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Winton J. Baltzell

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MAY, 1905.

THE ETUDE

FOR THE TEACHER STUDENT AND LOVER OF MUSIC



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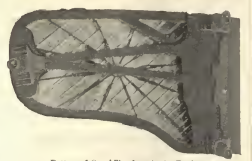
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THE ETUDE

VOL. XXIII.

PHILADELPHIA, PA., MAY, 1905.

NO. 5.

The Great Music Schools of London and the English System of Examinations in Music

By JAMES FRANCIS COOKE

"So GREAT has been the interest in the music schools of Continental Europe that those of London have escaped the attention of many American interested in musical education. This is extremely unfortunate, since the city of London possesses musical institutions having equipment equal to those of most of the Continental centers, with the exception of Berlin, with its incomparable new High School for Music. Moreover, the methods pursued in the London schools are so different from those of the Continent that they provide a new field of interest for the American student of music, both foreign and domestic.

Americans are prone to judge musical educational work in England from the standpoint of what they imagine the work in the great universities must be. Indeed, prominent musicians with whom the writer has conversed in France, Germany, and Austria have a similar idea, that music teaching in England is of a dull, pedantic character; always thorough, but rarely productive of original, living, fecund art workers.

The main office of the university musical facilities has been to set the standard of musical proficiency, rather than to accomplish direct educational work. It is true that a vast amount of invaluable work has been accomplished at the universities, nevertheless the system of awarding degrees for scholarly musicianship has been the main achievement of British universities. A list of English musicians who have received the major part of their musical education from institutions (or private teachers) outside of the universities could very easily be compiled and would include a number of very prominent men. Nevertheless, music in England is often looked upon as the product of a certain scholarly asceticism not very far removed from the duldest pedantry.

The genius of Elgar, unacademic as it is, has partly drawn the attention of the world to England as a country capable of producing a master of undisputed greatness—an England that may again hold a position relatively as great as the England of Bull, Byrd, Tallis, Purcell, and Gibbons. The education of a people is dependent largely upon the people themselves. Tradition and custom have greatly hampered the development of the art of music in Great Britain. Englishmen there are, who will tell you that the Church of England, with its beautiful yet peculiar and limited service music, has retarded the broader development of English musical art. "Our music is not in a Gothic arch," said a prominent musician to the present writer; "it is the music of stained glass, ivy, and crumbling abbays." The reason for the churchly style, however, does not lie in the cathedral and churches proper, but in the people who caused them to be built. The popularity of cantorial throughout the United Kingdom points more convincingly than can comment to the deep-seated religious tendencies which have entered into the musical development of the English. Let us see then what is being done in modern London to broaden the field of musical endeavor.

Educational development from a national standpoint is generally inspired from within rather than influenced by outside forces. In studying the musical development of a people and the educational systems, it is necessary to study the tendencies of the



THE ROYAL ALBERT HALL.

people themselves. Tradition and custom have greatly hampered the development of the art of music in Great Britain. Englishmen there are, who will tell you that the Church of England, with its beautiful yet peculiar and limited service music, has retarded the broader development of English musical art. "Our music is not in a Gothic arch," said a prominent musician to the present writer; "it is the music of stained glass, ivy, and crumbling abbays." The reason for the churchly style, however, does not lie in the cathedral and churches proper, but in the people who caused them to be built. The popularity of cantorial throughout the United Kingdom points more convincingly than can comment to the deep-seated religious tendencies which have entered into the musical development of the English. Let us see then what is being done in modern London to broaden the field of musical endeavor.

The first striking difference between the music

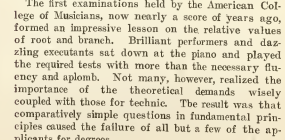
schools of London and those of the Continent that presents itself after an examination of the general teaching methods employed by the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music, is the elaborate system of examinations, exhibitions, rewards, decorations, and prizes. No matter what may be our personal convictions regarding the educational value of examinations and rewards of merit, the subject is one of much pedagogic weight, and will be treated at length in another article.

The first in importance of London musical schools is the Royal Academy of Music, founded in 1822, largely through the efforts of Lord Brough. As early as 1828 the Royal Academy of Music gave public performances of the following works with orchestra and vocalists selected from the school exclusively: "*Il Barbiere*," "*Don Juan*," "*Il Falstaff*," "*Il Matrimonio Segreto*," and "*Così fan Tutti*." In 1835 Haydn's "Creation," and in 1836, Beethoven's Ninth (Choral) Symphony, were given by the students of the school. This is all the more remarkable at this date when it is remembered that the oldest existing musical school in Germany (Würzburg) was not founded until 1804.

The early days of the Royal Academy of Music have been very generally described by Sir A. C. Mackenzie, the present director, who at the same time provides a quaint picture of musical educational work in the early part of the last century.

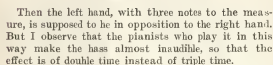
"The Academy student of seventy-five years ago, then aged between 10 and 15, having been accepted after terrible examinations, was handed over to the care of a worthy clergyman tutor, or matron, according to sex, subject to the most adamant form of discipline, and allowed but six weeks' holidays per annum; if he failed to return on the appointed day he was summarily expelled. The same extreme punishment was inflicted for the smallest breach of the stern code of rules. The boys had to wear blue swallow-tail coats and caps with academy button; the girls wore high-waisted white frocks, and curls were allowed. But the boys revenged themselves for the discipline by many bad pranks on the worthy tutor who was supposed to supervise their practice. They quickly discovered that he was completely ignorant of music, and so used to play a choice assortment of Indian scales with the gravest earnestness whenever he came around. Driven to desperation by frequent fast days, they rebelled against the food, tied their jantors in his chair, stormed the larder, and regaled themselves on the provisions found there, and with porter obtained from a neighboring tavern. With all this they worked in some respects, perhaps, under harder conditions than their modern successors; for it must be remembered that they had to practice with pianos side by side and back to back, and write their harmony exercises alto-

The smaller pieces by which Rachmaninoff is most widely known are the "Elegy," Op. 3, No. 1; the "Serenade," Op. 3, No. 5; the "Waltz," Op. 10, No. 2, and finally the ever-popular "Prelude," Op. 3, No. 2, which has had an astonishing vogue. In the *Musical Standard*, of London, Vivian Carter has written as follows:—

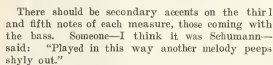


BY MADAME A. PUPIN.

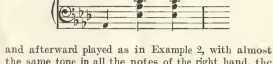
Nearly everybody plays the first strain as if there were two triplets in the right hand, thus:—



I think the way this should be played is like this:—



If this piece were first practiced thus:—



notes held by the fifth finger would sing softly out, together with the melody contained in the six eighth notes, and a charming effect would be produced. Try and see how much more beautiful it is than the strident clang of the quarter notes and the usual blur of the bass. It is the clinging pressure of the little finger that causes the quarter notes to sing, but they should not interrupt the rhythm of the eighth notes.

My idea of this piece is of a girl who sits down to play while in a state of unrest, because of some thought which dominates her mind. This is the occasion of the two melodies—what she is playing and what she is thinking.

At measure 41 she throws off the disturbing thought and plays with lightness and freedom. At measure 57 the thought becomes persistent. At measure 73 she regains freedom. At measure 89 the unrest is again apparent, but is thrown off at measure 105. After sixteen more measures of the light and happy runs there comes a lovely dream of longing and hope, which rises to ecstacy. Then, after sixteen measures of the light floating waltz, the first strain returns, but is suddenly interrupted at its thirtieth measure, perhaps by some intruder who enters and asks a question. This strain so rudely in-

interrupt cannot be resumed, so she plays musically, the next three measures, as if to say, "What shall I do?" She recalls the lightly flowing strain, but at the end of the phrase she is surprised to find that it is not in unison with her mood. After a momentary pause, as if trying to decide what to do, she tries it a little higher, but it still does not seem to fit. Then she plays more hesitantly and impatiently the next eight measures, when she takes up one of the former strains more in accord with her mood. After she has played the last measure, she begins seeking the repose of soul she longs for, and recklessly acknowledges her defeat in the last impetuous phrase, as if she had said, "I have tried my best, but I cannot do it." Then she waits, as if she thought it expressive of her resentment at fate in this vehement outburst.

How ridiculous it would be to play this valueless, unimportant, and uninteresting change of emotion, and especially where the strain is interrupted and followed by three apparently meaningless measures. The player who does this is not only misinterpreting the mood, but she is also misreading the situation. To imagine the girl's shock at the sudden interruption, he must play it so as to give a shock to his audience. How easily could one overdo this! The girl's mood is not so quiet as her soul with music. She has almost succeeded, when the interruption comes. That puts her out of tune, and she rushes on to the end, with even more increased

This charming piece has three names. First, it is called "November," because it is one of twelve characteristic pieces, the title of the series being "The Months." It is represented by a short piece with an appropriate title, as "Song of the Reapers, for July; "Hunter" Song" for September, and November being the season for sledging. Besides the title, the word "November" represents a sleighride. The second name for this piece is Troika Fahrt, or a ride in a Troika (for pronounced troyka), a Russian sleigh. But the third name is *Tridreggama*—gives the key to the meaning of the word. The word "Troika" means "three," and *regga* does not belong to the title, they are the French translation of the title.

In *Tridreggama* means with three horses. Many people have a picture of a Russian sleigh drawn by three horses. The middle horse is between the shafts; over his shoulders is a high yoke, in which is suspended a bell. This horse trots. The other two horses are on the outside, and they gallop furiously and seem to be going in opposite directions. The double rhythm of the trotting and galloping horses is finely exemplified in measures 2-7. The player should be careful to phrase these measures as a unit for the first time, and then with a slight accent and separated from the next three by a semi-staccato of the third note, repeating exactly the sound of the galloping horses; while the other two horses gallop in the same way. The right hand may be compared to the steady trot of the middle horse. In the city these sledges are not allowed to go very fast, but after getting out on the open road they go very fast, and with an incredible velocity. Therefore, the phrase begins in a slow measured swing. Where the signature changes to one sharp, the driver cracks his whip, designated by the signature change. The speed increases a little. But after the signature changes to two sharps, there is an increase of velocity to the end; and the last eight measures must be played diminished, ending with the softest phrasing, giving the effects of vanishing into the distance.

BY FAY SIMMONS DAVIS

The modern definition of the word "lucky" is *work*. The "lucky" man is one who earns his dollar instead of finding it. The earning of it makes him prize it. In the prizeing of it makes him call it in the spending of it. In the spending he purchases something of value and he is again called "lucky." Read Max O'Rell's definition of "luck":

"Luck means rising at 6 o'clock in the morning, getting up on a dollar a day if you earn two, minding your own business and not meddling with other people's. Luck means appointments you have never planned for. Luck means the trains you have never failed to keep, the trains you have never failed to

Luck means trusting in God and your own resources.

But luck was too often misused, however, although it has its legitimate place. Ofttimes the word "fortunate" could be substituted in many instances where the former term is applied, and it is to be accepted as such. It is the true sense of the word "fortunate," "successful." There is an element of "incident" and "chance" in the word "luck" which should prevent it from being used in connection with one who has made his own way by his own striving. It is the "fortune favors the brave," not "luck favors the brave." But both of these words are constantly misused in connection with those who have won success by dint of their own efforts. It is not "luck" that is often benefit one person or several persons, but it never brought about great achievement which benefited or uplifted all mankind.

Mendelssohn was responsible for his fame. His wealth was his own, his home his own, his own strivings helped him, but it did not win him laurels. He made himself. Dying at the youthful age of 38, he left to the world, as examples of his ceaseless industry, his compositions, his translations, his lectures and other works of great or less importance.

George Frederick Handel was another great and successful man who was a great worker. His biographer says: "He was a man of great industry, and his unaided self accomplished the work of twenty men." In one year, he produced "Sal", "Israel," the music of "Dryden's Ode," grand concertos and the opera. A young lady who listened to one of Wagner's operas last winter exclaimed, at its completion: "What a lucky man Wagner was! And just think what a fortune he made for himself!" It would never have occurred great but for him. I looked at her with amazement. "I beg to differ with you," I replied. "His recognition would have been delayed, no doubt, for his art was at that time sadly in need of Liszt's recognition, but it would have been delayed no shipwreck. But it was his hard work—against fearful odds—which developed his genius to such an extent that when Liszt did examine his works he found them worthy of the highest praise."

All the great musicians of the past and present have been called "lucky." Read "Thirty Years of Musical Life in London," and the success of every one of them is attributed to "luck." "Lucky," a hard, faithful work. Nordica's motto is "Work—work—work and yet more work!"

Henri Martin, one of the greatest living French writers, says: "It is not what one wishes to do, but his work that really counts. The actual doing of a thing is its best part." Nothing in this world gives *enduring* value unless it is earned. Nothing is worth more than what is attained without effort.

The busiest man is the happiest man. The Greek philosopher once laid down three rules for happiness. They were: First, occupation; second, occupation; third, occupation.

The author of "Pushing to the Front" worked ten years compiling the book and arranging his manuscripts for publication. A fire occurred which destroyed the result of his labors. He began early the next morning to write again, and he has called himself "lucky" because he has succeeded, and as the editor of the magazine "Success" he has made his mark in the world. Without his brave, indomitable spirit, his unflinching energy, his name would have remained unknown.

Work without genius—if it is earnest and well directed—will elevate and advance not only an individual but a nation.

John G. Graham, the master of the Scottish Academy, said: "If you have genius, industry will improve it and you have none, industry will supply its place"—and work will be the result. It is a power which has been wondrous in its results. It is the power that has made the expression and demonstration of genius and not alone the possession of it is what makes perfection. It is the power that has made the world go round. The world is made by the work of the ceaseless effort. Art itself would be years behind its present state if its standards had not been raised by the beauties developed by the indefatigable workers of the past. The world is made by the work of the disclosed glories and unlofted mysteries. Their work unlocked the doors of great treasure houses, and we own the really "lucky" ones through no efforts of our own. It is the power which has made the world go round and wonders, which have made the world go round.

BY BAYNTON TAYLOR

ALL playing is worthless unless it properly expresses the feeling which prompted the composer, so that its performance may reproduce it more or less in the player and his auditors. No man, not even the most gifted, can succeed in reproducing such results spontaneously. It has become a fashion to affect ability to play by inspiration and to pretend to improvise. As this is decidedly detrimental to musical progress, a little study of the meaning, use, and importance of technic may help to check a rapidly growing evil.

Many folk talk glibly enough about playing at sight, but I want to show them that, even when an expert does so with tolerable correctness, the result is only possible to him because he has made himself a master of musical form, grammar, and technique. The greatest player would be only too ready to admit this, so that those who are less able performers have no need to pretend to do without those supreme essentials. Not even a Paganini or a Paderewski could exceed without having spent much laborious time on the mastery of technique. The more carefully a player studies the difficulties of the technique of a piece and the best way in which to overcome them, the more likely he will be to excel in his rendition of them.

Both teacher and pupil would do well to lay to heart the extreme importance of a very careful investigation and practice of every possible kind of rendering, and to remember that the only key which will unlock the door by which alone can be obtained true musical expression. In every art and science the same rule applies. Why, even, to take the highest possible illustration, should a student of medicine translate the results of their effort if those who translated them had not acquired word technique in a high degree; so that, instead of a commonplace rendering, they possess such wonderful powers of expression that they can give to the words the force, So in music: he who would excel must go by the beaten path of carefully studied technique. It is certainly no evidence of good taste or of artistic ability to speak disparagingly of form and method. The student who neglects the study of the practical study of every detail of technique and upon its mastery, fails in his duty to his pupils, and certainly is not competent to teach them. The pupil who shirks its discipline will learn nothing, and the teacher who neglects to learn the art of music.

There are performers who can play any scale, in any possible manner, at any rate of speed, with the power of every note kept equal. As a rule, ordinary players shirk scale playing, or go through them in the most perfunctory manner. The same remark applies to the study of the scales. The performer, until he has mastered that, he labors but in vain. It is in this way that a Paderewski or a Paganini can get his instrument to do anything his hands demand of it. As the soldier needs drill and discipline before he can be useful, as the workman has to master his tools in learning the use of them, so the musician who wishes to acquire himself freedom and mastery in all the methods of playing, which are the solid foundation of all musical compositions.

Technic includes in its meaning practically all that concerns the use of instruments and the laws of the music written for them. It comprises a knowledge of the construction of instruments, of the manner in which they are used, and of the experimental acquaintance with its powers. We must be able to produce thereon notes, evenly and regularly any succession of notes or chords at any rate of speed or power. We must know and practise all methods by which we may induce in an instrument any sound or sounds which we intend to use either alone or in combination with other instruments for solos, accompaniments, contrasts, balance, blends and *ensembles*. It is really, then, in these directions, the mechanical means of producing musical expressions and effects.

A musical composition is built up of parts, taken from scales and exercises. Unless we know the forms and purposes of these thoroughly, how can we hope to render music successfully? He who plays a piece of music without understanding its construction, without intimate knowledge of all musical forms, which are to him what the alphabet is to one who reads a

book. Expression is the end and aim of all musical performances. We have as much cause to laugh at the blunders of an ignorant musician as at the blunders of a layman. The teacher of music is ignorant of the proper use of letters, spelling, pronunciation, grammar, and kindred arts. To the student, however, the teacher is a master of every art and becomes a well loved study. Let the teacher make it interesting, and the pupil will eagerly seek to know its purpose and meanings. If he is taught to play the piano, he will learn to play the piano, the harp, music, the various ways in which it can be played and the like, it will encourage him of his own initiative to become enthusiastic over it, no longer will he be content to play the piano, but will learn to play. Teach him the beauty of a chord, the why and the wherefore of its arrangements, its relation to other chords. Invite him to improve upon it and to make it his own. He will be glad to do so, and he will gladly eager for his exercises. You will make him your pleasure to him and to yourself; for, in the intercourse between them, he will investigate with delight the words that he is prepared to use. Each instrument has its own technique, distinct from all others, the interest of which is heightened by a knowledge of the instrument itself. The organ has a trumpet passage better on the organ if you can also blow it well on the original instrument. The violin family has so infinite a variety of technique that it is impossible to do justice to it in a single lifetime. Much the same may be said of the piano; therefore, in dealing with either of these instruments, we must arrange our studies so that the most interesting and useful ones may be investigated first of all.

Expression denotes a pressing, not a striking out with fingers, feet, lungs, or lips as the case may be. Professional players and writers do not obtain their meaning from the ends, but only mechanically correct without adding to it true musical feeling, and because they display the mechanism of technic instead of using it to express their sympathies and feelings. Technic must always remain a mechanical thing, and the artist must not permit it to pervert his own knowledge by keeping it out of sight, in the same way that a man reading out of a book hides the alphabet in the use of words. Expression and style must be cultivated. The first shows your feelings, the second displays your individuality. The former is a natural thing, and can be obtained in a suitable shading, can only be acquired by carefully studying technic—*Musical Opinion*.

BY MARY A. T. HOOD

WHAT can be said to impress upon parents most strongly that when they place a child in the hands of a good teacher for a musical education they, too, are placing a child in the hands of a good reform. They say, "Here is my child, make a player or a singer of him, and, above all, make him practice. That's the worst of it. It is such a strain on my nerves."

They are shifting responsibility upon the teacher, whose plain duty it is to teach the lessons and instruct *how* it is to be practiced. It is the parent's task to see that the child is *ready* day after the same hour, and for the same length of time every day, just as regularly as school lessons are prepared. If they have already trained the child to regularity in small things, he will soon understand that just the same must hold true in the larger things.

If, on the other hand, practice is just thrown in when a few minutes can be snatched; if he is put aside while a call is entertained in the room where he is to practice; if he is interrupted by visitors who wish to take him out, then there need be no surprise when he sees no reason why he cannot play football, or go off with a companion when he wishes, and still be able to practice. He will be able to do so together in the living room where the piano is usually placed. Set a time when he can have the room to himself, if only for fifteen or twenty minutes, and he will be able to practice with regularity better than two half-hours weekly. It is regularity in work which tells.

The parent should remember, above all, that she must begin with the child, and *not to how* he is to practice, but if, understanding music as she does, she

in his work, she should go with him when he takes a lesson and consult the teacher. If he knows nothing, he should ask the teacher. A child entirely alone to practice as the teacher directs.

Do not hasten to have him play pieces. It is not the playing of a piece that shows what he is learning, and understanding. The teacher should be a good imitator and may play a piece which may suit some listeners, while as yet there is no intelligence in it. There is a great deal for him to learn and understand before he can play a piece. He should be patient. At first the teacher will give him a piece and then keep him always studying one; but think of the training hands, arms, and fingers must have to acquire ease in playing even a simple scale of music; but what good will that do unless we can bring it out, down into the fingers? In piano playing the hands are the medium of expression. The fingers will become the soul of the music which seeks expression? It will be as a disembodied spirit, without form, or will be crippled and misshapen by the poor hands which seek to express it. The fingers will be weak, and the hands can be compared to any other by your workman of any trade, who may say "Oh, I know how it is to be done," but that will not pass with you, who can see a carpenter trains his hands to use the tools, as the sculptor does the same, as any machine must be in perfect order (well oiled, not a screw loose) for the workman to use it. The hands which work the keys must the hands be trained for the weaving of the charms of music. Think what a mixture of strength and weakness lies in the hands, how weak is the little finger, how strong the thumb. We must learn to realize that this must all be equalized for piano playing. When we hear a great artist such as Joseph Hofmann we do not consider how he has worked to get to that point. We see the result, the work of the hand, that his playing seems as natural an expression of music thought as speech is to us to express our ideas. Therefore, we say, have the children practice *regularly*, use reason and patience.

CARE OF THE PIANO.

"The idea that a piano must be shrouded in thick felt coverings is all nonsense, unless the instrument is to be kept in a barn," said a piano tuner.

"The piano tuner," house quite other prescribes, are necessary.

"When you start winter fires stand the piano as far as possible from register or stove. See that no heat comes from the fireplace, and the outside side of floor near wall back of the piano.

"Keep growing plants in your piano room, a dish of water with a sponge in it sitting underneath or on the piano, and a small dish of water on your radiator, and repel, as water evaporates.

"When you leave the fires out for the summer, stand the piano in the driest part of the room, farthest from the window or near a window or door that is left open in the evenings.

"Remove all growing plants or other means of moisture making from the room. Open the windows and doors, and let the air in. Do not close them on damp and rainy days. If you find the piano damp, light the gas or a large lamp for a few hours.

"In summer the air in your house is always moist, often too moist, and the good air is always in. In winter artificially heated air is dry, often too much so for the piano's health. Too much dampness in winter causes the varnish on the piano case to become rough, keys to stick, metal parts to rust, ivory to crack, and the strings to go out of tune. Too much dry air in winter causes the piano action to loosen and click, sounding-board to split and rattle, ribs on sounding-board to crack, and the piano to go out of tune. Too much dampness in the piano room is almost sure to ruin the piano in an entire moisture all the year round, as near as possible.

"The best means are very destructive to the felts and woollens in a piano, begin house-cleaning in spring or summer by having a good tuner take the piano apart, cleaning out all the accumulated dust. It is essential that you get the inside of your piano clean, as it is the closets that your store of worms live in. People who neglect the inside of their piano often wonder why the moths are so bad in their piano.



TEACHING LITTLE SISTER.

[The following notes on MEMORY CORNER: The Sonata will give a model for the technique in using a Sonata, which is a Small Sonata.—Editor.]

Ton Sonata is a form identified with the great classical period of music, a form the still persists in its essential features in the works of the most advanced romanticist. It is the outcome of the grouping of generations of musicians after a formula which shall reconcile balance and proportion of structure with the expression of feeling and emotion. Its historical development will be the subject of another brief paper; the present one will consider it from a technical standpoint, and endeavor to explain the peculiarities in such a way as to enable the student to analyze any given sonata, at least of regular form, with clearness and understanding.

At the outset, a distinction must be made between a Sonata and the Sonata Form. A Sonata is a work generally composed for a solo instrument, never for more than two; when written for three, four, five, or more instruments, it is called a Trio, a Quartet, a Quintet, etc.; written for the orchestra, it is called a Symphony—hence, what is said of the Sonata holds good for all these forms. In general, the Sonata consists of three movements: 1, fast; 2, slow; 3, fast; but it may have a short introductory slow movement, and often a quick movement, a Minuet or Scherzo, is inserted between the slow movement and the concluding Allegro. The first movement must be in Sonata Form, that is, it must have two principal subjects: the first in the Tonic, the second in the Dominant; in case of minor keys the first is in the Tonic, the second in the Relative Major. The giving out of these subjects is called the Exposition, generally marked with a repeat. Then follows the Elaboration or Working-out section. This is composed of fragments of either or both subjects, and often combined with new material, running through the related keys and finally leading back to the Tonic. Then come the Repetition: both subjects in the same key as at first, but this time the second subject occurs in the Tonic.

Thus we have the following harmonic scheme of the first movement of a sonata: 1, Exposition, tonic to dominant; 2, Elaboration, dominant to tonic; 3, Repetition, tonic.

The other movements may have the same form as the first, but one or both are generally in the Tonic form; that is, there is a principal subject in the

played in this country, so that they were fully in the spirit of the work, and everyone enjoyed it very much.—Helen M. Maguire.

This is the title of one of the sweetest and well-known songs. Would you ever think that one who had never been taught could write a song that so many people would like to sing? Let me tell you a story about a boy who was born seventy-two years ago, in New Hampshire. His father was a farmer, and there were ten more children in the family. What fine times they must have had together! But I imagine that boy liked better to go away all by himself, with an old singing book and tuning-fork, than to play games with his brothers and sisters; for when he grew up he used to give concerts, and people enjoyed his singing very much.

"What is a tuning-fork?" Well, it looks something like the steel fork that papa uses in carving the turkey on Thanksgiving Day, only this little wooden handle—just a short stout one, and the prongs are close together. When it is struck sharply against a book or table it will sound some certain tone, the A, second, or G, third, etc., from which the singer can get the first tone of his song. Possibly your teacher uses a pitch-pipe.

After a while, Walter's father (I forgot to tell you his name before) bought him a seraphin, and that, I can tell you, was a very fine present. He was as pleased with it as you would be if your father should buy you a piano. A seraphin really looked on the outside like a small piano, but on the inside it was different. It had a number of the strings which are struck by the little hammer attached to the keys on your piano, it had little whistles, I will call them—musicians call them reeds—which made the sounds. It had pedals, and it pumped the air through these little reeds, for whistles do not sound unless you blow in them, do they?

I suppose Walter spent a great deal of time in playing on his seraphin, and probably never thought that he would be obliged to go to war where he would hear the terrible roar and crash of cannon, the whistles, the whistles, the whistles, the whistles. But, after these pleasant days at home, when he was a young man, one part of our country had a quarrel with another part, like two brothers quarreling. It grew so bad that the Civil War, it is sometimes called, and the War of the Rebellion.

Walter Kittredge was "drafted." That means that our country said he must go to war. We would like to have our boys stay at home, and do nothing very bad and to leave our homes and our families, would we not? He did also, but instead of saying so, he just went away by himself and made a hero of the song about it. We sing it at our school on Decoration Day, you know. It is a memory of him, and of the brave men who died in this war.—Elizabeth B. Deham.

ONCE upon a time there lived a king and his king who so desired the happiness of his subjects: that he caused to be built for their pleasure a wonderful palace. And when it was finished, so dazzling was its beauty that as the king looked upon it and remembered the dull eyes of his people, he knew that the sight of it at all would be more than they could bear. So, in order to prepare them for its splendors, he planned a long and weary journey. He was much like other roads at its beginning, but grew constantly more and more lovely, until it ended in a magnificent avenue leading up to the very doors of the palace.

Then, one by one, the people were invited to come and those who were not too busy accepted very gladly. As they entered upon the long road each one received, as this instrument did, a new instrument called Technic, whose use they were left to discover for themselves. Some of them, before very long, had found out the secret—that this instrument could convey messages to their friends—and so, as they traveled along up the road, they kept trying to describe the ever-changing beauties around them, and sending back word to word, how so enchanting they could never grow weary, however long the way.

On April 2, we gave an evening of Russian music. The program was played from Rubinstein, Tchaikovsky, Karganov, Dvinsk, and Borovskis; some Russian folk-songs were sung, and selections from translations of Russian poetry read to music. After a Russian tea was served from a samovar. The evening ended with the singing in chorus of the Russian national hymn, and a demand was made for the American National Hymn, so that the Russian evening really ended with "America." The rooms were lighted by candles in brass candlesticks, and the program was played from the corners gave quite an oriental to the scene.

The pupils had come together beforehand and read about the Russian composers, discussed the Russian school of music, and the Russian music that has been

But the others were in such haste to see what the palace was like that they took it for granted the gift was meant to strengthen their sight. So they clasped it over their eyes. And, thereupon, the road began to look so steep and full of obstacles that they fancied they had found a short cut and plied their neighbors who had started the long way 'round. And as they struggled upward the magic instrument told them to stop, and told them that they were working and their friends admired them tremendously and said, "How splendid it must be to be able to climb like that!" Yet at the same time they craved in their hearts for the fortissimo. The rain continued furiously. My steps were no longer laggard, but vivacissimo. Con dolore and con gravita I strove my wet dress. The shower stealer and the rain were sitting down to dinner, and I decided whether such effort was worth while; whether the journey was not too long after all; whether they would not be better satisfied to give it up and turn back home.

Now, when the sensible travelers were nearing the palace gates, full of enthusiasm and anticipation, where do you suppose these hasty ones were? No further along than when they started—because they had been trying to climb up the rocky banks at the side of the road.—Amy A. Whitney.

NOTHING is harder for young pupils than spacing, or going from one chord to another, or from one note to another.

Know of no better plan than to think that the hand is a hammer and the chord in view a nail. Pupils are too much given to looking at the hand and not at the point to be reached. Tell them to ever keep the eyes on the destination.

Another plan: Ask the question, "Did you ever notice a bird flying to a tree? It does not look at its feet, but ever at the limb on the tree it wishes to reach."

Again this question: "Did you ever pitch or catch a ball? If so, you will see that your eye is on the ball and not on your hands, in which you hope to catch the ball."

So it is with long spacing. Make the change and distance in the imagination, while you are attempting it in reality.

A very good rule for practicing skipping from one part of the piano to another: Raise the hand and bring it over the keys you wish to strike, but do not let the hand fall on them. Hold it in the air just over the keys, counting 1, 2, 3—then let it fall on the notes over which the hand has been while counting 1, 2, 3, even if while counting you have found that you are dropping the hand and coming over, and you will be surprised to find that this time your hand falls on the right notes, so great was the impression made on the mind while counting 1, 2, 3 over the chord last time. The mind helps, and all is well.

This practice will be found very helpful in learning the bass to a walk: Strike the first note, then come quickly to the second chord, count 1, 2, 3 before letting the hand fall. Going over the changes in this way makes the less each easier.—Katherine Mayhew.

MY DEAR CATHARINE:—So you wish to know how I "manage" to keep my pupils from becoming bored and weary in their recitals.

I hardly know where to begin, so many and varied have been the devices used to awaken and retain an interest in the recitals that are held each month. I have seen my own pupils after a long experience in teaching I fully believe in the benefits of recitals when judiciously conducted, although it is a difficult matter to make a selection. However, I will describe a few that were very interesting to pupils and teacher, and productive of good results.

Wishing the pupils to have a definite idea of the meaning and application of musical terms in general, I requested them to write me a letter, and, instead of the words used in ordinary conversation, use musical terms. In place of their own names, sign a musical term, and, if possible, make it unrecognizable, the letters were to be mailed from some town other than the one in which they resided.

At the next recital I was to read the letters, giving, as I thought, the correct meaning of the words. Considerable amusement was caused when a wrong

"guess" was made. Some of the letters showed not a little ingenuity, while all were interesting. I think you will agree with me, when you read the following, written by a girl of twelve:

My dear friends—As I was coming home from school one day, with step audacious, my books in my main gauche and umbrella in my main droit, subito a drop of rain falling on my hand caused my steps to accelerate. My feet were so agitated, I raised my umbrella, but the wind, volaciously, threatened to take it from my hand. Meanwhile the lightning flashed brilliantly. The thunder, at first pianissimo, became piano, increased to fortissimo, and then fortissimo. The rain continued furiously. My steps were no longer laggard, but vivacissimo. Con dolore and con gravita I strove my wet dress. The shower stealer and the rain were sitting down to dinner, and I decided whether such effort was worth while; whether the journey was not too long after all; whether they would not be better satisfied to give it up and turn back home. Yours affettuosamente,

APPOGIATURA. The reading of the letters was varied by playing selections illustrating many of the terms used.

Now a little advice in regard to a side of the question that is often overlooked. If you would have your pupils interested in and anxious to attend recitals, cultivate the social as well as the musical element. We are a musical family and work for the good of all.

Hoping these few suggestions may be of use to you, I will say good night.—Juliette.

MY LITTLE PUPILS were just learning THE PEANUT and I had an opportunity. I endeavored, in different ways, to impress upon their minds the homes of the various members of the scale family. The way which seemed to amuse and make the most impression upon them was at length gained by means of a "Peanut Party."

I made some large staffs out of cardboard, one for each child. I also made some G clefs out of black cardboard. Before each party, I prepared some peanuts by marking each peanut with a letter of the scale, making many duplicates, so there would be enough for all.

When the children came, I had them sit on the floor, forming a circle. Each placed his staff in front of him. I then arranged the peanuts in the center, and told them all to close their eyes while I shuffled the colors, violet and green and flower, the blues, and tried, as quickly as possible, to find the note for which I called, and to place it correctly upon the staff.

We played this game until they could place the notes readily. Then I asked them to form words, such as "cab," "beg," "edges," and so on. The one who made the word first received an unmarked peanut.

At the end of the game, each child counted the peanuts he had won; the pupil who had the most received a little box of peanut candy—in addition to the prize of his own peanuts.

It was thus that I combined work and pleasure, and I have had the satisfaction of keeping my class interested and instructed at the same time.—Ethel H. Sparrow.

IF I learn a poem it easily passes from my mind, at least THE EARLY USE OF KNOWLEDGE, valuable, but if I can recite it to some friend, I retain it.

On the platform it is a permanent possession. The same is true with any facts and figures picked up from books, papers, or conversation, or if they are not each month. I have seen my own pupils after a long experience in teaching I fully believe in the benefits of recitals when judiciously conducted, although it is a difficult matter to make a selection. However, I will describe a few that were very interesting to pupils and teacher, and productive of good results.

Wishing the pupils to have a definite idea of the meaning and application of musical terms in general, I requested them to write me a letter, and, instead of the words used in ordinary conversation, use musical terms. In place of their own names, sign a musical term, and, if possible, make it unrecognizable, the letters were to be mailed from some town other than the one in which they resided.

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We trust the interest in the PUZZLE CORNER, puzzle work will keep on increasing. These little tasks are offered to our readers, not so much for individual working out as for the members of a club to take up together. We give here answers to puzzles printed in THE ETUDE for March:—

BURIED COMPOSERS.
1. Dant and Spohr. 2. Herz. 3. Peri. 4. Haase. 5. Crecellini.

MUSICAL TERMS AND ABBREVIATIONS.
Pp. rt, c, cres, mf, ar, re, staff, G, K (ryle) E (idem); the whole proverb of twenty letters is, "Practice Makes Perfect."

PICTURE PUZZLE.
The picture contains letters that form the names of Bach, Beethoven, Mozart, Haydn, and Handel. A portrait of Liszt, a violin, and a flute have also been worked in.

CLUB CORRESPONDENCE.
We have started a club, "Chopin Music Club." We have eleven members. We shall follow the CHILDREN'S PAGE—Hylda Kelley, Pres.

The Mozart Club of Albuquerque, N. M., was organized January, 1906, by the junior pupils of Mrs. Rosa Futrell-Gideon, with a membership of sixteen. The officers are: President, Dorothy McMillen; vice-president, Ruth Hildt; secretary, Helen Butman; musical director, Ira V. Bolitt; critics for rhythm, melody, and interpretation, Beatrice Hildt, Franklin Fuller, Ira V. Bolitt. At the first meeting quite a lengthy program was rendered by the members. It will be devoted to the study of the life of Mozart, and some of his compositions will be rendered.—Helen Butman, Sec.

The Junior pupils of Miss Clark's music class met December 10, 1904, and organized a club, under the name of "The Cecilia Music Club" with a membership of seventeen. The following officers were elected: President, Pearl Stanton; vice-president, Rosa Beul; secretary, Charity Goldard; treasurer, Walter Cunningham. Our motto is, "Do Your Best, and God will do the rest." We meet every two weeks. Our work is conducted on lines similar to those indicated in the mention of other clubs in THE ETUDE.—Charity Goldard, Sec.

We have organized a musical club, called "The Al-le-gro." We have fourteen members, who meet the last Saturday of every month to go to the library and study the lives of great composers. Our dues of five cents a month will be used to buy books, games, and pictures. Club colors are blue-green and old-rose; club flower, the rose. At our meeting in January, the following officers were elected: Elizabeth Murphy, president; Maude Taylor, secretary; Marcella Butler, treasurer.

The pupils of Miss Alice Carter have organized a musical club, consisting, at present, of ten members. It will be known as the "Mendelssohn Club." The following officers were elected: Grace Courtney, president; Mabel Frick, vice-president; Lella Shannon, secretary, and Alfred Reed, treasurer. The program for each meeting will include a short sketch of the life of some composer, a lesson on scales, intervals, chords, etc., and will also contain several numbers rendered from memory by the members. We get much assistance from the columns of THE ETUDE, which is considered indispensable by all.—Lella Shannon, Sec.

The "ETUDE Music Club," of Brookline, was organized during October, 1904, with twelve members, and reorganized January 27, 1905. Mrs. Paul B. Lewis, our teacher, is the director. We meet twice a month and our dues are five cents monthly, this being paid for club literature, or anything tending to the advancement of the club. We study musical history and biographies of great composers; a short program is also rendered, and we occupy a portion of the time in playing musical games, in which very much interest is taken. We have given recitals and will give another one this month. Several of us take THE ETUDE, which we couldn't get along without, and we especially enjoy reading the CHILDREN'S PAGE.—Lila Wernick, Sec.

The Etude

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Two fairest time of the year is at hand, and man should tune himself to Nature and rejoice with her. And in all our rejoicing let us not forget to place ourselves in close touch with our bountiful mother. Let us get out of doors, into the fresh air, filled with the scent of flowers, the song of birds, with the very energy of growing life. How refreshed and prepared for our labor we will be after an hour in the sweet fresh air out of doors! Better spirits make better teachers, and better teachers make better pupils. Let the little one have bright, cheerful music; let them have "Dying Programs," "Flower Programs," etc., and make them feel that the most beautiful of all the arts can be placed in the closest possible touch with Mother Nature in the most beautiful of all her moods.

THE article in the VOCAL DEPARTMENT of this number in regard to the work of the English Music Teachers' Association affords very interesting reading, and will doubtless lead many of our readers to consider how, individually, they can raise the standard of professional equipment and work. A central body to examine the qualifications of prospective teachers, with authority to grant a certificate, such as the State Medical and Pharmaceutical Boards give, is more or less a dream, for the present it is an impossible dream. Anyone who chooses may begin the work of teaching music. Of course, this is not right. No one should have the opportunity, at pleasure, of working with such plastic material as the minds of children. They can be affected for good or ill, intellectually as well as emotionally, by musical training. Hence music teachers should be a corps of picked persons, skilled educators in their special line, just as public school teachers are trained to be. At this day, teachers alone can protect the public against charlatans. Good work tells. The teacher who is honest, sincere, and careful to equip himself protects the people among whom he lives. It is only a question of time when the quack and the schemer will be obliged to seek new fields.

THE music festival season is now at hand. We give to all associations our hearty congratulations for the work they have undertaken, and our wishes for their complete artistic and financial success. A music festival, rightly organized and conducted, can do much for a community, so much that business interests are generally ready to contribute and in other ways materially to assist in making the movement popular among the people. Musicians who are in charge of festivals should not forget that the first consideration is not the music; we think success is the thing to be desired. The committee that is unwilling to yield in one place and another to the minor things which the non-musical public insists

will prove unsuccessful in the end. The festival aims to educate, to interest the people by giving them something better than what they can ordinarily have. The chief consideration is not what the people should like, but what they are likely to care for. A musician who has had experience in this matter of program making says: "For one piece to please the educated musician give two to attract and interest the general public."

Each year shows an increasing number of festival organizations. Next year we trust the increase will continue. And the most interesting feature in this advance is the fact that the increase in number is due to activity in the cities, but in the smaller places. There are towns, however, which feel that the population is too small to make a festival successful. In such cases why not try to combine with one or two adjacent towns, and have a joint festival? This plan has been tried, and successfully, too. In the State of Maine there is a festival association which embraces three cities; each has a concert in the series. The chorus is composed of members from the three cities; the festival saves money on the orchestra and soloists by engaging them for the full series. It costs less to give two days' festive concerts than if they are separated by intervals. Another plan is to hold one or two days' festival, first in one town, the next year in one of the other towns. We urge those of our readers who live in cities of 10,000 population and upward to study up the music festival plan and make a start for 1906.

WHEN a professor in one of the leading American universities stated that a man's work is on the decline after he has passed the age of forty, and that he is useless after sixty, quite a stir was made in the business, literary, scientific, and art world. Scarcely immediately set to work to refute the statement, staff writers commenced editorially on it, and the compiler of statistics turned to his records to see what he could find bearing on the subject. While not passing an opinion on Professor Osler's dictum, we simply call to the attention of our readers the fact that it is merely another statement of the old saying that "youth will be served."

It is not a new thing that the music teacher who is nearing the age of fifty will find that it is not so easy a matter to attract pupils as it once was. Of course this does not apply to teachers who have won great reputations; it is based on the common experience. Too often the reproach is given, and justly, too, all too frequently, that Mr. Blank is getting old and becoming fossilized, is more or less of an "old fogey" is "behind the times," has forgotten that there is such a thing as being "up-to-date," has not kept track of new "ideas and methods," has been content with what he learned twenty years before. Making due allowance for the fact that the musical public is prone to follow the latest aspirant for public support, the one who excels in great promises, and is making the greatest stir, we must admit that teachers do justify the charge that they allow themselves to fall behind. Only here and there are some who are alert and aggressive, keen to meet with new, advanced, and progressive methods of teaching and of increasing public and private interest in music. The fault lies, in nearly all cases, with lack of initiative on the part of teachers. He who wishes to keep a firm hold upon public patronage must be ever in the current of activity; he must watch it, must study it, must note the good things as they come within his reach; must direct and never be content to drag along in the rear. It is a man's experience, his confidence, the authority that comes from doing things, to count not at all in the race? The teacher must lead these things out by force of his own personality. He can better test new ideas than can his younger, less experienced competitor. But, alas! too often he does not trouble to test the ideas that may be in vogue, and thus misses a chance to keep abreast of the times.

We do not believe that there is any reason why the music teacher, the player, the singer, the composer, should go on the shelf after he has passed the age of forty. We could cite many instances from the records of music and musicians to show what great and useful work had been accomplished by men and women, too, between the ages of two and three score, and much also by men beyond the three score. Just a few weeks ago a musician of renown extending through a period of four score years, celebrated his hundredth birthday, and his life, from the age of forty to one hundred, is a story of useful

activity. We cannot here repeat the story of the career of Manuel Garcia, the singer and the teacher of singers, the inventor of the laryngoscope, the "grand old man of music." It has been given in the daily papers and all the readers of THE ETUDE have learned of him. In the VOCAL DEPARTMENT is a note that offers some interesting reading. So we note that offers some offer no stronger refutation of Dr. Osler's statement than the career of Manuel Garcia, as well as that of many others in the music world, and the careful, conscientious, industrious, progressive work being done in all quarters of the world by teachers and educators who have passed the two-score period.

BLISS CARMAN said a good thing, recently, in his essay entitled, "On Being Intellectual," a statement which should be burned into the minds of students, whether of music or of other matters. He wrote: "I have an idea that evil came into the world when the first man or woman said, 'That isn't the best I can do, but it is well enough.' In that sentence the primitive curse was pronounced, and until we banish it from the world again we shall be doomed to inefficiency, sickness and unhappiness." Mr. Carman hits the root of that great, pernicious non-success that reaches more than nine-tenths of the body of students. Among the very elements of success is thoroughness. It is the "knowing every thing of something and something of everything" that counts. Of course this aphorism cannot absolutely be taken literally. No man ever knew all that was to be known of any one subject, save in the early days when no man knew much of any. But it must be approximated by the student who would be pre-eminent.

Inattention and careless misapplication of powers have more to do with failure than the lack of musical gifts. More than in other forms of activity the musicians must regard the perfection of details. The constructor of a great building need not try to strike with a square, or send a paper each stick of timber—his attention is given only in proportion to the nature of the material used and its place; but the musician deals with a myriad of details in each composition. He is a minutist who stands or falls by the perfection of multitudinous detail.

Every student of the musical art must realize that when he permits this statement, "It isn't the best I can do," to appear frequently in his practice, his attitude toward his art, he is descending the ladder and each repetition places him one rung lower on the ladder which he thinks he is climbing.

WHY is it that the large majority of great musicians are men? Is it, as some affirm, because of an inherent lack in the musical nature of the woman? That may be in the matter of constructiveness, in composition; but it is not notable that the greatest hundred of pianists or violinists would include hardly ten, each, of women.

In this connection the writer is not speaking of amateurs, for there the woman out-swears the male dabbler at art, handicapped, as he is, by the requirements of business and the lack of a fair start at musical matters. The only fair ground of comparison is in the professional world, where each sex is giving all its time and energy toward the same end.

Is not the reason for this state of things found in the fact that woman has been coddled and taken care of so much that she does not realize the necessity for entire applications. If she isn't sure of her own confidence on falling back on some willing man for support. Men have had for ages that practical incentive to sufficiency—the support of woman. The specter that urges the man onward is sometimes called by the unpleasantly frank name of starvation.

How many women start out to keep step with the procession of professionals and are soon sent to drop out into rank amateurs! They do much good as amateurs, but that is aside from our point. The woman who succeeds must be as eager, as careful, as attentive, as full of application, as her brother. Effectiveness has no short cuts that it shows to the weak sister. Compare the successful woman in any walk of life, and see how she shines above her sisters. She is self-reliant, because she has tested her own powers; she has proved her energies are as good as a man's; she has equaled him on his own grounds. She has become a success because she has been willing to make sacrifices and to give her best effort.

No 3494

THOUGHTS OF THEE

PENSÉE MUSICALE

FRITZ WENZEL, Op. 100.

Andante. M.M. ♩ = 69.

Musical score for page 2, measures 1-12. The score is written for piano (p) and includes dynamic markings such as *pp*, *mf*, and *cresc.*. The notation features complex rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a *Ped. simile* instruction.

Musical score for page 3, measures 13-24. The score continues the piece, featuring dynamic markings such as *mf*, *pp*, and *cresc.*. The notation includes complex rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a *D.C.* instruction.

Nº 4766

MARCHE DE FÊTE

SECONDO

EDGAR A. BARRELL

Maestoso M.M. $\text{♩} = 116$

Musical score for the second part of "Marche de Fête". The score is written for piano and includes dynamic markings such as *mf*, *cresc.*, *rit.*, *ff*, *a tempo*, *p*, and *pp*. It features various musical notations including triplets, slurs, and repeat signs. The tempo is marked "Maestoso M.M. $\text{♩} = 116$ ".

Nº 4766

MARCHE DE FÊTE

PRIMO

EDGAR A. BARRELL

Maestoso M.M. $\text{♩} = 116$

Musical score for the first part of "Marche de Fête". The score is written for piano and includes dynamic markings such as *mf*, *cresc.*, *rit.*, *ff*, *a tempo*, *p*, and *pp*. It features various musical notations including triplets, slurs, and repeat signs. The tempo is marked "Maestoso M.M. $\text{♩} = 116$ ".

SECONDO

Musical score for the Second Piano part. The score consists of eight systems of music, each with a grand staff (treble and bass clef). The music is characterized by dense, arpeggiated textures in the right hand and more rhythmic, chordal accompaniment in the left hand. Dynamic markings include *p*, *mf*, *cresc.*, *rit.*, *ff*, and *a tempo*. The key signature is two flats (B-flat and E-flat). The score concludes with a double bar line and the instruction *D.S.*

PRIMO

Musical score for the First Piano part. The score consists of eight systems of music, each with a grand staff (treble and bass clef). The music features flowing, arpeggiated textures in the right hand and rhythmic accompaniment in the left hand. Dynamic markings include *pp*, *p*, *mf*, *cresc.*, *rit.*, and *ff*. The key signature is two flats (B-flat and E-flat). The score concludes with a double bar line and the instruction *D.S.*

VESPER CHIMES

After Millet's Painting
THE ANGELUS

Twilight, precursor of the sable night,
Now wraps her mantle o'er the busy world.
The balmy air breathes incense to the brows
Of these, the weary toilers of the earth.
Silence steals softly forth to weave her spell,
And, as the Vesper Bells peal out their tones,
The toilers pause, and with uncovered heads,
Pour forth their orisons to God in Heaven,
In words of love and praise.

REVISED EDITION

WILSON G. SMITH, Op. 54

Molto moderato
ten. *r.h.* *pp*
pp sempre e sostenuto
l.h. *ten.* *pp*
cresc.
dim.
ten. *pp*
cresc.
dim.
ten. *pp*
cresc.
dim.
ten. *pp*
cresc.
dim.
ten. *pp*
cresc.
dim.

Note: The character of this composition requires a very delicate and legato touch, combined with a discreet and careful use of both pedals. The use of the pedals has therefore been left to the discretion of the performer, care being taken that the harmonies are kept clear and nicely blended.

r.h. *pp*
l.h. *pp*

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ten. *pp*
ten. *pp*
cresc. *dim.*
ten. *pp*
marco. *dolciss.* *cresc.* *dim.*
ten. *pp*
marco. *dolciss.* *cresc.* *dim.*
CODA for Fine only
lusingando
l.h. *sempre sotto voce*
con due pedale
sempre dim. e rall. *pppp Fine*

* From here go to A, next page.

A
Adagio religioso

Istesso tempo, melodia ben marcata
L'accompagnement sempre pp
Il basso sempre staccato
D.C.
rall.

Nº 4841

ON THE RHINE

Andante affettuoso M.M. ♩ = 92

MAX FRANKE

p
mf
 (2d time to Coda) 1st time
 CODA
rit.
Fine
Energico
Ped simile
ff
D.C.

Slavonic Cradle Song

(Berceuse Slave)

Edited by FREDERICK E. HAHN

Violin and Piano

F. NERUDA, Op. 11

[illegible]

Musical score for "Lento" by Franz Liszt, Op. 10, No. 1. The score is in 3/4 time and features a piano (p) and a grand piano (pp) section. The tempo is marked "Lento". The score includes various musical notations such as dynamics, articulation, and phrasing.

VALE NAPONITAIN

LEON RINGUET, Op.32

Allegretto *Moderato*

f *mp* *poco rit.*

Tempo di Valse M.M. $\text{♩} = 72$

mf *poco rit.*

meno mosso *p sostenuto* *rit.*

Più animato

mf *ore* *scen* *do* *f*

Tempo I

mf *poco rit.*

meno mosso *p sostenuto* *rit.* *Fine*

Melodia sostenuto espress. *p* *poco rit.* *a tempo*

poco rit. *a tempo*

poco rit. *a tempo*

f *poco rit.*

f *p*

poco rit. *a tempo* *p* *poco rit.* *D.S.*

ODE TO SPRING

I come! I come! ye have called me long:
 I come o'er the mountains with light and song!
 Ye may trace my step o'er the 'wakening earth,
 By the winds which tell of the violet's birth,
 By the primrose stars in the shadowy grass,
 By the green leaves opening as I pass.

Mrs. Hemans.

HENRI WEILL

Moderato con moto, M.M. $\text{♩} = 104$.

p dolce cantando

cresc.

a tempo

dim. e rall.

p dolce

cresc.

dim. e rall.

a tempo

poco rit.

p

rit.

pp

REVERIE

ED. SCHÜTT Op. 34 No 5

Andante cantabile M.M. $\text{♩} = 72-84$

p

espress.

cresc.

espress.

poco rit.

pp

p

Ped. simile

cresc.

espress.

dim.

poco rit.

poco animato

smorzando *espress.*

cresc. ed animato

ff allargando

poco a poco calando

Tempo I.

pp dolce *cresc.* *espress.*

espress. *cresc.*

a tempo *mp* *espress.*

espress. *p* *espress.* *dim.*

Lento *mp* *pp* *p* *espress.* *una corda*

VILLAGE GOSSIPS

LES COMMERES DU VILLAGE

The staccato thirds and sixths in this piece are to be played with loose wrist and a light bounding motion of the hand. For the legato sixths a combined touch (down and up) is to be employed, care being taken to observe the proper fingering.

Edited by PRESTON WARE OREM

GEORGES BULL, Op.100, No.8,

Allegro M.M. ♩ = 100

f *giocoso*

mf *cresc.* *scen* *do*

sempre f e senza rall.

A fine

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p molto leggiero

cresc. *scen* *do*

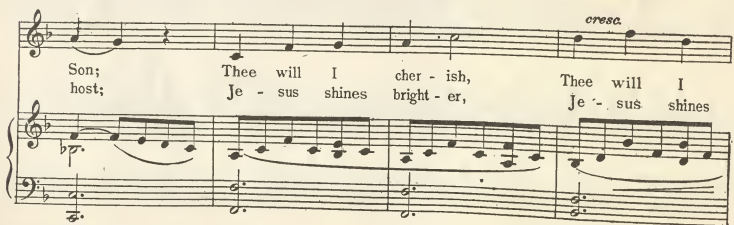
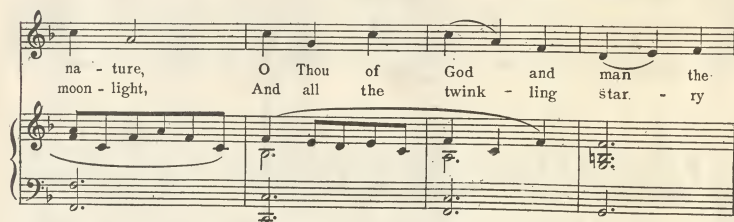
f *p molto leggiero*

cresc. *D.C.*

FAIREST LORD JESUS

Melody by BATISTE.

Andante



Also published in Anthem form.

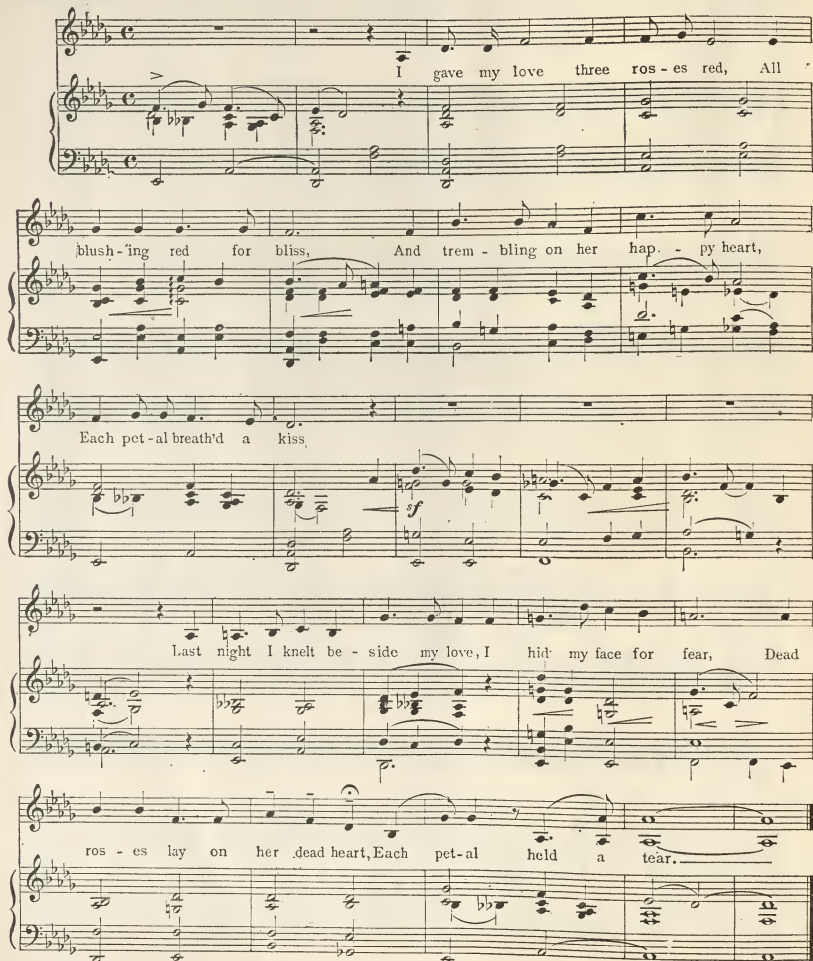
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THREE ROSES RED

"HOMER A. NORRIS."

MERIBAH REED.



Also published for High Voice, in G; and for Medium Voice, in E.

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AL

EPARTMENT

Conducted by H. W. Greene

MANUEL GARCIA, CENTENARIAN.

THE claim to distinction which is, without restriction or discrimination, accorded to longevity, is conceded throughout the world.

The years of three-score and ten, we are taught, are all that we have a right to expect, as our share of that inheritance which is measured out to us by the changes of the sun, moon, and the seasons. If, by reason of strength and same living, that mark is exceeded, honor and interest increases in proportion to the number of years added. Men of 80, whose faculties are unimpaired are held in high esteem, their counsel sought and their opinions treated with deference.

In the race from 80 to 100 it is the lot of most of humanity to fall. Indeed, if the century mark is reached, the one that wins in the fight against time is usually such a pitiful wreck that nothing attractive or palliative remains except the mere fact of longevity, which, when it attains to such rare proportions, provokes the attention and comment of a large part of humanity.

It is rare, indeed, that a man of sedentary habits, whose life has been marked by exceptional attainments along professional lines, has been permitted to carry forward to the full rounding of a century a worthy career, filled at every step with effective effort. Until within a very few years Manuel Garcia has been one of the vocal teachers of London. When our grandmothers were children he had already given up his operatic career and entered the profession as a teacher. One could, with profit, follow his career, which is marked by an identification with many of the greatest artists of the century.

But it is not alone as a teacher of singing that he lays claim to the homage and respect of the world. It is not because he was a successful teacher of singing that the Emperor of Germany paid him the high honor of presenting him with a medal in the interest of science. An eminent surgeon said, a few evenings ago, in the presence of the writer of this note, that the medical profession is even under greater obligation to Manuel Garcia than is the musical profession; that his invention of the laryngoscope marked an epoch in the ability of physicians to examine and diagnose diseases of the throat. So here we have a man whose life has not been in vain, who reached out with a strong hand both to the alleviation of distress and the understanding and aggrandizement of the vocal art.

We cannot all live a century, but we can all, if we will, so live that the years which are given to us shall not be lived in vain, and shall be marked by definite purposes carried forward in the right direction, so that it may be said of us that our opportunities and gifts were made significant by success.

To one who is a natural lover of history of the growth and changes in the art of music, another line of thought is compelled. He recalls the fact that this man has been a contemporary of Weber, Beethoven, Schubert, Chopin, Schumann, Mendelssohn, and scores of other celebrated musicians, and so intimately in touch with them in relation to the period in which they worked as to give him almost a practical formula for the signs, promises, expectations, and fruition of the genius genre. What this may mean to a man, how few of us live to know. To soon across the span of a century; to be made acquainted with the early efforts of so many young composers; to follow them in their writing, analyzing, and using their compositions, mentally deciding their worth, making false estimates and judgments many times, but finally having at command all of the experiences of first impressions and subsequent successes or failures as a basis for future consideration—how much more certainly should such a man be able to see the end from the beginning of the young composer's career.

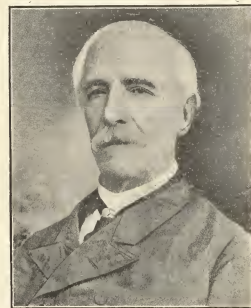
It would be interesting to know whether Garcia has followed sympathetically the mighty change that

has taken place in vocal writing from the days when the coloratura aria was the supreme test of artistic attainment to the present, when the Wagnerian hero and heroine must be met and conquered before the singers can be said to have achieved the greatest glory in art, whether, like Verdi, he took conquest and yielded to the demands for a change, or fostered a love for the operatic writing which of necessity comprised the repertory which was given by his father's opera company in New York, in 1829. Many will agree that the dictum of the now famous Dr. Oler needs no stronger refutation than that presented by the life of Manuel Garcia.

A MUSIC TEACHERS' ASSOCIATION.

II.

We return to the subject of the Incorporated Society of Musicians, of England, the Annual Register of which we quoted from in our last issue. The important bearing it has upon this department is as



MANUEL GARCIA.

found in the examinations which vocalists must pass if they desire to qualify as Licentiates of the Society. The manner of conducting the tests is worthy of note:

All examinations are arranged for through the offices of the General Council. Two examiners report upon each paper and oral presentations. A member of one section cannot be examined by officials connected with his own section. All who appear before an examining board are known to that board only by their registration numbers. Thus all chance of bias or favoritism is avoided, and those who are in control of the various examining centers have no motive other than to keep the standard of musical scholarship unimpaired. The fees for examinations are from two to five dollars, according to grade. To pass the examinations sixty-five marks must be passed out of a possible one hundred, and those who pass with eighty-five marks are awarded an honor certificate. In the case of the oral examinations of vocalists the applicant must get twenty marks on the record of each selection, and thirty marks on each of an honor certificate. If they fail to make twenty on either of the numbers presented they fail to pass.

In the vocal examinations the following points are considered: Correctness of notes and rests; choice of tempo and strictness of time; phrasing and accentuation (diction); position; tone; breathing, and voice production.

Herewith follow the tests that are being prepared for the 1905 examinations:—

SINGING—GRADE I.

Sustained Notes.—To sustain any note within easy compass of the voice, for the time of a double whole note at a 104 metronome beat for quarter notes.

Scales.—Major, to be vocalized to the extent of one octave, ascending and descending. (The above scales must be sung, without accompaniment, within easy compass of the voice. One note for a 104 metronome beat.)

Studies.—Concone, Fifty Lessons (Sopranos and Tenors, Nos. 2, 4, 6, 8, 10; Mezzo-sopranos, Nos. 2, 3, 5, 7, 9, 11); Concone, Forty Lessons (Contraltos, Baritone, and Basses, Nos. 2, 4, 6).

Songs.—One of the following:—Soprano, "Golden Days," Sullivan; "Hope told a flattering tale," Paisiello. Mezzo-soprano, "Eyes submerge the hill-tops," Weber; "The Last Farewell," Gerard Cobb. Contralto, "Sweet and low," Wallace; "Noontide," Goring Thomas. Tenor, "Rouse thee, young knight," Old English; "All Souls' Day," Lassen. Baritone, "Were I a bird," Hillier; "Come, Lassie and Lads," Old English. Bass, "The Standard Bearer," Lindpaintner; "The Cure of Care," Leveridge.

GRADE 2.

Sustained Notes.—To sustain any note within easy compass of the voice, forte and piano, for the time of a double whole note at a 96 metronome beat for quarters.

Scales.—Major and Harmonic Minor to be vocalized to the extent of one octave, ascending and descending.

Arpeggios.—Major and Minor Common Chords to be vocalized to the extent of one octave, ascending and descending. (The whole of the above to be sung without accompaniment, within easy compass of the voice. The Scales and Arpeggios one note to a 96 metronome beat.)

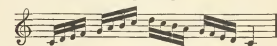
Studies.—Concone, Fifty Lessons (Sopranos and Tenors, Nos. 7, 9, 10; Mezzo-sopranos, Nos. 4, 5, 11); Concone, Forty Lessons (Contraltos and Baritone, Nos. 7, 9, 10, 12, 13, 14).

Songs.—Two of the following:—Soprano, "Twilight is darkening," Kueken; "Blow, softest winds," H. Smart. Mezzo-soprano, "Gentle Zephyr," 12 Songs, No. 8, Stumdale Bennett; "Canst thou believe?" Giordani. Contralto, "The Soldier's Love," Schumann; "Lord, in my inmost soul," Hillier. Tenor, "Thee only I love," Abt; "Thou art, gone from my gaze," Linsky. Baritone, "Pineapple," Tchaikovsky; "What shall I do?" Purcell. Bass, "The Blacksmith's Song," Hutton; "Captain's Song," Leslie.

GRADE 3.

Sustained Notes.—To sustain any note within easy compass of the voice, exemplifying crescendo and diminuendo, in addition to the sounds of equal strength required in the previous grades, for the time of a double whole note at an 84 metronome beat for quarters.

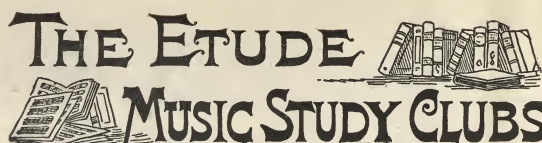
Scales.—Major and Harmonic Minor to be vocalized as in the following example:—



Arpeggios.—Major and Minor Common Chords to be vocalized to the octave (4 notes), to the tenth (5 notes), and to the twelfth (6 notes), ascending and descending. (The whole of the above to be sung without accompaniment, within easy compass of the voice. The Scales and Arpeggios four notes to a 60 metronome beat.)

Studies.—Concone, Twenty-five Lessons (Sopranos and Tenors, 2 and 4); Concone, Fifty Lessons (Mezzo-sopranos, 16 and 17); Concone, Forty Lessons (Contraltos, Baritone, and Basses, 8 and 17).

Songs.—Two of the following:—Soprano, "The little birds," Goring Thomas; "The birds were singing once another," H. Smart. Mezzo-soprano, "Hark! the lark," Schubert; "Where the bee sucks," Arkne. Contralto, "The silver stars in myriad train," W. H. Hunt. Tenor, "There is a Breeze," Mendelssohn; "Blow, blow that winter wind," Arkne; "Slumber Song," Stainer. Baritone, "My Neighbor," Goring Thomas; "Sir Roger," Gerard Cobb. Bass, "I fear no foe," Piniotti; "Maid of Athens," Gounod.



LESSONS IN MUSICAL HISTORY.

BY W. J. BALZETZ.

PREVIOUS lessons gave a view of the opera in Italy and France, and carried the latter through the period of Lully and Rameau, the general idea of the French classical drama, the musical settings being based upon, yet an adaptation of, Italian methods. The followers of Lully and Rameau formed what was considered a French school of opera composition. Opposed to them was a coterie which advocated the Italian opera.

A severe blow to French opera was given in 1732 by the work of an Italian opera company in Paris, presenting operas by composers such as Leo and Pergolesi, in the style called *opera buffa*. They won great appreciation. The French, melodious airs captivated the public, and won partisans for Italian opera and singing. Among them were the celebrated writers and essayists, Diderot and Rousseau, the latter being very pronounced in his adherence to the Italian opera. The struggle between the two factions resulted in good to French opera, which later revived and formed a national comic opera, with many notable works and composers.

In addition to his literary work, Rousseau tried his hand at musical composition, for he had a great desire to be known as a composer. Writers differ in their opinions as to the value and extent of his musical endowment; contemporaries also varied. Some believed in him, others denounced him as a charlatan. Rameau, who was certainly capable of forming an opinion from a theoretical standpoint, of Rousseau's work as a composer, learned that he called "Les Muses Galantes," that the piece was the work of one who was ignorant of the first principles of composition. These opponents also held that his two best known works, "Les Consolations" and "Le Devin du Village," are marked by poverty of musical ideas and expressions. The latter work was first given in the Court theater, at Fontainebleau, in 1732. In 1733 the work was given in the Academy of Music in Paris, and was most flatteringly received. The fact is that the piece, feeble in style though it was, was expressive, simple, and sweet, and reaction against the pompous language and style of the "classics" was previously given. It gave a picture of life as it was among the peasantry, and thus its reality was national in character and tendence as compared with those following classical traditions.

Rousseau contributed several essays in connection with the war between the factions, his most celebrated being one entitled "Lettre sur le Musicien" (French translation, "Lettre concerning French Music"). The French historian, Felix Clement, says: "The writings of Rousseau on music, like all others coming from his pen, offer some truth, but are full of errors that is erroneous. I will notice some of them." "I believe," he (Rousseau) says, "that our language is but little suited to poetry, and not at all to music." Corroborated by Racine, Molière, Lamoignon, and Victor Hugo, he is the first statement, while, in fact, Rousseau, Grétry, Gluck, Herold, Meyerbeer, and others, to say nothing of composers who have written second melody to French verse, have answered the first. Many persons, before and after Rousseau, have recognized that the Italian language is sweet, sonorous, harmonious, and accentuated, and that the use of the syllables formed only of vowels, the elisions rendered the pronunciation more melodious, and that few nasal vowels, yet we cannot coincide with Rousseau's opinion and believe that the inverted order of the Italian construction is so much more favorable to good melody than the didactic order of our own language.

Bearing upon Rousseau's claim that the more mu-

sical qualities of the Italian language had much to do with the superiority of Italian music, Clement says: "The superiority of the Italian was due to the superiority of Italian methods of musical instruction over that of the French. Their natural superiority was seconded by long study based upon the principles of their art. The singers, male and female, were subjected to the strictest drill in counterpoint and various other exercises. All this was unknown to the artists of the French opera in the seventeenth and eighteenth centuries." The Italian singers, as well as composers, were not content with the world and thus gave support to those who claimed that a national opera equal to the Italian was impossible in France. The successors to Rousseau, being influenced by the principles of music and composition than he, showed that the French language and French ensembles of art could be used to produce works of the highest standard.

The writer of this lesson has given space to this claim of superiority of the Italian language as a medium for song because our own language has been made the subject of unfavorable comment by certain writers. It lacks certain favorable elements that the French has, yet, on the contrary, it is a fair claim that the presence of a larger number of consonants aids in declamatory effects. Every language has its own peculiarities, and art work based on that language should be judged, not in comparison with its own language, but by its truthfulness and sincerity. Good songs have been written to English text, and no doubt greater and some of the great composers of the world would have been writing in English verse had we developed composers the peer of Shakespeare and Milton in poetry. The lesson for June will be devoted to a review of the lessons for the number of months previous, with some suggestions for summer study.

MODERN SCHOOLS OF PIANO MUSIC.

FROM THE REMAINS OF WALTER NIEMANN BY FREDERIC S. LAW.

In the following article the writer makes an interesting study of music written for the piano by composers of the modern school. He is convinced that in this branch of composition his countrymen have little to show which compares favorably with most of that achieved by the foreigner. His object is to draw attention to the many similarities in music associated with some of the freest and most characteristic modern music for this instrument, in the hope of making it known and thus of bringing a revivifying influence to bear upon the present dull routine of German composers in writing for the piano. From his wide scope his article can hardly bring less profit and instruction to American readers. It is therefore reproduced in its essential details for those of true French.

THE FRENCH SCHOOL.

SAINT SAËNS by no means represents the new school of French music for the piano; he belongs to the classical-romantic period. With all their undeniable Gallic characteristics his finely constructed works bear unmistakable traces of the German classical—Beethoven and Schumann. With him may be classed an army of others: Widor, whose most important compositions, however, are for the organ; Chambrier and Pierre Lacombe—the latter, like Benjamin Godard, Maurice Strakosky, and others, who have written miniature exercises for the piano. With them may also be associated the artistic colleague of Agathe Backer-Grøndahl (Norway), Cécile Chaminade, who, in her more important forms, has the highest degree of the finesse and finish of French art.

The new-romantic French school begins properly

with César Franck. Its most significant representatives, for example, d'Indy, Chausson, Dukas, Bruneau, Debussy, occupy themselves with the most dramatic symphony, and chamber music rather than with the piano. The impressionists of this school—Debussy, Ropartz, Rhené-Baton, et al.—manifest a pronounced tendency to remove all trammels of tonality. They they share with other contemporary composers, namely, Peterson-Berger (Sweden), Reger (Germany), in his last works; Luker (Belgium), and Scriabin (Russia) in part. To it we owe many strikingly original compositions, among them those by Debussy, Dutilleul, Lacroix, who depicts the tender phases of nature with the utmost delicacy; Van den Ende, in style; Ravel, whom we thank for many finely conceived and poetical concert studies and dances. We must not fail to note the genial manner of the child song, Jacques Dalcroze (Switzerland), after Reinicke the first in this field, and who has written some dainty little pieces for the piano.

THE RUSSIAN SCHOOL.

The prominent composers of piano music in Russia are, in general, writers of symphonies and chamber music as well, though among them there is a small group devoted exclusively to this one instrument. Strongly influenced by Chopin and Schumann, their works also show marked national and oriental features which produce the most peculiar and original effects. It must be said, however, that lack of the poetic development and intellectual meaning often deprive them of much of the pleasure given by their French, unalloyed counterparts. Fewer concertos and sonatas among them; they are the most part characteristic pieces which masquerade under a surprising variety of titles. Rubinstein and Tchaikovsky, owing to their domination by German and occidental ideas, mention in this connection; our design is to consider only the latest development of strictly national schools.

The five innovators and leaders of the young Russian school—Rimsky-Korsakoff, Scriabin, Moussorgsky, and Balakireff—have busied themselves principally with the opera, the program symphony, and chamber music; though Rimsky-Korsakoff and Balakireff have written a few piano pieces, and Moussorgsky and Arensky, undoubtedly modern Russia's greatest composers, we owe some of the choicest blossoms in this domain. The first is more genuinely national in tone and is particularly true of the epic; the other appeals more to us on account of his strong inclination to Schumann. Among the younger generation are Rachmaninoff, who has written a fine concerto; Scriabin, Laponoff, Rebikov, and Blumenfeld—all of whom justify the strong hopes. Scriabin is apparently under the influence of Liszt, and to a lesser degree of Brahms. His symphonic and concert pieces in large forms often degenerate into a glacial monotony, and his preludes and shorter characteristic compositions true to his school. Liszt, as the form of his "Études Transcendentes" indicates, Balakireff, the Russian school, is far more national in sentiment. His "Autumn Pictures" ("Herbstbilder") prove him an interpretative poet in his finest aspects. The most extreme in tendency are Grandjean and Strebekoff. Both inspired to it by the use of folk-songs and folk-dances, in spite of the striving to emulate the achievements of the new French and German schools, and the too potent imitation of Wagner's methods. For this reason the piano works of such composers as Grandjean, Nicolai, Chapl, Breton, Morera (Spain)—who are, to be sure, not the equals of Elvira, Soloviev, or Podoloff or Napolietto (Portugal)—have succeeded in introducing the music of their countries.

THE SLAV SCHOOL.

In Bohemia piano music is still principally represented by the names of Dvorák and Smetana, though that of Forster may be considered the best known of them. One of the most important composers of recent times is Zdenko Fibich. He and Novak, Josef Suk, and Nedbal have written many beautiful and poetic works for the piano—true tone pictures of their native land. Seeking to give their melodies inspired by the folk-music of the people, they bear no sign of the subtleties of Liszt and Wagner further than that of accepting frankly from them only what accords with their own individuality.

Poland has not produced beyond Chopin or Moniusko, but beside the Scherwankens brothers, who blend Polish brilliancy with German depth, she has the Polish pianist, Kozłowski, and Stanislaw Godowsky, who are worthy of serious consideration. At present Jas Paderewski counts more as pianist than as composer, while Moritz Moszkowski, who has conjured up the spirit of the national dances in his style of influence of his long life in Paris; it is a fascinating union of French characteristics with Polish grace and piquancy. So far as national color is concerned none of these has approached the two greatest Polish masters.

Of Hungarian composers, aside from Liszt we only know Ador, who combines French elegance with Hungarian fire; Horvath, in his salon music, and Agárdi. Of others more recent, there are—Góthi, Zoltán, Chován, et al.—only Szántó, Busson's distinguished pupil, is known beyond his native land.

THE ITALIAN SCHOOL.

Turning to Italy we note that the new Italian school, like that of the French, has lately made marked advances. The Italian school, like that of the French, has lately made marked advances. The Italian school, like that of the French, has lately made marked advances.

The other leaders of the modern Swedish school, Hallén and Alfvén, have thus far held aloof from the piano. In Finland since the days of Kajanus, Bærnäs, Veggelin, Mielck, et al., the piano has received less attention than the song and symphony. Jean Sibelius, the head and front of the new romantic Finnish school, and his colleague, Järnfeldt, have scarcely mentioned the piano in their compositions. In Denmark might be mentioned as composers of piano music, but the light they shed pales to obscurity before the blaze of the twin stars just spoken of.

These schools are essentially national. Root and branch they are the outgrowth of the ideas and creations of Edward Grieg, the father of the new romantic Scandinavian school, which, under the influence of native literature, seeks inspiration from the folk-songs, the folk-dances, and the glories of nature as revealed in a land of mountain, forest, and cliff. All these elements are brought together and moulded into art forms by aid of a technique thoroughly modern in means, brilliant and daring in effect.

THE DUTCH SCHOOL.

In some respects Holland has had a development similar to that of England. Her leading romantic composers—Heintz, a German by birth, Verhulst, and Hol—are still under the ban of Mendelssohn. Among composers of a less recent date are Silas, van der Sluis, and others. The piano works of such composers as Grandjean, Nicolai, Chapl, Breton, Morera (Spain)—who are, to be sure, not the equals of Elvira, Soloviev, or Podoloff or Napolietto (Portugal)—have succeeded in introducing the music of their countries.

THE ENGLISH SCHOOL.

England will not detain us long. Though Sterndale Bennett was over-estimated by Schumann, his countrymen have never had his equal as a composer of works for the piano, refined and elegant in style. From his time to the present day Mendelssohn has been the deciding factor in English music. There has been no definite pianistic talent among English musicians. Balfe, Barnett, Stanford, Macdowell, Stanford, and others have devoted their energies to the opera and to orchestral composition—the former in its various phases from grand opera to operetta. The most important representative of the young English school, Elgar, has been followed by the orchestra and the oratorio. In this he is followed by Holbrooke and Bantock, to mention only a few of those prominent in this field. Graham

Moore, belonging to the older school of Mendelssohn, and Algonzo Ashton, one of the younger school represented by Liszt, are two of the best known of the piano in England. The latter is Scotch and draws inspiration from the folk-songs of the land of his birth with happy results.

Among Americans Edward McDowell has been particularly fortunate in combining a brilliant, Liszt-like style of writing with a truly poetic and characteristically American feeling in his piano compositions.

THE SCANDINAVIAN SCHOOL.

The best Scandinavian piano music is still associated with the names of Kjerfält, Grieg, Sinding (Norway), Gade, Hartmann, Winding, the elder Kuhlén (Denmark), Norman (Sweden). The present school, however, able to give worthy names to show in Norway, Clevé, with her brilliant concertos and character pieces; Alnæs, with works of small forms, strongly national in spirit and deeply expressive; Agathe Backer-Grøndahl, who has distinguished herself by songs and charming piano miniatures.

Denmark possesses in Malling an organ composer of great merit, schooled both by Gade and Liszt. Other Danish composers are Lange-Müller, whose chief characteristics is a tender, elegant tone; Henrichsen, the poet of the piano for children; Bechgaard, Toft; Skjeltved, the indefatigable creator of exquisite little tone-poems; Glæse, whose sonatas show the influence of Brahms.

In Stockholm, Sweden not only acknowledges her greatest pianist, but a composer of wide fame and originality as well. As a writer for the piano he is surpassed only by Emil Sjögren in the "Folk-songs" cycle, "Auf der Wunderschaft" (Roaming). This is one of the most charming works imaginable, full of freshness, color, and vigor, thoroughly national in tone. Peterson-Grieg, the young Swedish school, has joined with the corresponding school in France by his efforts in his latest compositions to rid himself of the ordinary restrictions of tonality. They show, however, a wealth of feeling and imagination. The other leaders of the modern Swedish school, Hallén and Alfvén, have thus far held aloof from the piano.

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In these *Nocturnes* his ideas are admirably balanced and expressed with concise precision. In most pieces he has adhered strictly to the original conception, which was to embody clearly and carefully in small compass the simple elementary factors which are the life and substance of every good story. That is, the strong, bold, sometimes even masculine character of his music, the sweet, tender, graceful, feminine element, spoken of so often in German as the "eternal feminine," and personified in books as the heroine.

Among the most interesting and characteristic pieces, and the most attractive, is the new romantic school has the conservation of the national character. It shows but slight traces of Wagnerian influence, and is a new romantic school, and many of the impressions made upon it by Brahms. This is by no means singular when we consider the affinity between the Dutch temperament and that of the German; and the influence of the German school; Röntgen, Coenen, Schaefer, of whom rich hopes may be cherished, and who, like Röntgen and Brands-Buys, has composed much fine chamber music. Other composers who have devoted themselves especially to choral and orchestral works.

CONCLUSION.

Altogether, an encouraging prospect is afforded by a review of the condition of piano music outside of Germany. Everywhere we find more or less the influence of Wagner in harmony, while technically the

foundation is that laid by Chopin, Schumann, Liszt, or Brahms. There is an unmistakable emphasis on the national note, a richly developed appreciation of nature, especially in the Russian, Scandinavian, and Bohemian schools. In general there is an inclination to orchestral effects and an emphasis on heightened coloring, with strong suggestions of program music. Progressive tendencies are noticeable in Russia and France; conservatism still rules in England and Holland, while in the Pyrenean peninsula a striking disproportion exists between modern feeling and antiquated technical methods.

SCHUMANN'S NOVELLETTEN.

BY EDWARD BAXTER PERRY.

In the earlier part of the nineteenth century, a number of German writers of fiction of the romantic school, led by Paul Heise, inaugurated a new departure in the realm of national literature. It was their aim to condense into form fifty to a hundred pages all the salient points, all the force, interest, and dramatic effect of the full-length novel, omitting all needless detail and florid description, all mere "fine writing" so-called, and to concentrate their efforts on the plot, and to make the story, and, above all, the life and love, the thoughts, feelings, actions and personalities of their characters, in a few bold, broad, telling strokes.

This new product was named the *Noctide* or *Noctide*, however, the name was not used, and became very popular. It fell into line with the modern tendency toward concentration and epigrammatic brevity. It was the beginning of the flood of short stories which have since become a part of our modern high school. In the spirit of the thousands of inferior imitations which pass current too freely today, the form when well handled has much to recommend it.

Robert Schumann, who was one of the staunchest and ablest champions of the romantic school in music, and an inveterate foe of the polyanthropy, and over-elaboration of the old formal school, was one of the first to see the value of the new style, and to adapt it to his own art. He wrote nearly a score of *Noctellen* for the piano, some of which are among his very best productions for that instrument. In his *Noctellen*, as in his other works, he is passing that Schumann seems, to the present writer, always most thoroughly at home, most completely master of himself and his resources, in the smaller forms. His pronounced tendency toward vague mystification and unimportant wandering into the nebulous regions of thought has here less time and space to manifest itself, while his grasp of logical sequence and symmetrical relations seems more fully developed than in his longer works.

In these *Noctellen* his ideas are admirably balanced and expressed with concise precision. In most pieces he has adhered strictly to the original conception, which was to embody clearly and carefully in small compass the simple elementary factors which are the life and substance of every good story. That is, the strong, bold, sometimes even masculine character of his music, the sweet, tender, graceful, feminine element, spoken of so often in German as the "eternal feminine," and personified in books as the heroine.

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The first *Noctelle*, Op. 28, in F, is the best known and most used, and one of the most satisfactory. The stirring first subject, in chords and octaves, is in a good representative of the character of the hero it suggests is that of a rugged Germanic hero, and fills in the picture. It is a brief, terse, vigorous sketch, without a single superfluous phrase or irrelevant ornament, manifesting a refreshing scorn of mere sentimentality and technical display. The first *Noctelle*, Op. 28, in F, is the best known and most used, and one of the most satisfactory. The stirring first subject, in chords and octaves, is in a good representative of the character of the hero it suggests is that of a rugged Germanic hero, and fills in the picture. It is a brief, terse, vigorous sketch, without a single superfluous phrase or irrelevant ornament, manifesting a refreshing scorn of mere sentimentality and technical display.



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TEACHERS' ROUND TABLE.

(Continued from page 206.)

do for me the simplest possible example of four-part harmony, they were as helpless and incapable as they would have been had they never before heard of such a thing. With pupils left in this condition after the study of harmony, only one good could have resulted to them—the same as is ordinarily claimed as one of the objects of the Latin study—mental training. The pupil has benefited along this line, but it is sometimes difficult to perceive in what other way.

Little practical benefit results to pupils when their study is confined entirely to such work as is laid down in the majority of current text-books. But the fault may perhaps be more with the teachers than with the text-books. The teachers do not know how to give the practical work, never having been taught themselves. The text-books are very good, most of them, as catalogues of chords and chord progressions. But the exercises give the pupils no practical working knowledge of these chords and chord progressions, and for the reason that they are worked out in a purely mechanical way. In many books the chords are all indicated by figures placed under them, and in the most instances the pupil need only write down the notes indicated by these figures. He does not need to know the names of the chords except in a general way, for if he write down the notes indicated by the figures the exercise will come out fairly well. To look these books through it would seem that there is only one chord that the pupil needs to know—a triad in the root position. When there is no figure under a bass note, the pupil is to write a triad in the root position. All other chords are exactly indicated by figures. He writes his exercises in the same way as he would work on a puzzle. Give him a bass with no figures under it and he can do nothing with it unless all can be filled out with chords in the root position. Give him a four-measure melody to harmonize, he is absolutely helpless. He is now placed where he must choose his chords for the various tones, and he does not know the first step in making this choice. Ask him to play the first exercise in the book at the keyboard, and he is filled with consternation. Every serious harmony student should be taught—first, to write from figured bass; second, to harmonize these at sight at the keyboard; third, to determine correct chords for unfigured basses; fourth, to harmonize melodies; fifth, to write simple modulations at the keyboard; sixth, to identify chords and progressions in modern music. These six departments should be developed simultaneously. In much of the current teaching only the first is attempted, work which by itself develops the mentality and musicianship of the pupil but little.

Directly in line with what I have been saying concerning the study of harmony I have the following letter in regard to elementary work:

"What can I do in elementary harmony or theory for my pupils? Can you give me a few suggestions of the simplest work?"

"YOUNG TEACHER."

Teachers who are endeavoring to lead to the student's study of the piano a little knowledge of harmony deserve every encouragement. Unfortunately, there has been but little published that is of direct bearing upon this sort of work. Most of the books presuppose that the pupil wishes to take an extended course, and are too bulky for use in cases where the study is not likely to go beyond the first half-dozen chapters. There is need for a book that presents the elementary principles in a way that can be used by teachers of small experience in teaching harmony, and at the regular piano lesson. Such a book should

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In connection with this System, and for the benefit of its teach-
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