nor should we be deceived by the fact of his being the weaker; Op. 10 contains all Chopin in its twelve studies. The truth is that this Chopin to whom has been assigned two or three or four periods of styles and manner for development sprang from the Minerva head of music a full-fledged genius. He grew. He lived. But the exquisite art was there from the first. That it had a "long foregone" I need not tell you.

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PRIZE ESSAY CONTEST: 1905.

ONE HUNDRED DOLLARS IN PRIZES.

THE ETUDE wants the best ideas of the teachers of music in the United States or elsewhere; and to stimulate interest in the writing of practical, helpful articles on topics connected with musical work offers prizes of one hundred dollars for the best five essays submitted—

First Prize	\$30
Second Prize	25
Third Prize	20
Fourth Prize	15
Fifth Prize	10

Writers may choose their own subjects. We advise beforehand that topics of a general nature, such as "Bacon's study of the power of music," "Music as a social utility," are not suitable. Such subjects could not be discussed exhaustively enough to be helpful in the small space we can allow for the essays.

Essays should contain from 1500 to 2000 words. Competitors may send in more than one essay. The contest will close March 15th. Do not roll manuscripts and essays in, nor forgetting to enclose the writing of the best essay. We are of the opinion that a teacher has can be made a fine educational influence, and we trust that many of our readers will give themselves the stimulus of this contest.

The Etude

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THEODORE F. PRESSER.

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A CONTEMPORARY raises the question why free popular concerts are given in the large cities in summer time and not in the winter. Is it not as advisable to give, in winter, a band or orchestra concert in a large, well-lighted, well-ventilated hall as it is to give one in a public square in the summer time? Would not many a boy or girl, young man or woman, hard-working mechanic and his wife, the clerk on a modest salary, be glad to listen to music under cheerful conditions at little or no expenditure of spending fifteen to twenty-five cents to hear some cheap play or musical farce? Is it not well for him to have an opportunity to make a choice between an evening spent thus with his family around him and one in which he alone goes out to the nearby saloon or dance hall with the accompanying and lowering diversions? Charitable persons might well make the experiment of hiring a few good bands and orchestras to give a series of concerts free or at five and ten cent admission fees. Music can be made an elevating, refining influence in winter as well in summer, although light and heat cost more.

Is a recent issue of the Washington Post Mrs. Fannie Edgar Thomas has the following to say about general study of music:—

"Music as a subject for national direction in education has come to force itself upon the attention of the country in a manner no longer to be evaded. Steady and gradually extending civilization teems with possibilities of latent genius of highest order and of abundant supply. The natural love for the art, amounting to a necessity by our people and fostered by entertainment copied from all countries of the globe, by writing of ardent music lovers, by societies, clubs, concerts, private efforts, and public supply by the immense amounts of money aimlessly squandered at home and abroad, and the futile result consequent upon the lamentable lack of proper musical education in the country, all force this subject to an unavoidable issue with the national pride of the republic. Nowhere in the entire Union is music being cared for as it has the right, the necessity, of being.

Even under the most favorable conditions the public schools of the country are already too overcharged with the education imperative upon material life to permit of any headway being made in the immense art of music.

"What this country needs, and must have, is a free national system for the development of the art of music, similar to that furnished our intelligence by the public schools; an institution in itself for music, in which there shall be a regularly graded course of study, protection, examination, supervision, result. A free system of musical education is a necessity of the music art of a republic. Only so may we ever have national music, national musicians, na-

tional music art. This it is which is a necessity of to-day. Meantime let us regard with attention the music work being done, and not being done, in the public schools."

The Editor of THE ETUDE receives many requests for the recommendation of books upon certain subjects, the basis of the request usually being: "I am to prepare a paper upon such and such a topic to be read before our club." A careful ransacking of these topics suggests that committees frequently plan a program scheme without taking into consideration the difficulty that members may have in acquiring some of the papers. It is not troublesome to get together material for a biographical sketch, since that means a consultation of some good dictionary of music or the reading through of biographies; it is not difficult to secure material for a paper on the symphony, the orchestra, and similar topics. But when a topic is selected which involves the exercise of the critical faculties, and a thorough knowledge of the subject, the assignment to any but a well-equipped professional is unjust. Recently we were asked to assist in the preparation of a paper upon a topic which would call for the study of the lighter works of the leading modern composers and their careful analysis to note what differences in the form are apparent as compared with the works of older composers. This is a study that can only be made successfully by one who has a thorough understanding of form and its application in the works of the leading classical and modern composers.

We take this opportunity of advising program committees to be careful in formulating and assigning topics for club work, else they will defeat the very ends for which they have been appointed.

A DISTINGUISHED educator recently said in an address to the students under his charge that too many of them played a passive rather than an active part in their college life; that they acted as if it was the duty of the college to educate them, and contented themselves with merely drifting, satisfied if they simply escaped censure instead of winning praise for diligence and application in passive study. This attitude of the would-be learner is not confined to college. The passive student is also the bane of the musical profession. His inaction is generally not so much the expression of an avowed or tacit antagonism to teacher or study—as it apt to be the case in school or college life; it is rather the indication of an ingrained slothfulness of mind or body which inevitably negates all attempt at advancement. In fancy such a pupil often sees himself singing or playing divinely, earning plaudits from his exertions from the multitude. Ah, well, he thinks, my teacher will see to all that—and comfortably settles down a dead weight on his master's hands. It is precisely such pupils who menace their teachers' professional name. It is they who complain most bitterly of not making progress; the unthinking, unknowing public takes them at their own valuation, and whose can the fault be but that of the one who has them in charge?

A WRITER says: "In my experience the association between books and music is intimate and ever recurring. I never hear a certain piece of Haydn's without seeing on the instant the massive ranges of the Scottish Highlands as they rise like the sentinels in the pages of Walter Scott's 'Waverley'; and there is another simple melody which carries me back to the shipwreck in the 'Enchid'! Some books seem to have found a more subtle rendering at the hands of Chopin, and there are others which recall movements in Beethoven's symphonies. For this reason it is a great delight to read with a soft accompaniment of music in another room; there always remains an echo of melody hidden in the heart of thoughts that have come to one under such circumstances, and which gives back its unheard note when they are read again elsewhere."

Music has, we all know, been in all ages "the sweet companion of labor." Who has not heard the boatman's rude chant as it floats upon the water, or the milkmaid, too, in her daisy, the ploughman at the plough, every occupation, every act and scene of life has had its own special music. The bride has gone to her marriage, the laborer to his work, mankind to the last long rest, each with appropriate music.

Some writer has described music as "the mother of sympathy and the handmaid of religion."

Our life at the present time is considered by many persons to be peculiarly gross and mercenary. Perhaps this is true, but if so our need for music is the more imperative.

Many of us know this association between books and music, also the "sweet companionship" of voice and music, and have thus proven the close relationship between life and music.

A REPORT which the secretary of the State Board of Education of Massachusetts made some time since shows that music is receiving some consideration in the schools of that State. It is taught in all but a few very small schools, in the greater number by a special teacher, at least one hour a week being devoted to singing. In most of the high schools the work consists solely of chorus singing. In the English High School in Cambridge there is instruction in harmony, counterpoint, and melody construction; in the Springfield High School there are two special teachers in singing and in theory of music. In this latter school two periods a week for one year are given to a course in harmony and two weeks for the year to musical analysis. The secretary suggests that a course such as this might well be adopted in all of the larger cities of the State.

As to the latter recommendation we think conservative school authorities will be disposed to wait to see the outcome of the work at Springfield. So far it is not altogether certain that music teaching in the public schools has been a great factor in raising the standard of appreciation by the public. We think the great increase in the study of piano playing and singing in conservatories and with private teachers has had more to do with it. But very movement connected with the Springfield School.

WRITERS and lecturers upon musical topics make frequent use of the terms "progress of music," "advance in musical art," and "development of music," usually employing them in such a way as to convey the impression that the music of to-day, "modern music," as we proudly call it, is in advance, even better, higher than that of previous centuries.

The thoughtful reader may be pardoned if he will ask time to decide his attitude on this subject. Is the music of Richard Strauss and other ultra-modern composers an advance upon Beethoven, is it better than that of Haydn and Mozart, even than that of Bach, Handel, and Palestrina, to mention composers who constructed their works on a polyphonic basis? Of course changes have taken place in the last 150 and 200 years, changes in form, in melodic construction, in harmonic resources, in effects due to contrasting tone color as in the orchestra, in rhythmic combinations, all phases of a change in the creative side of composition; there have been changes we call them improvement in technical equipment, in the instruments, a conservatory pupil may have a far better instrument in his studio than Beethoven had; conservatory graduates have had technical training superior in breadth and freedom to that Mozart enjoyed; yet when we convey the impression that the music of modern writers represents an "advance" upon that of previous generations, we are possibly at fault. What has taken place here has been an extension of the means of producing musical effects and an increase in the subjects accounted available for musical treatment.

We see no reason to take the ground that the art of to-day is better, finer than that of years ago; does the painter, the sculptor, and the architect of to-day consider that the particular branch of art work which is his is in a higher level than that of Michael Angelo, Raphael, Praxiteles, and others?

Let us value the art of each generation for its own sake and not force it to a comparison with an earlier or later manifestation of art work. Beethoven is not exalted when Haydn is condemned; Wagner is not raised up high when Meyerbeer is attacked for metricities. In our reading let us seek to gain the impartial view of the historian who seeks the good in every age and brings that out without trying to institute comparisons at every stage. There were "good old times." It is true, but you will be obliged to go back, step by step, if you will find them. There are no good days, not of necessity better days, so far as the quality of art work is concerned.

No 4330

2nd VALSE CAPRICE

FRANK L. EYER, Op. 33.

Tempo rubato. M.M.♩ = 66.

Musical score for page 2, measures 1-16. The score is written for piano (p) and includes various dynamics and articulations.

Measures 1-4: *p*, *dim.*, *pp rit.*, *p*.
 Measures 5-8: *a tempo*, *mp*.
 Measures 9-12: *p*.
 Measures 13-16: *mf*, *mf*, *p*, *pp*.

Musical score for page 3, measures 17-32. The score continues the piece with various dynamics and articulations.

Measures 17-20: *ff*, *a tempo*.
 Measures 21-24: *mp*.
 Measures 25-28: *cresc.*, *dim.*, *rit.*.
 Measures 29-32: *a tempo*, *ff*, *strepitoso*, *sempre ff*.

Nº 4757

SEXTETTE

from "Lucia di Lammermoor"

G. DONIZETTI.

Arr. by PRESTON WARE OREM.

Secondo

Larghetto M.M. ♩ = 69

pp *mf cantando* *p* *f* *cresc.* *ff* *rit.* *mf* *f* *p*

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Nº 4757

SEXTETTE

from "Lucia di Lammermoor"

G. DONIZETTI.

Arr. by PRESTON WARE OREM.

Primo

Larghetto M.M. ♩ = 69

pp *f* *p* *cresc.* *ff* *rit.* *mf* *f* *p*

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Secondo

Musical score for the Secondo part, featuring piano and string parts. The score includes various dynamics such as *p*, *cresc.*, *string*, *allarg. ff*, *calando*, *rall.*, *a tempo.*, *ff*, and *fff*. The piano part is written in bass clef, and the string part is written in bass clef. The score is divided into several systems, each with a piano part and a string part.

Primo

Musical score for the Primo part, featuring piano and string parts. The score includes various dynamics such as *p*, *cresc.*, *string*, *ff allarg.*, *calando*, *p*, *cresc.*, *a tempo.*, *ff*, and *fff*. The piano part is written in treble clef, and the string part is written in bass clef. The score is divided into several systems, each with a piano part and a string part.

IN ITALY

A LA TARANTELLE

Intro.

Allegro moderato M.M. $\text{♩} = 126$

CHAS. J. WILSON, Op. 786

Tempo di Tarantelle M.M. $\text{♩} = 152$

SANS SOUCI

CAPRICE POLKA

G. BACHMANN.

Tempo di Polka. M.M. $\text{♩} = 116$.

First system of the musical score for 'SANS SOUCI'. It consists of a piano introduction and a section labeled 'A'. The piano introduction is in 2/4 time, starting with a forte (f) dynamic and ending with a piano (p) dynamic. Section 'A' begins with a mezzo-forte (mf) dynamic and features various musical notations including triplets, slurs, and dynamic markings such as *sf*, *cresc.*, *f*, and *f Fine*. The score includes first and second endings, with the first ending leading back to the beginning of section 'A' and the second ending leading to the final cadence.

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Second system of the musical score for 'SANS SOUCI'. It begins with a section labeled 'TRIO.' in 2/4 time, marked with a mezzo-forte (mf) dynamic and a crescendo (*cresc.*). This is followed by a section labeled 'First time only. Fine, Trio.' in 2/4 time, marked with a forte (f) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *cresc.*, and *f Fine*. The section concludes with a double bar line and the instruction 'D.C. Trio.'.

* From here, go to A and play to Fine; then go to Trio.

Nº 4829

SCHERZINO

from the Faschingschwank aus Wien

("Carnival Pranks in Vienna")

The "Carnival Pranks," composed in 1839 and mainly written during the festival season, offers a picture of the bustle, life and jocundity of the carnival masquerade. It is one of the most characteristic and peculiarly attractive of Schumann's works. The "Scherzino" is perhaps the most jovial and fantastic of the five movements, representing the composer in humorous vein, and suggesting the antics and badinage of the maskers. It demands a spirited, somewhat capricious rendition.

Allegretto M.M. $\frac{4}{4}$ = 112.

R. SCHUMANN, Op. 26, No. 3.

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a) Imitating a drum-beat, executed thus:

EASTER SONG

Osterlied

R. FUCHS, Op. 32, No. 3

Larghetto con espressione M.M. ♩ = 56

poco f

allarg.

mf

molto cresc.

ritard.

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"How Sweet the Moonlight Sleeps"

"Merchant of Venice" - Shakespeare.

Andante M.M. ♩ = 69

E. J. DECEVEE

p

dim. o rit.

f

pp

f a tempo

ritard.

1st time

Fine

dim. o rit.

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a tempo

p *marces. il canto*

rit.

a tempo

cresc.

pp

un poco rit.

pp

a tempo

pp

dim. e rit.

a tempo D.S.

No 4559.

QUEEN OF THE NIGHT.

SCHOTTISCHE.

Tempo di Schottische. M.M. $\text{♩} = 112$

PIERRE RENARD, Op. 2, No. 3.

mf scherz. p scherz. 1 2. Fine mf brill. p brill. p D.S.

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No 4451

God that Madest Earth and Heaven.

Duet for Soprano and Baritone or Tenor.

F. G. RATHBUN.

Andante moderato.

SOPRANO.

God that mad-est earth and heav-en, Dark - ness and light,

Who the day for toil hath giv - en, For rest the night, For

rest the night. May thine an - gel guards de -

BARITONE or TENOR

May thine an - gel guards de - fend us, Slumbers

cresc. cresc. mf

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fend us, Slumbers sweet thy mer-cy send us, At - tend us This live - long
sweet thy mercy send us Ho-ly dreams and hopes at - tend us This live - long

night; Ho-ly dreams and hopes at-tend us This live - long night.
night; This live - long night.

mf BARITONE or TENOR SOLO
Guard us wak-ing, guard us sleep - ing; And when we die

May we, in thy might - y keep ing, All peace-ful lie, — All peace - ful lie. When the

SOPRANO
When the last dread call shall wake us Do not Thou, our God for - sake us;
last dread call shall wake us Do not Thou, our God for - sake us; But to reign in glo - ry

And take us With Thee on high; But to reign in glo - ry take us
take us With Thee on high; But to reign with Thee, to reign with Thee on

to reign with Thee, to reign with Thee, with Thee, with
high, with Thee on high, with Thee, with Thee on high, with

Thee on high.
Thee on high.

No 4714

Andantino.

To Geo. W. Dover, Providence.

THE AVOVAL

Words and music
by JULES JORDAN

Could

I but fit - ly praise thee, Be - lov - ed, as thou art, I'd
las! I can - not find it, I scan each preg - nant line, And

turn a rap - tu - rous meas - ure And sing to reach thy heart. In
deem that ne'er had po - et Ex - act - ing theme as mine, So

Animato. 1st. ending. *molto rit.*
tones so full and ten - der, Would words and mu - sic blend, Un -
mute must I a - dore thee. Nay, (Go to 2nd ending)

til thou shouldst sur - ren - der, And my des - pair should end.

Poco agitato

Be - cause un - skill'd in num - bers, I would the law de - fy, And steal from

oth - ers treasures, Where gems perchance might lie; A thief I'd be de - tect - ed, Yet

rit. *marc.* *f* *f* *D.S.*
glo - ry in my shame, Could I but find a jew - el Wherewith to grace thy name. A

2nd. ending. *cresc.* *cresc.* *ff*
bold - ly I con - fess, The love with - in me burn - ing No

allarg.
more will I re - press.

allarg. *f* *p* *pp* *rit.*

To
James Whitcomb Riley
Nº 4716
"Happy who in his verse can gently steer
From grave to light, from pleasant to severe."

OUR HEART OF MINE

TOD B. GALLOWAY, Op. 46, No. 1.

JAMES WHITCOMB RILEY.

Cantabile.

3 For we know, not ev' ry mor-row can be

1 heart of mine, we shouldn't wor-ry
2 We have err'd in that dark hour we have

sad; So, for-get-ting all the sor-row we have had, Let us
sol When we've misst'd of calm we couldn't have, you know! What we've
known When our tears fell with the show-er all a-lone! Were not

fold a-wav our fears, and put by our fool-ish tears, And through
met of storm-y pain and of sor-row's driv-ing rain, We can
shine and show-ers blent as our gra-cious Mas-ter meant? Let us

all the com-ing years just be glad. just be glad.

bet-ter meet a-gain, if it blow! (3rd verse, only.)
tem-per our con-tent with His own. *ppp*

p *ppp*

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VOCAL DEPARTMENT Conducted by H. W. Greene

ERROR'S NOTE.—The Singing Masters' Guild is taking a brief vacation, but will probably reassemble for further discussion in either the March or April numbers.

AN EXPERIMENT.

AFTER hearing an eminent singer give a lesson to a young lady in December, 1903, the question was immediately asked, "What shall I do with her?" Of course the conversation did not take place until after the pupil had retired, which explains my willingness to give my friends, the teachers, the opportunity to share the conclusion arrived at. The lesson was marked by but one unusual feature, which was that, in whatever work was attempted, scales, sustained notes, or melodies, the pupil was rarely true to pitch. Her voice was quite above the ordinary, it had resonance and brilliancy, which together with a certain warmth would compel one to pause and admire it. Its quality was its one redeeming feature. In answer to the question, "What shall I do with her?" one would only be expected to say—

"Tell her to give up singing."
"But she will not give it up."
"Why?"
"Because she is a plucky girl and very proud, and is unwilling to acknowledge defeat."

"How did she find you?"
"It seems she heard me one night in 'Elijah' and was very favorably impressed; indeed she was affected with that ungovernable fascination for the singer that is often met with in young and impressionable minds and unfortunately shortly after a dotting relative heard her trying to imitate my singing of 'Hear ye, Israel' and admiring the quality of her voice, filled her mind with absurd notions that if she should study she would conquer the world. She also offered to defray all expenses to that end, and naturally the girl would not think of studying with anyone else. So here I am. I told her she was false in intonation, which was practically an insuperable obstacle to success. She asked me if anyone had ever conquered the defect. I said yes, I thought so, but the effort was so great and the result so uncertain that it was hardly worth the struggle. She said: 'I shall try, and you must teach me.'"

"After hearing her to-day do you wonder I asked you to my studio? Now I repeat my question: What shall I do with her?"

"Is she conscious of being out of tune?"
"O yes; she seems to have improved greatly in that respect. When she first came she would sing B to my C with evident gusto. But now she will often stop and correct herself before I speak of it."
"How long has she been with you?"

"This is her twenty-fifth lesson. She has had one quarter, at the end of which I urged her to give it up, and now I am half in doubt myself because these last five lessons seemed to show marked improvement."
"How old do you think she is?"

"She is nearly twenty."
"Does she play?"
"No, but has been asking me if I would advise her to take up the piano to improve her musicianship."
"How much time have you allowed her to practice?"

"About an hour and a half a day."
"What exercises have you employed apart from her method work, the direct object of which is to correct her intonation?"

"Not any solely with that object, but have been extremely particular to insist upon as true a pitch as possible in her method work."
"She is."

"Then I shall advise you to keep her. Give her a year of special work, the object of which shall be to sharpen her ear perceptions. I would set everything

else aside as of secondary importance, and concentrate upon her greatest need. If her ear responds there will be ample time to attend to other things. The first thing to decide is, how much her tone emission has to do with her intonation. I notice that her method is not perfect; that on the notes that are most pronouncedly false in pitch there is much extrinsic muscular influence. Upon this I base my advice to allow her to continue. Once the vocal muscles, unaided, are responsible for her tones you will find yourself at the beginning of your real work. The next thing for you to do is to find a conscientious violin teacher, explain your motive and have her take three violin lessons a week in your own studio, occupying a half of each lesson by singing with the violin the melodies of her simple vocalizations of the few songs you wish her to have. Have her take one sight-singing lesson per week and two lessons a week from memory. Then she would have a lesson every day. Let her confine her practice periods to the violin and sight singing. In this way she will have the most substantial work possible and she will be under your personal control during all of her vocal work. It is not so much what she does as the care with which she does it. I would like a report at the end of the half year."

The following letter received from the teacher of the young lady just before leaving the country for her summer vacation will be of interest.

"My dear Mr. Greene:—

"I am writing very hurriedly to report upon the progress of Miss Blank. I followed your instructions carefully, deviating therefrom only when circumstances seem to temporarily require it. We are both delighted with her progress. In her middle register she is absolutely true to the pitch, while her voice is becoming truly a grand instrument. She is even singing to her friends in her own drawing-room, giving genuine pleasure. From F up she is not yet sure, but I am confident that it is weakness rather than tone deafness that causes her to sing untrue to the pitch. I will make another and a fuller report in the fall after she has settled into her steady practice again. Her violin teacher is quite enthusiastic over her possibilities as a violinist."

Think your plan was just what she needed, and you cannot imagine how glad I am that I continued with her.

"Wishing you a pleasant vacation, I am
Sincerely yours,

SIGNOR CARUSO.

In the *London Magazine* for October, 1904, there appeared an interesting interview with the eminent tenor from which we make some extracts.

He made his debut at the Teatro Nuovo, Naples, in 1895, with only partial success. He was not discouraged, but kept at his study, and in 1898, when he sang the rôle of Marcello in "La Bohème," in Milan, he made a great success.

So many students with fine voices imagine that thereby they are all but completely equipped for a successful career upon which they are impatient to launch themselves, that it is well to read that Signor Caruso insists upon the necessity for a robust constitution and a copious capacity for hard work and incessant study, without which advancement is impossible; even a temporary illness or lapse from study puts one back.

In the course of the interview Signor Caruso says:—

"The teacher was Signor Guglielmo Vergine, and to him and Nature are attributable much of my success. But to show you how mistaken even a good master may be as to the suitability of certain parts to the singer who has been his pupil, I may mention the fact that when Signor Sonzogno gave me my en-

gagement for the Teatro Lirico, Milan, for the autumn season of 1898 he sent me three operas to study, as he wished me to appear in them; these were 'L'Arlesin,' by Cilea, 'Il Voto' or 'La Mala Vita,' by Giordano, and 'La Bohème,' by Leoncavallo, the last a new work which was looked forward to with great interest, as Puccini had written a successful opera on the same subject—which is the work that recently has become so popular at Covent Garden. When my master went through the part of Marcello with me he told me I could make nothing of it, as the music was not suited to my voice, so accordingly I returned it to Signor Sonzogno, informing him at the same time that I would not sing it, as I feared I could make nothing of it. When I arrived in Milan, Signor Sonzogno amiably insisted on my studying it, as he was satisfied that it not only suited me, but that I could make a success in it, and that I should work the part up with all possible despatch, with the special 'coach' or *répétiteur* of his theater, going over it afterwards with Signor Leoncavallo. I learned the music of Marcello accordingly, sang it on the first night, and made, to my amazement, such a hit with it that I pleased the composer, Signor Leoncavallo, the public, and the critics, and made for myself, I am happy to say, a reputation that has been increasing ever since. So much for my master's judgment. It is true that I tried the part in Genoa before I risked singing it in critical Milan, and as the result at the Carlo Felice, there, was satisfactory to all interested in the success of the opera, I sang the music in Milan with full confidence that it was suited to me in every way—a belief which no doubt helped me to sing on that memorable first night with all the art and voice I could command. This was the night which was the turning point in my career, but I have not relaxed in any way my desire to attain that perfection which to the artist always seems, and is, unattainable. Still I work, work, work, with the hope and belief that I will be better artistically when I return to Covent Garden next year."

In that "work, work, work" is concentrated all the advice which music students need, but as will be seen later on in the interview, it is work "with brains."

In the same interview Signor Caruso expresses the opinion that the operatic singer needs four things if he would attain to eminence: the art of *bel canto*, dramatic temperament, thorough conscientiousness, and nervous susceptibility. As regards *bel canto*, he points out that while it is absolutely necessary for the rendering of all the masterpieces of the Italian school, those who possess it make the best Wagnerian singers, notwithstanding the mistaken ideas of those who consider that the German master's works do not require it. Without constant practice of scales and exercises, which are the grammar of this fine art, the voice can never acquire agility and certainty. Once possessed of this skill in vocalization everything else comes easy.

The dramatic temperament is, of course, mainly a gift of Nature. Tuition may present its semblance, but about the most perfect counterfeiter there is always an insincerity which is immediately detected by those of artistic discernment. The public betrays itself into believing that some lyric artists are great when they are only in the equivocal rank between high mediocrity and true greatness.

As to nervous susceptibility, Signor Caruso says:—

"A man or woman of high nervous temperament alone can succeed as a lyric-dramatic artist. In the great opera a severe strain is put upon the principal singers; for while they are portraying love, hate, or revenge—the two latter sometimes in a whirlwind, so to speak, of orchestral music and song—they have the whole time to watch the conductor, keep time and rhythm, and fall not at the same time in reproducing with perfect accuracy the composer's music. The nervous tension, therefore, it is obvious, must be far greater on the operatic artist than it is on the actor, who only has to think of his action and his words, while the actor-singer has to think of action, words, and music. In the proper exposition of these lies that which contributes to success."

With this estimate of the "forces that go to make the successful" operatic singer most will agree, and in many ways it will apply: as much to those who, without dreaming of a career on the stage, propose to appear on the concert platform. It is also satisfactory to find Signor Caruso insisting upon the necessity for clear enunciation. If a singer cannot make his hearers understand what he is singing about he has mistaken his vocation; he ought to be a railway porter.

to your question to
to be found in this



facts. These are often omitted or slighted, but the reader could be carefully looked after. Get the "Rudiments of Music" by V. H. Cummings (published by Fraser) and select one item or fact for each lesson and repeat at successive lessons until it is firmly and thoroughly understood. The principle of one at a time should be strictly adhered to in such work with young children. Above all, be careful not to introduce anything beyond their comprehension. In regard to the question of sight reading you will find pertinent suggestions in the letter of our next correspondent.

"I wish to tell my fellow teachers of a plan which I have tried and found to be very successful. It is the playing of duets with my piano pupils—not four hand pieces, but violin and piano duets. I play the violin and have my piano pupils accompany me. I have advanced pupils I have had in the past. For the younger players I use very easy pieces, and sometimes easy popular arrangements for mandolin and piano, playing the mandolin part on my violin. I think this superior in many respects to four hand pieces for piano because first, it gives the pupil an idea that he is gaining proficiency in orchestral playing; second, the pupil has the entire piano to himself as in solo playing; third, the piano part is all the time with both hands in either the bass or treble clef as is usually the case in four hand pieces.

"One who has never tried this plan can hardly imagine the good it will bring to the pupil. Of course it is not available to all teachers, for not all can play the violin. Possibly it might repay every teacher of piano to gain enough proficiency upon the violin to play with his pupils. I have had this idea after I had been accompanist for over a year in a local orchestra, and had noted the vast improvement in my own sense of time, sight reading, observance of expression marks, etc. The success I have had with the experiment confirms its value to me.

"Of course it is not a new idea. It has had the approval of most of the teachers of the last 100 years. 30 of Schumann's Rules for Young Musicians. A writer in THE ETUDE has said that a pianist should always play as if playing with somebody. Why not help pupils to play as if playing with somebody, then part of the time? It quickens their technique and their sight-reading capacity by keeping them constantly on the alert."—*A. Armes Hogg.*

"Miss Hogg suggests that the piano should be as he himself admits, is not possible to the majority of piano teachers, as they are not able to play other instruments. The suggestion can be carried farther, however, for it would be equally applicable to any other instrument or even the voice. In almost every community there are teachers of the orchestral instruments. Why would it not be a good plan for these various teachers to pool their interests, as the phrase goes, in the business world? It would be equally to the advantage of the student of the violin or flute or other instrument to have especially appointed times when he could practice with a pianist. They need the practice of playing with accompaniment as much as the piano pupil needs the reverse. By making such mutually advantageous arrangements teachers could without doubt stimulate interest in their own work in many directions. Opportunities of this sort are one of the advantages held out by the Conservatories of Music. They are listed in the catalogues as Concert Training Classes, Sight Reading Classes, etc., and they afford most excellent practices in concerted playing. Private teachers cannot conduct such classes with their own pupils alone, but it would be comparatively easy to effect some sort of arrangement with the teachers of other instruments and the voice that would be of great assistance in the progress of all the pupils.

"Sight reading is generally a matter of a special gift, but such is not the case except perhaps in a very few instances. It is very often, however, the result of what might be termed spontaneous equipment. That is, the student has a natural interest in music, curiosity, if you please. The pupil being endowed with a natural love for music, has a desire to try every piece of music that comes to hand in order to find out how it is made. The average pupil has to be taught to practice, but the one with the natural curiosity will run to the piano with every new piece that comes into the house, no matter what its nature, or how many are anxious to play it. The average student has to be taught the difference upon everything that has not been definitely assigned for a lesson. They will be con-

stantly stimulated in order to get them to do even necessarily practicing. Teachers have to be constantly devising schemes to awaken the interest of the average pupil in music, strange as it may seem. Those with a strong natural love for music do not need any urging. They generally desire to do too much; to learn more than they can do well. They like to make themselves familiar with everything in the nature of music, and it is in doing this that they learn to read readily at sight.

"Pupils not gifted with this natural curiosity to a sufficient degree to lead them to desire to play everything they can find will of course have to be stimulated by their teachers. If they wish to learn to read at sight they will have to do special work. In addition to that which has been outlined in the foregoing and to playing four hand pieces with the teacher, it is an excellent plan to let those pupils who are far enough advanced play duets together. See to it, however, that the music be suitable for the time that they would be able to play if given time to practice it. Pupils should not practice sight reading on music that taxes their ability to play the notes. It should be music that they can play by heart, so that they would be able to play without practice, the only aim being in its use to train the eye to grasp the musical phrases quickly and reproduce them without stumbling. Students that play together in the foregoing should alternate between the bass and treble parts. No one pupil should be confined entirely to primo or secondo playing. Systematic playing in this manner will accomplish a great deal for the ready musician-ship of pupils.

"This suggests a common question that is in the minds of people who neither sing nor play. Why should not players and singers be able to read music? It is not that they use their eyes to read if they cannot read it? How would it be with people if they could not read a book without puzzling over it for hours? Would they not be handicapped by the inability to read? People read readily in proportion to the amount of education they have received. Highly educated people read literature with many large words and perhaps not a few long words. The people of an average education read average literature in the same manner. Musicians should be able to do the same, with the same relative proportion to the amount of education they have received in their art. Otherwise they can only be considered as half prepared for the work they are expected to do.

"Miss Grace Richter sends in an excellent suggestion for helping to give pupils a correct sense of rhythm. 'I have had a new experience lately, which I would like to tell you of, for it might help some other teachers in similar difficulties. So far I have not seen a suggestion for a similar remedy in THE ETUDE. I often find that pupils have a hard time in learning to play their pieces and studies in strict time, even though they know the values of the individual notes and count aloud. I have also noticed that when they are asked to play with a piano, they are puzzled. Now you will say that this is because they do not feel the rhythm correctly. Very true, and in order to teach them this more thoroughly I have tried the following experiment with them, and with success. I let the pupils exchange places with me, I playing and they listening, and at the same time time counted aloud. At first they will slip at many places and will be puzzled in the rhythm. But after a few days the melody. Pupils have a way at first of letting the counts conform to the way in which they play, instead of making their playing conform to the time counts. After a few days they will begin to do differently, their mistakes and correct them. After some considerable practice in this manner they will sit down and play their music with a different and more confident feeling, and mistakes will be very few and easily corrected. I hope this will help other teachers as much as some of my suggestions in THE ETUDE have helped me."

A Help for Other Teachers.

"Not long ago one of my little pupils came to me with a very large lesson, and one of her studies exceptionally well learned. I gave her due praise, but the average pupil has to be taught to practice, but the one with the natural curiosity will run to the piano with every new piece that comes into the house, no matter what its nature, or how many are anxious to play it. The average student has to be taught the difference upon everything that has not been definitely assigned for a lesson. They will be con-

stant, the piece must be played as follows: Every note correct, perfect time, and the right fingering. This being done, one of the stars is placed by the side of the piece or study. The result has been splendid, and it has seemed to give them added inspiration to work the harder.—*L. S.*

HELPS FOR NEW TEACHERS.

BY F. C. R.

THE ETUDE realizes the many small difficulties that present themselves to a student when he or she begins the real, practical work of teaching. It has been one thing to obtain a musical training and information, but very different when one first attempts to train another and to impart information. To train beginners is perhaps especially difficult; one must so simply matters and possess the gift of apt illustration that a first year or two of experience many know just what to do; but realizing that many need help for that period which comes to teachers before experience assists them, THE ETUDE proposes to offer real practical aid in a series of short articles. "Helps for New Teachers" will refer more particularly to primary work; to teaching beginners. Everything in a musical career depends upon right practical aid in a series of short articles. "Helps for New Teachers" will refer more particularly to primary work; to teaching beginners. Everything in a musical career depends upon right practical aid in a series of short articles.

The work of the elementary specialist is the most interesting of all the grades in music teaching, and this is said after experience (fifteen years or more) of both elementary and secondary work. For the idea, or object, in saying all this is to encourage ambitious young (or new) teachers to rest assured that it is not drudgery and that the most important of all the grades in music teaching is the elementary. Illustration is required we need only refer to the foundation of a building; every one knows the structure will stand or fall, according to the perfection or imperfection of the foundation. We need, then, no place for superficiality in the elementary specialist's work. He who teaches only the elementary must himself know all the grades, and realize all the facts of the study of music. He should include instruction in literature and all knowledge of this noble art. Having then, I trust, encouraged some to take up this work of teaching beginners by assuring them that it is not drudgery, not intensely interesting to the student, and having shown the great importance of the work, the next step will be to offer hints and suggestions regarding what to do and what not to do at the lesson. It may be that mothers who are thinking of starting their own little ones will find this column helpful to them. Letters frequently come from mothers telling of the hope or intention of teaching their children, and we wish to help all such. Our readers, therefore, are invited to write to the conductor of this column, care of THE ETUDE, and ask any questions they may wish. (Address: F. C. R., care of THE ETUDE, 1100 Broadway, New York.)

"Perhaps it is not going too far to say that the future of music in this country depends upon the thoroughness of primary teaching. We, therefore, feel our readers to do everything in their power to fit themselves for doing the work as ably and perfectly. A love for the work is bound to come to anyone who interests himself in these early grades, and who works with a will, with an energy, and with ambition. In later issues of THE ETUDE we will make aid above, for use at the lesson.

"To offer a hint now, let me say, since it is made that you as primary teachers are going to teach, be careful never to allow a student to play a piece. Do not permit any separating (ever) of mechanical training and musical feeling. Do not rest content to merely state facts, these stated facts to be duly memorized. Give the child a sense of the meaning of the meaning clear! Let me explain. Do not show children a whole note and state the fact, 'this is a whole note,' 'it is worth four counts,' 'these are half notes.' Give them the meaning of the whole note. On facts poured into a child's ear in this fashion can never teach music. How frequently I think of the dear little eight-year-old I once heard exclaim (and just such an experience): 'This music! I thought I was a musician!'"

The saying "first interest, then instruct" cannot be too often repeated, and it is the secret of the matter. See to it that even the very first lesson is a true pleasure to the beginner, whether child or adult.

PUBLISHERS' NOTES

ALTHOUGH Easter comes a little later than usual this year, it is none too soon to begin to look up music suitable for the occasion. We have an unusually large assortment of Easter songs, anthems for church service, and special exercises for Sunday Schools, any of which we will be pleased to send on examination on our usual terms.

At this season of the year, teachers are looking forward to exhibition and commencement programs, and this is the best time to select music for that purpose. We have a complete line of arrangements for four hands, six hands, two pianos four hands, and two pianos eight hands, and will be pleased to send a selection of any or all of these to teachers for examination.

SEVERAL months ago we published the "Majestic Collection" for two mandolins, banjo, guitar, and piano, containing several of our choicest issues arranged for the above named instruments and playable in practically any combination of the same. Although our publishing business is more particularly identified with violins and vocal music, customers who are interested in mandolin music need not look elsewhere for supplies in this line. The "Majestic Collection" is a folio containing music admirably adapted to the use of players of moderate ability, and is a useful addition to the library of any one interested in this class of music. Among other pieces, it contains Engelmann's celebrated "Melody of Love," Rathbun's "May Day," and the well known "Willow Grove March." The price of the five books is \$1.00 for the set, or, separately, 25 cents each, less a discount to teachers. We will send copies for examination if desired. We are about to issue another volume similar to the "Majestic Collection." Particulars next month.

FOR several months we have been unable to get materials fast enough to meet the demand, and that we have been unable to render them at all, but having succeeded in making arrangements with two leading manure manufacturers by which we shall now be able to secure an almost unlimited supply of these, we are in a position to meet the demand promptly, and again solicit the trade of teachers and schools on the above. All metromones sold by us are fully guaranteed for a term of one year. We would be pleased to correspond with any one regarding prices, and will also quote quantity discounts on application.

THE ETUDE has received a number of letters from readers commending a very valuable and interesting holiday numbers, December, 1904, and January, 1905. We consider these letters as the strongest sort of encouragement to persevere in the lines mentioned. In the future we will endeavor to make three years ago, namely, to appear the most useful, practical, and stimulating journal for teachers, students, and lovers of music, that it is possible to find. Each number will be packed with the best excellence of some kind, and particularly do we see to it that we do not shoot over our readers' heads. THE ETUDE is a journal for the average music lover and the average music student. The interests of these large classes are paramount with us. During 1905 we want to be closer than ever to our readers. The Editor is always glad to receive letters from readers and his ear is ever open to suggestion; he is at all times willing to learn with advice the puzzle music lover. What has been offered to the readers in the issues for January and February is but an earnest of what we shall do in the future. (And just to greatly to the credit of the musicians of the United States, a purely class journal is able to secure so large a circulation.) THE ETUDE has, yet there are many persons who have been readers of any musical journal. We ask our friends to make it a habit to read THE ETUDE. It is one friend to become a regular patron of THE ETUDE. It is but a small matter to you, but it is a benefit

to your friends. We receive letters from teachers who say: "I cannot do without the help of THE ETUDE in my work." Another person will say: "My teacher recommended THE ETUDE to me. I cannot say how greatly pleased I am with it. Long life to THE ETUDE." We will be glad to help you in your interest friends. Write to the Subscription Department for information.

WE have in press a new work for singers, by Frederick W. Kuhl. It is entitled "Scales and Variations Exercises for the Voice," and forms Op. 27 of his "Technic and Art of Singing," of which Op. 22 to 26 have already been published. We can indicate the second series of exercises by saying that it is on the line of Bonaldi's famous studies, improved, systematized. The exercises consist of scales, major, minor, and chromatic; arpeggios, and broken chords; valuable technical exercises; and descending passages based on various rhythmic figures; combinations of all these forms; attack, legato, staccato, martellato, portamento, accent, and shading are all provided for. The accompaniment is so simple as to be easily transcribed to other keys than those recommended. It is an unusually low or high voice, and in several cases the formula for transposition is given by the author. Taken as a whole this new work will provide teachers with a splendid school for foundation drill in technique of the kind developed by the old Italian singing masters. We continue the special offer plan, and during the month of February will accept orders for Op. 27 at 20 cents, postage paid. If the price is to be charged on our part, postage is extra. The work will be out of press shortly, so that all teachers and singers who want an unusually valuable technical aid in singing should send in their orders at once.

THE "Franz Liszt Album" is now in the hinder hands. It is a collection of celebrated original pieces, transcriptions, and arrangements, and makes up to our popular volume entitled "Master Pieces." The various numbers included in this new volume have been selected with great care and discrimination, and are being published in a series of the most popular original compositions of the master together with his best-known songs, operatic and other transcriptions. All of the pieces have been carefully revised and edited, a number of them especially for the volume. It is a great convenience to have so many valuable pieces by Liszt under one cover. Such a book is a decided addition to the musical library of any student, player, or teacher. No pains have been spared to render this volume superior in every way. It is in itself a complete Liszt repertoire. The special introductory price during the current month will be 40 cents, if cash is sent with the order. If the book is to be charged, postage will be additional. As the special offer will be withdrawn after this month, all those who are interested will do well to send in orders early.

THE music in this volume comprises eleven pieces, contrasting in style and character, and of various degrees of difficulty. Pierre Renard's "Queen of the Night" Schottische is a very easy piece, one of a set entitled, "The Fancy Dress Ball." It is a model example of the kind of music we have in mind. The next in point of difficulty comes "In Italy," by Charles J. Wilson. It is a tarantella movement, well carried out, full of spirit, and very even in its technique. Next in point of difficulty comes "Souce" is a typical drawing-room piece of the third grade. The composer is well and favorably known, and this dainty "caprice polka" is one of his happiest efforts. The next in point of difficulty comes "The Souce" is a typical drawing-room piece of the third grade. The composer is well and favorably known, and this dainty "caprice polka" is one of his happiest efforts. The next in point of difficulty comes "The Souce" is a typical drawing-room piece of the third grade. The composer is well and favorably known, and this dainty "caprice polka" is one of his happiest efforts.

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"ANTHEM REPERTOIRE" is the title of our new collection of anthems shortly to be issued. This work may be regarded as a continuation or second volume of our popular "Model Anthems." It will be similar in size and general make-up. We anticipate a popularity for the "Anthem Repertoire," far surpassing that of "Model Anthems." The material has been selected with the utmost care and painstaking. There will be about twenty numbers, and the greater proportion of these have never appeared in any previous collection. A number of the pieces have been specially composed and arranged for this volume.

All the anthems are well within the range of the average quartet or chorus choir. They are of medium difficulty and moderate in length. A few of the original numbers are: "MacDonough," "O' War," "Christian Soldiers," "Sun of Righteousness," "Barrel's 'Could not Do Without Thee,' De Reef's 'Abide With Me.' Some of the pieces specially arranged are: 'Saviour Again' and 'Come, said Jesus, Sacred Voice,' by F. H. Brackett; 'He Leadeth Me,' by N. H. Allen. Other composers represented are, W. H. Gault, Markis, J. W. North, Simper, Minshall.

In advance of publication we are offering sample copies of this work at the unusually low price of 15 cents apiece, postage paid.

THIS house has published during the past holiday season a most attractive Children's book which, in our opinion and in the opinion of those who have examined it, is the best that is at present on the market. It is "Twenty Songs for Little Folks," a collection of 20 songs, each with a picture, catchy, melodious, and particularly suited for the purpose. The book is illustrated and printed in colors. Every page is a full-page illustration. It is a very attractive work for the purpose from every point of view.

The music is by Louis F. Gottschalk and the words by William H. Gardner, both of these men, by nature and genius, well suited for writing such songs. The illustrations are by an artist of renown, Jerome P. Uhl.

The book will make a most suitable present for a child on any occasion, birthday, Easter, etc. It has been carefully prepared with the idea of kindergarden use. Every song has suitable actions printed in connection with it. Every song has a tableau with or without costume. We have received many flattering testimonials with regard to it.

The book is no longer on "Special Offer." We will gladly send it to any of our patrons who want to look at it at our regular professional discount. The book speaks for itself. We know it will not be returned.

OUR circulation for January was 118,000 copies. Let us like to keep our subscribers posted as to what we are doing, and the success of our work. The wide influence enjoyed by THE ETUDE, as we have many times before, is as much due to our subscribers' efforts to win the best of the influence of our own efforts to supply a paper of general value to all music lovers.

To any of our subscribers who will send even one other subscription besides his own, we give a valuable premium. We will gladly send our complete premium list to anyone. The greater part of it, however, will be found printed on page 88 of this issue. We are constantly adding appropriate articles to this list. There are few whose studios or living rooms could not be improved with a new piano stool or, to be precise, a piano bench or chair. By excellent arrangement, the student style and the student style of this sort of goods, we offer you the following: A Hard Wood Stool of the latest pattern with fancy metal feet, with or without glass balls, for 5 subscribers. The same style with a cushion seat for 8 subscribers.

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