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### Volume 23, Number 03 (March 1905)

Winton J. Baltzell

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# THE ETUDE



MARCH

1905

FOR THE TEACHER • STUDENT • AND  
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## Twenty-Four Negro Melodies

Transcribed for the Piano

By S. COLERIDGE-TAYLOR

WHAT Brahms has done for the Hungarian folk-music, Dvořák for the Bohemian, and Grieg for the Norwegian, Mr. S. Coleridge-Taylor has done in as masterly a way for these negro melodies. Negro music is essentially spontaneous. In Africa it sprang into life at the war dance, at funerals, and at marriage festivals. Upon this African foundation the plantation songs of the South were built, which, while in some cases sounding a note of sadness, for the most part show a happy anticipation of the "year of Jubilee." That the negro is naturally musical is proven by the fact that even those melodies sung by the natives of darkest Africa who have never known the influence of civilization, while primitive in the extreme, have all the elements of the European folk song.

In treating these melodies, Mr. Coleridge-Taylor has been careful to preserve their distinctive traits and individuality, while giving them form and structure through consistent thematic development. Their depth of feeling, rich, harmonic expression, and mastery of technique entitle these compositions to a high place in piano literature. With the changes resulting from the emancipation of the American negro and the settlement of Africa by the white race, the old melodies are rapidly passing away, and it is a cause for special gratitude that one of the world's foremost musicians, a man in the zenith of his powers, should seek to chronicle and thus perpetuate them.

The volume is one of the "Musicians Library" and contains a portrait of the composer and an explanatory foreword, besides an introduction by Booker T. Washington, giving the biography of the author and a history of negro folk music.

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## THE ETUDE

VOL. XXIII.

PHILADELPHIA, PA., MARCH, 1905.

NO. 3

## Sir Hubert Parry and the Royal College of Music, London

By  
William  
Armstrong

The Royal College of Music, London, has about it the air of a big, happy family. Almost the moment you enter you feel the genial, interested fellowship there. To Sir Hubert Parry and his genial personality this is in good measure due, for the person of an art institution, more quickly than any other, reflects the spirit of its head.

Connected with the college since the beginning of things there, that is for twenty-one years, and director since 1894, those associated with him to-day seem all of one way of thinking—everybody has a human, genuine interest in everybody else. The teachers have all stepped down from their pedestals, if they ever at some remote day mounted them, and in interested comradeship students and instructors are mutually helping each other.

Instead of conflicting with discipline this frank, friendly way of going at the teaching of things appears to strengthen it.

Educated at Eton and Oxford, given his degree of Bachelor of Music at that university at 18; an enthusiastic football player in those days, and an equally enthusiastic yachtsman now; entitled to a high rank as a writer on musical subjects, his articles in Grove's "Dictionary of Music and Musicians" being especially close to the student; a pianist, and the composer of a great number of choral and orchestral works, that is, very aside from his long association with the Royal College of Music.

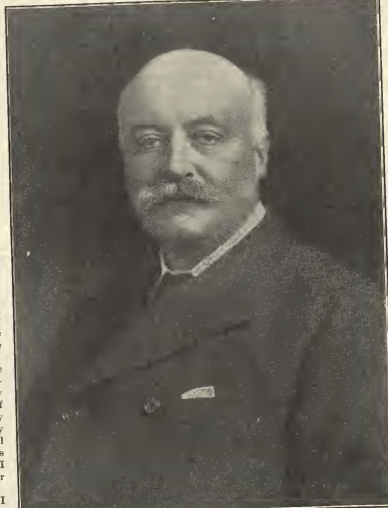
One strong aim of the school is the development of individuality through making the student think for himself. "They accuse me," said Sir Hubert Parry, "of melting in subordination in some of my speeches, for I tell the pupils not to rely upon all the things their teachers tell them, but to think for themselves. It is the development of the individual that I want, the bringing out of that their intelligence may mean to their art."

Of this point of comradeship that I have mentioned, the plan of the building itself is an evidence. In some respects it is more like a great club-house than an institution for musical education.

The men teachers have a resting room, where they may smoke, take a cup of tea, and have a half-hour's talk between times over their work. A corresponding apartment is devoted to the lady teachers. On the ground floor are separate luncheon rooms for instructors and pupils, where substantial, well cooked food is served at nominal prices.

At the head of a long table in one of these apartments Sir Hubert Parry sits with his teachers about him, Sir Charles Villiers Stanford—a man of charm-

ing personality and somewhat recalling Felix Motte—at his right hand. The right wing of the building is devoted to the female, and the left to the male students, each with their separate waiting and luncheon rooms. The



SIR HUBERT PARRY.

great concert hall, where orchestral and general religious services are held, is at the rear of the main edifice, of which it is a projecting wing. The museum on the ground floor of the main pile contains a notable collection of antique instruments, presented by Mr. George Donaldson, and is decorated in the style of the Italian Renaissance of the sixteenth century. The classrooms are cheery and lively, and in strong contrast to the business-like offices so often decreed by the college library, a valuable one, includes that of

the "Antient Concerts," which was presented by the late Queen Victoria.

From the outset the royal family has been actively interested in the welfare of the institution, which largely owes its foundation to King Edward VII, who is now its chief patron. On his accession to the throne he was succeeded as president by the present Prince of Wales.

The vice-presidents include the Duke of Connaught, Prince Christian, the Archbishops of Canterbury and of York, the Dukes of Abercorn and Rosebury, Earl Spencer, Earl Cadogan, and a long list of notables besides, whose names, with others, make up the committees, in which they take active, practical part, Sir Hubert Parry, by his exceptional personality and equipment, is naturally fitted to hold the interest of those in position, and of people in general. Even in his Eton and Oxford days he was recognized as a leader. Intellectually he is keenly developed. His unconventionalities evidenced itself in a frank fellowship that attracts and interests those about him. At the age of 56 he keeps alive an enthusiasm that generally wanes in the twenties, and makes him seem absolutely boyish in spirit.

His capacity for work is almost feverish. One minute he is at his desk planning details, and the next running upstairs to listen to a pupil rehearsing, coming back through the hall he stops to talk to one student and then another about the progress of work; he visits the classrooms and keeps in constant touch with the conduct of things. But his manner is one of interest, not interference. The impression is made that all are working together with single mind and aim.

To go with him about the building, as I did that morning, was to get a practical lesson in what one man with executive ability, tact, and enthusiasm could do in keeping things firmly in hand, steadily going, and infused with the spirit of fellowship. Had he spoken of all these points, which I am sure he would not, he could not have impressed me as strongly as did this practical illustration of his methods. Wherever he went he left a wake of smiles behind him. Study at the Royal College of Music seemed to be a very happy thing.

"In teaching," said Sir Hubert Parry, referring to the course plan of the institution, "we get excellent results from class dictation, the setting down of things during their performance. It not only quickens the ear and its accuracy, but the intelligence and power of concentration. In instances as the outcome of this training, pupils readily write down a four part piece from dictation.

In ensemble playing we are strong believers, and give plenty of opportunity for it. We study a few pieces of the classics, but we study other things, too, for it is not our plan to be hidebound in regard to new things. They have their part in the development of music and in consequence in the development of the musician. Besides, this is the allotment of compositions of a certain degree of technical difficulty to those with a given amount of technique, we do not believe in. A



By W. S. B. MATHEWS

cinna

the public schools af-  
filiated study of music.











## als: Sing C, then E; D, then F (that is, this

THE VERY FIRST LESSON.

clicity at which "large omissions were made in order to make it go down"; and yet, notwithstanding this, the ancient members of the profession and most of the critics condemned it! Alas, for the old time critics and their adverse verdict! Beethoven's magnificent tontal picture that "immense product of Nature," to quote Grove, still remains with us, giving unalloyed pleasure to music lovers everywhere.

Gluck's "Alceste" was received with derision by the Viennese, while the master's later opera "Iphigénie" met with a similar fate at the hands of the Parisians. Yet both these works are numbered among those on which rests the immortality of Gluck.

Weber was another representative composer who did not escape the condemnation of his contemporaries. His second grand opera, "Euryanthe," produced at Vienna on October 25, 1823, "met with little success in spite of the really beautiful music with which it teems. Albeit, the present day concert goer would be loath to part with the exquisite "Euryanthe" overture, not to name other favorite numbers constituting the opera. An average man would be discomfited by such reverses; the man of genius, however, is equal to the test and (like the winged Pegasus) rises again to heights hitherto unscathed.

Chords, and Ear Training," price, \$1.00. Even this little book is unsuitable for the first several lessons. When a child understands this much of tones, etc., printed notes and exercises are necessary. Very recently tones they are the printed signs which mean tones. Before teaching the seven kinds of notes and their values, use the instrument for a little actual melody playing by the child. Thus: His fingers, you will tell him, are 1, 2, 3, 4, 5; the thumb being numbered 1. Let him play the notes and alone on C D E F G for right hand; C D E F G for left; 1 2 3 4 5 4 3 2 1 repeat this until the fingers become in some degree manageable. Next to this arrange several simple little melodies, until the child can play them. Here he will find out just what it means: "Say to them that large figures mean long tones."

1 2 3 4 2 1. This is: c d E f d C.  
3 5 4 2 5 1. This is: e g F d g C.

Each hand alone several times and then together:—

Right hand: 1 2 3 4 2 1.  
Left hand: 5 4 3 2 4 1, etc. These three exercises (the C D E F G, or 1 2 3 4 5; 5 4 3 2 1, etc. four times, each hand alone; then hands together and the two little melodies) will be enough for the first lesson and home practice, it being so difficult to use the fingers correctly, or at all near that.

BY ARTHUR PEARSON.

In perusing the biographies of famous composers one cannot fail to be struck with the fact that not a few works of real genius—which musicians of our day are wont to refer to as masterpieces of their class and order—were received with but scant favour at the time of their earlier production.

Every musical student knows of the complete failure of Handel's "Messiah" when first given in London on March 23, 1743. The immortal oratorio was the least liked of two; and after another unsuccessful trial it was not again heard by the London public for half a decade—until April 11, 1750. Time, however, has reversed the judgment passed upon this sublime work.

Thus might one continue to show what an important and all commanding area in the realm of creative musical art is covered and embraced by the simple, yet suggestive, title, "Time's Reversal of Things."—*Musical Opinion*.

WHEN Mr. Coleridge-Taylor, the eminent English composer who visited the United States a month or two ago, was asked his opinion of coon songs, he said:

"The worst sort of rot. In the first place there is no melody, and in the second place there is no harmony. It is a mass of 'oo' and 'ah' songs." However, I will not object to the term 'coon songs.' They may be that; but they are not coon melodies. Few real negro melodies have ever been collected. The only ones I know of are the 'coon songs' of the all-around, negro minstrel. Of all the alleged negro songs with which you Americans are so familiar, I doubt if any have not been adulterated, as it were. Something has been added or something forgotten. A prominent French traveler, who has been to the interior of the continent of Africa where the original negro lives and found lakes. He visited many districts where no white man had ever been and he collected songs and melodies which I think are charming. I have not time to tell you of them. I have published a new, none of them ever having been heard in either England or America. I am now at work on a volume which will include these, and also the few from this country which I believe to be genuine. I am, I think, the first to collect serious symphonic pianoforte selections, based on negro melodies of both America and Africa."



The true, and the only, value of technic is just as far as it gives a performer control over fingers, and enables him to execute with skill and bring forth better tone,—to produce better results, than would be possible without it. We must remember always that music study is to see to it that we never separate the technical from the artistic—or spiritual. "A word to the wise is sufficient." I ask all earnest students to consider this matter.









THE LITTLE ENCHANTER: present another installment of the little story translated for THE ETUDE from the French of Mme. Eugénie Foa, by Lucia Berrien Starnes.—Editor.

III. THE PROMISE OF THE MESSENGER.

When their home was reached, a woman, still young, pretty, and neat in her dress, came out to meet them, saying sadly:

"What is the matter, dear children? Neither of you have eaten your bread."

"We were not hungry, mamma," Frederika made haste to reply.

"What, then, have you done with your appetites?"

"Only think, mamma," cried Wolfgang, "we have seen the messenger of the great Nepomucene, whose history papa has so often told to us."

"Then let us have now, Master Wolfgang," said another person, entering the room. His face was full of good-nature, and the children ran to meet him, calling him "dear papa," and little Wolfgang poured forth his tale.

"Just imagine, papa, a tall, handsome man with a fine figure and the air of a king," he concluded.

"And he said he was the messenger of the great Nepomucene?"

"That is what he said."

"And what proofs did he offer?"

"What proofs? Why, to you, he promised to send a coat, a dress for mamma, anything she chose for sister, and a good dinner for us all."

Leopold Mozart could not help laughing at the extreme simplicity of his little son. "And who do you think he was, dear child?"

"He said he was the friend of St. Jean Nepomucene, papa."

"He was making fun of you, my boy."

"Making fun of me, papa? But why? If you had seen his face—it was so good and kind. Did he not say that in place of this poor little house we should have a palace, yes? Oh, after all he said I do not like this dark, ugly room!" As he spoke little Mozart pointed around him with his finger.

"The room, where the room, where the room, where they were served as dining-room, kitchen, and parlor. On one side was a large fireplace with shining stoves hanging by the hearth; on the other stood a piano, by which could be seen a violin hanging on the wall and sheets of music scattered around. In the middle of the room stood a wooden table, and around it were some cane-bottomed chairs."

"Ah! but we shall have a palace soon," said the father, laughing.

"Yes, papa, a palace with plenty of servants to do the work, so that mamma will not be so tired. You would like that, would you not, mamma?" asked the child of his mother, who was attending to the dinner.

"But while I am waiting for the servants I prepare the dinner myself," he said, smiling.

"The dinner?" cried Wolfgang, "when I tell you he will bring it himself!" The parents burst out laughing, when there came a knock at the door.

IV. THE SONATA.

Looking out of the window they saw a covered wagon, and getting out of it a cook with all the materials for a good dinner. "It is from the person who saw Wolfgang Mozart in the forest," he said on entering. He placed on the table, as fast as his assistants could bring them from the wagon, plates all prepared, bottles of delicious wine, everything essential to make a delicious repast.

"My friend," what is the name of the person who sent all this?"

"I cannot tell you, sir," said the man, respectfully.

Mozart insisted, and finally the man said: "Your son knows who sent it, sir."

"Yes," cried Wolfgang and Frederika together, "it

is from the friend and messenger of the great St. Jean Nepomucene!"

"Do me the favor of explaining this mystery," said Mozart to his father.

"Sir, I can tell you only this," replied the cook, "the dinner is paid for and you may eat without fear. If you would know more ask your son to go to the piano and improvise a sonata; then the giver will appear. Do not ask me any more questions, for I cannot answer them." The dinner being served, the cook jumped in his wagon with his assistants and drove away, leaving the whole family stupefied. Little Wolfgang was the first to break the silence.

"Now, then!" he exclaimed, "what did I tell you?"

"It thought he was making fun of us," said Frederika, "but now I am sure he is the messenger of the Saint of Bohemia."

"My dear little ones," said the father, smiling, "we may as well talk at the table. Do you really believe that the generous man who sent us this dinner is the representative of some saint? Well, let it be—we will drink to his health. We do not know his name, but the memory of his kindness will ever remain in our hearts. And now let us enjoy our dinner as it is."

"You can imagine how gay their repast was; it was a long time since the Mozart family had dined so splendidly. As for the children, they had never seen such a luxurious feast."

Suddenly the bell of the neighboring convent chimed two, and Wolfgang jumped down from his chair.

"What are you going to do now?" asked his mother.

"I must compose the sonata, so that the giver of the feast will appear." He placed before the piano a little stool, upon which he seated himself; he was so little that his elbows were scarcely high enough to reach above the keys to play.

He ran at first a few scales with great self-possession and an extraordinary precision for a child so young and giddy; gradually growing animated, the scales passed into chords; he began to improvise a theme so soft and sweet that Mozart and his wife were silent from astonishment. Abandoning himself to all the richness of a childish and curious imagination, his fingers flew up and down the keys, seemingly to touch the keys. One moment, struck by a master hand, the keys vibrated with force—the next, liquid and caressing, there was no fall of expression that tears stood in the eyes of Mozart and his wife. Moved, suddenly beyond all expression by the ravishing sounds which Wolfgang brought from the piano, they had entirely forgotten the coming of the stranger, who was to have appeared on the improving of the sonata.

"Let me embrace you, Master Wolfgang Mozart," cried the old Mozart with all the enthusiasm of the father and the musician. "With the help of God, Our Lady of Sorrow, and the great St. Jean Nepomucene, you will one day be a great musician—a great composer—a great man. But who will help you in this work, poor unknown child? Are you doomed to go down into misery, or to plunge into obscurity? Who will protect you in—"

"I will," said a voice, and the stranger walked in. On seeing him, little Wolfgang ran to him, and taking his hand, exclaimed eagerly, "Here is the friend of the great St. Jean Nepomucene, papa." But scarcely had Leopold Mozart seen him, when he rose, with all the signs of profound respect, and bowing low, he said:

"It is Your Majesty, the Emperor of Austria—Francis the First."

How many of our young readers, we wonder, know what "ensemble playing" means? The word is French and means together; ensemble playing means the playing of several instruments together as

in a trio, a quartet, a quintet, etc. The piano, the organ, and the violin; a flute, a violin, and the piano—these (for example) sound well in trios; while for quartets stringed instruments only may be used, such as first and second violins with the viola and the 'cello to make up the four.

Some of the great pieces of music ever composed were written in trio, and much music written only for large orchestras has been rearranged and made possible for a few amateur (home) players to learn the same and enjoy it.

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Some of you may collect several pictures all of the same musician though differing in style; in such case it is nice to have a List page, or a Beethoven page—these the musician's part, arranging all the pictures and cuttings you can find about him on one page. Perhaps I shall some time tell you of my own set of scrap-books. I have a large number, and they are not bad, but I have not time to frequently a source of interest and entertainment to my friends. I have a Beethoven book: a Chopin book; a Wagner book, and so on.

THE ETUDE presented you two February meetings. You now have March before you. I think you cannot do better than to use the biographical remarks which are printed in this department this month.

"Biography in a Nutshell." I have seen Haydn and Chopin and impress upon your minds that they lived when Washington and Lincoln were with us, and make your biography lesson an unusually good one.

Suppose the conductor of your first March meeting, allots to one of the members the duty of looking up, for the second meeting, a distinguished female musician who was a great singer and who, as you know, was born in this month of March. I refer to Malibran, who was born March 24, 1808, and who died, in a tragical manner, in 1836, aged only twenty-eight years.

To another your conductor might give Sarasate, a renowned violinist born in 1844 and still living. To our piano-students we would say always bear in mind that you should know all about great singers, and about players upon many instruments besides the piano.

Let the club choose a subject for next month, and your thought to one instrument.

The club members having the subjects of Malibran and Sarasate to prepare should gather all the facts they can use, and they will find them in the singing whenever possible. After a short musical program, one meeting may close with contraltos.

Each member asking two new books, and giving one, Musical Authors may be used; this game cannot be used too frequently, for it is a pleasant way in which to become familiar with musicians and their master-works. The members of the club should get in the habit of each meeting, the proceeds to be used in purchasing a good dictionary like Riemann's and other works of a biographical character.

Some of our clubs will enjoy finding it profitable and enjoyable to use the Sappho article in THE ETUDE for February as a Class Reading, to be read aloud by each member in turn, part of the article at each meeting, the conductor asking questions to review the whole at the second meeting.—Robin.

It is worth noticing that we used the very old and true motto, "Biography in a Nutshell." (March) a great musician born in Chopin, March 1, 1809; and Haydn, March 31, 1732.

Haydn was born seventy-seven years before Chopin perhaps we would better consider him first. I think you all have heard a very great deal about both of these musicians, and the January ETUDE was a Chopin number, devoted to the life and work of this wonderful genius. So all I shall have to say about Haydn and Chopin is this: What was going on in the world, and especially in our own country, when these men were living?

Have you ever tried connecting the birthday and month, or the lifetime of a musician with contemporaneous events? If not, you will have no idea how greatly it assists one to remember such details.

Haydn (Franz Joseph Haydn) was born a few days after the birth of George Washington. Our great American boy, youth, and man at the same period in the world's history. Haydn outlived Washington by ten years. When our Declaration of Independence was made July, 1776, Haydn and Washington were still in the prime of life—forty-four or forty-five years. In the world at large, brilliant advances in arts, literature, and science stand recorded at the same period. There was, too, the "coming of the flood" of Napoleon.

Then Chopin. Our great and beloved Lincoln was born in the same month and year as Chopin. Surely this should enable us to always "place" the lifetime of these people, who did what others have not. He also of Chopin, who did what others have not. He also of Chopin, who did what others have not. He also of Chopin, who did what others have not.

He also of Chopin, who did what others have not. He also of Chopin, who did what others have not. He also of Chopin, who did what others have not. He also of Chopin, who did what others have not.

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stated, died young. But he lived in great times in the world's history, and a great many distinguished men lived when he did. Our poet Longfellow, and England's poet, Tennyson, were born in the same year as Chopin. Others born before and after him, but all living while he did, were: Mendelssohn and Schumann in music life; and Darwin, Holmes, and others in general life. But I think we shall be able, in the future, to remember that Haydn and Washington, and Chopin and Lincoln, were contemporaries.—Robin.

CLUB CORRESPONDENCE. I have conducted a musical club composed of my pupils. Much of my inspiration and help in sustaining the club has come from the CHILDREN'S PAGE OF THE ETUDE. We meet monthly.

At some of our meetings we study some power, and power, and works, each member responding with one fact concerning the composer. One member reads a biography and others give a program of the works of the composer under study.

At other meetings we have different programs, for example a "Flower Program," at which each member gave the name and composer of a flower piece, and the selections played had flower titles.

Our club is known as the "Pebble Cleft of Centreville." Our colors are blue and white, and our flower the violet. The club pin is a blue and white flag with the letters T. C.

At our meeting in January the following officers were elected: Elsie Akins, president; Fannie Lee Flowers and Mattie Walker, vice presidents; Dora Butler, secretary; and Elizabeth Colby, treasurer.—Mrs. Dorcas Nixon.

On November 1st we formed a club which we call the "Amateur Music Club." We have only four members at present, but hope to have more.

We meet every two weeks at the home of our leader, and are following the outlines given in THE ETUDE. A membership fee of ten cents is charged, and five cents monthly dues. Also a fine of five cents for absence, unless sick or out of the city, is imposed; the money will be used to buy books, games, and pictures.—Hazel Sidney, Sec.

With a view to creating more interest in their club, the music pupils of the West Alabama Agricultural School, under the supervision of Mrs. L. J. McGee, the instructor in charge, met in the music room, January 14th, and effected an organization, to be designated "The Progressive Musical Club." Officers were elected as follows: Pres., Willie Mims; Vice-pres., Susie Green; Sec., Claudia Smith; Treas., Dona Harris. Seven members enrolled. Others are expected to join. We will meet the second Saturday in each month. No program had been previously arranged for this meeting, but miscellaneous selections were given, and the pupils agreed to follow the course of study indicated by THE ETUDE.—Claudia Smith.

I find THE ETUDE'S CHILDREN'S PAGE a great aid in my teaching, and last year our club organized a club, and every Saturday we meet for study. We have questions in history of music, and a review of our primer and harmony work for the week. Then I read to the club a musical story. Next class day each girl brings an essay on what she remembers of the story; these are read aloud, after which we have some music by members. Parents frequently visit our meetings, and we all appreciate our efforts thoroughly.—Josephine Ashford.

PUZZLE CORNER. We have previously printed little stories in which musical characters have been used, requiring translation into words. We now offer a little story to the readers of the CHILDREN'S PAGE which reverses the process. Members of clubs will find pleasure in representing the words italicized by appropriate musical characters.

It was the night before Christmas. Major Brown sat in a large arm-chair before the fire. He was an old man and during Lincoln's administration was a member of the Governor's staff. He was sadly thinking of the time he sent his only son, then but a minor, from him in anger, and, as was natural, was now wishing him back again.

Ten years had passed since then, and not a line had been received from him. As he sat musing he heard a sharp click of the gate and, turning to the window, saw a man enter. Going to the door to find the stranger, he recognized his long-lost son. "My son, my son," he cried in a high, hoarse voice, and his son replied in a deep bass tone, "Yes, father, it is I."

And now him inside the little flat-roofed house, and in a short space of time they were eagerly discussing the past.

"Yes, my son," said the father, "I have long since repented the stern measure I took in driving you from home. I realize now that the mistake on your part was purely accidental, and I do not wish to bar you from the house any longer."

And now him inside the little flat-roofed house, and in a short space of time they were eagerly discussing the past.

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Musical score for page 2, measures 1-12. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a melodic line in the right hand and a harmonic line in the left hand. The tempo is marked *pp* (pianissimo) at the beginning. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a *quieto* (quiet) marking and a *p* (piano) dynamic.

Musical score for page 3, measures 13-24. The score continues from page 2. It features a piano accompaniment with a melodic line in the right hand and a harmonic line in the left hand. The tempo is marked *pp* (pianissimo) at the beginning. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a *morendo* (dying away) marking and a *ppp* (pianississimo) dynamic.



Nº 4764

## PIZZICATI

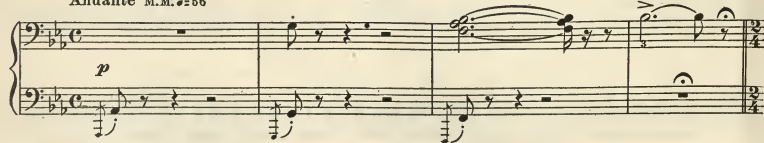
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Edited by PRESTON WARE OREM

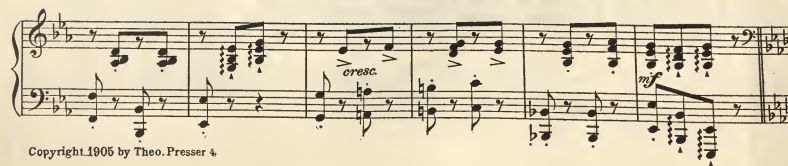
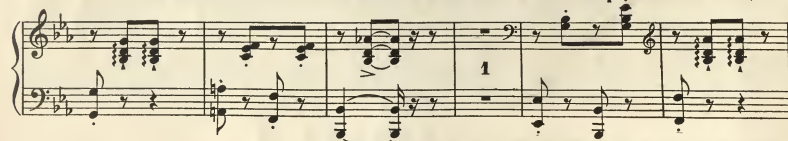
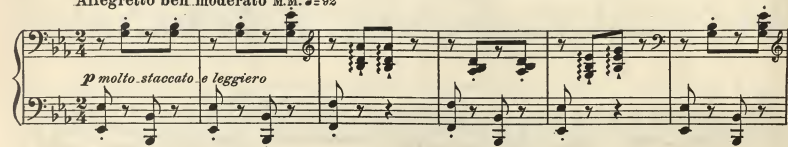
Secondo

LEO DELIBES

Andante M.M. ♩ = 56



Allegretto ben moderato M.M. ♩ = 92



Nº 4764

## PIZZICATI

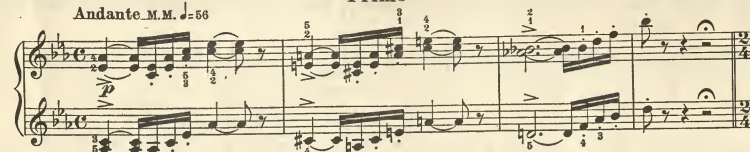
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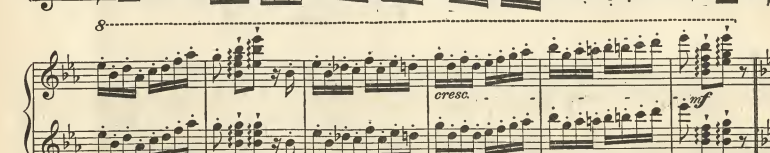
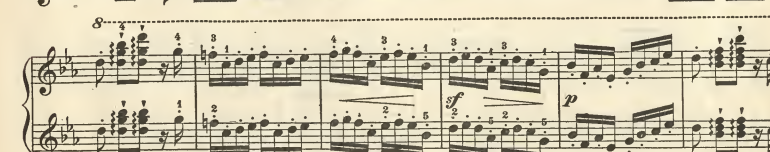
Primo

LEO DELIBES

Andante M.M. ♩ = 56



Allegretto ben moderato M.M. ♩ = 92





## Secondo

*p legato*

*p cantando*

*p un poco piu animato*

*cresc. ed accel.*

## Primo

*p legato*

*p un poco piu animato*

*cresc. ed accel.*



## VALSETTE

New Edition, Revised by the Composer.

Allegro. M.M. ♩ = 192.

FELIX BOROWSKI.

First system of the waltz, measures 1-14. The music is in 3/4 time, key of D major. It begins with a piano introduction marked *mf*. The main melody starts in measure 1 with a piano (*p*) dynamic. The bass line provides harmonic support with chords and single notes. The system concludes with a crescendo (*cresc.*) leading into the next system.

Allegro moderato. M.M. ♩ = 144.

Second system of the waltz, measures 15-30. The tempo changes to Allegro moderato (M.M. ♩ = 144). The music continues with piano (*p*) dynamics. The melody features various ornaments and slurs. The system concludes with a *Fine.* marking.



## LITTLE LOVERS WALTZ

GEORGE DUDLEY MARTIN.

Tempo di Valse. M.M.J. 66.

\* From here, go to the beginning and play to *Fine*; then play Trio.  
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## THE MOCKING BIRD

FANTASIA

CARL WILHELM KERN, Op. 200

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Musical score for page 12, featuring six systems of piano and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a *Ped. simile.* marking. The fourth system includes a *leggiere* marking. The score is written in a key signature of one flat and a 2/4 time signature.

Musical score for page 13, featuring six systems of piano and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a *p* marking. The second system includes a *rall.* marking. The third system includes a *p* marking. The fourth system includes a *meno mosso* marking. The fifth system includes a *pp* marking. The sixth system includes a *pp* marking. The score is written in a key signature of one flat and a 2/4 time signature.



## REVERIE

VIOLIN AND PIANO

J. F. ZIMMERMANN.

Andantino M. M. ♩ = 76

Violin

Piano

*mf piu moto*

*mf piu moto*

Copyright 1903 by Theo. Presser

Also published for Piano Solo

*rit. a tempo*

*rit. a tempo*

*dim. dolce*

*cresc.*

*mf*

*rall. D.S.*

*rall. D.S.*



# In the Rose-Garden

## Im Rosengarten

Revised by C.v.Sternberg.

Hugo Reinhold, Op.53, No.3

This very aptly named piece conveys in its title the manner of rendition it requires: gentleness, sweetness, and repose must predominate, and even the final climax,

(from measure 34 to 36) should not be too dramatic. The utmost *legato* should prevail.

Moderato con moto. M.M. ♩ = 104.

The left page of the musical score for 'In the Rose-Garden' (Im Rosengarten) by Hugo Reinhold, Op. 53, No. 3. The score is in 4/4 time, marked 'Moderato con moto' with a metronome marking of 104. It begins with a piano (p) dynamic and features a series of flowing, arpeggiated figures in both hands. The key signature changes from one flat to two flats. The score includes various performance markings such as 'a tempo', 'poco rit.', 'dim.', and 'cresc.'. The piece concludes with a final flourish in the right hand.

The right page of the musical score for 'In the Rose-Garden'. It continues the piece from the left page. The score includes markings for 'rit.', 'a tempo', 'molto espress.', and 'sempre p'. It features more complex arpeggiated patterns and some chromatic movement. The piece ends with a final chord marked 'pp' (pianissimo).



Nº 4835

## SALUT D'AMOUR

E. ELGAR

Allegretto M.M. ♩ = 84

mf

p

cresc.

cresc.

dim.

poco rit.

a tempo

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poco rit.

a tempo

cresc.

dim.

mf string

con fuoco

f

argamente

dim e rall

più lento

pp

rit.

4835-2



No 4725

## LAD AND LASSIE

JAMES DENNING WHITE.

LEO OEHLER.

Allegretto.

A -  
He

*p* *f* *rall*

*mf a tempo*

cross the gay green heath-er, One ev'n - ing in June wea-ther, A  
stood one mo-ment gaz-ing, Her beau - ty seem'd a - maz ing, He

*mf* *a tempo*

*cresc* *rit*

bon - ny youth, a bon - ny youth came sing - ing blithe and gay; His  
thought none half so fair, none half so fair, be - neath the skies; He

*cresc* *rit*

heart with joy was beat - ing, At the ve - ry thought of  
said he came to woo her, Then whis - per'd some-thing

*mf* *a tempo*

Also published for Medium Voice:- key of F.

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*p* *rall* *espress.*

meet - ing to her, A maid - en sweet, a maid - en sweet as flow'rs in sun - ny  
And read his an - swer, read his an - swer in her soft blue

*p* *rall* *espress.*

*accel.*

May; And when this lit - tle fai - ry, With heart so light and  
eyes; And when the eye grew dim to mer, And stars be - gan to

*mf* *accel.*

*cresc* *f* *rit*

air - y, Came trip - ping down, came trip - ping down the lane this youth to  
glum - mer, He bade to her, he bade to her a good - night low and

*cresc* *sf* *rit*

*mf a tempo*

meet, Her 'pret - ty cheeks were glowing Like crim - son ros - es blow - ing, While  
kind. He said in soft - est rhy - thm, He'd take her heart home with him, But

*mf* *a tempo*

*lento con espress.*

evn - ing's breeze, while evn - ing's breeze blew blos - soms at her feet.  
he for - got, but he for - got and left his own be - hind.

*f* *lento con espress.* *colla voce*



# THE PILGRIMS OF THE NIGHT

Nº 4724

## SACRED SONG

HENRY PARKER

FABER.

Andante moderato.

1. Hark, hark my soul! An-  
3. An-gels sing on, your

gel-ic songs are swelling O'er earth's green fields and oceans wave-beat shore: How sweet the truth those faithful watches keep-ing, Sing us sweet frag-ments of the songs a-bove: Till morn-ing's joy shall

bless-ed strains are tell-ing Of that new life when sin shall be no more, Of that new life when sin shall end the night of weeping, And life's long shadows break in cloud-less love, And life's long shadows break in

be no more. An-gels of Je-sus, An-gels of light, Sing-ing to welcome the pilgrims of the night, cloud-less love.

*sempre staccato il basso*

Also published for Low Voice, in G.  
Copyright, MCMV, for U.S.A. by Cary & Co.

\* After D.S., go to page 24.

Theo. Presser Agent.

An-gels of Je-sus An-gels of light Sing-ing to welcome the pilgrims of the night.

Tempo I.

2. Far, far a-way, like bells at evn-ing peal-ing,

The voice of Je-sus sounds o'er land and sea: And la-den souls, by thousands meekly stealing,

Kind Shep-herd turn their wea-ry steps to Thee.



**Maestoso.**

An - gels of Je - sus, An - gels of light,

*sost.*

*marcato il basso*

Sing - ing to wel - come the pil-grims of the night, An - gels of Je - sus

*cresc.*

An - gels of light, Sing - ing to wel - come the pil - grims of the

*cresc.* *Grandioso* *rit.* *marc.*

*a tempo* *p* *ff*

night, The pil - grims of the night, The

*a tempo* *dolce* *ff*

*molto rit.*

pil - grims of the night.

*molto rit.* *poco rit.* *ff* *trem.*

# VOCAL DEPARTMENT

Conducted by H. W. Greene

## THE SINGING MASTERS' GUILD.

(Continued from January.)

Mr. HORACE P. DIBBLE addresses the meeting—"Mr. Chairman: The fact that we have been invited here this evening to discuss such an important and interesting step as the organization of a society such as you propose is very encouraging, and I, for one, am heartily in favor of it. Everything that you have said in relation to the advisability of such a step is only too true, and there can be no doubt of its being of great value to every singing teacher who can be induced to join it."

"The difficulty with anything of this kind is to make it a permanent success. New associations are apt to have a transient success at first. The first few meetings are well attended and those having charge of the program take great pains and the members who are able to attend find they are well repaid, and the absentees that they have missed a treat. Then, a little later, a reaction sets in and those who at first pushed it to a success find, as soon as they attempt to have others step in and their share of the work, that they are not inclined to do so."

"One great difficulty would be to find some one night for meeting which would suit everyone. "While there is great need for a society of this kind in our profession, I believe that the result of organization would be to include many at first; but gradually a good proportion would drop out until the society finally narrowed to those who were willing to sacrifice themselves for the good of others, getting good for themselves in so doing."

In addition to the above there has been quite an accumulation of material in reference to the subject. A number of teachers who may justly be classed as friends of progress have written concerning the possibilities of the formation of such an organization, some of them tentatively endorsing the plan. They agree, however, in declining to express their views in print if such expression needs must be followed by their signatures. If a good organizer could be found to trim the thing into shape they would ride with the Guild and approve of themselves. But if it was not a success they would be ready with an "I told you so," and probably still more loudly approve of themselves.

Such we are forced to gather is the attitude of the profession at large to a community of vocal listeners. It points to the futility of attempting to stir the vocal body through its own conscience, and for some time to come it must dance to the sting of the lash of a fretful public. The man with sufficient power to inaugurate vocal reform by quickening the professional conscience is probably yet to be born. There are many self-appointed prophets who succeed mightily in stirring up the water which in his own particular pool, but whose does it avail, except to reveal its preponderance of sediment?

One of the writers says that if a Singing Masters' Guild could limit the output of teachers and increase the average income it would be worth talking about, but it cannot. Outsiders would be just as much employed as Guild members. Society has not arrived at the point that it cares how singers are made or who makes them. It seeks entertainment; is willing to pay for it; but resents the obtrusion of the technical details that make their entertainment possible. Our attitude to society should be characterized by equal independence. We should aim to make them pay as much and as often as possible for our professional services. Business, not sentiment, should be the controlling factor.

Another writer speaks with less assurance. He is a doubter. He thinks the needs of the profession are ripe for betterment. In part he says: "In passing the studio of a prominent teacher the other day I heard noises that appalled me. The music, a soprano, with a throaty voice, was singing away and

beyond its natural stress on a sustained melody varying from the upper E-flat to the A-flat beyond. And with her the teacher, a high baritone, was shouting the same melody with an even more throaty voice as loud, I am sure, as it was possible. Now if a Singing Masters' Guild could eventually or approximately bring about conditions that shall stop this slaughter of the innocents, then for one I am with it; but I doubt it. The parents who pay for such instructions are being windled. Do they think so or would they thank me for telling them? I doubt it. It is up to respectable, competent teachers to correct the evil. But will they do it? Can they do it? I doubt it."

Another writer says: "Your chairman will never successfully organize a Singing Masters' Guild for the reason that the units of the profession are conglomerate rather than typical. They spring from innumerable conditions, but few of which are regular. They pronounce upon their own qualifications, ignoring the fact that a standard of excellence dignifies all professions but theirs. They have at their pupils and crawl to the public. They are so suspicious of fellow-teachers that they could not be whipped into organizing. The only thing that could clean up and clean out the vocal profession would be a society such as your chairman advocates, based on academic standard. How can he expect teachers to identify themselves with a body the first official act of which would be to proclaim standards that would make their right to membership questionable?"

"Mr. Chairman, while I am not a little skeptical about your meeting with adequate encouragement in your Guild plans, I can see your a number of ways the singing teacher could be benefited by it, for example: if the Guild became strong in numbers it could dictate in matters in which we are now helpless. Publishers could be made to do better work in binding, in quality of paper and clearness of engraving. Some of the most glaring defects in translation could be eliminated. Prices could be controlled, but, as intimated, the Guild in order to do this must be very strong in numbers, and the strength in numbers would thwart the main purpose, which is to keep its membership within the limits of moral and artistic excellence."

## "HOW TO LISTEN TO SINGING."

THE subject of "How to Listen to Singing" may be considered from several standpoints: that of the student who listens to learn; the critic who listens to obtain material upon which to pass his reviews, and the public who listen to enjoy.

If a student is truly musical the way in which he listens to music plays a very important part in his education and in the final outcome of his artistic career.

He should listen, first, from a purely technical standpoint. The same general laws for purity of tone and technique apply, whether it be in the study of the violin, tello, piano, or in the singing voice. The earnest student who would derive the greatest benefit from hearing good music must learn to analyze in others that for which he himself is striving.

Concentrate the mind thoroughly upon the chief the key, and the melody of the divine principles which underlie the use of the singing voice. Observe carefully the general position of the singer, the poise of the head, shoulders, chest, and the facial expression. Notice how the breath is taken and controlled. Listen closely to the attack of the tones. Is it all impulse, or is there just sufficient resistance to give that desirable balance and center to poise. Try to sense the bodily and mental freedom which pervades the work, always listening critically to the quality of

tone. After a student has acquired, in a degree, the conditions which allow good tones, and a certain fluency in practice, then listen for helpful points in the study of diction.

Notice especially the delivery of the consonants. Are they distinct, yet concise and delicate, by reason of right placement and independent action of the tongue, for upon this—when the diaphragmatic conditions are secured—depends the ability to retain the roundness, firmness, and freedom of the vowel sounds? The act of applying the word to the tone is as great as that of vocalization.

I trust that the time will soon come when the singing teachers of America will prove to our public and foreigners as well that it is possible for our "mother tongue" to be sung not only with distinction, but with that grace, delicacy, and finesse which should characterize the music of the tone artist.

The third standpoint from which a student of voice should listen is that of interpretation, and here the field begins to broaden.

If one is lacking in emotion, try to be moved and stirred by music—by every phase of color portrayal, for the emotional temperament controlled is the motor power of the real artist. The soul must speak through perfect technique, or the highest form of expression can never be realized. If one is deficient in rhythm, or lacking in ability to obtain a broad grasp on the work, it is very helpful, especially during the first hearing of an important work, to follow the score. Take such works as Wagner's "Dream of Gerontius," "Caractacus," or an opera such as Puccini's "La Bohème"; it is almost impossible to comprehend their fullest beauty without the eye to follow the intricacies of the instrumentation, while the ears pay special heed to the voices.

How many of us give special heed to the construction of a work like "The Messiah"—the recitatives, arias, and choruses following one another, with the orchestral parts so significantly interwoven to form the masterpiece.

It is by establishing a closely sympathetic and harmonious atmosphere that the soul is free to express what it feels.

And so, like that of the perfectly attuned wireless telegraphic instrument in use at the present time, the messages between singer and audience are sent and received in rapid succession.—*Musical Leader.*

## THE ARTIFICIAL TONE.

BY J. HARRY WHEELER.

Or all musical instruments, the human voice is the most delicate and the most abused. It is capable of expressing joy, sorrow, and the other emotions to a degree far greater than any musical instrument made by man.

In the larynx are four vocal cords, the two lower of which produce the tone of the voice. These vocal bands, or cords, are not independent of the surrounding parts, but are contiguous with them. They are thin cartilaginous lines at the top of the trachea, or wind pipe, covered by a delicate mucous membrane. After singing a long time, or after violent coughing or sneezing, the membrane becomes dry, causing hoarseness. In the ventricles, or little cavities in the larynx or vocal box, are about sixty mucous glands, which lubricate the membrane covering the vocal cords. Violent action upon the throat causes these glands to become dry, depriving the membrane of lubrication; hence, hoarseness ensues. After the cessation of this violent action, the glands become active again, lubricating the membrane covering the cords, the voice thus regaining its normal quality.

The thickness of the vocal cords indicates the different kinds of voice, as soprano, contralto, tenor, or bass, etc.

The pitch of the voice is controlled by certain muscles of the larynx; the resonance of tone by the pharynx and other vibratory parts above and below the cords.

It has been asserted by a few writers that the tones of the human voice are not produced by the vocal cords. The statement is absurd in the extreme, as can be abundantly proven by actual demonstration upon the living and the dead. It has been found that when an incision from a wound, or otherwise, is made below the vocal cords, sound cannot be produced.

For a full explanation of the muscles of larynx and their action, see "Vocal Physiology" by J. Harry Wheeler, published by Messrs. Lockhart and Belter, New York.



INSTRUMENTAL music is my only standard; and there I find that music is a language, of course of hieroglyphic kind. He who can decipher hieroglyphics can easily understand what the composer meant to say; and then all that is needed is a suggestion here and there. To furnish that is the task of the performer.—*Rubinstein.*







# VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

IN a new work on the varnishes of the Italian makers (Stevens & Fry, London), the author, George Fry, has the following interesting things to say regarding the effects of age on violins:

A general impression appears to prevail that the tone of instruments of the violin family improves with age. The facts on which this opinion is based are not evident. The deterioration of the tone of some instruments by use and age seems to have been satisfactorily demonstrated, but evidence of the converse is wanting. It is admitted that the tone of many old instruments, especially those of Italian origin, is generally superior to that of modern instruments, but there appears to be no sufficient reason for supposing that with age the latter will become equal to or approach the quality of the former. It would appear that during the lifetime of Stradivari the superiority of his instruments was acknowledged and appreciated. There is no evidence that the artists and amateurs who lived at that time, and who were quite capable of forming a correct judgment on the question, preferred the older instruments of Brescia and Cremona to those which came direct from his hands (especially between 1700 and 1725). Until real evidence is produced to the contrary, it would be more safe to assume that the old Italian instruments, which are so much esteemed to-day, owe their superiority to qualities which they have always possessed since they were first made, and not to the date which they acquired within a year or two from the date of their completion.

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"The manufacture of stringed instruments," says Felix Herrmann, in an article published in the *Strad*, "has made more progress than any of all the other branches of business which that town (Mark-Neukirchen) within measurable time."

"More than 600 persons are engaged solely in this branch, and it is estimated that 22,000,000 to 25,000,000 strings are manufactured at Mark-Neukirchen in the course of a year. These tremendous quantities seem almost incredible when one considers the equally enormous quantities of sheppert that are required for the production thereof. Sheppert is a very material used, and it has always been a great problem how to meet the unparalleled demand. About a hundred years or so ago the string manufacturers overhauled the Government of Saxony with petitions to compel the butchers in their domain to sell the sheppert in Saxony only, but nowadays, after searching nearly every country on the Continent, they are imported from Denmark, Holland, England, and Russia (the Asiatic part included), and even from far away Australia. Russia in particular has been the most productive source, probably for the reason that several Mark-Neukirchner emigrated to that country years ago to supervise the cleaning and drying operations in person—a most important process in the preparation of the material for this purpose.

The gut is then sent in a dry condition to Mark-Neukirchen, and wetted again in working it up for strings. The whole industry is so remarkably interesting that it is impossible to give a detailed description after a hasty inspection of one of the manufacturing establishments; more complete information is required, such as might perhaps be obtained at a subsequent conference. Machines—in the proper sense of the word—I did not see in the manufacture being carried on entirely by hand.

"Among the countries named above for obtaining the gut, the reader will find excluded Italy and France. Both these countries have their own extensive string industries, and keep their sheppert for their own use. I cannot say with certainty whether there is any truth in the report that Mark-Neu-

kirchen is supplying strings to Italy to be placed on the marks from there. The Italian products, the *ad-fretto* of an Italian stringer, must mislead a good player. To the wood that grows there, as well as to the vegetation, and thus to the food of the sheep, the mild and sunny climate of that beautiful country may very likely impart certain qualities which are unobtainable in any northern country, thus giving a special character to the wood as well as to the sheppert. The word 'catgut,' so often heard, and leading to a supposition that the intestines of a cat are used also for some sort of strings, is absolutely wrong—anyhow, nothing is known of it in Mark-Neukirchen; and, so far as I could find out, no explanation for it in this country is an expression having been used by Shakespeare in connection with the strings for a kit-violin."

"An auxiliary mark to this branch is the manufacture of covered strings, for the violin G's; for the tenor and 'cello G's and C's; for the guitar and double bass. It is a wire especially prepared for the purpose in Nuremberg, and first in Bavaria, which is an undoubted gut. For the finest G violin strings, pure silver wire is used; for the others, copper and gun-metal. The underlying guts are the usual violin E's of gut, made of four threads, for tenor C's; 'cello A's, with eight threads, for 'cello G's; and 'cello D, with twelve to fourteen threads, for 'cello A's. This stringing system is, however, not so common, many of them meaning so skillful as to turn out as many as twenty-five to forty dozen per day. It is most important that the underlying gut should be thoroughly strained, and the wire which is intended to be used on the wire will soon separate from the gut, making the string useless."

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A CORRESPONDENT from India asks us the following questions:—

"Please give general rules for stating notes on the violin. Some one has said stop the bow at the expiratory end of the phrase; whereas others say that the bow is used in somewhat of a springing style in the playing of them. Should a succession of notes be bowed with the same bow or alternately? Also please give some general rules for producing harmonies on the violin."

If the giving of "general rules" for the acquirement of the staccato stroke were as simple a matter as our correspondent obviously believes it to be, thousands of players might be made inexpressibly happy. The staccato, then, is, the true, brilliant, the beautiful, the beautiful, has always been, and probably always will be, the despair of violinists. Wieniawski himself, as our readers probably know, played staccato passages only indifferently and with considerable effort; and it was only after long experiment and arduous toil that he succeeded in producing a staccato which was the admiration of all who heard it.

Good players have their own individual methods of acquiring this peculiar stroke. That is, the staccato is acquired, as a rule, only after patient and varied experiments; and as every player necessarily encounters obstacles peculiar to his own physical conditions the attempts which he makes to overcome these obstacles probably differ in some respects from others' efforts in the same direction. Heavy accents on the first note of each quarter note, as Kreutzer indicates it—is unquestionably a helpful method of acquiring a good staccato; but that this is not an infallible means is quite certain, else the staccato of players would have their labors rewarded with a fine staccato stroke.

Whoever has said (according to our correspondent) "stop the bow at the expiration of the proper value

of the notes" has fallen into a strange error, for to do this and still produce a crisp staccato effect is obviously impossible. The staccato character being naturally sharp and incisive, every note so played or struck, in its actual time-value, is necessarily loose some of its actual time-value. In other words, there is always, in staccato bowing, a gap between notes. In rapid tempo this gap is not always appreciable, but no one can fail to recognize the fact that the tempo be a slow one, the gap remains firmly pressed against the string in all staccato work.

The staccato stroke proper is a succession of staccato notes in one bow. Notes of a staccato character, played with alternating up and down bows, for, played with the string, and down bows, for, belong to the character of stroke known as the *detache*.

Harmonies are either natural or "artificial"—the former when only one finger is required in their production; the latter when two fingers are employed. The "artificial" harmonic is produced by the pressure of one finger on the string while the other finger, usually the fourth, touches the string with feathery lightness. Success in playing harmonics depends largely upon accurate bowing.

As we cannot here enter into the technical details necessary for fuller understanding of the playing of harmonies, we recommend to our correspondent /Mose's work on this subject.

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IN the February issue of THE VIOLINIST, we published some statements made to the public by Hans Tietgen, violin-maker, and briefly reviewed his brochure, "Facts About Violin-making."

Having acquainted our readers with Mr. Tietgen's views and convictions and placed before them, to the best of our ability, his seemingly modest and logical argument in favor of his own violins, we naturally considered it our duty to acquaint our readers with Mr. Tietgen's latest work, so that, in all fairness to our readers, we could give them our candid and unbiased opinion of the instruments which the New York maker asks the public to compare with his best creations of Stradivarius and Guarneri. We accordingly requested Mr. Tietgen to place in our hands, for a few hours, one of his best and most recently made violins, and we are now in a position to intelligently discuss Mr. Tietgen's claims and the merits of his instruments.

After many years of experience and careful study of the old masterpieces, we, too, have arrived at the conclusion that the making of great violins is not the impossibility it has seemed to be for more than a century. We, too, are firmly convinced that the great "mystery" will be solved when well-trained makers, properly equipped with the same care and judgment as did Stradivarius, and combine, with such material, the varnish whose ingredients are in reality not lost to the world, but actually obtainable to-day, and the disposition and dissatisfaction expressed by our most prominent critics may excite the indignation of an army of European "authorities" who, for the past two years, have been rapturously informing the musical world that little Franz von Vecsey is the musical miracle of the age. Indeed, such recent praise may be justified, for many harsh and unquestionably unjust things have been written of the boy's playing since his arrival in New York. In fact, however, is clearly proven by the attitude of our critics, viz.: that they are opposed, on general principles, to the public performances of children. Their antagonism to von Vecsey makes it perfectly clear that they are determined to oppose all encouragement of public work by prodigies; and it is equally clear that in some instances, at least, this opposition is so strong that true merit is almost undetermined or unrecognized, and that deficiencies are so magnified that they assume the proportions of unpardonable musical crimes.

Whether or not our opinion of von Vecsey's ability agrees with that of our critics, who have mercilessly condemned the boy, we, too, cannot resist the temptation of raising our voice protestingly against the exploitation of such young children. No good can come of it. The artistic growth and future of such a boy are necessarily imperiled by unwholesome adulation; and the overtaxed body and brain of a boy of twelve not only enlist our sympathy for him, but also excite our indignation against those who are responsible for such conditions. We say overtaxed, because in despite of all that has been written about young von Vecsey's mental and bodily vigor,

skilled workman; a cunning imitator; and whatever his aims as an artist may have been, more especially the sin of basking his wood before he achieved a reputation, his instruments furnish a very convincing proof that in everything of a purely technical nature his mastery of the art of violin-making will always remain undiminished.

As to the tone of Mr. Tietgen's violin, we must say that the critic would fail to discover in it qualities to justify comparison with the tone of a Stradivarius.

We must reiterate that Mr. Tietgen's pamphlet is responsible for our investigation and our criticism of his recent work. It can give no extraordinary pleasure to speak adversely of any man's work. It would surely, however, give every intelligent musician immeasurable delight to say "here, truly, is an artist who has discovered Stradivarius' secret, whose toil and genius will prove a blessing to future generations."

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THE publishing house of Arthur P. Schmidt & Son, New York, has recently issued six little pieces by Fabian Rehfeld, which we gladly recommend to teachers, students, and amateurs. These pieces are published separately, and appear on the title page in the following order:—

- No. 1. Prelude.
- No. 2. Andante religioso.
- No. 3. Walzerreigen.
- No. 4. Abendlied.
- No. 5. Pastoral.
- No. 6. Capriccio.

Mr. Rehfeld is a well known violinist in Germany, having been many years Concertmaster of the Opera House Orchestra at Berlin. That he appreciates the needs of the average teacher and student is amply demonstrated in at least several of the above mentioned pieces. All are of medium difficulty and well wrought, but Nos. 1, 4, and 5 are specially to be recommended for their agreeable qualities and their helpfulness. The "Prelude" and "Capriccio" will materially assist the pupil in forearm work and the development of the *detache* stroke; the "Abendlied" is melodious, simple in its technical construction, and obviously intended to assist the pupil in the acquirement of a good tone.

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EUROPEAN critics will FRANZ VON VECSEY, probably read with amazement the criticisms that have appeared in the leading New York newspapers of the playing of the wonder-child, Franz von Vecsey. More than probably they have taken for granted that the critics on this side of the Atlantic would heartily agree with all that their European brethren have said and written of this remarkable boy; and the disappointment and dissatisfaction expressed by our most prominent critics may excite the indignation of an army of European "authorities" who, for the past two years, have been rapturously informing the musical world that little Franz von Vecsey is the musical miracle of the age. Indeed, such recent praise may be justified, for many harsh and unquestionably unjust things have been written of the boy's playing since his arrival in New York. In fact, however, is clearly proven by the attitude of our critics, viz.: that they are opposed, on general principles, to the public performances of children. Their antagonism to von Vecsey makes it perfectly clear that they are determined to oppose all encouragement of public work by prodigies; and it is equally clear that in some instances, at least, this opposition is so strong that true merit is almost undetermined or unrecognized, and that deficiencies are so magnified that they assume the proportions of unpardonable musical crimes.

Whether or not our opinion of von Vecsey's ability agrees with that of our critics, who have mercilessly condemned the boy, we, too, cannot resist the temptation of raising our voice protestingly against the exploitation of such young children. No good can come of it. The artistic growth and future of such a boy are necessarily imperiled by unwholesome adulation; and the overtaxed body and brain of a boy of twelve not only enlist our sympathy for him, but also excite our indignation against those who are responsible for such conditions. We say overtaxed, because in despite of all that has been written about young von Vecsey's mental and bodily vigor,

we cannot be deceived into believing that so young a child can undertake long journeys, keep late hours, lead a more or less irregular life, and do the fatiguing work of an artist without being affected by it, both mentally and physically. In this case, indeed, there seems to be no excuse whatever for this abuse of a child's strength and the jeopardizing of his health, his happiness, and his future possibility, at the age of fifteen such a gifted boy is sufficiently young easily to arouse universal admiration; and at that age the risk of overtaxation would be greatly reduced if not eliminated. It must be remembered that Franz von Vecsey has been traveling in European countries since his tenth year!

As to the boy's uncommon gifts and technical achievements, there can be no question. His mastery of purely instrumental difficulties cannot fail to astonish all who are familiar with violin techniques. Serious minded people, however, cannot help asking the questions: Shall we hear of Franz von Vecsey, the great artist, ten or fifteen years hence? Should we hear no more of this wonderful boy we shall know that he has gone the way of the majority of wonder-children. For his own sake as well as that of his glorious art, we hope that he will soon be withdrawn from the public eye, not to emerge again from private life till manhood and years of serious study have fully ripened his powers.

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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 aggregating one hundred dollars for the best 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 "Beauty of Music," "Power of Music," "Music Teaching," "Practice" are not suitable. Such subjects could be handled advantageously enough to be helpful in the small space we can allow for the essays.

Essays should contain from 1000 to 2000 words. Competitors may send in more than one essay. The contest will close April 1st. Do not roll manuscripts and write on one side of the sheet only. The writing of the best thoughts and experiences 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.

## Legato and Staccato Studies FOR THE VIOLIN

BY BASIL ALTHAUS.  
Op. 65. Price \$1.00.

"This book of studies, comprising forty-two in all, is worthy of special notice, covering, as it does, an immense area of violin difficulties in the shape of every form of legato and staccato bowings, progressively arranged. Most of the exercises have short, but explicit directions in three languages, i. e., German, French and English. One of the features is the preparatory exercises, being a series of single bar studies for the easier execution of the staccato, sautillé, double, or triple staccato, and the legato and staccato exercises throughout are bright and useful. In conclusion, we recommend this work to all violinists as a most useful addition to their library."—*The Strand, London*.

"The Legato and Staccato Studies for the Violin, by Althaus, are excellent, and should be in the hands of teachers and students."—*Violin World*.

ARTHUR P. SCHMIDT  
Boston New York  
120 Boylston Street 135 Fifth Avenue

Louis Victor Ross

We give above a portrait of Mr. Louis V. Saar, an American composer who has written excellent works for the violin. This Etude for December, 1904, contained a description of a new sonata by Mr. Saar.

## THOUGHTS FOR TEACHERS AND STUDENTS.

BY GEORGE HAHN.

TEACH and learn. Such a simple statement is hardly worth the trouble of writing. Life is short and the keyboard blinks defiance. An elaborate program does not signify an enjoyable one. When a foreign tongue cannot be correctly spoken it can be sung. Hard, earnest work will amount any problem. Determination to succeed is a rock foundation. When an artist resorts to mere trickery he is out of his element. Music, like many other things worth living for, begins in the heart. Those mothers who sing with their children do so because they love the music more than any other singers in existence. Nothing is so easy but it must be learned; nothing is so difficult but it can be mastered. A foreign name ought to count for very little in our enlightened age. Music was given with the same lavish freedom as the fields, flowers and trees. Like them its beauty never fades.



## BY W. J. BALTZELL

We must mention several other names associated with the history of the opera in the eighteenth century: Nicola Logroscino, 1700-1763, who gave at the Teatro San Carlo in Naples the first, and most elaborated into the *Finale*, when the cast brought on the stage at the conclusion of an act; Giovanni Battista Pergolesi, 1710-1736, also produced a successful work in this style, "La Serva Padrona," while his *Il Flauto Magico* for women's voices, a suggestion here ought to be made, was produced at Astorga, 1681-1738, who is also famous for a "Stabat Mater," Nicolo Piccini, 1728-1800, a pupil of Durante, who represented the Italian school in Paris during the period of strife between French and Italian, and who was the first to introduce the opera to a number of years in Germany; Antonio Sacchini, 1734-1786, won fame in Italy, spent some years in German cities, went to London, where he was successful, and later to Paris, where he spent the rest of his life; Giovanni Paisiello, 1741-1799, who wrote many operas, and was famous not only in Italy, but also in Germany and Russia, where

Perrin and Cambert's monopoly did not last long. Court favor always counted most and in these musical matters it proved true also. A young Italian composer, Lully, came to France. Lully, whose name is often given in the French form Jean-Baptiste Lully, born at Florence in 1633, was brought to France by the Duke of Guise, and taken into the service of the celebrated Madame de Mompensier as a kitchen boy. Nevertheless he found time to play, to compose, and to work out his own theory. This led to his being a member of the Académie Française, and afterward of that of the King, whose favor he won, for he was a born courtier. In 1672 the King gave Lully the privilege of providing operatic representations, and thus began what a writer has called "the death of operatic tyranny," which lasted until Lully's death in 1687. The composer, by exercising his power no other composers were afforded an opportunity to bid for public favor.

BY CARL W. GRIMM.

JUDGING by the number of books published on the subject of Ear-Training, it seems that attention is directed to a very important branch of music instruction, and one which is worthy of serious consideration in harmony teaching. Prominent among the authors are: Dr. F. L. Ritter, Lavignac, Riemann, Jadassohn, Brown, and Heacox. Ear-training ought to be begun early in the child's life, precede even the instruction upon any instrument, when consequently only the voice ought to be used. Because it is primarily of an elementary nature, requiring neverthe-

## MUSIC STUDENTS

Y. W. D. ARMSTRONG.

HOME STUDY.

BY EDITH L. WINN.

After reading the Letters of Liszt to Borodin, pupil said: "There, I have learned that a great artist advised another to study the sciences. It is then possible for one to study *alone*!" I will quote Madame Hopkirk who says that the details of piano playing, the essentials,—so to speak,—are learned by studying with competent teachers.

Of course, geniuses grasp principles at a bound while ordinary mortals are working hard for results. The genius, however, is not content with principles. He is a hard worker. Both are gifted. Harold Bauer took the principles of piano playing to some extent alone, but both have had teachers. The latter claim that either is self-taught. No virtuoso is self-taught who has heard the finest music in the world. It is not necessary for the gifted to sit at a desk. He needs that kind of teaching, he "drinks in" music wherever and whenever

We give above themes of standard compositions, no two by the same composer. It will test the knowledge of the student thoroughly to be able to place accurately each theme and tell from what work it is taken and by whom written. To be able to answer them will imply considerable familiarity with musical works. We will publish in THE STUDY for May the names of those who send in correct answers. This list is due to the courtesy of Mr. Frederic W. Root, of Chicago.

Home study is, indeed, possible. I believe in it sincerely, but I do not believe that one should be without the criticism of competent teachers. "I go abroad

Home study is possible to the average student under certain limited conditions. Let me define them: First, let the pupil or teacher who cannot study formally make a study plan. Second, let the student make a review of old, the memorizing of new works within one's capacity, and the daily practice of technique. There are certain things which a violinist may do quite as true as a material aid in his study; it is quite as valid as the piano. Home study is possible, but it is best to be a violinist properly built. The voice pupil needs constant study. Outside of practice one can learn theories and principles from magazines. The ideas of educators are helpful to the home student.

It is possible to study the musical history and esthetic background of music. It is possible for the student to do something with harmony and theory by mail.



# PUBLISHERS' NOTES

## Great Competition

CONDUCTED BY N. J. COREY.

### The Drift to the Cities.

SOME DRAWBACKS.

There is no doubt but that the country population shows too great a tendency to drift into the cities. Those who may have read a little book by Josiah Strong, entitled "Our Country," will remember in what glowing words he points out the dangers of this. It is as if sentinels were standing at the gates of the cities waving back those who are hastening toward it; but still on they come, a struggling, hurrying crowd, and nothing that can be said or done will serve to keep them back. The popula-

### Difficulty in Getting a Foothold.

For a young musician coming into the city, with the idea of trying to find pupils, the case is almost hopeless to one without acquaintance. Unless one has some distinguished merit to advertise to the public, the only way pupils can be gained is through the recommendation of one pupil to another. At best this is a slow process, and it requires years before there are pupils enough to provide an adequate support. The young and inexperienced teacher does not realize how many teachers there already are trying to get these same pupils. Their number is legion, and it is increasing every year. Conservatory graduates and others are starting in business every season. In Europe it is said that the struggle in the cities is pitiful. The same conditions exist occasionally in the big cities in this country. It would almost seem if it were well to remove the sentinels at the gates with-

### Young Teachers Must Count the Cost

[illegible]

**EASTER MUSIC**—It is none too early to begin thinking of your Easter selections. Our catalogue is not particularly rich in music for this special occasion, although we have a small catalogue of an attractive quality. We will gladly send the publications of our own and those of any other publisher that we carry in stock "On Sale," "On Sale" means that they will be sent to you to be looked over, a selection made of what you desire, and those not used to be returned. We will gladly send anyone who is interested our "On Sale" circular explaining this plan thoroughly.

It may not be generally known that we are the originators of the "Graded Courses for Piano Mathews" "Standard Graded Course" was published by us in 1892. Since then there have been many imitations, but none have been so successful as the original. We lead and must have used the same material for years. Our "Standard Course" still continues to be used as much as all others combined. Mathews' "Graded Course for Piano" has its positive superiority over all others. Although it has been in use it was a growth of many years. Other courses are finished in one effort. Our course is continually being revised and brought up to date; weeks and months often used in improving one course. We are not content with weak imitations, strong imitations are in its practical usefulness than ever. It will be the object to keep Mathews' "Graded Course" in the forefront of all followers by its superiority and worth. If you are a teacher you shall be glad to know that we have not forgotten you.

“SCALES AND VARIOUS EXERCISES FOR THE VOICE” by Frederic W. Root, will be ready for distribution to advance subscribers about the time this issue reaches our readers. We will continue it in a “Special Offer” during the month of March. This is a fine chance for teachers and singers to get a copy of a new and most valuable technical work at an extremely low price.

This work forms Op. 27 in Mr. Root's comprehensive course of vocal training: "Technic and Art of Singing." In order to give an idea of the character of the exercises, we quote a few from Bonaldi's famous exercises, but modernized and strengthened from an educational standpoint. The exercises consist of scales, major, minor, and chromatic; arpeggios and broken chords; passage work, including chromatic and diatonic scales, and rhythmic figures; combinations of all these forms, attack, legato, staccato, martellato, portamento, crescendo, and shading are all made matters of treatment in special exercises. The accompaniments are in the piano, and are so arranged that they can be easily transposed into higher or lower keys, suit individual voices, and in several cases the author has made one or two transpositions as a guide to the teacher.

It is needless for us to say that every pupil who takes this course will daily find in work such as these exercises, call for

During the month of March this work, Op. 27, can be had for the special price of 20 cents, postage paid, if cash accompanies the order, otherwise it is extra.

THE "Anthem Repertoire" is now in press, and copies will be ready for distribution this month. During the current month only the special offer will be continued. We commend this work to the attention of all organists, choir-directors, and others interested in church music. It is the best and cheapest collection of anthems ever issued. The various numbers are of moderate length and of beautiful melody and interesting; adapted both for general and special occasions. Of the twenty-two numbers included in this volume the greater proportion have never appeared in any other book, several having been specially composed or arranged, and appearing for the first time. It is a great advantage to have a number of pleasing and singable anthems of varied style and of pleasing character, on cover.

The "Anthem Repertoire" will be similar in style and general make-up to our previous successful books.

entitled "Model Anthems." This latter work has gone through a number of editions, and is still in demand. We predict for the "Anthem Repertoire" an even greater popularity. For this month only we are offering sample copies for fifteen cents apiece postage paid, the work to be delivered as soon as published. If the price is to be charged to an account, postage is extra.

WE call attention to the new cantata, "The Coming of Ruth," by William T. Noss. For an attractively interesting entertainment by amateurs, nothing more desirable can be had. It is easily staged, or made to be sung by a church choir, and contains some sprightly solos, duets, and trios. The solo parts can be learned by the average amateur in a few weeks. The choruses are such that volunteer choirs can manage them in a month. The plot is simple and strictly realistic; biblical in character, and arranged to give up his entire time to assist in getting up the performance. He is an excellent drill master and conductor, and may be engaged to assist in its production. The cantata is published by the publisher of THE ETUDE. If you are in search of something for church entertainment or club purposes this can be finished and given in the spring, then try this cantata. We will send a sample copy for twenty cents, and after which, if the special offer will be discontinued.

THE EDITOR OF THE ERFDH has made partial analysis of the contents of the instructive material in the volume for 1964. He finds the following are prevalent: (1) articles on the historical and geographical nature, thirteen bearing upon the activity of the music profession, five historical, twelve theoretical, ten on practice, forty-two on points connected with the piano, (2) articles on the piano technique, thirteen talks with eminent artists and teachers, seventeen of a critical character, six studies in special European centers, ten of light reading, and thirty-three general articles. These figures do not include the articles in the departments for the young pianists. The following are the contents of the ROUND TABLE, all of which contain articles of special application—historical, biographical, technical, critical, pedagogic, theoretical, etc. We present them in the hope that they will show our readers what we do for its subscribers. Our policy has been that each successive volume of *Our Improvement*, at least, should contain at least one article of this type, and that no previous one. Some of our readers say that they do not see how we can improve, yet we have been able to keep up our standard and live up to our promise. The *ERFDH* is a journal of interest and help to teachers, students, and all who are interested in music. Tell this to other members of the *ERFDH* and let them know that the *ERFDH* will be glad to know THE *ERFDH*.

THE "Franz Liszt Album" is now ready. We heartily recommend this work as one of the best collections of its kind. It is handsomely printed in large plates, and is gotten out in our usual substantial manner.

In selecting the material for this volume the idea has been to cover as much ground as possible, making a truly representative compilation. Some of Liszt's finest transcriptions are included, as well as one of the Hungarian Rhapsodies, and a number of original pieces, several of which have appeared no other collection. Some of the best known transcriptions of the original songs are included, as well as numbers from Wagner's operas, together with Liszt's transcription of his own "Die Lorelei." Among the original pieces are the "Mazurka Brillante," the "Love Dream," and the splendid "Second Polonaise." The special offer in this volume is now withdrawn, but any of our patrons desiring to examine the collection may have the same sent "On Selection."

WE announced in last issue a new collection of two mandolins, banjo, guitar, and piano. The collection can be used as a mandolin orchestra or a combination of the same. It will be called the "Monarch Collection," by Eherhardt, and will contain among others the following: "Alice, Where Art Thou?" Ascher; "Belle of New York March," Clark; "The Palms," Faure; "Right, Left March," Sousa; "Mexican Buttery Dance," Clark; "Slumber Song," Eherhardt, the arranger, stands foremost in the line of work, having a wide experience as an arranger.

and composer. Our mandolin friends may expect something unusual for them. All who have used our similar collection, called "Majestic," will be glad to own a companion volume. The price is very low for advance orders. The whole set of five parts we will send for fifty cents, postpaid, or fifteen cents for the separate parts. This month will close our special offer.

TEACHERS are beginning to appreciate the value of the "pupils' club" idea. For the past two years THE ERUDE has urged this matter upon teachers, and they are glad to say, with success. Our correspondence shows us that many teachers find that a club or a class, composed of pupils, sometimes with a few outside friends added, is a great help in raising the standard of work. A class of ten to twenty pupils can be instructed in some branches as readily as one; and the fact is that few pupils, alone, take up the subjects of history, theory, analysis, etc. These subjects properly belong to class work.

We receive requests for books for teachers' use with pupils' clubs. We subjoin the names of some that are adapted to the use of pupils, from the quite young up to those who have reached the age of sixteen or seventeen: Fillmore's "Lessons in Musical History," Tappan's "First Studies in Musical Biography," Landon's "Writing Book," Clarke's "Theory Explained to Piano Students"; musical games such as those in "The Great Game," "Musical Dominoes," "Allegretto," "Musical Authors," "Tricks of Chords." THE CHILDREN'S PAGE AND THE ETUDE STUDY CLUB department contain suggestions from month to month. Teachers who have not tried this plan are urged to read in THE ETUDE what others say about the value of pupils' clubs.

THE original edition of Grove's "Dictionary of Music and Musicians," now undergoing revision which included material up to 1888, is out of print. The publishers have been at work on the revision now for about a year. The first volume of the new edition is published, but the other four volumes will be issued at intervals of between six and twelve months apart, so that the complete five volumes will not be on the market much under three years.

We take this opportunity to recommend Riemann's "Dictionary of Music and Musicians." It is brought up to a much later date than the original edition of any of the other encyclopedias. It is more condensed, and while some may consider it a disadvantage, it is in other cases quite an advantage. Perhaps the only advantage that the larger works enjoy over Riemann's is the fact that the subjects are treated more fully; at the same time we note that Riemann's Dictionary contains many names and explanations of some terms not found in Grove's. At the present time, particularly when it is not possible to obtain a book in complete form, Riemann's Dictionary is going to enjoy a large sale, and a reader of this nature will certainly deserve it. It is published in one volume of large octavo of about 1000 pages, bound in black cloth, and retailing for \$4.50, subject to a liberal discount.

We have received a vast number of new subscribers during this winter who may not be acquainted with our house. To those we shall be glad to make known the character of our business and mode of dealing. We rank among the first of a mail-order house. Our stock contains about every known musical publication. You are sure of getting what you want, and at a low price. We deal only with those having accounts with us is most likely to be true. Send for a special circular explaining this feature of our business. Our specialty is supplying schools and churches with music, and we have a large stock for educational purposes. Our equipment is first class; a large stock, some 60 mail-order clerks, and a systematic bookkeeping department. We have a large staff of students and teachers. Our building was especially remodeled for the music business. The plant as a whole is a model of its kind, all of which is testified to by the ever increasing patronage. We are glad to please, and will send you any desired information about anything musical.

At this time of the year many teachers are looking forward toward the commencement season. It is always best to prepare well in advance for these affairs. We are much pleased to render all the advice and assistance in our power, giving the benefit



of our practical experience, and to this end our unequalled stock and facilities are invariably at the disposal of our patrons. Let us have your order for our liberal "On Sale" Plan. We are prepared to send for examination complete material for commencement and recital programs of every grade and style.

We have a valuable list of pieces for six hands, and for four and eight hands at two pianos, which we will send on demand. We also carry in stock a complete line of concert and recital exhibition pieces, both classic and modern.

ALTHOUGH we call direct attention to our own publications exclusively, it is not to be supposed that business is by any means confined to those. Our catalogue is large, but we do not claim that it fully covers the field of musical literature; our stock of music and music books embraces everything that can be desired in these lines, and no customer, either present or prospective, need hesitate to write us for anything that relates to music, whether found in our catalogues or not; we supply everything advertised or issued by other publishers and always on the most favorable terms. We are also prepared to send catalogues of outside publications in special classes of music; we delight in digging up rare and unusual works, and we frequently send them to our customers, supplying some old favorite composition or book that has been sought elsewhere in vain. Sometimes a little uncertainty as to the exact title will deter one from making an order for a desired recital or piano piece. When we have something of this sort in mind, let us help you to find it; it does not matter whether it is something old or something new, it will give us a pleasure to hunt it up and will doubtless gratify a great number of yours.

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During the next three months we make a specialty of Summer School advertising. The Summer School is becoming more and more a factor in musical education. It enables teachers to refresh their knowledge during vacation, and prepares the student for the Fall session.

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Elgar's "Saut d'Amour" is the work of an English composer, much heard of at the present time. It is an expressive love song, demanding a good singing tone. Engelmann's "Scherzando" is a charming ing-room piece by this popular writer. It is one of his very best efforts in this style and should be widely played. The closing passage in repeated notes is pleasingly effective.

"The Mocking Bird," appears in a new and brilliant fantasy by C. W. Kern. This arrangement is brilliant and well made, but of moderate difficulty. Zimmerman's "Reverie" appears in response to a very general demand for a violin and piano piece. It should meet with much favor. The fourth number is a new arrangement of Delibes' well-known "Pizzicati." When neatly played the effect is quite excellent.

"Little Lullaby" by Martin, is a very easy waltz movement, tuneful and varied in its harmonies. Choir singers in particular will welcome a new sacred song by Henry Parker, a setting of the familiar lyrics "Hark, Hark! My Soul," and another "Prayer of the Night." It is one of Parker's best songs. Oehmer's "Dark and Lullaby" is a bright little encore song, very useful for teaching or for the recital.

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I consider "Memory Songs" by Galloway, one of the best collections I have ever seen, where each one of the seven songs is a gem. "Love Comes to Me" and "When Spring Comes" are particularly sweet and dainty.—*Miss E. Little.*

I am greatly pleased with the collection of music contained in "The Organ Player," by Orem, and can recommend it as a very good work in every way.—*Miss W. H. Allen.*

Yesterday's mail brought the volume of Merry Songs for Little Folks, and I have just received it. I have been waiting for it in the musical line, and the words, songs, and illustrations are all of a high order. The illustrations have had me at the piano repeatedly to play and sing the songs.—*Miss J. H. Strader.*

"Prayers of the Night." It is one of Parker's best songs. Oehmer's "Dark and Lullaby" is a bright little encore song, very useful for teaching or for the recital.

I received the "List Album" and am delighted with it.—*Miss J. H. Strader.*

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"I, M. D.—The Tonic Sol-fa system uses the initial letter of the syllable to denote the relation of the various sounds to the tonic. Thus, C, for the tonic, is I, for 2, for 3, for 4, for 5, for 6, for 7, for 8, for 9, for 10, for 11, for 12, for 13, for 14, for 15, for 16, for 17, for 18, for 19, for 20, for 21, for 22, for 23, for 24, for 25, for 26, for 27, for 28, for 29, for 30, for 31, for 32, for 33, for 34, for 35, for 36, for 37, for 38, for 39, for 40, for 41, for 42, for 43, for 44, for 45, for 46, for 47, for 48, for 49, for 50, for 51, for 52, for 53, for 54, for 55, for 56, for 57, for 58, for 59, for 60, for 61, for 62, for 63, for 64, for 65, for 66, for 67, for 68, for 69, for 70, for 71, for 72, for 73, for 74, for 75, for 76, for 77, for 78, for 79, for 80, for 81, for 82, for 83, for 84, for 85, for 86, for 87, for 88, for 89, for 90, for 91, for 92, for 93, for 94, for 95, for 96, for 97, for 98, for 99, for 100, for 101, for 102, for 103, for 104, for 105, for 106, for 107, for 108, for 109, for 110, for 111, for 112, for 113, for 114, for 115, for 116, for 117, for 118, for 119, for 120, for 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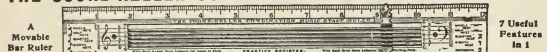
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## TEACHERS' ROUND TABLE

(Continued from page 126.)

the fact that without both a good income and leisure these varied attractions are practically closed to you. In a recent conversation with one of the most distinguished musicians of one of our largest cities he stated that he was obliged to work so hard during the days that he was equal to nothing in the evening, and that during a fifteen year residence he had been able to go to the theater or any other place of amusement scarcely two dozen times. Many musicians make the same complaint, and reside in the large cities, not because of their laziness, but because of the necessity of living in some large central place, in order to transact business along the lines consequent upon their great ability. Edward MacDowell is quoted as saying that he only exists practically in the large city during the season, in order to find means to enjoy life in the country during the summer. If distasteful to men so eminently placed, how much more is it likely to prove the same to those of lesser ability? Far better would it be if there could be some system of decentralization established that would turn some of those pouring into the cities back into the smaller places. It would be conducive to far greater happiness to a great many people. The need for capable musicians in the smaller cities and towns is great. And in proportion as capable men and women turn their attention in this direction, so will the opportunities for success and happiness increase and become enhanced.

The following letter from one of the members of the ROUND TABLE contains suggestions along the same lines from any that have been heretofore published. Such a record book must be mutually helpful to both pupil and teacher; to the pupil that he may forget nothing in his practice; to the teacher that he may at once place the pupil exactly in his work when he comes to his lesson:

"I have a suggestion that I think may be appreciated by music teachers, especially those who have many pupils. I am fortunate in being a piano teacher in a college, at present in Park College, Parkville, Mo.

"Sometimes I have as many as sixty lessons to give every week. I have devised the following plan in order to keep track of all the assigned lessons: Each student must supply himself with a memorandum book about three by five inches in size. One page is used for each lesson on which to write all necessary directions, the date being placed at the top. The student brings the book to each lesson, during which time I write in it what is to be done before the next lesson. In this way he has no excuse for failing to remember what to practice, and I can see at a glance what should have been done during the time that has elapsed between lessons. I have copied two pages out of the book of one of the pupils of ordinary ability in order to show just what it is. I think the plan is admirable and I always make use of it, whether I have large or small classes, as it proves conducive to progressive work."

September 30, 1904.

Scales: The same, in order, including E-flat.  
Mathews: Standard Course. Review pages 10, 11. New, page 12 only.  
Waltz: Use the pedal; finish reading the piece.  
N. B. Prepare Mathews, page 10, for our next recital. Always count aloud.

October 4.  
Scales: The same, including E-flat.  
Mathews: Review pages 10 to 12. New, page 13.  
Waltz: Play the entire waltz as a whole for next time.

N. B. Accent more, and count aloud.—Elliott Hansen.

All helps, such as are presented in the foregoing letter, are valuable in teaching, and we are glad to present all that may be sent in. They at least indicate an active and vital interest in the work and welfare of pupils on the part of teachers. It is a good plan to keep a list of all such suggestions, and make use of them with the tardy pupils, as soon as be most appropriate to their differing individualities.

The editor of this department, as well as the editor of THE ETUDE, invites correspondence and suggestions from teachers on points connected with pedagogic work in music.

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## HUMOR ESQUES

By ALFRED H. HAUSRATH

The new feminine friend: "I understand your husband is a musician."  
The Wife: "Yes, a pianist."  
N. F.: "How nice! I wish I lived in your house. I just love a noise, any kind of noise and confusion; the louder the better."

Gott: "Have you learned to play that slide trombone yet?"  
Stoptit: "Can't seem to make it go!"  
Gott: "Why don't you try a tin horn?"

WHISHED HER WELL—"I wish I could sing like Norkien," said Miss Throatstone, to the distraction of her audience, had just sung her seventeenth song.

"So do I," said the absent-minded critic, "with all my heart!"

"I like fate," said the girl who had just played a selection on the piano.  
"I don't," said the man over in the corner; "I consider them an abomination."  
"Well! I didn't know you were a critic," answered the girl in astonishment.

"Why shouldn't I be?" said the man; "didn't I try to live in one for six months?"

Vender, on New York street: "Here you are, 'The Simple Life,' by the author of 'Paradise!'"

BETHOVEN UP TO DATE.—Shades of Beethoven before the last while gliding past the residence of an obscure pianist of this century.

Beethoven: "For the love of the earth, what's that he's playing?"

Beethoven: "That's a Beethoven sonata."

Beethoven: "Zounds! It must be one of my posthumous works."

A son of sunny Italy recently stood on a street corner grinding vigorously at a hand-organ on which was placed this device: "I have lost my hearing."

"Did you ever hear anything so distressingly harmonious?" said a passerby to his companion.

Stepping forward the latter read the inscription on the organ, and in answer simply pointed his finger at it.

The former read it intently, and thrusting his hand into his trousers' pocket drew forth a half-dollar and tossed it into the tincup plainly in view of the same time remarking: "Any man whose hearing is in this deplorable state needs assistance."

THE VARIETY ARTIST OTTODONE.—Johnny, at the variety show: "That's the loudest voice I ever heard! Can't that woman sing?"

Willie: "Phaw! That's nothing, you'd ought to hear our parrot sometimes. Beats that all halloo!"

THE PLAINT OF THE PIANO.

Tell me not in frenzied accents  
You will make me work all day;  
Take a rest, a *lunga pausa*.

I myself should like to play.

A MISUNDERSTANDING.—"That note is over-due," said the teacher to the pupil with the *finito* touch.

"I promise you you shall have your money to-morrow."

"I mean you are behind time."

"I know, but you see I have the rubato habit and find it rather hard sometimes to come to time."

AN INTELLIGENT PIANO.—"Hark! Do you hear?" exclaimed the invalid daughter.

"Yes," said the patient mother.

"Well, thank heaven you can't call it a hallucination anyway. It's no wonder, however; Susan has practiced the piece so many times the piano plays it from memory."

Undaunted player, to leader of band: "Would you mind waiting a minute before you begin the next piece?" I have about a dozen bars to play yet."

And upon investigation it was discovered that the 'cello player had been given the wrong copy. It was said he and the leader greatly resembled each other. No doubt. They both did their best.

## New Publications

THE MASTER'S VIOLIN. By MYRTLE REED, G. P. Putnam's Sons.

A new work in musical fiction by the author of "Love Letters of a Musician." It is a little singular that so many musical stories should introduce a violinist as a hero, yet the magical tones of the bow on the strings has had power to attract and hold spellbound the audience from the days of Tartini and Paganini down to the stars of today. Living as these do in the limelight of the present, tradition has not made them heroes, as it has the other players, yet the power of the violin and the magnetic personality of the player still maintain. We are all glad to read a story in which the characters are dominated by a healthy, artistic purpose and at the same time we enjoy the love-romance, new and the old one long buried and revived. It is a charming story.

EXPRESSION IN SINGING, INCLUDING THIRTY-ONE EXERCISES FOR VOICE CULTURE. By JOHN HOWARD, Edited by THEODORE DUBRY. E. Kromer, 217 East Fifty-ninth Street, New York City. Price \$3.00.

Mr. John Howard, the author of this work, was well known to members of the vocal profession as an untiring and thorough investigator in phenomena of the voice and singing, and in the possibility of achieving scientific and absolute control over the muscles which make the singing tone. He was, unfortunately, severely injured in an accident, and died before the last of his work. His work was carried on by the well-known singer, Mr. Drury. The book contains all of the lesson material used by Mr. Howard with his pupils, with new material worked out by Mr. Howard during the investigation he carried on in the last few years of his life. The work is illustrated by drawings made from life. Teachers of singing and singers will be glad to have an opportunity of acquiring the methods which Mr. Howard's teachings from an authoritative manual.

FAILING EYESIGHT Caused by Improper Food.

Writers who live sedentary lives and who use coffee are apt to be troubled by faulty vision, which they usually attribute to overwork. That they are sometimes mistaken is proved by the following statement from one of our readers:

"For nearly 40 years I have earned my living with the pen. A few years ago I began to suffer from occasional 'blind spells.' My vision frequently became obscured by what may be called kaleidoscopic figures, which constantly changing figures like wheels, stars, etc., floated before my eyes, making it impossible for me to work while they lasted. They were usually followed by dull, heavy headaches."

"My physicians, two of them, advised me that my eyes had become weakened by overwork. I consulted an oculist, but he could not discover the cause of the trouble. I bought stronger glasses, but they did not help me."

"Last summer, while living temporarily in a boarding house, I found the very worst coffee I thing to complain of, till suddenly I discovered that my 'blind spells' were becoming less frequent. I then satisfied myself by experiments that it was coffee that was deranging my optic nerves."

"A friend advised me to try Postum coffee, and although I had no faith in it, I began to use it. In three days the 'blind spells' completely ceased. Going back to the old coffee I discovered that my 'blind spells' were becoming less frequent. I then satisfied myself by experiments that it was coffee that was deranging my optic nerves."

"I mean you are behind time."

"I know, but you see I have the rubato habit and find it rather hard sometimes to come to time."

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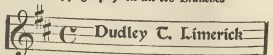
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