

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

7-1-1905

### Volume 23, Number 07 (July 1905)

Winton J. Baltzell

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

---

#### Recommended Citation

Baltzell, Winton J. (ed.). The Etude. Vol. 23, No. 07. Philadelphia: Theodore Presser Company, July 1905. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/505>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact [digitalcommons@gardner-webb.edu](mailto:digitalcommons@gardner-webb.edu).



JULY, 1905.

# THE ETUDE

FOR THE TEACHER  
STUDENT AND  
LOVER OF  
MUSIC

PRICE  
15 CENTS

1.50  
PER YEAR



PUBLISHED BY  
**THEO. PRESSER.**  
1712 CHESTNUT ST.  
PHILADELPHIA, PA.



## MODERN STUDIES

SENT ON INSPECTION TO RESPONSIBLE PARTIES

### TOUCH AND TECHNIC FOR ARTISTIC PIANO-PLAYING DR. WILLIAM MASON

PART I.—The Two-Finger Exercises (School of Touch).  
PART II.—The Scales Rhythmically Treated (School of Brilliant Passages).  
PART III.—Arpeggios Rhythmically Treated (Passage School).  
PART IV.—School of Octave and Bravura Playing.  
These volumes comprise the entire system of technic as devised and used by the deans of American pianists and teachers, Dr. William Mason, and is the most important contribution to the technic of piano-playing ever made by an American musician. In Four Books, Price, \$1.00 each

### SELECTED OCTAVE STUDIES

THEODORE PRESSER

For the Equal Development of Both Hands, with Preparatory Studies

The proper practice of octave playing not only gives a flexible wrist and forearm, but also strengthens the fingers to a remarkable extent, so that good octave players are always good executants. Price, 75 cents

### PREPARATORY TOUCH AND TECHNIC C. E. SHIMER

This volume is intended as an introduction to Dr. Mason's great work "Touch and Technic," and is especially adapted for the use of teachers who want to use the Mason System for young pupils. Price, \$1.00

### STUDIES IN PHRASING, MEMORIZING AND INTERPRETATION

Selected by W. S. B. MATHEWS from the works of the best masters, with principal references to forming a good cantabile style of playing. Beginning in the Introduction, with simple compositions by Schumann, Reinecke, Kullak, etc.; in the other two books will be found the best works of Heller, Schumann, Chopin, Mendelssohn, etc., each volume being prefaced by a careful study of the playing principles used in the different compositions. Introduction, Grades 2 and 3; Book 1, Grades 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Price, \$1.50 each

### TWENTY-FOUR SELECTED ETUDES J. CONNONE

These piano études have the qualities which characterize the composer's well-known vocalises—melody, expression, dramatic content. They are, therefore, besides being well fitted to the genius of the piano, especially adapted to awaken in the pupil a feeling for melodic and expressive playing. Revised and Annotated by Calvin B. Cady. Price, \$1.25

### SIX MELODIC OCTAVE STUDIES

GÉZA HORVÁTH

Octave studies of medium difficulty, pleasingly written, and with very good judgment of the demands of modern music, will be welcomed by teachers and practised with interest by pupils. The octaves are of different kind—broken, interlocking, and fast and light. Op. 43. Two Books. Price, \$1.25 each

### WRIST STUDIES

A set of short melodious studies for the correct development of the wrist touch. A feature of the work is the introduction giving an explanation of the wrist touch and how pupils can secure it, and its application under all circumstances. No octaves are found in the book. Compiled by Chas. W. Landon. (Grade IV.) Price, 75 cts.

### TEN MELODIOS STUDIES IN VELOCITY ARNOLDO SARTORIO

Besides a variety of unusual musical effects, as, for instance, No. 1, which is founded upon Jensen's Op. 32, No. 1, there are examples of the wrist touch and other effects omitted from studies of this grade. Op. 280. (Grade IV.) Price, \$1.00

Large Discounts—Liberal Terms  
Headquarters for Everything in the Line of Music and Musical Books

THEODORE PRESSER, Publisher  
1712 Chestnut Street, - Philadelphia, Pa.

**STROCK & ZEHLER PIANOS**  
Manufacturers of Artistic Grand and Upright Pianos

## MODERN INSTRUCTION BOOKS FOR THE PIANOFORTE

The following works for beginners at the piano are among the latest and best of the market. They are widely used by our best teachers, are first of all, modern, with crisp and fresh ideas. The authors are all musicians of experience in elementary teaching.

A change of text-books broadens the teacher and relieves the drudgery of routine teaching. If you are wedded to other methods, break away once, if only for a change.  
All of any of these Methods will be sent "On Sale" to any of our patrons who may wish them.

### First Steps in Pianoforte Study

THEODORE PRESSER

A Beginner's Instruction Book

This work has had infinitely more care in its compilation than any work on our catalogue. Under the guidance of Mr. Presser it is most carefully graded, and might be used as a kindergarten method.

Price, \$1.00

40,000 SOLD

### Method for the Piano CHARLES W. LANDON

No piano instructor, during the last twenty-five years, has met with such success as this one. The author is a practical teacher, with extended experience in primary work. The Mason System is introduced in its simpler form. All dry, technical exercises are discarded. Copious directions are given to the teacher.

Price, \$1.50

### Foundation Materials for the Piano

CHARLES W. LANDON

The author's best efforts have gone into this work, and we can safely say that a more pleasing and interesting, yet practical, method of piano instruction has never been published. It does not progress too rapidly; the pieces are short and melodious; special attention has been given to producing ultimate skill in right execution. Each page has a motto bearing on thorough and earnest work.

Price, \$1.00

### Twenty Lessons to a Beginner in Piano Playing

W. S. B. MATHEWS

An Epoch-making Work in the Art of Teaching Music.  
A Wide Departure from all Previous Methods.  
A distinct departure from the ordinary orthodox way of teaching the piano to a beginner. From the very first it involves training technique according to Mason's system, and writing music before reading it.

Price, \$1.50

### Easy Method for the Pianoforte

A. ROMMEL, A. C. M.

A thoroughly practical work containing everything a progressive teacher may desire; nothing antiquated, nothing difficult, nothing dull. The work is thoroughly interesting, containing many things for teacher and pupil, carefully graded, and is one of the best guides for a pupil of the piano in his first year of instruction.

Price, \$1.00

### The Art of Pianoforte Playing

HUGH A. CLARKE, Mus. Doc.

The design of the work is to furnish a thoroughly artistic school for teachers, graded in such a way that the difficulties that beset beginners are almost insensibly overcome.

Price, \$1.50

LIBERAL DISCOUNT TO THE PROFESSION  
THEODORE PRESSER  
1712 Chestnut Street, Philadelphia, Pa.

**STROCK & ZEHLER PIANOS**  
Manufacturers of Artistic Grand and Upright Pianos

## Piano Collections FOR VARIOUS PURPOSES

of Selected Compositions, Revised,  
Edited, and Fingered; Containing  
Both Popular and Classical of all Grades

### THE FINEST EDITIONS

#### FIRST RECITAL PIECES

PRICE, 75 CTS.

A collection intended for recreation and for public performances, containing both popular and classical works. It is a continuation of the series begun with the First Popular Pieces and is a volume that any pupil will appreciate and enjoy.

#### ALBUM OF INSTRUCTIVE PIECES

PRICE, \$1.00

These pieces are intended to create a taste in the pupil for better music, and have been most carefully chosen and arranged in progressive order. A work invaluable to every student who has had one year's instruction.

#### PARLOR AND SCHOOL MARCHES

PRICE, 75 CTS.

A collection that will be pleasing to everyone. The marches are some of the most popular, stirring, and attractive of the day, and are suitable for exhibitions, schools, and parlor use.

#### FIRST DANCE ALBUM

PRICE, 75 CTS.

Containing 80 pages of dance music for the parlor or ball-room. It contains nothing of greater difficulty than the second grade.

#### FIRST STUDIES IN THE CLASSICS

By CHAS. W. LANDON

PRICE, 75 CTS.

A compilation of pieces ranging from the second to the fourth grade in difficulty and represents the works of the various composers from Bach to Mendelssohn.

#### SIGHT READING ALBUMS

By CHAS. W. LANDON

TWO VOLUMES. PRICE, \$1.00 EACH

This work is the product of years of thought and study. Its introductory brings forth thoughts of great value regarding the progress of the student's mind when learning to read at sight. The 120 selections of easy, good music are progressively arranged and contain that which is purest and best in the music of the great composers.

#### SONATINA ALBUM

PRICE, \$1.00

An invaluable collection of formative pieces. A favorite with progressive teachers and pupils everywhere, and indispensable for the formation and cultivation of the best musical taste. Compiled by Theo. Presser.

#### Standard First and Second Grade Pieces

#### Standard Third and Fourth Grade Pieces

#### Standard Fifth and Sixth Grade Pieces

Compiled by W. S. B. MATHEWS

EACH \$1.00

These pieces are intended to accompany the celebrated and universally used Standard Graded Course of Study. They have been culled and selected from the best teaching material in all piano literature—popular, classical, and semi-classical, and are all only most pleasing, but formative of the best musical taste.

THEODORE PRESSER  
1712 Chestnut Street, Philadelphia, Pa.

**STROCK & ZEHLER PIANOS**  
Manufacturers of Artistic Grand and Upright Pianos

are noted for Purity, Power, and Resonance of Tone; Responsiveness of Touch, Unsurpassed Construction, Workmanship and Excellence; and New Artistic Designs of Cases.

134th Street and Brook Avenue, NEW YORK

We Publish all the Best-known Songs by

### KATE VANNAH



Good-Bye, Sweet Day. 3 keys.  
Cradle Song. 3 keys.  
Three Red Roses. 3 keys.  
Over the Hills to Sunlight Town. 3 keys.  
'Tis Home Where the Heart Is. 3 keys.  
Parting. Low voice.  
Never to Part. 2 keys.  
Separation. Low voice.  
There's a Little Nook. High voice.  
The Singing in God's Acre. Medium voice.  
When Love is Told. 2 keys.  
The Way I'd Go. Low voice.  
Bid Her Dream of Me. Low voice.  
Sweet Dream. 3 keys.  
Sweet Home Heart of Me. 2 keys.

Price 50 cents each

#### THEMATIC SONG CATALOG SENT FREE

Orders by mail solicited and promptly filled from Boston House or either of our branches. Music sent on selection.

### Piano Teachers

#### TWO WAYS TO USE A TEACHING PIECE

This is a strange statement but it is explained thus: Words have been added to these pieces to engage the attention of little players, and so, after they have learned to play them they can sing along them. To those who do not sing, the words will ensure interest through their descriptiveness.

#### LITTLE SONGS AND LITTLE STORIES

By ADAM GEIBEL

KITTY'S MUSIC BOX. F.  
THE LITTLE GREEN HOUSE. C.  
THE BRAVE SOLDIER. F.  
THE SUN'S TRICK. F.  
THE KITTIE SPRITE. F.  
THE WHISTLE STAYS INSIDE. C.  
GO TO SLEEP. C.  
SPIN, SPIN, SPIN. C.

Price, 30 cents each

To introduce the above, will send these four double numbers for

Special Offer

### Four and Six Hand Music FOR PUPILS' RECITALS, ETC.

FOUR HANDS

First Grade

BABY'S LULLABY. C. Dwyer. . . . . \$0.30

DRESS PARADE MARCH. C. Keller. . . . . 60

RUSEMONDE GAVOTTE. C. Macy. . . . . 40

THIRD GRADE

DARKIES' MOONLIGHT DANCE. Am. and m. Gundersen. . . . . 60

SCARF DANCE. Ab. Chominal. . . . . 60

YELLOW JONQUILS, Gavotte. D. Johanning. . . . . 60

SIX HANDS

Second Grade

BESTFISHING FAIRY, Polka. C. Keller. . . . . 75

REWITCHING GALOP. F. Meacham. . . . . 60

THIRD GRADE

MARCH OF THE GNOMES. G. B. Ar. . . . . 80

DANCE OF THE COSSACKS. Dwyer. . . . . 80

YELLOW JONQUILS, Gavotte. D. Johanning. . . . . 75

EVERY PUPIL should have a concise and handy

MUSICAL DICTIONARY. Send for "MUSICAL TERMS

DEFINED," by B. M. Davison. Sample Copy, 15c.

GRADED THEMATIC LIST of ninety teaching pieces

sent free upon application.

White-Smith Music Publishing Co.

BOSTON NEW YORK CHICAGO

614 State St. 6 East 17th St. 259 Wabash Ave.

## THE ETUDE

### CONTENTS

"THE ETUDE" - July, 1905

A Study of Musical Conditions in the Southern States. . . . . J. W. Jewdine 271  
Descriptive Interpretation in Music Teaching. . . . . Prize Essay. . . . . E. B. Hill 274  
Sir Edward Elgar. . . . . E. B. Hill 274  
A Musician's Musings. . . . . George Hahn 275  
Features from the Past. . . . . 275  
The Practical Application of the Rudiments of Harmony to the Study of the Piano  
Limitations of Teaching. . . . . Silas G. Pratt 276  
The Teacher's Influence. . . . . J. F. Cooke 277  
Questions for Teachers. . . . . Edith Allison 278  
An Evening in the Studio. . . . . James M. Fairfield 278  
Interpretation of Music Upon the Piano  
The Old and the New. II. . . . . W. S. B. Mathews 279  
Influence of the Music Teacher Upon the Pupil  
The Unmusical Teacher. . . . . C. H. Congdon 280  
A Music Teachers' Association. . . . . 281  
The Sense of Touch. . . . . E. D. Hale 281  
Children's Page. . . . . 282  
Editorial Notes. . . . . 284  
Vocal Department. . . . . H. W. Greene 285  
Organ and Choir. . . . . E. E. Tuetzel 288  
Violin Department. . . . . George Lehmann 290  
Reviews of New Publications. . . . . 291  
Teachers' Round Table. . . . . 292  
Publisher's Notes. . . . . 293  
Home Notes. . . . . 295  
Musical Items. . . . . 296  
Questions and Answers. . . . . 297  
Recital Programs. . . . . 299

### MUSIC

Gavotte Bergerette. . . . . W. Aletier 1  
At Full Tilt (four hands). . . . . A. von Roalte 4  
Heart's Springtime. . . . . Louis Gonne 6  
Morning Song. . . . . Paul Hopwood 10  
Little Sprites. . . . . R. E. De Reel 12  
Story of a Linnet. . . . . Paul Wachs 13  
The Dream Fairy. . . . . W. C. E. Seebach 16  
Romance, Opus 44, No. 1. . . . . A. Rubinstein 18  
Absent. . . . . C. W. Cadman 20  
Welcome, Merry Springtime I. . . . . H. Metzler 22  
If Love Were What the Rose Lay. . . . . W. F. Sudds 24

### GLADY'S DANCE CAPRICE H. ENGELMANN

Another novelty by this popular composer.  
See of his best efforts.

### NYANZA AFRICAN TWO-STEP B. A. REISMAN

Something entirely original, with a catchy and lively melody.

Sample copies of the above mailed upon receipt of 15c

### BLASIUS & SONS PHILADELPHIA, PA.

### EDUCATIONAL WORKS

Published for the Musician, Teacher and Scholar

Song Stories for the Piano, For

Beginners. . . . . By Carrie A. Alchin \$4.00

Practical Method for Beginners on the

Piano. . . . . Carl W. Grinnin 1.00

Modern Method of Technical Exercises

for the Equalization of the

Fingers. . . . . Carl W. Grinnin 1.00

Each Preparatory Studies for Piano

Fifty Very First Studies for Piano

Op. 101. . . . . E. L. Lawrence 75

Eight Progressive Studies for the De-

velopment of Rhythm, Op. 82, No. 1

Practical Exercises for Piano Stu-

dents. . . . . A. G. Vredenburg 1.00

A Progressive Pocket Dictionary of

3300 Terms. . . . . Carl W. Grinnin 1.70

USUAL DISCOUNT TO TEACHERS.

MUSIC SENT ON APPROVAL. SEND FOR CATALOGUE.

THE GEO. B. JENNINGS CO.

General Music Dealers

Cincinnati, Ohio

## An Afternoon of Music

with the Children

by the Piano Pupils of

MISS ARABELLA GOODYEAR

at her Studio in K. B.

Wednesday, March 29, 1905

### PROGRAM:

PART 2

By the pupils in the second and third grades

Allegretto in A minor, Op. 32, No. 1, Emil Liebling

Miss Susan Rigby

Greeting. . . . . Otto Pfefferkorn

Silver Fishes. . . . . Henry Schoenfeld

Miss Frances Dwyer

Beatrice, (Air de Ballet). . . . . Otto Pfefferkorn

Miss Ethel Wyane

The Blacksmith. . . . . John Moberg

Leapfrog. . . . . W. C. E. Seebach

By the Lake. . . . . G. A. Grant-Schaefer

Miss Constance Hall

Marionette Parade. . . . . Leo Ochmler

Patience Tarantelle. . . . . Louis Schechmann

Miss Grace Darling

From "Village Rites," by John McKie.

The above are the publications of

Clayton F. Summy Company

220 Wabash Avenue,

Chicago, Ill.

They will be sent for examination to all

responsible parties.

## NEW ORGAN MUSIC

FERRATI & Neumann. . . . . \$0.75

REINER GASTON, Musical. . . . . 15

WRIGHTSON, REBERT J. Marrying Thought. . . . . 30

Caprice. . . . . 30

March. . . . . 30

Venezia. . . . . 30

Bagpipe. . . . . 3



# MUSIC SUPPLIES

—BY MAIL TO—

**Teachers, Schools, Convents  
and Conservatories of Music**

**WE SUPPLY ANYTHING IN MUSIC  
PROMPTLY, ECONOMICALLY, and SATISFACTORILY**

## OUR SYSTEM OF DEALING

Is worthy the attention of every buyer of music supplies in quantity. We ask consideration of the following:

A catalogue of our own, made up principally of works of educational value; every piece receives the closest editing.  
One of the largest and best-selected stocks of other publishers' works.  
The most liberal "On Sale" plan obtainable, conducted by capable musicians.  
(Send for special circular.)  
Addressed postal card order blanks, thus prepaying your order to us.  
Satisfaction is guaranteed.  
Correspondence is solicited on any subject in Music.  
**PROMPTNESS.**—Every order is filled on the day it is received.

A large stock,—many efficient clerks,—a well organized system, together with the largest discounts and best terms, equip us to supply all schools and teachers in the country with everything they need in music

**We Desire Your Trade,** large or small, or even a portion of it. An On Sale package of our latest compositions will be cheerfully sent, to be kept during the entire teaching season, at our usual large discount given on sheet music of our own publication. This alone will be a great convenience to any teacher.

PUBLISHERS of many well-known and widely used works—

Standard Graded Course of Studies, by W. S. B. Mathews.  
Touch and Technique, by Dr. Wm. Mason.  
Works on Harmony, Counterpoint, and Theory, by Dr. H. A. Clarke.  
Foundation Materials for the Piano, Reed Organ Method and Studies, by Chas. W. Landon.  
The Technic and Art of Singing, by F. W. Root.  
First Steps in Piano Playing, by Theo. Presser.  
School of Four-Hand Playing, by Theo. Presser.  
Thomas Tapper, R. B. Perry, A. J. Goodrich, J. C. Fillmore, and many other equally well-known educators are represented on our lists.

Send for any or all of the following catalogues, free for the asking:  
Sheet Music by Authors. Sheet Music Descriptive. Books Descriptive. Modern Methods and Studies. Piano Collections, giving Index. Metronomes, Satchels, etc. Busts and Portraits of Musicians. Violins, Bows, and Strings.

**THEO. PRESSER, Publisher, Dealer, and Importer  
1712 Chestnut Street, Philadelphia, Pa.**

## Just Published \$1.00 Postpaid

We will send any of the music in this list, or any of our other publications, "On Selection." Complete catalogue mailed to any address upon request.

We grade all piano music from 1 (easy) to 7 (difficult).

### INSTRUMENTAL

- BINET, F.**  
Queen Fairy Schottische.....2 .35  
The melodic quality is immediately attractive to player and hearer, which accounts for its large popularity.
- BLUM, O. R.**  
Eyes So Blue Waltz.....3 .50  
Floating and dreamy. Full of interest when nicely played.
- ENGLEMAN, H.**  
Bride of Madrid, Valse Espagnole...3 .50  
Splendid Spanish waltz replete with vivacity. Very brilliant and showy, yet not difficult.
- Chimes of Love, Intermezzo.....40  
Entrancing composition with charmingly varied themes. It opens with a dainty theme, which is followed by a full sonorous melody, that gradually fades into the original subject.
- KERN, G. W.**  
By the Lake. Op. 117, No. 1.....3 .50  
In this pretty and graceful composition the work is nicely distributed between the hands, making it both interesting and effective.
- POLDINI, E.**  
Dancing Doll (Poupée Valsante)....3 .50  
Excellent descriptive solo, imitating a mechanical toy, possessing a beautiful and interesting theme. A very popular composition.

- WOOLER, A.**  
Coquette Minuet.....3 .50  
The melodious sweetness of this admirable minuet is its chief charm. A nice example for useful playing.

### FOUR HANDS

- ENGLEMAN, H.**  
Little Boy Blue March.....1 .50  
In response to frequent demands this wonderfully popular composition has been prepared in due form. As both parts are quite easy, its popularity is likely to increase.
- GOERDELER, R.**  
Dream of the Shepherdess.....3 .50  
In this attractive duet the interest and work is fairly divided between the players, being about the third grade.

### VOCAL

- GUTTERSON, J. H.**  
Sleeptime in Darktown.....F. c. e. .50  
Particularly happy combination of telling words and pretty music. A most sympathetic melody, whose simplicity is strongly appealing.

**To Introduce these most excellent compositions QUICKLY, we will fill all orders received prior to August 10th for the ENTIRE LIST (10 pieces) for \$1.00 Postpaid**

**Hatch Music Company**  
PUBLISHERS AND IMPORTERS OF MUSIC  
Eighth and Locust Streets, Philadelphia

WE MAKE A SPECIALTY OF SCHOOL AND TEACHER TRADE

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC

# THE ETUDE

VOL. XXIII.

PHILADELPHIA, PA., JULY, 1905.

NO. 7.

## A STUDY OF MUSICAL CONDITIONS IN THE SOUTHERN STATES

BY J. W. JEUDWINE

### The Field of Work.

[On account of Mr. Jeudwine's sudden illness, this article, summing up the replies to letters sent out by THE ETUDE, was in part prepared by the Editor. We are much indebted to the friends who sent in so much valuable information.—THE EDITOR.]

MUSIC is not a possession of any one section of the world or country. The articles that appeared in recent issues of THE ETUDE, giving a statement of the conditions connected with musical work in the large cities and the towns of the Middle West and on the Pacific Coast, showed that the same ideas are found in one section as in another, that there is the same variation in culture and love for the best in music, about the same contentment with the superficial. It was apparent that certain cities give better opportunities than others, because business conditions are better. Musical enterprises cannot succeed without money, and teachers cannot get high prices for lessons in a city in which there is not plenty of money and rushing business life. The young man or young woman who selects a field without considering what financial return may reasonably be expected shows little business sense and can hardly expect to make a success. On the other hand, teachers are often guided by other considerations than money. Some are pleased to work among friends, in small towns, for the sake of the simpler, healthier, quieter life. A study of the replies given will serve to show the wide variation on this side of the teacher's work. We know from personal observation and acquaintance that the larger cities and schools do not have a monopoly of the thorough, well-equipped, earnest teachers. Much good work is being done in the small towns and the rural communities of the South; and in the end we are sure this work will tell. There is a reciprocity also. The recruits drawn from the countryside to the great cities always carry with them a vigorous body, a fresh, enthusiastic spirit, and eager energy that must find an outlet. May our towns continue to feed our cities with good blood, solid brain, and clear, practical sense. There is so much need of work in the rural sections that we cannot but hope that this article may be helpful in that direction.

Readers of THE ETUDE who may have in mind to enter musical work in the Southern States will do well, first of all, to study the field which shows three clearly-marked divisions, the large cities, the small towns and rural districts, and the numerous educational institutions, generally under denominational control, most of which maintain music departments, and calling for a goodly number of well-trained teachers.

When considering the opportunities for professional work in the cities, we must give due value to the fact that many of these cities are growing, some of them rapidly, and that there is room for new teachers, not only for to-day, but for the future, especially those who are well prepared for the work, and no one should, in these days, enter the musical profession without proper training. The city teacher should study the various possible lines of work, choral, church, concert, festival, recital, club, lecture, kindergarten, public school, etc., so that he is prepared to base his income on several lines, and not depend exclusively on his teaching, or one branch of teaching. He needs to be a part of the life of the city, and not shut himself up in his studio.

As to the rural districts, it may be said that much of the Southern country is agricultural and not so thickly settled as some of the Northern and Western States. Hence the teacher may be required to spread his work over a wider field than he would elsewhere, in order to secure the thirty to fifty pupils he ought to have, and the few singing or choral classes he ought to conduct. The country teacher cannot afford to be a specialist any more than can the country physician. Both must be general practitioners. The teacher in the country districts should play and teach the piano and organ and if he can give instruction on other instruments also, so much the better. And he ought not to neglect vocal music. When the people singing they will want instrumental music also, and it is possible to interest bodies of people in vocal work more easily than in instrumental music alone. As to this point we need only suggest the growth of the music festival idea, a comparatively recent development.

### The Festival Idea.

The South has not been slow in getting into line in this branch of musical work, as the success of the Atlanta Festival, both vocal and instrumental forces, under the direction of Dr. J. Lewis Browne, and the Spartanburg Festival, organized by Dr. Peters, and since January last under the direction of Mr. Arthur L. Manchester, attest. Washington shows renewed life in this line, since Mr. Sidney Lloyd Wright has become a resident of that city. It is unfortunate that the Washington Orchestra, under Mr. DeKoven, was forced to disband, as this organization could have been a source of strength to Festival Associations in the South.

There is in the music festival idea possibilities of great interest to the musicians of the Southern States. Every city or school that has a choral society or the



AUDITORIUM OF CONVERSE COLLEGE, SPARTANBURG, S. C.



nucleus of an organization of that kind should have, for a special aim, the creating of a genuine and widespread interest in music. It is a narrow idea for the officers and members to think that their part in musical work has been looked after when music is rehearsed and a concert given. That is just where the real opportunity begins. The people of the community must be made more musical, must become interested in music, and willing to support it. Public appreciation can be increased only by public work. A choral society meet and sing not for themselves, but that they may create public sentiment in favor of music. If a town or school feels too weak to support a good festival, try the experiment of uniting with a neighboring city or school, and hold the concert alternately, joining forces at concerts. We plead for organized musical work on a larger scale than the private studio affairs. Teachers can afford to unite toward this end at least once a year.

#### Organized Musical Work.

An examination of the replies that have been received to the letters sent out by the Editor of THE ETUDE making inquiry as to the conditions attending musical work in the Southern cities, towns, and schools shows that the attitude of the public differs but little from that displayed in other sections; the great public is apathetic or mildly indifferent, the small select circle of cultured people is much interested in music and musical work. Rubinstein says music is aristocratic, at its best it is not for the masses. We must not forget that our duty is to do all we can to develop an active interest. With but a few exceptions, all the places represented in the replies have choral societies or organizations of that character. Women's musical clubs are reported, but not so many as we had hoped to learn of, since this class of organization can do much for the members and for the select public by their more regular programs and the occasional artists' recitals that they support. Too frequently these clubs limit their work to their own circle. Can they not do more public work? The consensus of opinion is that a slight gain is appreciable in the quantity of public interest in concerts such as are given in connection with some entertainment course, by the Y. M. C. A. for example, but piano and song recitals are not money makers and are but moderately attended. If tickets are to be sold, pupils or districts must be secured by personal solicitation. In the larger cities, prominent artists draw fairly good houses, much depending on local management. A few places report organizations of amateur players as well as singers.

#### Music in the Churches.

The question of music in the churches, organists' salaries, singers, quartet and chorus choirs, etc., seems to be as much of a problem in the South as elsewhere. From Nashville comes the statement that both quartet and chorus choirs are used; organists receive from \$500 a year down; singers from \$400 down, the maximum being yearly; one choir director is said to receive \$1000 a year. In Richmond, Va., the preference is for chorus choir, although a few non-ritualistic churches use quartet choirs, the music rendered being of a less solid character than that used by the chorus choirs. Organists receive from \$300 to \$1200 and \$1500, the latter being exceptional; \$500 is considered a good salary. Singers' salaries vary from \$100 to \$800, only one singer in a generation getting the latter figure. Good solo voices, especially tenors, are scarce. In Mobile, the salaries range from several hundred dollars to \$500 and \$750. Singers' salaries are not given. Fredericksburg, Va., a representative city of the class having less than 10,000 population, has one paid choir, the others being volunteer choirs; organists' salaries are low. Waco, Tex., with a population of 30,000, reports no paid singers, chorus choir and fairly well-paid organists, no figures given. From Selma, Ala., we learn that some of the large churches pay organists \$15 per month, singers from \$5 to \$15, the average \$10. Mr. DeRoode, of Lexington, Ky., reports a good class of music used in his city, organists receiving from \$150 to \$500 a year, a few salaried singers who receive from \$1 to \$5 a Sunday. Both quartet and chorus choirs are used. A report from Monroe, La., gives the preference to chorus choirs, the Episcopal and Roman Catholic Churches having the best music; subject, yet the equipment in books and methods and in some cases the training of the teachers can be improved. "Organ recitals are given in the churches occasionally. Through the united efforts of the choirs

of the different churches a joint choral service was given in the First Presbyterian Church before Christmas. [A very good plan.—Editor.] Church singers usually receive no salary." From a number of other places we have received reports that show that churches appreciate the need of music but fail to appropriate money to pay for it. In the smaller towns "glory" is the only reward to organists and singers.

#### Growing Regard for Better Music.

When we look into the question of the kind of music in use we find that a large number of teachers make free use of the light, so-called popular music, largely as a concession to the demands of the public. One element that contributes to this state of affairs is the fact that except in the best schools and the large cities the number of advanced pupils is small, the majority of those who study music being content with the work in the lower grades. The consensus of opinion is that there is a growing regard for the better music.

#### The Musical Public.

The reports as to the number of teachers and their field of work are encouraging. In the large cities it is possible to get absolutely accurate figures as to the number of teachers engaged; the ratio of teachers to population is much the same as in other sections, one teacher to 1000 or 1200 people, with from ten to thirty pupils per teacher. The number of persons studying music or otherwise known to be interested forms but about five per cent. of the total population. In some of the smaller towns, particularly those containing schools and colleges, the percentage is greater. We find that there is a tendency, not very strong yet, but perceptible, to specialize in musical work with children, kindergarten work opening additional possibilities in the way of class work with children. Only a few teachers are reported as giving a large share of their time to this work, the field being new and the demand light; the best policy seems to be for teachers to prepare themselves for this class of work and carry it on in connection with their teaching of the older girls and boys and adults.

#### Prices for Lessons.

The prices paid for lessons vary from 25 and 40 cents in the rural districts to a minimum, to 75 cents as a maximum; in the larger cities and towns the price for lessons reaches as much as \$2.50 and \$3.00 per lesson (varying from one-half to one hour in length), with an average of \$1.00 to \$1.50 per half-hour lesson. The teaching season in the country districts varies in length, usually about eight months in all; this is about the average, taking all the reports together; some teaching is done in summer months for the sake of children or of teachers who want to brush up. Many of the latter persons seek the cooler Northern music centres.

#### General.

Southern teachers seem to find recitals by their pupils an aid, and these gatherings are well attended by patrons and friends, one teacher adds "probably because they are free." The success of lecture recitals or any arrangement requiring paid admission is doubtful in a number of the places. The suggestion is that this class of work should be looked upon as auxiliary and not put to the problem. Only a few clubs organized among music students are reported, but the indications are that teachers see the help that this class of work can be to pupils and are urging the matter on their pupils. THE CHILDREN'S PAGE OF THE ETUDE is mentioned as a help in carrying on club work among children.

The people of the South seem to prefer private teaching to the conservatory plan, particularly when the latter is only a name. Advanced pupils, especially those who are looking toward professional work in music, go North for their instruction. In Baltimore being preferred. There is no special advertising principle, a card of announcement in the papers at the beginning of the season and good pupils' recitals are considered sufficient. Matter of music in the public schools, the reports indicate that some attention is being given to the subject, yet the equipment in books and methods and in some cases the training of the teachers can be improved. In some towns, we are sorry to say, report no work in this direction. From Mobile comes the most

encouraging report: a normal training class, given club, simple harmony and form, and musical history are taught in the High School. Mr. C. W. Landon, of Dallas, Tex., sends a lengthy report from which we quote very freely:

#### Music in the Southwest.

"I find teachers and pupils of all grades of proficiency, but the greater number compare favorably with those of the Middle and Eastern States. Towns of eight hundred inhabitants frequently support teachers who have studied in the best-known schools of music, and many of these are graduates and do a superior quality of teaching. The seminaries and other schools have good music departments, for their patrons are able to pay for it as so demand the best.

"The great artists appear in the larger cities of the Southwest under good conditions as in Eastern States, and good artists are well sought. The railroads often give specially low rates to these artist concerts which enable teachers and musical people to attend from great distances.

"Music in the public schools is not so general as it should be, but it is a growing idea, and well-tried teachers in this branch of vocal music can secure good positions, especially if they also teach the piano.

"We have one peculiarity which is worthy of special mention. The public school trustees in the smaller towns secure a good music teacher, one who can teach piano and voice, or piano and the stringed instruments, and give the teacher all the tuition and use of a piano and studio free, either in the school building or near it, only asking that the teacher shall furnish music for the public functions of the school. They do this for the special purpose of securing a really good teacher. Here let me say that there is a very great demand for first-class teachers who can teach either vocal or violin, mandolin and guitar, besides piano.

"In all the above there is no place for ragtime and coon music, but only the best of the classics and standard music. However, there are communities where the popular styles of music are universal, but this is being driven out by the better grades of compositions for the music departments of seminaries and the conservatories are sending out hundreds of well-qualified teachers every year and the standard is surprisingly high, taken all in all.

"In the larger towns, pipe organs are being put in the churches rapidly. Organ prices are low, from fifty dollars a year up to five hundred, with very few at the latter figure, and almost none above that except where other duties are required in a church school, or in working up a vested choir. Only a very few churches pay for singing.

"There is a very much-needed caution to the teachers who wish to come here from the older States. They have to prove their musicianship, teaching ability, and character before they can secure much patronage, and, in fact, it is almost impossible to get a private class unless some well-known resident of musical influence will stand as sponsor and lend an active hand in securing pupils for the teacher. Lastly, there is almost no place where there is any lack of good music teachers, and nearly every field is already over-crowded."

HANS VON BILLOW, who was director of the court theatre in Munich, and Josef Rheinberger, the composer, and director at the court church in the same city, were great friends, and were accustomed to joke at each other because of the personal peculiarities they discovered. Von Billow would become annoyed because Rheinberger never laughed at the humorous, oftentimes eccentric replies and remarks with which the former overflew, while Rheinberger found it inconceivable that von Billow even in the jolliest conceits would only drink two small glasses of wine. "You are the greatest and the sides I ever met among musicians," said von Billow to Rheinberger, one day, at the table. Rheinberger drank the health of his friend from a full beaker, and replied, "And you, dear Billow, are—the least thirsty of all musicians."

CHARLES WAGNER has truly written: "Education is the most modern invention, depending for success entirely upon the back of it." The few who reach the top where there is always so much room, demonstrate success by force of will, honesty of purpose, patient, eternal vigilance, and loyalty to their art.



## Descriptive Interpretation in Teaching

PRIZE ESSAY

By EDWARD ELLSWORTH HIPSHER



EDWARD ELLSWORTH HIPSPER.

EDWARD ELLSWORTH HIPSPER was born at Calcedonia, Ohio, March 29, 1871. At an early age he showed a special aptitude for music, and, before having any regular instruction, was acting as accompanist in the church choir in one of the village churches. Early in his seventeenth year he graduated from the local High School and entered the Conservatory of the Northern Indiana Normal School, at Valparaiso, Ind. After several years' teaching in Indiana, Illinois, and Iowa, he received the Royal Academy of Music of London, England. On returning from abroad, he took up private teaching and later again entered the field of musical work in one of the Southern colleges. In 1904, he opened the Marion Conservatory of Music, Marion, Ohio, of which he is now the owner and director. Mr. Hipsper's success has been due largely to his belief in a broad culture as the foundation of musical learning. He is a mathematician, a linguist, and a devoted student of literature, and always has insisted that his pupils master the theory, history, and science of their art. In addition to his teaching, he is an ardent student of composition, musical and literary journals.

PICTURES, pictures, and the more pictures and the greater variety of them that are there on the sensitive film of the brain, the more susceptible will it become to their influences. There they are caught and held in readiness to be developed and brought into requisition at will. Pictures of nature, of the imagination, of every conceivable atmosphere and tone, are lying there subject to the command of the custodian of that magic storehouse.

No psychologic principle is demonstrated more constantly than that we reason from the seen to the unseen, from the known to the unknown. We place before it a material, a tangible picture and from this the mind proceeds at once to construct a bridge into the beautiful realms of fancy. Thus it is that descriptive interpretations become the foundation, the basis upon which shall rest those delicate veils of imagination that leap from fact to fantasy.

While the province of descriptive interpretation may be somewhat circumscribed, yet within those limitations it occupies a position at once of the most strategic value and most subtle power in teaching. It is a most potent aid in helping the imagination, in leading the mind to its own work, in the realm of tones it would be impracticable to attempt to woo through the mere elusive medium of words. Yet the way to these enlivened grounds may be smoothed and paved by word-pictures that produce the perspective on which the tonal portraiture is to be spread.

From the grand symphony that flows along with the majestic sweep of a mighty river to the dainty whiff with the lulling, aerial lightness of fairy fountains, every piece of music that is to be considered seriously has some dominating quality that lends an atmosphere to the whole construction. It reaches the top where there is always so much room, demonstrate success by force of will, honesty of purpose, patient, eternal vigilance, and loyalty to their art.

will be found the key to the inspiration recorded in tones; else from whence did the composer receive his primal concept?

True, we must not attempt to be too literal, too material in our requirements of interpretation, else in the observance of the letter we shall do violence to the spirit of the law. But, whatever external aid may be brought into play to favor the calling up of the composer's mood, his ideal, the atmosphere in which his production was conceived, all such are within the pale of legitimate teaching materials. Whatever will quicken the imagination, arouse sympathy toward the material in hand, in short, everything that will nurture a more perfect understanding between the creator and the recreator of a work, is of the greatest intrinsic worth, whether the interpreter be the finished artist or the student on the first rung of the ladder to Parnassus.

We hear Miss Embury Genius vaunted by her discriminating (1) friends as playing with such expression. How often the advance notice "expression" resolves itself into a series of abrupt transitions from pianissimo to fortissimo, while the composition that was conceived in a spirit of classic repose is delivered with all the fantastic changes of rhythm that would do credit to the most capricious creation of a hyper-romantic vision of the ultra-modern school. And yet Miss Embury Genus is not wholly to be condemned in her efforts. She is simply the victim of misdirected energy. In her, if she have the mind to work, to be guided, to study systematically, the experienced teacher can see the promise of the first elements that go to the making of a successful interpreter. To reduce this incoherent effusion to an intelligible language, to strip it of its barbaric glances, to bring it within the pale of legitimate art, however, remain to be done.

How is this mind to be wrought? We cannot say to the "tyro"; "Be thou an artist," and it shall be so. No, there is yet to be performed the tedious process that will try the skill of the guardian into whose care the destiny of the tender plant has been entrusted. Here it will be the lifting off of a useless affection, there the ingrafting of a bud that will grow and blossom and bear the fruit of a somewhat more sympathetic grasp of the innate meaning of the work in hand to study.

Yet all this must be attempted with a heart full of sympathy for the struggles of the one under our care, with a tender solicitation for the appearance of signs of an inner consciousness and appreciation, on the part of the pupil, of the composer's ideal. We may lead the faithful to the Elysian Fields of sympathetic interpretation, but drive them, never. And oh, how many weeks are consumed in the paths we have trodden, because betimes we have forgotten this law. How much food for reflection we find and how many pricks of conscience we are doomed to feel when, in retrospect, we review the fields of our labor.

When the way is thorny, when the nerves are a-tingle and the flesh creeps at the persistence with which John or Mary turns a beautiful tone picture into a ragtime frolic; then it is that the descriptive interpretation lends a most welcome aid by helping to bring the student into the proper frame of mind for an effective reproduction of the composer's message.

Will the reader permit a rehearsal from the writer's studio experience?

To a pupil of full average ability, and who understood quite well the rules for mechanical phrasing, "Paris, Pastoral" by Bachmann was assigned, the whole matter of interpretation being left unmentioned. The result was that she returned with the piece very well mastered, so far as notes go, but rendered in a style that would have suited equally well almost any other selection. In other words, the piece was not a message that she felt called upon to deliver. To begin with, her conception of a pastoral was decidedly hazy; so the first thing to be done was to explain its nature, its mood, its character, its atmosphere, and mold. Now it is the present writer's feeling that, in order to study the piece in-

telligently, the ideal student would have informed herself along these lines; but, so long as pupils are human, it is quite probable that many of their shortcomings will have to be made good by drafts on the teacher's resources. Yes, and unless the teacher can meet these demands; in fact, unless he has so completely at his command the materials of composition and the characteristics of all musical forms that he can present them intelligently to his pupil, it were better that he should not attempt to teach them till he has consumed his midnight oil in the mastering of that which he is to try to impart.

But, to return to the "Pastoral." Next the pupil was shown how it opens with an idyllic melody which one can easily imagine coming from a young shepherd as, far up the rocky hillside, he amuses himself with his pipes while watching his flock. Through his playing comes the faint, rhythmic ringing of a distant bell, indicated by the *sfz*ando *E* that appears in the left hand, on the second beat of each measure. At the seventeenth measure the player has a happy thought and swings into a bright strain of four measures of semi-staccato sixteenth notes. Then, suddenly, we hear a melody from the lower register, in the left hand, so sweet and clear that one catches the sound from "horns of Elfin faintly blowing," and accompanied by light, dainty, broken chords in the treble. A repetition of eight measures of the opening theme, and again we hear the church bell, this time wafted clear and strong on the breeze, tuned to the fifth of F-sharp minor and accompanied by after-beats of sweet-descending sixths, each cadence of the ringing punctuated by a rippling figure from the shepherd's pipe. This, three times repeated, and then come four measures of sustained harmony in the left hand, as if the door of the neighboring cathedral had swung open and allowed to escape the majestic chords of the choir and organ; while over this is heard the tinkling bells of the quiet herds. Again the deep tones of the church bell and the shepherd's pipes are heard until their sweet-recurring cadences glide smoothly into the opening melody and the piece is brought to a restful close, as the quiet of the evening hour envelops nature.

When the pupil had grasped this picture, she went from her lesson with full interest, for she no longer had some pages of notes to play but a story-in-tones to tell; which she did with considerable success at the following lesson. What the present writer contends for is that it is through such literary interpretation that we are able most easily to reach the minds and imagination of a great majority of our pupils. When we have learned to lead them to "hold, as it were, a mirror up to nature," at least to grasp something tangible to the understanding, then shall we have started them on the highroad to success in interpretation.

True, the pieces in which we can discover so beautiful a program of tonal-pictures are comparatively rare. A great mass of compositions are mental and spiritual moods caught by the composer and crystallized into gross of tone. Hope, love, passion, grief, praise, adoration, prayer; all, in their kaleidoscopic shades of feeling, have been found worthy the pens of masters of composition. The almost desperate yearning of the Adagio of the "Bluebird," the sweetly serene contentment of a Mozart adagio, the exuberant jubilation of a Liszt rhapsody, are but moments from the heart experiences of a great humanity, caught by an illuminated mind and flashed before us through the medium of sounding wood and brass and vibrant strings. Of these it will not be so easy to lead the student to grasp the import and convey it to the listening ear. No longer must it be so many measures of quarters, eighths, and sixteenths to be counted; but there must be some message from the heart that we go forth to find a response and nestle in the bosom of another, else all this expenditure of time and energy has been in vain.

And now, a last few words. Find some selection with a content that will appeal to the pupil through something that he may have experienced. When more or less of success has been obtained in the reproduction of this, select others gradually leading the way to those that will make greater demands upon the sympathies and imagination. At last, reach those compositions that carry the spirit of the world, and when this is accomplished you will have the pleasure of turning out not a mere player of tones but somewhat of a musician.

GREAT SPIRITS always create unrest in the world, since they impress upon it with elemental power the stamp of their spirit.



## EDWARD ELGAR.

BY EDWARD BURLINGAME HILL.

At present, no English composer occupies a position of such prominence as Edward Elgar. His works are enthusiastically performed and received throughout England; they have made their way into Germany, France, Austria, and the United States. He has been the subject of more fervid eloquence than any living composer with the possible exception of Richard Strauss. The present Elgar vogue is a striking contradiction of the proverb of the prophet, "not without honor save in his own country." Considering that he is practically self-taught, his career is all the more remarkable, and deserves an account in detail of its progress to recognition and fame.

## BIOGRAPHY.

Edward William Elgar was born at Broadheath, near Worcester, June 2, 1857, of old English yeoman stock. His father, who had been an assistant in a London music-shop, settled at Worcester, in 1841. He was intensely musical in his tastes, an excellent violinist, and organist of the Roman Catholic Church of St. George, a position which he held for thirty-seven years. He also established a music-shop with his brother. At an early age Edward Elgar was sent to a ladies' school, where he took his first lessons on the piano. Somewhat later he learned some of the simple facts of violin technique from a violinist named Frederick Spray. However, the most impressive years of his early life passed without his coming into contact with any remarkable personality. He was one of seven children, and as he gave no evidence of extraordinary talent, he was not singled out for special attention. At an early age, therefore, in the matter of musical instruction he became exceedingly self-reliant, a quality to which he owes his present eminence more than to anything else. As a boy, he was an omnivorous reader, and cared little for sport; but he was eager to master the secrets of musical technique. Accordingly, he taught himself the violin, viola, violoncello, piano, organ, and even the bassoon. Later he went to a day school, called Littleton House. About this time he came across some old works on theory, such as Cate's "Treatise on Harmony," Mozart's "Succinct Thorough-bass," and Cherubini's "Counterpoint." These he eagerly devoured. Later he profited by Sir John Stainer's "Harmony," and Sir Hubert Parry's articles on matters of technique in Grove's "Dictionary of Music." "The worst of the older text-books," says Elgar, in commenting upon his early studies, "is that they taught building but not architecture."

## MUSICAL CAREER.

When he was about fifteen, Elgar left school with the intention of becoming a solicitor, but a year's experience in a lawyer's office convinced him that his tastes did not lie in that direction. It was in 1873, therefore, that he returned to Worcester with the idea of "making himself useful" about the music-shop and the church. He sat with his father at the organ, and was occasionally permitted to extemporize voluntaries, and later even accompanied services. He went through the organ-schools of Rineck and Best, he continued the study of theory, and even began to learn German with the hope of going to Leipzig, but lack of funds compelled him to give this up. At this period he became acquainted with the early piano music of Kozeluch, Schobert, and Emanuel Bach. He also joined a quintet of wind instruments, consisting of two flutes, an oboe, a clarinet, and a bassoon, for which he wrote a great deal of music. Elgar had kept up his practice of the violin, and in due course of time he became a member of the Worcester Harmonic Orchestra, as well as other orchestras in the neighborhood. He also derived much benefit at this time from the weekly concerts of the Worcester Glee Club, at which all the best old English glees and madrigals were performed. The Glee Club gave monthly "evenings" of instrumental music, in which Corelli's works, the overtures of Handel, and Haydn's symphonies were given, Elgar playing among the violins for several years. From the age of fifteen Elgar supported himself. In 1877, with the idea of becoming a solo violinist, he went to London and took five lessons of a violinist named Pollitzer. He taught him the scales as fingered by Ballot, before the more modern system of Schradieck. In 1879, Elgar became pianist and conductor of the Worcester Glee Club, and in the same year he was appointed leader of the

Worcester County Lunatic Asylum Band (composed of attendants). He even wrote quadrilles for an ill-assorted combination of instruments, at \$1.25 a set, and he was glad to arrange the accompaniments of minstrel songs, at 35 cents a song. In 1882, he went to Leipzig for a three weeks' musical holiday. In 1885, he succeeded his father as organist of St. George's Church. Nevertheless, he played in orchestras whenever the opportunity presented itself; practiced, gave lessons and pegged away unaided, save by his own ambition and energy, at his studies in composition. As early as 1878, he wrote a symphony with the same number of bars and combination of instruments as Mozart's G minor symphony, following the form and undulations as closely as possible. This exercise he considered invaluable, although the intrinsic value of the music was slight. In 1880, Elgar married the daughter of Major-General Sir Henry G. Roberts, K.C.B. Shortly after his marriage, Elgar went to London in order to hear good music, and with the hope of getting his compositions accepted. He gained much from contact with the musical life in London, but neither publishers nor conductors would accept his compositions. In 1891 he went to Malvern, near Worcester, where he has lived ever since. He devotes himself entirely to composition, with the exception of his duties as conductor of the Worcester Philharmonic Society, and on occasional trips to give performances of his own works. He has recently been made professor of music in Birmingham University.

## APPRECIATION OF HIS WORK.

If Elgar's attempts to conquer musical London were fruitless, he had the satisfaction of an ever-



EDWARD ELGAR.

increasing success in the "provinces." As early as 1883, Mr. Stockley's Birmingham Orchestra played an "Intermezzo Mauresque" (possibly the Serenade Mauresque, Op. 19). Later this same orchestra played a Romance by Elgar, and also a Serenade, Op. 7, dedicated to Mr. Stockley. After this Elgar's compositions gradually began to be accepted, as the following series of productions will show. In 1890, an overture "Frisco" was played at Worcester Musical Festival; in 1893, a cantata "The Black Knight"; in 1896 an oratorio "The Light of Life" at a concert of the Worcester Choral Society; a cantata "King Olaf" at a North Staffordshire Festival at Hanley; and the choral suite "From the Bavarian Highlands"; in 1897, a Te Deum and Benedictus for chorus, organ, and orchestra at a Hereford Festival; a cantata "The Banner of St. George," and the "Imperial March" for the Diamond Jubilee of Queen Victoria. 1899 saw the first performances of a cantata "Caractacus" at Leeds, the songs for contralto and orchestra "Sea Pictures," and the "Enigma" variations for orchestra at the Richter concert in London. In 1900 Elgar's masterpieces, "The Dream of Gerontius," for solo, chorus, and orchestra, the poem by Cardinal Newman, was recognized as his greatest work. From this time Elgar's "The Dream of Gerontius" has been given all over England, notably at Westminster Abbey in 1903, at Philadelphia, New York, Boston, and elsewhere. In

this year also Elgar was given the honorary degree of Doctor of Music by Cambridge University. In 1901 London, ("Cockaigne" was brought out by the London Philharmonic Society. In 1903, two parts of his oratorio "The Apostles," a subject which he had considered for many years, was given at the Birmingham Festival. In 1904, Elgar was knighted by reason of his unusual ability and prominence among English composers. His latest works are an "Introduction and Allegro" for string quartet and string orchestra, and a song of fern is coherent and logical, his skill in adapting the dramatic procedure of leading motives to the old oratorio form, as shown in his latest choral work "The Apostles" (as well as in "The Dream of Gerontius") is skilful in the extreme, and his claim to great originality is not strikingly evident. Even in his master-work "The Dream of Gerontius," dealing as it does with the terrors of death and the tremendous moment of judgment of the departed soul, it is impossible to feel that the music soars to the sublime heights suggested by the poem. As Mr. Philip Hale has said with great critical penetration: "Elgar has the gift of orchestral gab." Everything he writes for the orchestra sounds well, and produces effects that border on the extraordinary, but for the most part it is not illumined by the fire of creative genius. Take away the brilliant and resourceful orchestra, and the musical residue is frequently deficient in distinction. Every possible tribute of credit and respect is due to Elgar for his long fight for mastery of the materials of his art, the results of which are a lasting honor to English music, but it seems as yet rather premature to award him the supreme laurels which should only be bestowed upon true genius.

## A MUSICIAN'S MUSINGS.

BY GEORGE HAIN.

Tuxed much, talk little, play much. If you ever must fall, fall near the top. Let your standard of excellence be your best. Some persons have better fingers than brains. Never be indebted to your imagination for ideas. It is better to achieve greatness than to be born great.

It is easier to play or sing well than to be modest about it.

It requires knowledge to perceive how ignorant we are.

A day is a day, and those in a man's life can easily be counted.

Many a man has unlabeled that which he has struggled to acquire.

The hand that never tires is the implement of the mind that conceives.

Never speak of yourself; if there is something to say, some one else will tell it.

The love of display is a human weakness, and he shows strength who conquers it.

Don't get into the habit of complaining. Cheerfulness is the mother of success.

The old gentleman with his syzygy and the hour-glass does not indulge in fancies.

If we take great pains to do a thing well, we will have little pleasure at the finish.

Some players, a few easy hands in a difficult competition are like an oak in a desert.

Imagine your piano to your orchestra, and try to get more out of it than mere sound.

Choose those pleasures that you love best, and not those that cause you to wish you were somewhere else.

Hard work is the portion of every serious student, and intelligent effort invariably repays itself in a thousand ways.

There is not much difference between the retrograde and the stationary teacher. Both are out of place in this busy age.

Music is as fatless as the ocean, but unlike them its greatest beauties do not lie hidden below unperceived depths.

An error will be quickly noted, and when errors are absent your playing is invariably compared with that of a better player.

Awkward attempts to surmount a problem will gradually make it appear one hundred per cent. easier. Concentrated energy always wins.

"Cockaigne" showing the gloomy and poverty-stricken life of a musical composer has difficulty in finding nourishment in that which is praised by the jargon and cheerful side) and a string quartet.

## A CRITIQUE.

In the face of the excessive adulation and indiscriminate praise which greet Elgar on every hand, it is a matter of some little difficulty to give a correct estimate of his talent. There can be no doubt as to the completeness and brilliancy of his technical attainments, but the significance of his creative ability is more open to question. His technical virtues are indeed extraordinary, his part-writing is masterly, his sense of form is coherent and logical, his skill in adapting the dramatic procedure of leading motives to the old oratorio form, as shown in his latest choral work "The Apostles" (as well as in "The Dream of Gerontius") is skilful in the extreme, and his claim to great originality is not strikingly evident. Even in his master-work "The Dream of Gerontius," dealing as it does with the terrors of death and the tremendous moment of judgment of the departed soul, it is impossible to feel that the music soars to the sublime heights suggested by the poem. As Mr. Philip Hale has said with great critical penetration: "Elgar has the gift of orchestral gab." Everything he writes for the orchestra sounds well, and produces effects that border on the extraordinary, but for the most part it is not illumined by the fire of creative genius. Take away the brilliant and resourceful orchestra, and the musical residue is frequently deficient in distinction. Every possible tribute of credit and respect is due to Elgar for his long fight for mastery of the materials of his art, the results of which are a lasting honor to English music, but it seems as yet rather premature to award him the supreme laurels which should only be bestowed upon true genius.

To be musically famished is next to impossible in our day, and a musical connoisseur has difficulty in finding nourishment in that which is praised by the "public."

Ignorance prefers the crude in everything, but it is not while to play above a listener's understanding. He is too dull, and will be pleased to have heard you, while the contrary is possible otherwise.

Sheets of music are friends. They are ever ready at any moment of the day, or even night, to give us the best that is in them, and always the best. We cannot inconvenience them, neither can they annoy us. They do not scowl at us if we slight, neglect, or eventually throw them aside; when we do them, gently or otherwise, and place them upon the music rack they are still the same dear, old friends as before.

## PICTURES FROM THE PAST.

BY VIRGINIA C. CASTLEMAN.

## I.

## IN THE OLD DOMINION.

TRANSPORT yourself in imagination to a lovely green valley, where the Massanutts rears its stately head against a soft blue sky, forming part of that Blue Ridge famed in history as a valley of "the Shaker," and there with its towers and domes, and its city sights and sounds, and dotted here and there with farmhouses, meadowlands, and stretches of "forests primeval."

Straight through the heart of the country town, miles away, extends the turnpike, the valley's pride, a white line crossed and recrossed by dirt roads, marking the varying hues of the soil. Along the turnpike, one meets at intervals men and women of the Dunkard land, vending their quiet way to and from the thrifty farmhouses, the clear complexion of the women enhanced in fairness by the simple Shaker garb; they represent the Dutch element pervading a certain section of the mountainous part of the Old Dominion. Or again, one sees the Virginian of Anglo-Saxon blood pure and simple, less sturdy, perhaps, but characterized by culture and refinement. In this beautiful, remote country, men and women live out their span of life simply in the main, yet not without some cravings for the more artistic social surroundings, but occasionally realized.

Perhaps often than any other traveler one meets the doctor on the highway, the white turnpike threading the countryside. The doctor's house fronts the turnpike, and is the central dwelling of a straggling village on the forest's edge. It is a pretentious frame building, two-storied, with many windows and wide verandas; within, there is the homelike atmosphere common to the community where hospitality abounds. The sweet-faced mother and her three young daughters are alike brown-eyed, brown-haired, and fair of complexion, their cheeks mountain-tinged to a wild rose color, and alike they look up to the doctor as the ruling spirit of the house and of the community, which in truth he was, being a leader among men. It was the doctor's ambition that sent him outside of county limits for the culture he desired for his children.

So it came to pass that a fast flyer from the great national metropolis carried among its passengers one destined to play her part in the doctor's household. The one-horse chaise familiar to the community awaited patiently the coming of the train, one brave October afternoon, and presently they drove away together, the physician, and the young stranger, into the glow of an early autumn sunset among the mountains.

From city turmoil and city pleasures, from the rush of the multitude of men, the stranger—product of a refined civilization—came lavishly to rest in the quiet loneliness of the country, and the gaze of the yet unknown. Yet did the strong mountains and the silvery streams speak softly to her: "Welcome to nature's heart, and listen to her harmonies; more beautiful, perchance, to the poetic ear than the song of the brook, or the low woodland thrush, and the cooing of the dove, than all the orchestral strains of the music hall."

And the rosy-cheeked, brown-eyed children, softly smiling as they gazed upon this being who was said to know so much, yet looked so young and tender and friendless—the children's warm hearts glowed with the desire to do the stranger some simple service to prove their fealty in advance, thus winning her swift smile of recognition. They were to learn many things, the doctor told them; but most of all,

the musician's skill. So they led the stranger at once to the grand piano, and said: "Play." When she touched the keys, the stranger could have sworn for joy to find in this out-of-the-way corner of the world an instrument worthy of her love and responsive to her touch; for every piano has its own voice, and some how rich and sweet! This, too, was the doctor's gift to his children, in return for their devotion to him and to the mysterious music-to-be. So the stranger played on and on, playing herself, as it were, into those earnest young hearts, responsive to all melody of song.

It was not long before even the youngest grasped something of the meaning of that charm which music bestows upon her beloved ones; the enthusiasm of the stranger was not without its sure reward. But it was the eldest, Mary, the doctor's pride and joy, who learned by intuition the teacher's desires must-ward; it was Mary who hovered near, listening to snatches of the great composers' dreams when the other children were at their sports elsewhere; and it was she who lingered oftenest in the twilight hearing stories of the masters whose strains she loved to hear, her quick breath betokening her emotion. Despite her extreme youth and a certain proud reserve of her own, the girl possessed a poetic temperament and a rare comprehension that responded to the moulding influence at hand. Of all the masters' music, Mary favored most Beethoven's "Farewell to the Piano"; and she asked in tremulous tones the meaning of its pathos. By the open firelight, on a winter's evening, she first heard the story of that tender composition, of the master's continuous love of love for that noble music which never again might he hear with mortal ears, though the generations to come would thrill to the mighty music of his creating.

Tears stood in Mary's large dark eyes, and the crimson deepened in her cheeks as she murmured: "I shall always remember him, the master, and his great affliction."

"Remember, too, his immortal genius soaring above all human grief," the stranger replied.

Next day, coming to the little music room unawares, the stranger paused, one hand upon the door-knob, then she silently withdrew, recognizing the plaintive strains of "The Farewell," and reverencing Mary's mood; for to the girl, through the music of the ages, had come her life's awakening, the stranger knew.

The years passed, bringing changes and development to Mary, as to the stranger; for the latter was as one who must ever follow the ideal, and the moulding process was but just begun when the day came for parting from the doctor's household. For Mary, too, there was the ladder of knowledge to climb, and many of the rounds, though difficult of ascent, vibrated with melodies that thrilled her eager soul to great achievement. After years of student life at one of the great conservatories of our country—in the very music hall where once the poet-musician, Lanier, found life inspiration—Mary came into her own. The violin was her specialty, her crowning joy of possession, a priceless strand.

It was one Friday concert that the doctor's daughter made her debut, that hour to which all previous moments seemed to lead. When the great doors of the young musician had courage to gaze calmly upon that audience of music-lovers, before but a blurred mass of humanity to her unseeing eyes. As her gaze swept the house, it rested briefly upon the slight figure of a woman seated near the centre aisle, the sensitive face uplifted to the young performer. There was a flash of recognition, even as Mary turned to speak a word to her accompanist. The hush upon the waiting throng was broken by the sweet, clear notes of the violin, its throbbing tones like those of a human heart triumphant over pain. Just the simplest of strains with soft accompaniment; but the work of a master brain interpreted by a woman's heart and hand. It was Mary's first love, born anew in the familiar "Farewell," played for the stranger's sympathetic ear, and touching the hearts of the other hearts with its sublime simplicity and pathos.

If in a less fortunate time than ours, when the resources of mind and body were less varied and plentiful than they are now, men and women took delight in life, warmed both hands at its fire, and filled their hearts with joy and gladness, may we not conclude that they were happy simply because they lived, as we might, in the right way, and put to their light what that which was provided for them?—*Christian Register.*







## QUESTIONS FOR TEACHERS.

BY EDITH ALLISON.

How much have we done, during the season just closed, to develop, to deepen, and to render more acute our pupils' sense of the beautiful in the world of tone? We have doubtless given them lessons with conscientious care, we have selected for their use what we have considered the requisite technical exercises; we have impressed various items of musical history upon their minds; we have chosen for their study pieces whose musical appeal to their personalities was, or was not always, perhaps, of the strongest, whose influence in drawing them along the upward path of beauty was, or was not, perhaps, as compelling as it might have been. We have insisted, as rigorously as might be, on a definite daily amount of practice as the only means of attainment and have, in brief, kept them as closely to the necessary routine of work as it has been possible for us to do.

But, while we have been doing this, what have we done to quicken their listening faculties, to awaken their consciousness of the beauty of musical tone, as such, to quicken their perception, or, if necessary, to wake them up to the truth that they possess the power of perception of tone color in all its varied shadings, its fascinating blends and combinations of tints? What have we done to familiarize them with the many exquisite stories and poems written in the language of the tone-world, which are quite within the range of their powers of enjoyment, to teach them, by illustration, from the very first lessons that in music there is something that they love, a rhythmic heartbeat, an attractiveness of melody, which will appeal to them and will fill in them responses, because the rhythm and the melody are the expression of something which belongs to their own little lives.

How are we to teach these things from the child's very first lessons? By playing to the child at every lesson period.

In the public schools of the day, long before they are able to read them for themselves, children listen to stories read by the teacher, stories which tell of the sweetness, the joy, the nobility of life; to little stories in rhyme which draw their attention to the things to love and to enjoy in the nature world. Through the pleasure which these stories give, the germs of genuine taste are daily tended and are given something necessary to life and growth. Shall the private teacher of the things of the tone-world have less care for the true development of her pupils than has the State for every little pupil of its schools?

But the cry is, the busy teacher has no time for the practice required to keep a repertoire of pieces in playing order; business is business, and if the time must be given to teaching, it cannot be given to personal practice. It is quite true that the teacher of a large class has not the time for personal study necessary to get and keep in order a repertoire of concert or recital pieces, works of the standard of difficulty usual to such programs; but concert and recital programs are not now under discussion. Out of the existing abundance of technically easy, and, at the same time, winningly lovely musical compositions, the teacher with genuine enthusiasm for his work, the teacher who knows that his own and his pupils' best interests are inseparable, who knows together, will select those best fitted for his use, and, if necessary, will make the time requisite to enable him to interpret these stories in tone to his pupils.

If we wish the child to learn to appreciate the brilliance and beauty of the beautiful color effects, we shall hardly set him down before an assortment of the causes which go to the making of these exquisitely varied tints, and bid him make them for himself; we will rather point him to the perfected color, draw his attention to its warmth, its individuality, its richness of tint, and, if he is a student, we see that he is gradually taught so to mix his materials that he may attain the desired result for himself.

And are the conditions in the tone-world, are the rules which govern the development of the color sense so very different from conditions in the color world, from the rules which govern the development of the visual sense? Most emphatically—no. We can no more expect the child to appreciate the subtle richness and individuality of the different tints without abundant illustration and example, than we can expect him to appreciate the wide range of the color tints without having abundant illustration and

example. Nor can we expect him to realize even a thousandth part of the fascination of the story-telling power of these tone and color tints unless we familiarize him with concrete illustrations of this power, in the pictures which he sees and in the music which he hears. Then let us see to it that he has opportunity, for at least a few minutes in every lesson period, to hear music, which he will love because of its appeal to his rhythmic and melodic sense, and which will at the same time lay the foundations of genuine musical taste.

There is an abundance of music of this sort among the works of all the masters of composition, classical and modern. As a well-known lecturer on musical subjects recently said: "The day of the extreme exploitation of technique, of worship of technique (by the people) as an end, and not a means to an end, is passing, and the day of devotion to teaching the appreciation of music is fast dawning. Shall we not give our influence to the hastening of its approach by seeing to it that every child who comes under our care shall be trained to appreciate the beauty of tone, shall have opportunity to learn the charm of at least some of the small things in the world of music, through hearing from his teacher at every lesson some bit of music which is essentially worthy the name, and is at the same time essentially attractive to the child-nature?"

That business is business, we own; but we also say that the best interests of the pupil are of necessity also the best interests of the teacher, and that the pupil who is taught from his earliest lessons to love and to appreciate music through these concrete illustrations of its power, will make the best interpreter of the music to the time for that absorbing pleasure. He will be no machine, but, if he has been carefully guided, will have learned so to use his technique that what he plays does not degenerate into mere notes, but rather that every bit of music which he renders means something, and often means deeply to those who listen to its measures. The teacher who is able to develop the best interpreters is the teacher who will succeed, who will do most toward spreading the love of music among the people.

## MARKING TEXT-BOOKS.

BY DR. ANNIE PATTERSON.

The habit of annotating text-books is condemned by some and advocated by others. It is a matter of individual opinion. If some persons think it spoils their books to mark important passages, or jot down references on the margin of a text, note-books can be kept for the purpose. The trouble is that such note-books are not always handy for speedy reference, say, on the eve of an examination. The judicious pencil mark, if lightly and neatly added, assuredly helps the eye in rapid re-reading. Of course, indiscriminate or untidy marking is a slovenly habit, and may make the books repulsive to subsequent readers. There is a certain artistic plan in annotation which every student should cultivate.

Never mark unnecessarily. That is to say, any point the memory is likely to carry will not need future reference. It is those essential links in a chain that we cannot reassemble as a whole if we forget their parts, that need some special plan of memorizing. Thus, when we can arrange facts under headings, when we can classify events, or go by degrees, from one step to another—the drawing up of such schemes of consecutive thought is always helpful. There is merit in a text-book underlining important matters or statements in a hurried glance through afterwards. The best habit of "focusing" his facts. Hence we have side-writing, chapter indexing, and paragraph headings in larger or smaller type, etc., concessions that are generally followed in all books of an educational nature. So long as books are treated in this way friends should be—considerately and lovingly—treated on no complaints lodged against the annotator.

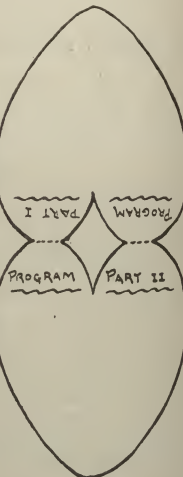
But the student who ruthlessly dog-ears or scribbles on a book of reference, or better than the idle and destructive person who revels in scratching innuendo or profane remarks upon railway carriages windows and other portions of buildings appropriated to the public use and benefit.—*Musical World (London).*

## AN EVENING IN A STUDIO.

BY AGNES M. FAIRFIELD.

"A MUSIC teacher has certain experiences; why not put these into writing?" "You can help me; I can help you," so a writer in the February ETUDE suggested. I bring a recent experience, and gladly pass it on. Four or five lines in THE ETUDE suggested the plan, which brought some eighty people to my studio on February 13th, St. Valentine's Eve. The little notice I had seen referred to Hallows' Eve. I transferred the idea to St. Valentine's eve.

First, THE ETUDE was searched, as that was the storehouse where several numbers must be found to carry out the plan, and the search was rewarded. With other material already in the hands of the pupils, "A Love Story" was planned, as follows: "Loved and Adored," Engelmann; "A Maid of Japan" (song), Gottschalk; "Capit's Arrow," Sudds; "Whisperings of Love," Kinkel; "The First Kiss" (piano duet), Lamothe; "How Can I Leave Thee?" (song), "Love's Dreams," Brown; "Schubert's Serenade," Heller; Mendelssohn's "Wedding March."



This comprised Part II of the program, Part I being of a general order. This seemed to bring out the idea of the evening more strikingly than if the entire program had been spent on "Love."

The programs were on folded double hearts. Part I on the inside of one half; Part II on the inside of the other. On the outside was written the date, and a quotation about "Love." Violets had been ordered from a nearby city, and one of these was attached to each program. As all nature was draped in a robe of white, and the thermometer was sub-zero, this little suggestion of spring put the audience in just the right key to harmonize with the evening's program. "A Shower of Hearts," presumably by the teachers, created some feeling of expectancy. As the time came for this closing number, and the audience was showered with tiny candy hearts, there was no doubt left in their minds.

A large arch-way with a double-dove was hung with hearts of all sizes, with touches of smilax here and there; valentines of other years decorated the walls. After the program was over, the question arose: "Did it pay?" A good deal of time had been spent in the preparation, and the tired, relaxed feeling began to come. You, teachers, have all set the same question, and I say to you, as I said to myself, "Go on." We will be surprised "after many years," to have some one speak of the memory of that effort.

## INTERPRETATION OF MUSIC UPON THE PIANO

By W. S. B. MATTHEWS.

Is the article in THE ETUDE for June, I pointed out the first two elements of successful interpretation in music as being a suitable rate of speed and a suitable basal scheme of power. The third element in awakening the dissonance. So in the second period the piano plays two tones, a soprano and an alto. If we look at the movement of these voices we discover that the alto has particular business of its own, over and above filling out a harmony for the soprano, especially in the second measure, where its very strong dissonance, E-flat, is resolved into D at the third beat.

Here we come to emphasis; for unless this little detail is discreetly handled, it is lost. The alto is here very much the real thing, and must be clearly heard with its accentuation and gentle resolution of the dissonance. So in the third period, when we go back later on, it is permissible to bring out the alto melody in the left-hand part, preparatory to the soprano setting things back again with its own octaves, as who should say: "Go to, this is my melody!"

Or take the third piece, the Heller Study in G, Op. 47, No. 4. This beautiful "Even-song" with choral interlude or answer, is a gem in its way. Here we have the tempo marked 108 for quarters, which is too fast, according to my present idea; I should say 84 will be better. Then there is the question of about how many grains of salt to take with the indication *forte* for the opening soprano phrase and *piano* for the answering choral passage. Certainly, Heller did not intend the opening phrase to be actually louder than the answer. Why he meant, I think, was to give the effect of a solo voice, clear, quiet but authoritative; and an answer, also clear, mellow, sympathetic. If we go further it is plain that the indication *piano* for the accompaniment in the 4th and 5th measures must be a different kind of effect.

Two. The chorus is doing business, each voice having a movement of its own; in the later accompaniment, there is less doing in the chords and more in the soprano; accordingly the *piano* here is more *piano*. Take again the accompaniment where the chords in the accompaniment have chromatic quality. Here it is a question of emphasis. Unless these chords are played clearly, especially clear upon the unexpected chromatics, they will sound like finger mistakes. Emphasis saves the day for them, and at the same time makes them count for an added element. Again, the third period has a stronger average of power, as well as a quicker movement. If the basal tempo is to be 84, this will come up to 96 or 100; and the power will be increased in nearly the same ratio to quiet down later on. It is for relief.

Then what is to be done about emphasis when the first idea comes back? Do we play it the same? Certainly not. If in the first choral response the piano voice has had a little more prominence than the others, here we give the bass voice or the alto the lead; thus the color changes and variety is promoted.

Or take the Mozart "Adagio" which is from the Sonata in G, No. 14, in the Mozart volume. This measure; the tempo is about 104 for eighths. It is better to count the  $\frac{1}{2}$ , at say, half this, 52 for quarters, because the tendency of the larger count is to keep the melody in better rhythmic grasp than when one thinks of four-eighths twice repeated in each measure; then the build of power, which is upon a basis of *piano*. Pedal to blend the sixteenth in the chords. In the staccatos in the second period, the breaks in continuity are not to be so long as the appearance of the notes would indicate, but very much diminished by means of the pedal. In a sustained melody of this kind a very short interruption of toneless is enough for most purposes, while long silences, waiting "for a pin to drop" are foreign to the case, being only to dramatic music, where the music is to be so tense that there is no time for any effective means when there is no time for any effective means when there is no time for any effective means.

there is suspense, which does not exist to any important degree in this case. In the third period the tempo is slightly accelerated, say to 112 for eighths.

II.

Let us now take a glance backwards to find out where we have arrived. What is called "interpretation" is simply to play the music in a musical way, according to its fairly intricate intentions, and with such consistency as to establish the mood which the music was meant to establish, and in doing this not to lose any of the musical interest. This is the problem.

The elements of interpretation are three: Rate of Speed, General Degree of Power, and Discriminative Emphasis. Whenever the notes of the music are musically played, and include these three elements, interpretation almost necessarily results, provided the player does in reality feel the mood. The strategic point is to get the mood yourself as player, not only get its elements but play it over and over until the music "strikes-in" with you, so that you cannot play the piece without feeling it. Then you have to get where you feel it strong enough to make it the main thing, so that you do not lose it in thinking that you are playing before some one else, and that you do not lose it in technical difficulties or wrong fingering or other accidents. If you mean mood to be the main thing with the hearer, mood must be the main thing with you. And it is a very nice question how far imperfection of detail can enter in and yet not spoil the mood. It used to be said that people would rather hear Rubinstein play for an entire evening with frequent wrong notes than Böhm with no wrong notes at all. Were the wrong notes more musical than the true ones? Certainly not; but Rubinstein was before all a musical and a temperamental player, who always got the main thing and at his best got pretty nearly all the others.

The same thing happens in our times. Godowsky was heard in some hundreds of concerts in this country, playing always with a technique practically infallible and equal to the greatest tasks, and also with wonderful musical feeling and authority; yet he was generally admired for correctness and underestimated as to his musical qualities. In Germany, where they also overvalue the mood of the music and tolerate a lot of imperfection if emotionality is strong enough, they at the first hearing crowned him as master, because those who wrote were musical and recognized that behind his seemingly technical infallibility, there was always musical sensitivity and a great emotional understanding.

III.

There are mannerisms of interpretation. Some players work upon the principle that a melody in the soprano is bound to attract attention anyway; therefore they make all their too far the other voices. Sometimes they carry this too far, I think. I am myself still not advanced beyond the point where I admire the soprano holding the centre of the stage.

One of the most unaccountable mannerisms of playing is what I call "cross-eyed" playing; that is, the left hand anticipating and always coming in before the right. This is the most unaccountable happening I know of in piano playing, and I have no idea when it arises. Observe, it is always the weak and aloof left hand which comes in first; you are thinking of the other hand and its melody, and it is the quick and handy hand. Why then should the blundering left hand "hurry-in" ahead of the beat? I do not know. I have heard Böhm play the Schumann "Romance" in F sharp, and play the two melody tones with the two thumbs, the left hand always ahead of the right, like two harpists singing a Bellini duet, the low baritone always a little ahead of the soprano, it sound in the orchestra! It is absurd, yet almost everybody when trying to be expressive falls into this detestable habit. Is it contagious? Is there a microbe of anticipation? The remedy is available; it is to require the player to reverse the order, and play his right hand first until he learns to hear it, for they rarely are able to hear themselves do this curious act.

Interpretation begins the moment a student has eight measures to play. There is the point to begin. Play it as it is meant to go. Music and sense are what we are after.

RELIEVE ME, the talent of success is nothing more than doing what you can do well, and doing well whatever you do.—H. W. Longfellow.



## THE OLD AND THE NEW.

BY DR. ROBERT GOLDBECK.

## II.

EVEN to the superficial observer it must be clear that the most advanced music of the day, reveling in the sharpest dissonance, the most eccentric melody, the boldest modulation and the freest form, is, nevertheless, the result of gradual growth from the roots of ancient primitive scales. They began to appear about 4000 years ago and at subsequent periods in Egypt, Greece, India, China, and other countries; later, in the East, after the life of Christ, as modified church music, from thence adopted in the Western Roman Empire, until finally the modern scale of seven transposable tones has seemed to be permanently established, from the 17th century on.

Upon this uniform scale, identical in all its twelve or more transpositions, are based the Fugue, the Sonata, the Symphony, and all other vocal and instrumental compositions of the old masters, as well as of our modern composers. Strict contrapuntal rules prevailed at first in musical composition, strictest before Bach, but becoming more severe with the advent of that master, and free with every succeeding generation; but it has never happened in the history of music that achievements in any style or by any master were totally thrown down or discarded, as, for instance, it was thought by many, that Wagner, Liszt, or Strauss had done in regard to classical music.

The compositions of Bach—the greatest master of counterpoint and the fugue art—bear evidence of his endeavor to shake off the fetters of mechanical rule, aiming at and attaining, in the limits of the difficult fugue style, freedom of thought, musical development, and originality of harmony, far exceeding the efforts of any subsequent composer. This freedom of composition in the strict style of the Fugue constitutes Bach's epoch-making force, making further progress by other equally gifted composers possible.

In the same manner, the appearance of great composers is invariably signified by some new development of thought (melody), treatment, and style, sometimes so far ahead of their time that their contemporaries criticize and, if they could, would reject what seems to them dangerous or at least uncalculated for innovation.

The greater freedom by which animated Bach (to the present day) ceases to be ultra-conservative, is simply the characteristic trait of all great composers, each and all feeling the necessity of cutting loose from the conventionalities of the time and rules inconsistent with the progress of music.

Exact rules are in reality impossible in any art, but they are clung to, in spite of the impossibility, by the pedantic mind lacking in creative power. To some extent music is a science, but not a mathematical science. As an art, music constantly requires new unfoldings, new evolutions, impossible where unending rules prevail. The fact that music is not an exact science makes its teaching very difficult, and the book of harmony which can accomplish this easily and thoroughly, is yet to be written.

The musical people at large, capable of receiving impressions, but ignorant of genuine the fancied necessities of artistic detail, are really more ready and better prepared to recognize new merit than the profession, when it is conservative and critical. Were it not for the public, who support what they hear by paying for it, the progress of music would be retarded by even more bitter warfare than it now is. When some new style has finally been accepted, it gradually tends to become conventional by the universal imitation of lesser composers and the path is thus paved for another writer of genius.

The first epoch-making master after Bach was Haydn, closely followed in turn by Mozart and Beethoven. Of the three last named Mozart was undoubtedly the most gifted in the fugue style, closely following Bach in this respect, writing with equal facility a perfectly natural fugue, yet with more depth of harmony, offset, however, by a more fluent modern melody. But Mozart had other aims.

Haydn, from lack of more serious early training, for which opportunity failed him, was the first to compose in a style which had rather the plainer four-part writing as its foundation than that of the much more complicated Fugue. He nevertheless strove most earnestly to master the latter much more difficult style, and in his greater works we find some excellent and spirited specimens of the fugue, usually

brought in at the climax point. The difference of composition in the works of Bach and Haydn could, however, hardly be greater.

In Bach we find the scientific but perfectly free and highly dramatic seeking out of the fugue subjects, while in Haydn we recognize the longer tones, melody in which character and feeling are concentrated, enabling the composer to give full expression to the word (as in his oratorios) unaided, and, nevertheless, a style could only have been the result of a truly wonderful revelation.

Haydn, therefore, is the first great representative of the modern homophonic style in which a single independent melody, supported by an harmonious accompaniment, plays by far the greatest part. Quite naturally a style could only have been the result of a genius not educated in early youth in the strict style of the Fugue. The enormous and lasting success of this homophonic style is easily understood from the fact that a deep impression is more readily produced by a beautiful melody than by a combination of several melodic phrases.

The Sonata and Symphony, largely homophonic and much simpler in construction than the Fugue, offered to Haydn the most appropriate field. The sense of Bach's epoch-making style, but its previously introduced the Sonata style, but its development, in a modern sense, was the work of Haydn. He had attained his 65th year before he attempted the composition of his two great oratorios "The Creation" and the "Seasons." In these the composer's melodious and dramatic style afforded a convincing reason of the power and beauty of the homophonic style, which, however, was supported and varied in appropriate places by choral fugues. In these a freely developed melody was also suitably unfolded to give musical expression to the underlying melody.

Mozart, the next great and epoch-making composer, partly followed in the footsteps of Haydn, partly in those of Bach, enlarging and deepening the Symphony and the Sonata, strengthening his works by the Fugue, as, for instance, in his "Lequien," a giving proof of his wonderful power to make the Fugue subserve free dramatic and musical expression.

Mozart's genius, however, shows brightest in the opera, his "Marriage of Figaro" (1785), "Don Giovanni" (1787), and several others, remaining on the stage a hundred and twenty years, and keeping its freshness and unexcelled dramatic force to the present day.

The next paper of this series will appear in THE ETUDE for August.

## INFLUENCE OF THE MUSIC TEACHER UPON THE PUPIL.

BY J. M. BALDWIN.

THE relationship which should exist between teacher and pupil is a subject which deserves no small amount of attention. A pupil selects a teacher, engages lessons, practices the lesson given, and afterward plays the prepared lesson to the teacher, paying the regular price for the lessons. The teacher gives the amount of time agreed upon and receives the money as agreed. In this relation, the teacher considers that he has given full value for the sum received.

This suggests the frail outline of relationship between a teacher and a pupil. It often happens that the relationship never gets beyond this outline, and the success of the teacher as well as the progress of the pupil is exceedingly small.

One teacher may claim that he gives one hour of his time to a teacher and a pupil. It would be just as reasonable to say that he gives one hour of his time to a teacher and a pupil. It would be just as reasonable to say that he gives one hour of his time to a teacher and a pupil. It would be just as reasonable to say that he gives one hour of his time to a teacher and a pupil.

If the teacher considers that the pupil is a musical trust and has been placed in his hands for development, that the musical welfare of that pupil largely depends upon his efforts, and the success or failure largely reflects upon his own success, he will give more thought and attention to the pupil than the hour paid for. He will study how to overcome every weakness and put every effort forward to assist his

pupil; even outside the lesson-hour he will not lose an opportunity to benefit his pupil. Even after a pupil has ceased studying with him, he may show interest by still giving assistance. The teacher who succeeds in these things being equal.

The teacher cannot hope or expect the same result or study to suit each pupil. Teachers should study their pupils; become acquainted with their needs. Every teacher should become a student of human nature. Long years of study with a celebrated pianist do not guarantee success as a teacher, but power to select music for their best advancement and to give the many things which should not be lost sight of in the success of pupils.

The pupil deserves and is determined to make the most of himself will not be slow to recognize the interest shown. His suggestions and requests will be rigidly followed; his respect sought and guarded, and his advice heeded.

The pupil must be loyal to the teacher, always ready to praise and defend his musical skill and ability, always eager to hear of his success at recitals or public appearance.

If the teacher and pupil are not thus brought together they are only spending valuable time for a limited degree of success.

## THE UNMUSICAL TEACHER.

BY C. H. CONDOON.

MANY persons count themselves unmusical because they have never received any musical training, when, as a matter of fact, they may possess the music sense in a high degree. Because a person has a poor singing voice, and has never learned to read music or to play a musical instrument, is no reason why he is unmusical. The music sense is possessed to some extent by the great majority of persons. If the teachers in the public schools could study the simple rudiments of music as thoroughly as they study languages or arithmetic they could succeed in teaching it as well.

So much is said about the unmusical teacher that we are often led to believe that the teachers' short comings are centered in the subject of music. We forget that there are few clonicians, mathematicians, authors, artists, historians, or expert penmen among the teaching fraternity, and yet, reading, mathematics, language, drawing, history, and writing are taught in public schools. Teachers are not expected to be experts in any particular branch. If a teacher has teaching ability she can direct her pupils successfully in the rudimentary study of all the subjects she is required to teach, without being an expert in any of them. Occasionally we find those who are color blind or tone deaf. Of course, a color-blind person cannot teach anything that involves color work; neither can a tone-deaf person teach music. But scarcely one person in fifty is color blind or tone deaf. Investigation will prove that at least nine per cent. of the teachers in the public schools could, with a reasonable amount of training, conduct the singing lesson successfully.

In arranging a plan of musical instruction for the public schools we do not, therefore, take into account the teachers who are unable to recognize tones (the tone deaf). It would be just as reasonable to make a system of drawing and leave out the color work because one teacher in fifty was color blind. Strange to say, there are music systems made on this plan. The tone color is left out and scarcely anything but the technicalities is presented. Of course, this would not be recognized by teachers who are musically color blind.

In public school work we have to deal with teachers who, in the main, are either well prepared in music or a susceptible of musical training. Teachers, as well as children, should study living melody in order to raise the standard of their musical appreciation. One cannot become well versed in literature by studying about literature. This applies to music with equal force. Lifeless tunes, made for the purpose of rote reading and nothing else, defeat every object for which they are intended. Nothing but pure melody appeals to the music sense. Thus we see it is a waste of time for even unmusical teachers to study music that is lifeless, dull, and uninteresting. Study of Education.

## A MUSIC TEACHERS' ASSOCIATION.

THE ETUDE is indebted to a member of the Waterloo Music Teachers' Association for the following interesting description of its workings. The plan proposed is an admirable one and can be followed or adapted to the great advantage of teachers in other cities and towns. The articles that appeared in THE ETUDE, describing conditions of musical work in the West and on the Pacific Coast, and in the South, in this issue of THE ETUDE will show how great is the need for organization among teachers.

The Waterloo (Iowa) Music Teachers' Association, though in its infancy, gives promise of doing effective work for the musical advancement of the community; and it is the hope of the organizers that the publication of their plans, purposes, and results may encourage musicians in other cities to take up a similar line of work for the popularization of good music in America.

Waterloo is a city of a little over 18,000 inhabitants, and is a prosperous commercial centre. There are about thirty-five music teachers here, the churches supporting music in the usual way. There has been nothing in the way of an artists' recital here for several years, as the local artists at a concert of several musical entertainments, undertaken by a prominent teacher, resulted in such financial loss as to discourage further effort. The Y. M. C. A. include two musical numbers on their annual lecture course. There is, of course, an occasional concert in connection with some church or society, and this tends to create some interest in music; but on the whole it cannot be said that there is any real musical interest in the city, nor has there been any systematic course of work undertaken to create musical interest.

The idea of improving the musical conditions of the community, by means of organized efforts on the part of the teachers, first occurred to Mr. Scott B. Powell (later elected president of the Association), who formed plans for the organization, and then made them known to other teachers, all of whom showed lively interest. A meeting was called and all music teachers, whose names could be learned, were invited. When the search began for teachers, no one had acquaintance with more than nine or ten teachers, but this list contained at least one or two names not on the other lists, and those present at the first meeting were surprised to find that the list had grown to eighteen, and, later as high as thirty-four. The fact developed that each teacher was known to just his or her own circle of friends, and that no person had been able enough to do large musical work.

The reader will probably say at once that this is only a natural condition, and that every city has obscure teachers who earn spending-money by giving music lessons. It was not the plan or purpose of the Association to draw distinctions between teachers. We wanted to include them all, for three reasons: First, for the reason that if some person is being taught, and not well taught, it is our purpose to try to bring such influences to bear on the teacher as to inspire him to do better work, or if need be, to make such preparation as to be able to do better work; secondly, we want to represent, so far as is possible, the entire student body of the city; and, thirdly, we want the support of the entire musical population in the various branches of our work.

The basis of the discussion before organization was that the society must be useful if it was to be successful. It was decided that this organization might, with the combined strength of all the teachers, do much more to raise the standard of musical taste, and do it in much less time than could possibly be done with each teacher following a course of his own; that we could inspire a more thorough course of study on the part of the average pupil, and that we could do much to set aside the popular style of music that fills the store windows and is not worthy the time that people spend in listening to it; that teachers might be harmoniously united for mutual benefit; and that our programs and discussions would be a great inspiration and incentive for self-improvement, and a constant raising of the standard of our work; that in our Association we might be able to discuss and arrive at the solution of difficulties peculiar to our own surroundings, that we might bring outside artists to our city for recitals and lectures, and assist our own teachers in giving successful recitals; and last, but not least, give a regular series of pupils' recitals for the benefit of our pupils.

All of these topics were discussed with much satisfaction and enthusiasm, and a renewed spirit of life

and enthusiasm seemed to be created among the teachers.

At the following meeting a constitution was adopted, officers elected and the work of the society begun. A part of the constitution reads as follows: The aim of this Association shall be: 1. To promote interest in, and encourage the support of the best in musical art. 2. To secure the harmonious co-operation of the teachers of music. 3. To stimulate interest in the study of good music and theoretical branches. 4. To promote a higher standard of musical instruction.

The first undertaking of the Association was to bring Mr. Emil Liebling of Chicago for a recital. The recital was preceded by one of Mr. Liebling's "Afternoon Talks" to teachers and pupils, a very interesting and instructive hour. The recital was a success in every particular, the house was crowded and the audience delighted. A reception after the concert was a pleasant feature. Tickets were advertised at fifty cents, if bought of the teachers before a certain date; after that, all admissions were seventy-five cents. This helped the advance sale, because the people appreciated the opportunity given them to secure their tickets through the teachers. The public greatly appreciates the work of the Association, and has exhibited generous sympathy and support. It is understood that whatever music is made on our concerts is to be used for musical work of public character.

We are sending out about one thousand invitations to musicians of the State to meet with us during our Chautauque, the management of which has been invited to establish a Musical Institute, a great opportunity for musicians and teachers desiring to combine education with pleasure and recreation.

Another feature is a reception we are giving to our pupils and their parents for the purpose of stimulating interest, on the part of the pupils, for better work. Addresses will be made by several of the teachers, and a program of music will be given.

The writer hopes that this article may give encouragement to musicians in other towns where similar work is needed, and believes that work of this kind, attempted in an entirely unselfish spirit, as has been the case with our organization, is certain of success. Surely if we expect to derive our support from the teaching of music, anything that is for the general advancement of musical art is worthy of most serious consideration; and many places, as has been the case with the public, are largely due to conditions that can be removed by the careful and harmonious co-operation of the teachers.

## THE SENSE OF TOUCH.

BY EDWARD HALE, A.M.

NOR long since I went to the Blind Asylum in South Boston to observe the treatment of music study in operation there. The chief object of my visit was to discover whether the substitution of the sense of touch for eyesight, and the consequent refinement of it, had any effect upon playing. I was surprised and pleasantly surprised to find that the sense of touch was not only a valuable aid, but that it was a necessary one. I was told that it was a necessary one, and that it was a necessary one. I was told that it was a necessary one, and that it was a necessary one. I was told that it was a necessary one, and that it was a necessary one.

We all know what the clinging touch is—a sensitive, caressing, soulful (some imaginative folk would say) pressure, "clinging," felt in the finger-tips. Mr. Carl Baermann said to me one day that "every note played on the piano should have that quality imparted to it. No note, however insignificant or staccato, should be struck but with pressure, clinging." A greater authority still (in fact there is no greater) touching the problems of piano playing, Chopin, said to me, through one of his pupils who became my teacher, that "the sense of touch was that in which the thought, feeling, imagination of the player terminated, through which he compelled the piano to expression."

Now, as I have said, we know something about this, and those of us who believe in imaginative playing are conscious of a lively activity, of the sense of touch when we are really playing well. We feel the glow in the finger-tips, caused, actually, by in-

creased flow of blood to that point where the sense is in action. It seems as if we had the keyboard in a warm grasp, and that delicious, masterly ease we could corral whatever we wanted from it. Some of my part, I have found that the more closely I have associated all this with the sense of touch, the better were the results of every description. In fact, I have an idea that had I known of it soon enough, I might have spoiled a bad writer in a good player! At least I am firmly convinced that on the seizure and application of even so simple a principle may depend the whole development of a technique.

For it means artistry from the very beginning. Not perfection by any means at first, the modern pedagogy has taught us better than to expect that—but the right thing in the making—which is certainly the highest pedagogy.

We need nothing more than to rule out of students' practice the indiscriminating business, the uniform fret and legato with which everything without exception has been at first played. For that kills the finger, it makes as lifeless a tool as ever the ancient mariner's sea-mates wielded. But what we want at the piano is warm, living, quasi-intelligent fingers—to be referred to not as "it," said Chopin, but "he"—or, if you please, "she." I believe, as Chopin did, that the sense of touch contains the true secret of this, and that, therefore, it ought to be set before our pupils' minds with their earliest exposure to the piano. Now, the Blind Asylum, contrary to my expectations, did not corroborate my theory—for which I have given what I believe to be the true explanation. In fact, I found that the thought was wholly a new one to them, which, of course, explains its having been exploited. I have the promise that it will be and the results reported to me. But meantime, has no reader any further light from his experience as player, or teacher, or observer, to throw upon it?

## ON THE ESSENCE OF THE DELICATE IN PIANO-PLAYING.

NOWADAYS, when nearly everything is technic and pace, the true artist is soon recognized. I shall instance, without trying to be exhaustive, a few different styles of piano-playing. First, the playing with technic and nothing else; merely the playing of certain notes as quickly as possible with certain accents. Let us rid ourselves of this method at once. Secondly: There is playing with technic and certain musicianly accomplishments and with taste. This is very acceptable for a student attending the so-called Classic School. But is this enough? Should not the emotional side of music predominate? Thirdly: There is playing not only with musicianly accomplishments, taste, and technic, but with passion, sorrow, and joy that thrill one through and through, and carry one far away into the fairyland of light and shade, the roaring of mighty waters, the land of the glowing East, and to nature itself where all is truth and perfection. Is not this what we are seeking? True art at its greatest. Let us prize it as we should.

Probably we have often said to ourselves after hearing some one's performance: "Yes, it was very nice and clear, perhaps brilliant, but there was something wrong. It didn't appeal to me." There's the rub! Music must appeal to us, to our higher instincts. It must make us think, must make us grasp its meaning as though we were listening to some one talking or acting. It is here that the humble performers and even some of the so-called great artists can find an opportunity for attaining the highest standard of their art.

The most perfect thing we can copy is nature. Why is it so beautiful? Solely because color, shade, warmth and gladness, fire in song, flowers with their sweet scent, all sympathetically unite in one harmonious effect. Let us then strive for effect. The rigid critic will sneer and say "Effect! Oh, no; not in true art." Ask him to study one of Greuze's heads and imagine if one sleek, smooth, and all the other pink—how it would look. We must have it all, Half-a-rore, a shooting star, a tear-drop, must be exquisite in themselves, but we want the whole. Life, love, enthusiasm, all working for one great end—Perfection.—Musical Standard.

The teacher must have some clear notions of what education is. He must have ideals. Beside every pupil he must see another child, a larger, a more perfect, a cultured being, toward which the pupil is to be drawn.—John W. Cook.





Of all things in the earth children are nearest and dearest to me.—Goethe.



CECILE CHAMINADE AS A GIRL.

#### LITTLE CECILE CHAMINADE.

Among the cascades and sweetest roses of Perigord-Noir, France, "a truly picture-country," perfumed with lavender and rosemary, there lived once upon a time, and not so very long a time ago either, a gay, golden-haired little girl who had been born in St. George Street, in Paris. She was a dear, old little child. It was written of her that "she had a soul sparkling with adorable ardors," and that her patron saint, St. Cecilia, loved her particularly well. Whether she had intercourse with the saints and heard angel whispers we do not know for certain, because she made her very homeliest doll her dearest confidant, telling her all her thoughts and secrets, and this dolly never repeated anything that Cecile told her.

Her father and mother were both excellent musicians, and played the violin and piano together beautifully. One evening they played together a duet, which was a sonata for the two instruments, by Beethoven. After they had finished playing, little Cecile, who was then just eighteen months old, hummed the melody of the Andante movement right through!

She began to play on the piano at three; but she also continued to play under it and to *hide* under it when she heard folks talking about its being time for "Baby" to go to bed.

At four years she began to compose selections for the piano, making them quite difficult, for the laws of harmony came easily to her, and she used them with quaint intelligence.

Her great musical talent attracted a deal of attention, so much indeed that she was called upon to compose a song for a church festival to be sung by little girls her own age. The song was a success, but after the festival someone remarked that it was much more simple than the music that she had been composing of late. "But, don't you see?" explained the child, "that I had to place it within the reach of these little girls?"

She was not afraid, however, to attempt the most difficult things when not limited by the thought of those for whom she was writing. For instance, she heard the opera called "The Huguenots," and, being delighted with the Bohemian dance in it, she at once went to work and elaborated a *haller*, wrote the music

to it, and danced it in costume for the entertainment of like *Cararra*, and, hearing this opera inspired her to write a most tragic march on the surrender of Metz.

Sometimes "grown-ups" used to patronize her, acting upon the principle that being *older* they must also be *wiser* about music than she was. One day a very large and conceited lady offered condescendingly to play a duet with this small Cecile. The little girl meekly complied, and while her partner waded heavily through her part, Cecile took it into her head to go back four measures, thus causing the most horrible discords, of which her friend was sublimely unconscious. Then near the end she skipped four measures so that they came out together, and the lady, who from the stool quite unaware of the trick, or that the listeners were choking with suppressed laughter, but really believing that she had done the child a favor to play with her.

Cecile's real friends were her dolls, her cat, and her dog, whom she called "Riton, the good girl," and whose memoirs she wrote. These friends never patronized her, seemed always to understand, and always listened respectfully when she talked to them about music.

Her uncle had for a friend M. Georges Bizet who wrote that beautiful opera called "Carmen." He told this great composer about his very gifted little niece, and M. Bizet listened in the unbelieving, rather bored way that men are apt to listen to stories about remarkable children. But when he came to visit at Cecile's home, when Cecile played for him, took down a musical dictation for him, and talked to him of her compositions and her plans, then he became very much in earnest indeed, and said to her papa and mamma that she was a very gifted, beautifully gifted, and that there would be no need to guide her at her work because *inspiration* alone would guide her. And he prophesied aright, "for her works, chiselled like a goldsmith's gems, came later to radiate the entire world."—From the French by Helena M. Morgan.

LITTLE Isabel is seven years old and she has been taking pianoforte lessons only a short time. During the lesson hour we always look over her new lesson together, noticing all the signs and rests and reading the notes aloud. Sometimes she would hesitate several times before answering any questions of mine which I was sure she could answer immediately. I waited very patiently one day and then finally said:

"Isabel, dear! why don't you answer me more promptly?"



CECILE TEACHING HER LITTLE DOLL FRIENDS.

She looked quickly and earnestly at the work before us and then exclaimed: "Now I'll see if I can brighten up!"

There was no further trouble. Her lesson was promptly and correctly recited; she had found the secret of the great power of concentration and alertness. How much better work we might have done if we would only "brighten up."—Mrs. Charles L. Lombard.

#### THE ORIGIN OF THE POLKA.

The polka originated about 1820, through a little peasant who was at service in a family of Elbeteinitz, a town of Bohemia.

One Sunday, this young person found her kitchen most stupid and dull. The polished caserolles were smiling like full moons; the tiles about the fire shone like diamonds, and there was still an hour to spare before beginning to cook the dinner. It was in November, the weather suggested melancholy thoughts, and the thick fog was not inviting for a walk. The poor lonely soul could not read or write; how could she pass the time? She sat down, put her elbows on the table, and decided to take a nap and forget her dullness.

But she could not go to sleep—very luckily! Certainly it is lucky that sleep did not answer immediately, for instead the refrain of a song of her people flitted through her mind. Sweet recollections! She smiled at the song which so gaily came to her company, and catching up the corners of her apron she began to dance. In the midst of her shining paws. The tune was in four beats—the little maid took two steps to the right, two to the left, singing her light refrain.

But the kitchen door was open and the merchant with his wife and children had seen all without being seen themselves. Instead of reproving her, they made her repeat the dance that very night in the salon, where the musician Joseph Nourla took down the air and the steps.

Some time later this new dance was given at a ball. In 1823, the fashionable world of Prague took it up, because of the half-step it gave to the name *polka*, which in the Czech language means "half."

#### MEMORY CORNER: THE SYMPHONY.

By an music played by instruments alone, whether only a few measures as a prelude or interlude to a song, or as an overture to an opera. Since in the earlier days of the opera and oratorio, the first half of the 17th century, instruments did little else than accompany the voice, these so-called symphonies had very little character of their own; they were practically vocal parts transferred to instruments with out regard to any special capabilities of the latter in respect to compass, timbre, facility of execution, etc., all of which play an important part in the music of today.

These preludes, interludes, and overtures were soon found to add spirit and contrast of effect; they began to gain an independence of style and to assume larger proportions. The symphony was originally applied by an allegro, the whole concluding with another slow movement. A more important form soon supplanted this—a form from which the modern symphony was directly developed: the so-called Italian Overture. It is not known who originated it. The arrangement of the movements was reversed; there were still three, but the first and last were allegro and the middle movement only was slow. The two allegros also differed in style: the first was generally solid and dignified in character, the second gay and light, while the slow movement supplied the element of deep expression.

It will be seen that such a scheme has a psychological basis. A rapid tempo is suggestive of hope and cheerfulness, a slow tempo of melancholy and reflectiveness. A cycle of feeling from gay to grave and back to gay again is more beautiful and inspiring than one which takes the opposite direction. Hence the outcry when Tchaikovsky went counter to tradition and ended his *Symphonic Pathétique* with an Adagio of the wildest and most despairing nature.

Some went so far as to find it a confession of confirmed hopelessness and pessimism; that it justified the suspicion of the composer's suicide, since he died a short time after it was produced.

The symphony soon became independent of the opera; the form was developed by various composers for the concert room, where it was received with great favor. It was Haydn who finally gave it its shape and proportion. His symphonies are naturally shorter and slighter in texture than those of modern composers. He wrote no less than one hundred and twenty-five—but, since the symphony is strictly speaking an enlarged sonata written for the orchestra, in them we find the same balance of keys, the working-out of the subjects and their repetition demanded by the sonata form as explained in a preceding article. They also show the beginning of modern instrumentation; that is, instead of considering the different classes of orchestral instruments—string, wood, brass—merely as means of producing increased volume, they are grouped according to their characteristic timbre and those of the same group are at times subdivided by having independent parts written for them.

Mozart in his forty-nine symphonies and Beethoven in his immortal nine carried the symphony to far greater heights of technical and emotional possibility. As we now know it, it may be said to be the creation of these three masters, as they also stand for the perfection of the sonata in form and content. It still retains the three characteristic divisions of the Italian Overture of the 17th century, but the first allegro is often preceded by a short introductory adagio, and the slow movement is frequently followed by a minuet or a scherzo.

Since Beethoven, the most noted symphonic composers have been Mendelssohn, who wrote four; Schubert, nine; Schumann, four; Brahms, four; Tchaikovsky, six.—*Frederick C. Lane*.

#### THE LITTLE ENCHANTER. A FEW DAYS AFTER MADAME MOZART.

At a story of Mozart. V. He was, of course, prepared everything that was necessary for the departure of her husband and her son to Vienna.

"Do not weep so, wife," said Mozart, "since the bounty of the good God has shown itself already for our dear son. We go to the court of the Empress Maria Theresa, a queen as wise and great as she is good and beautiful. We go there, invited by her august husband himself—Francis the First."

But at six years old to commence a life of work—he is so young," said the poor mother, stifling her sob.

"It will work for you, dear mamma, and it will be a life of pleasure," cried Wolfgang, throwing his arms around his mother's neck, and kissing her lovingly.

A few hours later, the music teacher and his little son were on their way to Vienna. On their arrival, the emperor sent them word that he would receive them the next day. In the meantime, he gave orders to arrange a concert, to which all the ladies and gentlemen of the court were invited to hear this wonderful child.

The next day, Mozart went out to visit some friends, and when he returned, found his son cutting capers in his room.

"I have said my prayers, I have practiced on the piano, and now I am resting," he said, in answer to his father's look of astonishment.

"Pretty rest!" said his father, laughing.

In the evening, Wolfgang was taken by his father to the royal palace. The music teacher was dressed in black, his son wore the court costume—a little coat of blue cloth with a vest of varied silk of the same color, breeches of rose-colored silk, white silk stockings, and shoes with silver buckles. He was as pretty as a prince in a picture.

When they went into the concert hall, there was no one there. The first thing that Wolfgang saw was a superb piano, before which he quickly seated himself. His father passed into the balcony, giving him a superb view of the palace gardens. Wolfgang, left alone in the royal salon, lighted as for a fête, began to play; his little fingers ran up and down the keys with marvelous rapidity, when suddenly a child's voice near him said:

"Oh! how well you play! Are you not the little Mozart, who they say plays so wonderfully!"

See THE ETUDE for March.

Wolfgang turned. There stood a little girl, about seven years old, richly dressed, and of surpassing beauty.

"How beautiful you are!" involuntarily exclaimed the little girl, and she smiled.

"Answer me," said the child, imperiously. "Are you not Wolfgang Mozart?"

"Yes, mademoiselle."

"And who taught you to play on the piano? It is tiresome to learn—you must have studied very hard to be able to play so well!"

"Yes, mademoiselle, I was often very tired; but then I would pray to the good St. Jean Nepomucene to give me courage and cheerfulness, and he would grant my request."

"Who is the Saint Jean Nepomucene?"

"He is the Saint of Bohemia."

"And why is he called the Saint of Bohemia?"

"Because his statue is on the bridge at Prague, over the Moldau river."

"That is no reason," said the little girl, impatiently.

"I know his story," said Wolfgang shyly, "and will tell it to you, if you care to listen."

"Yes, yes, tell it to me—I would like to hear it," cried the little girl eagerly.

"Listen, then. A long time ago, a very long time, there lived at Nepomucene a vicar of the Archbishop of Prague, who was very good, and who gave so much to charity that he had hardly anything left for himself. Indeed, he often went supperless to bed, because he gave his food to the poor. His name was Jean Welin, and he was a very holy man. Now it happened, one day, that the archbishop confessed to his vicar. The next day, Wenceslas, who was the king, sent a message to the vicar.

"I order you to reveal to me the confession of your archbishop."

"I cannot, sire," replied the vicar, very humbly.

"You must," replied the king.

"Sire, I cannot," said the vicar again.

"Then the king fell into a great rage, and threatened the vicar with a violent death, if he did not tell him what he wished to know."

"Neither gold nor jewels, neither threats nor torments can make me speak," replied Jean Welin. "The confessional is a sacred thing."

"When the king found that he would tell him nothing, he ordered him to be killed. So one night, on the bridge into the Moldau, which was very deep at that spot. They never found his body, because, instead of sinking to the bottom of the river, it was carried away by an angel to Paradise, where he is seated by the good God; and Jean Welin, a poor man on earth, is to-day the patron Saint of Bohemia."

As Wolfgang finished his tale, there was a great rustling of silken robes, satin slippers, the waving of plumes, and perfume of flowers. He looked around him in astonishment; the grand salon was now filled with beautiful ladies and handsome gentlemen. He was crisscrossed, and looked confused.

"Do you not know me?" demanded a gentleman, coming up to him.

"You are the emperor," said Wolfgang, looking at him shyly.

"And behold the Empress Maria Theresa," replied the emperor, and led the little Mozart up to a lady of about forty-five, but still of brilliant beauty, who received the child most graciously.

At her request, Wolfgang seated himself at the piano, and then, smiling at the people around him, and especially at the pretty little girl, who was not far away, he began to play. He played with such ease that his little fingers seemed merely trifling with the keys, passing from a lively and difficult measure to one slower and more melodious. His audience could not suppress a cry of delight, so astonished were they at his talent.

"Wolfgang knows his keyboard very well, and would be able to play with his eyes shut," remarked his father.

"Cover my eyes, and you shall see," quoth Master Wolfgang. In fact, he played with great self-possession, even though a cloth covered his eyes. When he stopped, exhausted, out of breath, his poor little forehead covered with perspiration, the empress made a sign to bring him to her.

Wolfgang rose to comply with her bidding, but being unaccustomed to waxed floors, his foot slipped and he fell. The little girl gave a cry, and before anyone could stop her, rushed forward to raise him.

"Are you hurt, little one?" she asked, in such a sweet voice, so full of sympathy, that Wolfgang answered naively: "You are even more beautiful than you were a short time ago; will you marry me?"

The little girl laughed, and walked away. "Nay—that can never be," she said, smiling.

"Why not? We are about the same age," replied Wolfgang.

"You are only a poor little musician."

"But I mean to become famous."

"As I am Marie Antoinette, Archduchess of Austria."

"Well, that makes no difference to me; I will marry you just the same," replied Wolfgang, to the great amusement of the assembled courtiers, who were not accustomed to such naive language.

Alas! this little girl, whom the child Mozart had chosen for his wife with such adorable simplicity, was not to be so happy as the little musician. In after years, on the day when Mozart, the great composer, was publicly crowned and saluted with cheers by the people of Vienna—on that same day, this little girl, who had become the wife of Louis XVI and Queen of France, was publicly insulted by the people of Paris. Two years later, she was led to the guillotine. A strange and mysterious destiny, which God had hidden from human eyes.—From the French of Mme. Eugénie Fort, by Lucia Berrier Starves.

SOME weeks ago I read of someone receiving a thousand dollars for every word he wrote. The story runs:

A railroad company went to a lawyer, asking him to prepare the wording for a sign to be placed at all crossings; they would give him three thousand dollars for this sign.

For weeks he worked and thought. His first word was "Stop." What on earth should the next be? "Look!" And one day the happy thought came—"Listen!" He took it to the company and was paid the three thousand dollars. At the end of a year an officer of the company said that the sign had saved them over ten thousand dollars.

Readers of the CHILDREN'S PAGE, your teacher is going away for the summer and you are left to cross the railroad of three months without her help. There are dangers in the way; there is the train loaded with Carelessness. Stop! you are going too fast.

To-morrow at the crossing you will hear the train of Wrong Notes. You think, "Well, I can cross in a hurry." But no; that wrong note caught you, and the day's work is ended and nothing gained.

Again you take up your task of crossing. If you will only Listen, you will hear the sound of a deep piano when it should have been a dainty, sweet one; here is a dim, just dropped down on when you should have played more and more softly.

Listen!!! there was a *ff* played with no more force than your last *f*.

Listen!!! Over the hill comes the train of Poor Time. Hold in that *Allegro* and let that *Largo* do a little more work; now, whip up that measure of thirds; it is too slow. Pull in that easy run and give those chords a little more help. Thus you may make the crossing and avoid a collision.

Reader, take those three words—Stop! Look! Listen!!! Let this strange story of three months without the guidance of your teacher be one to count, one which like the railroad company will be worth gold to you.

You are in the cart of Opportunity; and it rests with you to cross the railroad of Time with—*loss* or *gain* on the other side. Can we not make it gain? Yes, if we Stop! Look! Listen!!!—Katherine Morgan.

WHAT greater or better present can we give to the State than to instruct and to educate the young?—Cicero.



MUSICAL TRANSFORMATIONS.



# Children's Page

Of all things in the earth children are nearest and dearest to me.—Goethe.



CECILE CHAMINADE AS A GIRL.

AMONG the cascades and sweetbrier roses of Perigord-Noir, France, "a truly picturesque country," perfumed with lavender and rosemary, there lived once upon a time, and not so very long a time ago either, a gay, golden-haired little girl who had been born in St. George Street, in Paris. She was a dear, old little child. It was written of her that "she had a soul sparkling with adorable caprices," and that her patron saint, St. Cecilia, loved her particularly well. Whether she had intercourse with the saints and heard angel whispers we do not know for certain, because she made her very homesick dolly her dearest confidant, telling her all her thoughts and secrets, and this dolly never repeated anything that Cecile told her.

Her father and mother were both excellent musicians, and played the violin and piano together beautifully. One evening they played together a duet, which was a sonata for the two instruments, by Beethoven. After they had finished playing, little Cecile, who was then just eighteen months old, hummed the melody of the Andante movement right through!

She began to play on the piano at three; but she also continued to play *under it* and to *hide* under it when she heard folks talking about its being time for "Baby" to go to bed.

At four years she began to compose selections for the piano, making them quite different, for the laws of harmony came easily to her, and she used them with quaint intelligence.

Her great musical talent attracted a deal of attention, so much indeed that she was called upon to compose a song for a church festival to be sung by little girls her own age. The song was a success, but after the festival someone remarked that it was much more simple than the music that she had been composing of late. "But, don't you see," explained the child, "I had to place it within the reach of these little girls!"

She was not afraid, however, to attempt the most difficult things when not limited by the thought of those for whom she was writing. For instance, she heard the opera called "The Huguenots," and, being delighted with the Bohemian dance in it, she at once went to work and elaborated a ballet, wrote the music

to it, and danced it in costume for the entertainment of her friends. Also, hearing this opera inspired her to write a most tragic march on the surrender of Metz.

Sometimes "grown-ups" used to patronize her, acting upon the principle that being *older* they must also be *seiser* about music than she was. One day a very large and conceited lady offered condescendingly to play a duet with this small Cecile. The little girl meekly complied, and while her fat partner waded heavily through her part, Cecile took it into her head to go back four measures, thus causing the most horrible discords, of which her friend was sublimely unconscious. Then near the end she skipped four measures so that they came out together, and the lady (Cecile's aunt) thought the refrain of a song of her sister. She smiled at the song which so gaily came to her company, and catching up the corners of her apron she began to dance, in the midst of her shining pans. The tune was in four beats—the little maid took two steps to the right, two to the left, singing her light refrain.

But the kitchen door was open and the merchant with his wife and children had seen all without being seen themselves. Instead of reproving her, they made her repeat the dance that very night in the salon, where the musician Joseph Nevada took down the air and the steps.

Some time later this new dance was given at a ball. In 1835, the fashionable world of Prague took it up, and because of the half-step in it gave it the name *polka*, which in the Czech language means "half." . . .

THE SYMPHONY, now so MEMORY CORNER: cept as referring to an orchestral work of large dimensions, was originally applied to any music played by instruments alone, whether only a few measures as a prelude or interlude to a song, or as an overture to an opera. Since in the earlier days of the opera and oratorio, the first half of the 17th century, instruments did little else than accompany the voice, these so-called symphonies had very little character of their own; they were practically vocal parts transferred to instruments with regard to any special capabilities of the latter in respect to compass, timbre, facility of execution, etc., all of which play an important part in the music of to-day.

These preludes, interludes, and overtures were soon found to add spirit and contrast of effect; they began to gain an independence of style and to assume larger proportions. This was particularly the case with the *Sinfonia* and *Polka* (Symphony before the Opera). To avoid the monotony of a long, uninterrupted stretch of instrumental music, Lulli (1633-1687) devised what is known as the French Overture. This consisted of a slow introductory movement followed by an allegro, the whole concluding with another slow movement. A more important form soon supplanted this—a form from which the modern symphony was directly developed: the so-called Italian Overture. It is not known who originated it. The arrangement of the movements was now slow. The two allegros also differed in style: the first was generally solid and dignified in character, the second gay and light, while the slow movement supplied the element of deep depression.

It will be seen that such a scheme has a psychological basis. A rapid tempo is suggestive of hope and cheerfulness, a slow tempo of melancholy and reflectiveness. A cycle of feeling from gay to grave and back to gay again takes more healthful and inspiring than one which takes the opposite direction. Hence the outcry when Tchaikovsky went counter to tradition and ended his *Symphonic Pathétique* with an Adagio of the wildest and most despairing nature.



CECILE TEACHING HER LITTLE DUMPLINGS FRIENDS.

She looked quickly and earnestly at the work before us and then exclaimed: "Now I'll see if I can brighten up!"

There was no further trouble. Her lesson was promptly and correctly recited; she had found the secret of the great power of contentment and alertness. How much better work we might all do if we would only "brighten up."—Mrs. Charles L. Lushard.

## THE ORIGIN OF THE POLKA.

The polka originated about 1820, though a little peasant who was at service in a family of Elbeitzel, a town of Bohemia.

One Sunday, this young person found her kitchen more stupid than usual. The polished casseroles were smiling like fat moons; the tiles shone like Carrara marble, and there was still an hour to spare before beginning to cook the dinner. It was in November; the weather suggested melancholy thoughts, and the thick fog was not inviting for a walk. The poor lonely soul could not read or write; how could she pass the time? She sat down, put her elbows on the table, and decided to take a nap and forget her dullness.

But she could not go to sleep—very luckily! Certainly it is lucky that sleep did not answer immediately, for, indeed, the refrain of a song of her sister floated through her mind. Sweet recollections! She smiled at the song which so gaily came to her company, and catching up the corners of her apron she began to dance, in the midst of her shining pans. The tune was in four beats—the little maid took two steps to the right, two to the left, singing her light refrain.

But the kitchen door was open and the merchant with his wife and children had seen all without being seen themselves. Instead of reproving her, they made her repeat the dance that very night in the salon, where the musician Joseph Nevada took down the air and the steps.

Some time later this new dance was given at a ball. In 1835, the fashionable world of Prague took it up, and because of the half-step in it gave it the name *polka*, which in the Czech language means "half."

THE SYMPHONY, now so MEMORY CORNER: cept as referring to an orchestral work of large dimensions, was originally applied to any music played by instruments alone, whether only a few measures as a prelude or interlude to a song, or as an overture to an opera. Since in the earlier days of the opera and oratorio, the first half of the 17th century, instruments did little else than accompany the voice, these so-called symphonies had very little character of their own; they were practically vocal parts transferred to instruments with regard to any special capabilities of the latter in respect to compass, timbre, facility of execution, etc., all of which play an important part in the music of to-day.

These preludes, interludes, and overtures were soon found to add spirit and contrast of effect; they began to gain an independence of style and to assume larger proportions. This was particularly the case with the *Sinfonia* and *Polka* (Symphony before the Opera). To avoid the monotony of a long, uninterrupted stretch of instrumental music, Lulli (1633-1687) devised what is known as the French Overture. This consisted of a slow introductory movement followed by an allegro, the whole concluding with another slow movement. A more important form soon supplanted this—a form from which the modern symphony was directly developed: the so-called Italian Overture. It is not known who originated it. The arrangement of the movements was now slow. The two allegros also differed in style: the first was generally solid and dignified in character, the second gay and light, while the slow movement supplied the element of deep depression.

It will be seen that such a scheme has a psychological basis. A rapid tempo is suggestive of hope and cheerfulness, a slow tempo of melancholy and reflectiveness. A cycle of feeling from gay to grave and back to gay again takes more healthful and inspiring than one which takes the opposite direction. Hence the outcry when Tchaikovsky went counter to tradition and ended his *Symphonic Pathétique* with an Adagio of the wildest and most despairing nature.

some went so far as to find it a confession of confessed hopelessness and pessimism; that it justified the suspicion of the composer's suicide, since he did a short time soon became independent of the opera; the form was developed by various composers for the concert room, where it was received with great favor. It was Haydn who finally gave it shape and proportion. His symphonies are naturally of such shorter and slighter in texture than those of modern composers—he wrote no less than one hundred and twenty-five—but, since the symphony is strictly speaking an enlarged sonata written for the orchestra, in them we find the same balance of keys, the working-out of the subjects and their repetition.

Who is the Saint Jean Nepomucene? "He is the Saint of Bohemia." "And why is he called the Saint of Bohemia?" "Because his statue is on the bridge at Prague, over the Moldau river." "That is no reason," said the little girl, impatiently. "I know his story," said Wolfgang shyly, "and will tell it to you, if you care to listen." "Yes, yes, tell it to me—I would like to hear it," cried the little girl eagerly.

"Listen, then. A long time ago, a very long time, there lived at Nepomucene a vicar of the Archbishop of Prague, who was very good, and who gave so much to charity that he had hardly anything left for himself. Indeed, he often went supperless to bed, because he had given his food to the poor. His name was Jean Welfin, and he was a very holy man. Now it happened, one day, that the archbishop confessed to his vicar, the Wenceslaw, who was the king, sent a message to the vicar.

"I order you to reveal to me the confession of your archbishop!" "I cannot, sire," replied the vicar, very humbly. "You must," replied the king.

"Sire, I cannot," said the vicar again. "Then the king fell into a great rage, and threatened the vicar with a violent death, if he did not tell him what he wished to know." "Neither gold nor jewels, neither threats nor tortures can make me speak," replied Jean Welfin. The confessional is a sacred thing.

"When the king found that he would tell him nothing, he ordered him to be killed. So one night, very dark night, poor Jean Welfin was thrown off the bridge, into the Moldau, which was very deep at that spot. They never found his body, because, instead of sinking to the bottom of the river, it was carried away by an angel to Paradise, where he is seated by the good God; and Jean Welfin, a poor man on earth, is to-day the patron Saint of Bohemia."

As Wolfgang finished his tale, there was a great rustling of silken robes, satin slippers, the waving of plumes, and perfume of flowers. He looked around in astonishment; the grand salon was now filled with beautiful ladies and handsome gentlemen. He was crisscrossed, and looked confused.

"Do you not know me?" demanded a gentleman, coming up to him.

"You are the emperor," said Wolfgang, looking at him shyly. "And behold the Empress Maria Theresa," replied the emperor, and led the little Mozart up to a lady of about forty-five, but still of brilliant beauty, who received the child most graciously.

At her request, Wolfgang seated himself at the piano, and then, smiling at the people around him, and especially at the pretty little girl, who was not far away, he began to play. He played with such ease that his little fingers seemed merely trifling with the keys, passing from a lively and difficult measure to one slower and more melodious. His audience could not suppress a cry of delight, so astonished were they at his talent.

"Wolfgang knows his keyboard very well, and would be able to play with his eyes shut," remarked his father.

"Cover my eyes, and you shall see," quoth Master Wolfgang. In fact, he played with great self-possession, even though a cloth covered his eyes. When he stopped, exhausted out of breath, his poor little forehead covered with perspiration, the empress made a sign to bring him to her.

Wolfgang rose to comply with her bidding, but being unaccustomed to waxed floors, his foot slipped and he fell. The little girl gave a cry, and before anyone could stop her, rushed forward to raise him.

See THE ETUDE for March.

Wolfgang turned. There stood a little girl, about seven years old, richly dressed, and of surpassing beauty.

"How beautiful you are!" involuntarily exclaimed the little Bohemian.

"Answer me," said the child, imperiously. "Are you not Wolfgang Mozart?"

"Yes, mademoiselle."

"And who taught you to play on the piano? It is tiresome to learn—you must have studied very hard to be able to play so well."

"Yes, mademoiselle, I was often very tired; but then I would play to the great St. Jean Nepomucene to give me courage and cheerfulness, and he would grant my requests."

"Who is the Saint Jean Nepomucene?"

"He is the Saint of Bohemia."

"And why is he called the Saint of Bohemia?"

"Because his statue is on the bridge at Prague, over the Moldau river."

"That is no reason," said the little girl, impatiently.

"I know his story," said Wolfgang shyly, "and will tell it to you, if you care to listen."

"Yes, yes, tell it to me—I would like to hear it," cried the little girl eagerly.

"Listen, then. A long time ago, a very long time, there lived at Nepomucene a vicar of the Archbishop of Prague, who was very good, and who gave so much to charity that he had hardly anything left for himself. Indeed, he often went supperless to bed, because he had given his food to the poor. His name was Jean Welfin, and he was a very holy man. Now it happened, one day, that the archbishop confessed to his vicar, the Wenceslaw, who was the king, sent a message to the vicar.

"I order you to reveal to me the confession of your archbishop!"

"I cannot, sire," replied the vicar, very humbly.

"You must," replied the king.

"Sire, I cannot," said the vicar again.

"Then the king fell into a great rage, and threatened the vicar with a violent death, if he did not tell him what he wished to know." "Neither gold nor jewels, neither threats nor tortures can make me speak," replied Jean Welfin. The confessional is a sacred thing.

"When the king found that he would tell him nothing, he ordered him to be killed. So one night, very dark night, poor Jean Welfin was thrown off the bridge, into the Moldau, which was very deep at that spot. They never found his body, because, instead of sinking to the bottom of the river, it was carried away by an angel to Paradise, where he is seated by the good God; and Jean Welfin, a poor man on earth, is to-day the patron Saint of Bohemia."

As Wolfgang finished his tale, there was a great rustling of silken robes, satin slippers, the waving of plumes, and perfume of flowers. He looked around in astonishment; the grand salon was now filled with beautiful ladies and handsome gentlemen. He was crisscrossed, and looked confused.

"Do you not know me?" demanded a gentleman, coming up to him.

"You are the emperor," said Wolfgang, looking at him shyly.

"And behold the Empress Maria Theresa," replied the emperor, and led the little Mozart up to a lady of about forty-five, but still of brilliant beauty, who received the child most graciously.

At her request, Wolfgang seated himself at the piano, and then, smiling at the people around him, and especially at the pretty little girl, who was not far away, he began to play. He played with such ease that his little fingers seemed merely trifling with the keys, passing from a lively and difficult measure to one slower and more melodious. His audience could not suppress a cry of delight, so astonished were they at his talent.

"Wolfgang knows his keyboard very well, and would be able to play with his eyes shut," remarked his father.

"Cover my eyes, and you shall see," quoth Master Wolfgang. In fact, he played with great self-possession, even though a cloth covered his eyes. When he stopped, exhausted out of breath, his poor little forehead covered with perspiration, the empress made a sign to bring him to her.

Wolfgang rose to comply with her bidding, but being unaccustomed to waxed floors, his foot slipped and he fell. The little girl gave a cry, and before anyone could stop her, rushed forward to raise him.

"Are you hurt, little one?" she asked, in such a sweet voice, so full of sympathy, that Wolfgang answered naively: "You are even more beautiful than you were a short time ago; will you marry me?"

The little girl laughed, and walked away. "Say—that can never be," she said, smiling.

"Why not? We are about the same age," replied Wolfgang.

"You are only a poor little musician."

"But I mean to become famous."

"And I am Marie Antoinette, Archduchess of Austria."

"Well, that makes no difference to me; I will marry you just the same," replied Wolfgang, to the great amusement of the assembled courtiers, who were not accustomed to such naïve language.

Alas! this little girl, whom the child Mozart had chosen for his wife with such adorable simplicity, was not to be so happy as the little musician. In after years, on the day when Mozart, the great composer, was publicly crowned and saluted with cheers by the people of Vienna—on that same day, this little girl, who had become the wife of Louis XVI and Queen of France, was publicly insulted by the people of Paris. Two years later, she was beheaded by the guillotine.

A strange and mysterious destiny, which God had hidden from human eyes.—From the French of Mme. Eugénie Foa, by Lucia Berrius Starnes.

SOME weeks ago I STOP! LOOK!! LISTEN!!! received a thousand dollars for every word he wrote. The story runs:

A railroad company went to a lawyer, asking him to prepare the wording for a sign to be placed at all crossings; they would give him three thousand dollars for this sign.

For weeks he worked and thought. His first word was "Stop!" What on earth should the next be? "Look!!" And one day the happy thought came—"Listen!!!" He took it to the company and was paid the three thousand dollars. At the end of a year an officer of the company said that the sign had saved them over ten thousand dollars.

Readers of the CHILDREN'S PAGE, your teacher is going away for the summer and you are left to cross the railroad of three months without her help. There are dangers in the way; there is the train loaded with Carelessness. Stop! you are going too fast. To-morrow at the crossing you will hear the train of Wrong Notes. You think, "Well, I can cross in a hurry." But no; that wrong note caught you, and the day's work is ended and nothing gained.

Again you take up your task of crossing. If you will only Listen, you will hear the sound of a deep piano when it should have been a dainty, sweet one; here is a dim, just dropped down on when you should have played more and more softly.

Listen!!! there was a ff played with no more force than your last ff.

Listen!!! Over the hill comes the train of Poor Time. Hold in that Allegro and let that Largo do a little more work; now, whip up that measure of thirds; it is too slow. Pull in that easy run and give those chords a little more help. Thus you may make the crossing and avoid a collision.

Reader, take these three words to heart! Look!! Listen!!! Let this crossing of three months without the guidance of your teacher be one to count, one which like the railroad company will be worth gold to you.

You are in the cart of Opportunity; and it rests with you to use the railroad of Time with—loss or gain on the other side. Can we not make it gain? Yes, if we Stop! Look!! Listen!!!—Katherine Morgan.

WHAT greater or better present can we give to the State than to instruct and to educate the young?—Cicero.



MUSICAL TRANSFORMATIONS.



# The Etude

A Monthly Journal for the Musician, the Music Student, and all Music Lovers.

Subscription, \$1.50 per year. Single Copies, 15 Cents. Foreign Postage, 75 Cents.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

Remittances should be made by post-office or express money order, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCE.—If you wish the Journal stopped, an explicit notice must be sent us by letter, otherwise it will be continued. All arrearsages must be paid.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date to which your subscription is paid up, which serves as a receipt for your subscription.

MANUSCRIPTS.—All manuscripts intended for publication should be addressed to THE ETUDE, 1712 Chestnut Street, and should be written on one side of the sheet only. Contributions on topics connected with music-teaching and music generally are solicited. Those that are not available will be returned.

ADVERTISING RATES.—50 cents per page line, \$7.50 per inch, \$50.00 per quarter page, \$25.00 per page, 10 per cent additional for each day and space. For 100 lines, 10 per cent for three months, 15 per cent for 6 months, 20 per cent for 12 months. Copy to be received not later than the 15th of the month in the second number.

THEODORE PRESSER.

1712 Chestnut St., Philadelphia, Pa.  
Entered at Philadelphia P. O. as Second-Class Matter.  
Copyrighted 1905, THEODORE PRESSER.

To watch, to guide, to keep a firm hand—such is the function of the educator. He should appear to the child not like a barrier of whims, which, if need be, one may clear, provided the leap be proportionate to the height of the obstacle, but like a transparent wall through which may be seen unchanging realities, laws, limits, and truths against which no action is possible. Thus arises respect, which is the faculty of conceiving something greater than ourselves—respect, which broadens us and frees us by making us more modest. This is the law of education for simplicity.—Charles Wagner.

The offer of a prize to American composers recently made by Mr. Josef Hofmann has likely set a number of men and women to work. The prizes are very liberal and should be an inducement to those who are willing to enter a contest. THE ETUDE is much interested in this competition, and is hopeful that out of it will come some works that will show the possibilities of Americans in the field of composition.

We could make so much more out of our efforts if we would but realize that other people are like ourselves. Our lack of understanding, our failure to interpret others, is the cause of many of our own weaknesses. There must be a unity and co-operation before we can amount to much. We are so necessary to each other—and we are so like each other. We sometimes value others too much and depreciate ourselves in the same ratio.

In time of peace, prepare for war. In time of rest and quiet, prepare for the work to come. Teachers of music can easily carry their business affairs in their heads; it is not a matter of difficulty to make a survey of last season's work; it is not burdensome to pick out details and plan to improve them. The quiet hours of some summer day, perhaps early, cool, invigorating morning, can be used to advantage in reflecting upon future work and plans for work.

Are you going away for the summer to some place where people will know that you are musical? Will you play or sing when asked to do so? If you feel disposed to respond to such requests you will certainly appreciate the value of having a repertoire of pieces at hand that you can play or sing without bungling. It is often embarrassing to be obliged to take refuge in the statement: "I have no music here." Music ought not to be considered as a record only on paper; it is more properly a record on the mind. And that is what having a repertoire means.

The singer is also embarrassed when he must say: "I have no accompanist." How much better it is to learn to play at least the simpler accompaniments for oneself. Music can be made so much more useful to other persons when singers and players are ready to respond to invitations without being obliged to depend upon other persons or the printed page.

RECENTLY a school teacher in North Carolina published the statement that a man in his neighborhood is paid a larger salary to train puppies to hunt quail for sportsmen than any school teacher in the section is receiving for educating the children. In Indiana, last year, out of the 16,000 school teachers of the State, 12,000 were paid less than \$500 a year—and Indiana has an excellent school system and her teachers are probably as well educated and as well paid as in her neighboring States.

Perhaps the teacher of music may find comfort in these figures. That teacher who has an income averaging \$15 a week throughout the year is better off than the large majority of school teachers. The musician may have some income in the summer but the school teacher has none from her teaching. The general employment of the school teacher "in the good old summertime" is to spend what has been laid away during the rest of the year.

The reason the income of the school teacher is so low is found in the average low grade of preparation. The young woman who cannot think of anything else to do—and who is fitted to do nothing else—makes a bad teacher for the school house. Unfortunately, the penny-wise school directors are happy to save money by getting a cheap teacher.

Music teachers must, in the nature of the case, have a higher grade of efficiency, but the average is all too low. The onus of raising the standard is laid on the shoulders of the eager and earnest and well-grounded members of the profession. Their slogan should be "higher education and higher prices."

SUMMER music! How often we hear the phrase, as if there is a music specially suited to the summer season. Whether this be true or not, the fact remains that during the summer months there is a great amount of music-making all over the land, the principal centres being the great pleasure resorts, city parks, picnic grounds, hotels, restaurants, etc. We shall not discuss the musical value of the program set forth for the delectation of the public by bands, orchestras, mandolin and guitar combinations, glee clubs, solo singers, opera companies, and the other parties who are the purveyors to the summer public. Some of it is bad, undoubtedly, much of it is mediocre, and some of it is standard and interesting to the trained music lover.

The principal object of this note is to urge teachers who, during the busy months of the musical season, may get out of touch with the great public, to study the questions connected with summer music, which means the kind of music that attracts popular attention during the idle hours, the days of merry-making. Doubtless the teacher may learn something of value by these investigations. What are the elements in the bright, popular music that attracts the eyes of the average public audience? Can music having such qualities be used legitimately in the work of the studio? If not, is it possible to find music of a somewhat higher grade that has these same qualities? How far should the teacher yield in matters of this kind? Should he yield, now and then, to demands for light music? There is room for a close and interesting study. Let the teacher who goes to the great seaside resorts, the city pleasure grounds, and other places where the public hears music, keep his ears and judgment alert.

The composer may find profit in a study of successful composition. Can he, for educational use, write music that shall have attractive features? Is it not worth the study and the attempt?

The editor has received a number of letters since the publication of Mr. Henderson's article on the "Study of Musical History," asking for advice and for a list of books to use in a course of private reading. It is a good sign when teachers and students show their desire to post themselves thus in a matter so vital to the musician. It is only by study of the past that we gain a clear idea of the value of the work of the present and an insight into the possibilities of the future. For all great men, particularly those who have largely been architects of their own

fortunes, have been indebted to their historical reading and study for the ideas and inspiration which brought success to them. Napoleon studied the art of war in the light of the great battles of the conquerors who had preceded him; their victories and defeats gave him data upon which to base his campaigns.

The musician who wishes to have a fair view of the music of the great masters must give thorough study to the periods to which they belonged, he must understand exactly their place in the development of the art which they represented. The player who is planning a historical recital needs more than a few dates; he needs to know the spirit of the times to which the composers belonged, the kind of instruments for which the music was composed, and the ideas of music entertained by the people of the period. The pupil who is studying the music of the masters needs to know about these men, since they must not be mere names, "classical" composers, and naught else. They were living, breathing men, with passions, ambitions, and feelings the same as those that fill us, and their music has this life in it; but the student needs some education along historical lines before he can bring his intelligence to bear upon the music of the masters.

Now that the summer is here, we trust our readers will take up the matter seriously and resolve to give some time every day, during the coming season, to historical, biographical, and critical reading and study in music. Interest along these lines once awakened, the student is likely to take a more serious view of musical work, to his own great advantage.

The editor takes this opportunity to call attention to the announcement of a new History of Music for the use of classes and private students, which will be issued by the publisher of THE ETUDE early in the fall. This book will have a number of features that will make it particularly useful to those who are studying the subject.

How apt we are, in our moments of reflection, to think over the events of our lives, often to contrast them with what has come to some other person, and to see opportunity equal to his, had come to us. The whole question of success and what it is can be found in that course of thought. Can a man be a success who enjoys only a local reputation, whose income may barely reach four figures, whose face and bearing begin to show the burden of years?

No great is the diversity in men and in their lives that we must expect there shall be diversity in rewards. If it be true that a man's success is due to opportunity, it is also true that we know not when the psychological moment for us may come. What, therefore, is the duty of the man who wishes to fill a place in life? Only one thing, to do as carefully and as thoroughly what is asked of him, day after day. It is this unconscious training in the small, the routine affairs of daily life, that prepares a man for the greater opportunity that may come to-day, to-morrow, or next year.

In considering this matter, it is well to keep in mind that one man may recognize his opportunity, another may not know it when it is ready to hand. We need alertness of mind as well as strength of body; we need the faculty of going below the face of things, of valuing the relations of things to each other, of judging the ultimate outcome of possibilities. But it is the man who does something each day involving questions of judgment, for today as well as for the future, who is most reasonably certain to know the measure of opportunity as it comes to him. Only the man who comes into executive responsibility knows how to value the training in small things which comes from daily work taken care of.

Some reader may feel dissatisfied with his work the past season; he may feel that his location hampers him, that the people of the community are unsympathetic and unsympathetic; he may feel that his labors deserve better pay. In such case, he must blame only himself if he stays where he is. But if he should remain, then it is up to him to improve himself and his field. Perhaps the wisest plan is to begin improving himself. Such is the verdict of many successful men.

The teacher knows the conditions that affect his field of work; these conditions can be studied and valued. The next step is to increase the value, professionally and financially, of these conditions. Life is a matter of adjusting ourselves to our environment. Shall the music teacher control his adjustment or shall he drift without thought from one day, one year to another?

No 4939

## GAVOTTE BERGERETTE

"Shepherds all and maidens fair"

W. ALETTER

Allegretto con grazia M.M.  $\text{♩} = 120$

Copyright 1905 by Theo. Presser 5

International Copyright secured



## If Love Were What The Rose Is

SWINBURNE.

W. F. SUDDS, Op. 296.

Allegretto con gusto.

Copyright, 1905, by Theo. Presser.

British Copyright Secured.

# VOCAL DEPARTMENT

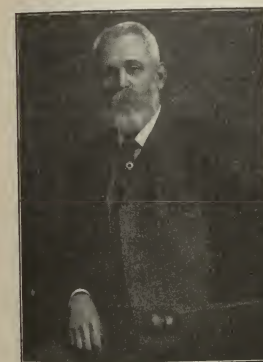
Conducted by H. W. Greene

## THE FOUNDATION OF SINGING

PRIZE ESSAY

By R. THOMAS STEELE

The following article on the "Foundation of Singing" falls easily within the classification of technical, to which, as a rule, we are not disposed to give space in THE ETUDE, preferring articles of a pedagogic character. The Vocal Editor concurs, however, with the Committee on Prize Awards in its estimate of the value of this particular article, and urges vocal students to give it a careful reading.



R. THOMAS STEELE.

Mr. STEELE was born in Brockville, Eastern Ontario. He was intended for the law, but when the time came for independent action, took up music instead. As a boy he sang in the parish choir; at fourteen, temporarily supplied the organist's place, and as he grew older gave attention to the organization and drilling of glee clubs and singing societies. His musical education, the vocal line particularly, was gained at intervals from teachers of the old school, whom he was able to meet. His greatest opportunity was that of studying with the late Miss Sellers, of Philadelphia. In later years, Mr. Steele gave study to the claims of scientific method as put forth by the late John Howard, of New York City. For the past twenty years he has been living in Hamilton, Ont., and in addition to his teaching has been chairman in some of the principal churches and director of choral societies there and in Woodstock. He has also given attention to the production of light comic operas by amateurs, acting as director, coach, and stage manager as well. For several years he was connected with the Toronto Conservatory of Music and still has a studio in that city.

It has been truthfully stated that "a beautiful tone of voice must be considered the foundation and first requisite of fine singing. It being just as important in music as perfect form in the creations of the sculptor."

What, then, constitutes beauty of tone, and how is it to be produced by the human voice?

Helmholtz has demonstrated that the fullest, roundest, and most agreeable tone possible is that produced when the fundamental tone is accompanied by the seven harmonic overtones of the major scale, with the flat seventh in the third octave, gradually decreasing in intensity as they increase in the rate of vibration, the seventh overtone being almost at the vanishing point. It has also been shown that the infinite variety in the quality of tones is caused by the number and relative intensity of the overtones, and that some instruments, particularly the violin family, the piano and the human voice, can develop the full number of harmonic overtones. It follows,

then, that if the voice is to be made beautiful, means must be adopted to bring it into a condition capable of developing the seven harmonic overtones.

The unphilosophical manner of treating the subject which has prevailed for centuries has provided no definite information regarding the nature and action of the vocal organs, and it is generally complained of and admitted that very few singers ever acquire a correct use of the voice, that the majority are always laboring under some disability, and that many, after years of study, find their voices ruined. Consequently we need hardly look for any light from those employing empirical methods. If we are to deal intelligently with the subject we must know the facts, not guess at them.

The voice is physical, therefore we must know its physiology. Sound is what the voice produces; therefore we must know its acoustics. Singing is a continuously flowing and beautiful tone made by a skillful combination of muscular movements; therefore we must know the functions and actions of the various parts involved in these movements. Within comparatively recent years scientific investigations have revealed many important facts, among which are:

That the diaphragm, although it is to a certain extent an inspiring muscle when exerted alone, and is used as such in ordinary breathing, becomes a powerful expiring muscle when coupled with the abdominal muscles.

That the vibrations of the vocal chords impart to the larynx and to all the vocal parts connected with the larynx consonating vibrations, which combination of vibrations is the cause of power, quality, and to some extent the compass of the voice. That muscles will contract two or three times as powerfully (and without conscious effort) to retain a bodily part in its normal position as they will or can contract to move that part to a new position; in other words, muscles act most powerfully at their normal length, if they are either shortened or stretched they lose more or less of their power. The discovery of the fact that the diaphragm, when contracted, has led to the conclusion that the condition of the larynx, tongue, soft palate, and face most favorable to vibration is caused by the simultaneous and equal contraction of opposing muscles so that they become highly tensed without displacing any of the parts.

Besides these facts, the functions and actions of all the muscles of the body used in producing sound have been elucidated, and the science of acoustics, as applicable to the voice, has been largely augmented, so that now we possess an accumulation of accurate information on the subject never before available. Much time and attention have been given to working out the various details, and every possible mode of research has been well-nigh exhausted, with the result that at length we know how it is that the great singers have been able to produce tones of such wonderful power and beauty.

It is the perfectly co-ordinated action of all the different parts of the breathing and vocal apparatus, the physical condition being normal, which produces tones having the full number of harmonic overtones, and gives power and compass to the voice. This fact is comprehensive and fundamental, and until now, has never been thoroughly understood.

If everyone who wishes to become a singer were in a perfectly normal condition and instinctively made a correctly combined muscular effort when producing sound, doubtless teachers would have little difficulty in developing voices; but unfortunately, such is not the case. With very rare exceptions, persons having good voices are either not in a normal condition, have acquired some wrong habit of use, or have very little idea of the effort necessary to produce the singing tone. Some of the muscles may be weak and need strengthening; others may be more or less inert and need stirring up to bring them into a state of activity, and in many, habits of contracting muscles so as to interfere with the vibrating condition may have been acquired; the breathing muscles also may act at cross purposes, or they may fail to co-operate properly with the vocal muscles. For instance: The muscle which pulls the tongue forward to the chin may be weak; in consequence the voice will frequently be shut off on certain notes, or it may be found impossible to produce the highest tones. In breathing, the up-pulling muscles of the ribs may be so weak that a proper inhalation is impossible; consequently the exhaling effort will be imperfect and the vocal muscles will lack support. The face muscles may be naturally strong, but have never been brought into active operation with the other voice muscles; the same may be true of the diaphragm. A common habit is to contract strongly the muscle connecting the chin and tongue bone; this is a serious interference with tone, as it pulls the larynx away from the spine and encourages compression of the tongue muscles. When inhaling, singers will sometimes raise the upper part of the chest, and perhaps also the collar bone, at the same time they will contract the diaphragm; this movement involves the greatest effort for the least result, and precludes a co-ordinate action between the vocal and breathing muscles. In addition to these and other defects of condition and habits of use, wrongly combined movements are taught by those who do not understand the nature of the vocal instrument, and fine voices, originally in a normal condition, are distorted and spoiled. One or two examples will suffice.

A favorite notion is, that of open throat; to effect this the pupil will generally do several wrong things. The soft palate will be drawn up until a cup-shaped depression may be seen just above the uvula at the same time that the larynx is lowered in the throat and the tongue pulled down at the back. Any one of these movements is wrong, the three combined are simply distortion, because the raising of the soft palate shortens the up-pulling muscles, lowering the larynx shortens its down-pulling muscles, and the muscles connecting the larynx with the palate and the up-pulling muscles of the larynx are stretched; the up-pulling and down-pulling muscles of the tongue are affected in a similar way; consequently the power of all these muscles is diminished, in addition to which the shield cartilage of the larynx and the tongue bone are separated slightly in place of being drawn together.

In regard to breathing, the accepted idea is, to inhale by contracting the diaphragm; it is called deep breathing, diaphragmatic or sometimes abdominal breathing. When this effort is made the abdomen is distended and the muscles round the waist line bulge outwardly; an effort, conscious or unconscious, is also put forth to raise the ribs. By this mode of breathing the use of the diaphragm in *exhaling* is lost, a check is put upon the free expansion of the ribs, and a feeling of oppression is experienced in the region of the waist as if too much breath had been taken; as a matter of fact, the muscles are acting at cross purposes, not co-operating.

When the correct singing effort is made, the ribs are drawn upwards and expanded, the upper chest, the very slightly raised, the down-pulling muscles, the abdominal, side and back muscles, and the diaphragm, are all relaxed; there must not be the slightest suggestion of outward movement in the abdomen or around the waist line. This gives the greatest air capacity in the lungs, and the breath may be held ready for use any reasonable length of time without inconvenience or discomfort. At the instant of making tone, the vocal chords, the up- and down-pulling muscles of the larynx and soft palate, the muscles of the tongue, pharynx, and face become tense; the larynx is drawn firmly against the spine, the tone bone is drawn down to the larynx, the palate remains in the low position, the tip of the tongue is slightly drawn away from the front teeth, the tongue itself remains rounded, soft and spongy and ready for any



movement required of it, while the abdominal, side, and back muscles, together with the diaphragm, contract, and the up-pulling muscles of the ribs relax sufficiently to allow the ribs to descend as required.

To execute this beautifully combined movement requires the utmost skill, every part must perform the office it was designed for, every false movement and defect must be corrected, and every detail must be worked out until every movement can be definitely and accurately made, and absolute certainty and facility of action be established. The prevailing idea that conscious, direct control of any muscle leads to rigidity is erroneous, so long as there is a wrong or defective action of any part, just so long will there be an obstacle in the way of freedom of action, and in some cases it is only by getting a conscious control of an individual muscle that a stubborn interference can be remedied; this has been proven in actual practice beyond all question.

It is now possible to form a clear mental picture of the vocal instrument and its actions, to diagnose with certainty the conditions which present themselves in each person instead of guessing at them as heretofore and to deal with all the wonderful possibilities of the voice in an intelligent manner so that all its beautiful qualities may be developed without risk of injury.

The confidence and freedom which the student realizes when the spontaneous, co-ordinate action is acquired is one of the most delightful and exhilarating sensations imaginable, and is entirely outside of the experience of those who have not accomplished it.

When the fundamental tone and the seven harmonic overtones are produced by the voice, it will be found that the true natural quality or clang of the human voice is revealed, clear, resonant, and mellow; but while that character pervades every voice correctly used, the infinite variety of quality which is due to the structure of the vocal instrument and becomes more and more noticeable with the increasing skill and maturity of the singer. This is a most interesting and beautiful fact, and furnishes an absolute proof that the co-ordinated action of all the parts of the vocal instrument is the true and only sure foundation for artistic singing.

#### GOOD SONGS.

AS STATED in the June issue, we begin our series of articles on "Songs," the specific object of which is to suggest good and possibly unfamiliar songs to teachers and students who are readers of THE ETUDE. In the succeeding numbers of the series we may mention more than one composer's works. This month we will occupy space by commenting upon songs from the above standpoint.

"Good Songs" are such as worthily fulfil the purpose for which they are written. This is not an academic definition of a good song; it is one that enables us to arrive at precisely the point we wish to emphasize, which is, that songs of any grade may be called good if they are good examples of writing for that grade. It is as absurd as it is unjust to sneer at a song because it is simple or sentimental, because it does not compare favorably with another song, or because it does not answer to preconceived ideas as to how that particular subject should be presented.

In the hands of a good composer a very simple text consistently treated may as fully answer to our definition of a good song as any of the most elaborate Richard Strauss numbers.

A musician never condemns a song because it is easy, simple, or short, but because it is not good. The work that goes out from the hand of the song writer carries with it an index of the quality of workmanship of the composer, and is absolutely unmistakable to the musician. The majority of those who buy the song are not musicians, in the critical sense, but belong to the larger group of music-lovers who are with gratifying rapidity learning to choose their music wisely. Persons of this class enjoy songs of all grades and of wide variety; they do not tolerate weak texts or trappy settings in any grade; they quickly recognize the composer who is trying to strike twelve before his machinery is even sufficiently adjusted to strike one; they cannot be deceived by unique titles, beautiful printing, or showy advertising; they are generally able to select some best adapted to their attainments; they are constantly improving themselves and are on the alert to find good songs. Many readers of THE ETUDE belong to this class and it is to their encouragement and profit

that we dedicate our efforts in this series on vocal repertoire.

Mr. R. Huntington Woodman was born in Brooklyn, 44 years ago. He was musically precocious and so fortunate in having a father who wisely guided his early studies that he was able to play the organ position, at the age of fourteen, in Flushing, Long Island, a position which he retained for four years. Four years' study of composition with Dudley Buck, followed by study in Paris with organ and composition as his principal subjects, mark his special preparation for the work in which we are interested. He has just completed twenty-five years of continuous service as organist of the First Presbyterian Church in Brooklyn, and enjoys a large clientele of pupils; hence, he has not been a prolific writer. He is better known by professional choir singers than by vocalists in general, as the preponderance of his writing has been high-class anthems for church use. Among his secular compositions for the voice we recommend a group of five slumber songs, which are: "A Mother's Song," "A Dream-Maker," "Indian Cradle Song," "Run, Little Brook," "Good Night." A group of five Flower Songs for medium voice: "Violets," "A Morning-Glory Song," "The Pine: A Slight Mistake," "The Forget-Me-Not," "The Seed's Song," in addition to which we mention: "April Rain," medium voice; "Dove Wings," medium voice; "The Highway," medium voice; "Morning," tenor; "An Open Secret," soprano; "The Road to Yesterday," "Open Secret," soprano; "Light of Love," medium voice; "Sing, O Heart," tenor; "Old Winter Comes," baritone.

An answer to my question as to which of his songs he liked best, he said: "Open Secret," "April Rain," "The Road to Yesterday," and "Morning." Any of the above compositions can be had by addressing the publisher of THE ETUDE.

#### AN AMERICAN GIRL'S SIEGE OF PARIS.

BY FREDERIC S. LAW.

##### II.

THE next morning, at eleven, Helena Hunter was standing before the door of Madame Duchesi's apartment in the Rue de J—-. She had finally promised Mrs. Mason to make the trial and determined to lose no time in seeing the famous singing teacher. Her worldly Mentor had superintended her toilette that morning with jealous care. She knew that Madame Duchesi was *exquisite* in her pupils' eyes, and that her shortcomings, but with everything in them that might offend an observant eye. She had heard the story of the young girl whom the teacher had obliged to throw away a beautiful flower because in her opinion it did not harmonize with her costume; and while adjusting Helena's veil she told her of another one of her pupils who had come for a lesson on a rainy day, wearing a hat very much out of style. Madame Duchesi had reproved the offender sharply for her lack of taste and had ordered her not to wear such antiquated headgear again before her, but to present to it some old lady to whom it might be appropriate.

"And quite right, too. One never knows what harm an unbecoming hat may do," concluded Mrs. Mason, impressively. "But I don't think that even should be objected to you," saying the effect of her practical touch with an admiring glance. "You may be sure that she sometimes goes too far and interferes in things that really do not concern her at all. One day she was railing at her class for their ignorance in general affairs—as if that had anything to do with singing." Helena bit her lip to prevent a smile. Mrs. Mason never could understand why a singer should bother her head with more than looking pretty and singing well; on this point the two never agreed. Reaching up to fasten a hat-pin more securely, she continued at length:

"They were nearly all Americans, and she had a great deal to say about their ignorance and indolence—that they cared for nothing but to have a 'good time' and knew nothing of their own country. Then she turned to one and asked her point-blank, if she could tell her what was the capital of Nebraska. It seems that the girl didn't know—though any child could have told her that it was Omaha," pursued Mrs. Mason, with a well-informed air, not noticing the twinkle of amusement in her friend's eyes. "However, she had spirit enough to say: 'Oh, madame, I came here to study singing, not to learn geography!'" Then Duchesi nodded her head and said that American girls were lazy, that they had no idea of what work or study meant; all they

cared for was to sit in a rocking-chair, with their feet over a register, reading novels and eating candy."

All this was in Helena Hunter's mind as she rang the bell and waited for the door to open. She knew that she was not of the rocking, novel-reading type; it was as obvious to her as it could be to Madame Duchesi. None could find fault with her as the score of indolence or indifference; she would show an earnest singing teacher that there was at least one American girl who was sincere and earnest—but the door swung open; she awoke from her reverie with a start and saw that a servant with but ill grace in progress; it seemed more like the breaking-up of a class. She therefore asked the man to ascertain if his mistress could not see her, excusing her urgency on the ground of an approaching departure from Paris. But the domestic politely yet firmly refused to announce her; he explained that his mistress saw no one without a rendezvous—he would give her card of mademoiselle, who would doubtless receive an early appointment for an interview.

This by no means suited the energetic temperament of the singer. She turned now put her hand to the plough and looked forward with but ill grace to the loss of two or three days from the short time at her disposal. She observed that the sound of voices in the room beyond had ceased; she felt that some one within was listening to the colloquy without and was shrewd about her. She knew that she was prolonging the situation a little she might gain her point in spite of the man's fidelity to his instructions. She was not mistaken. As she began a second expostulation, the door opened widely and Madame Duchesi appeared on the threshold.

"*Quel parti!*" she inquired sharply, facing a penetrating glance on the unknown visitor. Helena advanced; the man bowed respectfully and giving his mistress the stranger's card retreated, leaving her to deal with the newcomer as she thought fit. "You are quite right," she said, "but I do not know how you sing." "You may sing very badly, and then when you go home and announce yourself as my pupil"—with a wave of the hand toward herself—"I get the blame of your poor singing."

"She is right in that," thought the girl, who was, however, prepared for the situation. "You are quite right, Madame Duchesi," she returned, "but I have here some criticisms that may give you an idea of my singing and show you that I am not exactly a novice." As she spoke, she brought out a little book, one made up of various appreciative notices of her singing in the church and in the concert-room.

Madame Duchesi drew back. The presumption of this no doubt half-dressed singer irritated her. She argued with her—the teacher of the most noted singers of the last quarter-century! She needed repression and repression she should have.

"Oh, no!" she said rigidly, refusing the pamphlet with a disdainful gesture. "You must excuse me. Then, with emphasis: 'In Europe we attach no importance to such notices.' Helena Hunter's temper rose at the contemptuous tone of this answer. She merely wanted a hearing—but this impertinent woman was not only unwilling to grant her object, but, without seeing them as needed at comments on her singing, which the singer knew to be fair and just. Very well—she should meet her on her own ground. It was clearly hopeless to succeed in the object of her visit, but Madame Duchesi decided at least know that this time she had to do with a silly, disdainful, but very clever, and addicted to novels and candy, but with one who knew something of the world in which she lived. She was not unaware of the intrigues and plots and counterplots of daily life in Europe, and determined to use her knowledge the better to cope with her antagonist.

"I can very well understand, Madame Duchesi," she said nonchalantly, "that you attach but little importance to the opinions of European critics. It is well known that many of them are influenced by financial considerations in their criticism of artists. And your artists themselves often make the mistake of trying to influence our critics in a similar manner. But I am glad to say that they are, as a general thing, too honest and fair-minded for such dealing. And for that reason I value these criticisms, placing at the book in her hand, and speaking in her turn with emphasis, "because I know that they have not been bought."

Surprised to see the gaze that she had thrown down so carelessly taken up with such spirit, Madame

a translation to the rank of a fully-fledged prima donna. Naturally, she did not lack detractors; but she was not to be deterred by that. She was not to be deterred by all that was said against her, she went her way, turning out artist after artist until even her enemies were forced to admit that Duchesi had the most remarkable good fortune in securing the best voices to be found, namely intimating that the best voices to be found were due to natural endowment rather than to their teacher's skill. Several great capitals had been in turn her home, until about twenty years before our story opens she had established herself permanently in Paris.

Miss Hunter, now left in possession of the field, explained her errand. Madame Duchesi listened with evident impatience.

"Then, as I understand, Miss—ah, yes—Miss Hunter," she said, referring to the card in her hand, "you wish to study with me for the very short period of three weeks?" She spoke in English—Madame Duchesi spoke all languages.

"Yes, Madame Duchesi."

"Impossible! I never take a pupil for so short a time. It is entirely out of the question."

"But, Madame Duchesi," urged the would-be pupil, "I sail on the 28th, and it will be a great disappointment to leave Paris without having had some lessons from you."

"It is a pity, then, that you did not come to me earlier," replied the other, with a glance of surprise at this persistent American who was evidently disinclined to accept her dismissal quietly—very well, she would speak plainly to her. Madame Duchesi was by no means averse to plain speaking when occasion required—indeed, she usually plied her forehead furrowed by unaccompanied lines of deep thought. Suddenly her face cleared.

"Oh, Helena," she exclaimed. "I have it!" Her friend trembled, wondering what Eureka! had dashed upon this feminine Archimedes. "I shall get Charles to write to her. She will be sure to pay attention to him—that sort of woman always does think more of what a man says than of what women say," in which category the speaker might have truthfully included herself. "I shall have him tell her that she is not to be a beginner, but an artist."

You will see, Helena, that will bring her round."

And it did. In spite of Helena's expostulations—she feared a fresh rebuff—Mrs. Mason carried out her husband's scheme. Her husband entered into it through her scheme. Her husband entered into it through her scheme. Her husband entered into it through her scheme.

And it did. In spite of Helena's expostulations—she feared a fresh rebuff—Mrs. Mason carried out her husband's scheme. Her husband entered into it through her scheme. Her husband entered into it through her scheme.

And it did. In spite of Helena's expostulations—she feared a fresh rebuff—Mrs. Mason carried out her husband's scheme. Her husband entered into it through her scheme. Her husband entered into it through her scheme.

And it did. In spite of Helena's expostulations—she feared a fresh rebuff—Mrs. Mason carried out her husband's scheme. Her husband entered into it through her scheme. Her husband entered into it through her scheme.

And it did. In spite of Helena's expostulations—she feared a fresh rebuff—Mrs. Mason carried out her husband's scheme. Her husband entered into it through her scheme. Her husband entered into it through her scheme.

Duchesi looked at the little book as though curious, after all, to see its contents. "No," thought Miss Hunter; "you would none of it when I offered it—and now you shall not see it at all." She drew back slightly and placed the thing held it, as if by chance, behind her. The significance of the action was not lost upon the other, who at once dropped the subject and reverted to the singer's request for a short course of lessons. This, in view of the circumstances, she haughtily declared absurd and gave her visitor to understand that the interview was at an end. Helena, feeling with Francis L. that all was lost save honor, withdrew; and on her way home reflected that it was some consolation to know that she had suffered shipwreck, she had at least gone down with flying colors.

Great was Mrs. Mason's indignation when she heard the story which Helena had to tell on her return.

"Oh, don't tell me that she was right from her point of view," she cried impatiently, piqued to the utmost that the step she had advised so warmly had failed. "She might have known from your very appearance that you were an artist," gazing raptly at the toilette which had been the object of so much care on her part. "I am sure that she has no one in her class! who can sing so well. The—the old thing! She has just got to hear you—how shall we manage it?" She said her word and pursed her lips; it was even worse than choosing a new hat, she thought—but there must be some way out; what should it be?

Helena was essentially fair-minded. She had had time to recover from her disappointment and saw the justice of Madame Duchesi's position, though she still thought that she should have been more considerate in her manner of refusal. But she could not bring Mrs. Mason to see it in that light. The latter still pondered, her usually placid forehead furrowed by unaccompanied lines of deep thought. Suddenly her face cleared.

"Oh, Helena," she exclaimed. "I have it!" Her friend trembled, wondering what Eureka! had dashed upon this feminine Archimedes. "I shall get Charles to write to her. She will be sure to pay attention to him—that sort of woman always does think more of what a man says than of what women say," in which category the speaker might have truthfully included herself. "I shall have him tell her that she is not to be a beginner, but an artist."

You will see, Helena, that will bring her round."

And it did. In spite of Helena's expostulations—she feared a fresh rebuff—Mrs. Mason carried out her husband's scheme. Her husband entered into it through her scheme. Her husband entered into it through her scheme.

And it did. In spite of Helena's expostulations—she feared a fresh rebuff—Mrs. Mason carried out her husband's scheme. Her husband entered into it through her scheme. Her husband entered into it through her scheme.

And it did. In spite of Helena's expostulations—she feared a fresh rebuff—Mrs. Mason carried out her husband's scheme. Her husband entered into it through her scheme. Her husband entered into it through her scheme.

And it did. In spite of Helena's expostulations—she feared a fresh rebuff—Mrs. Mason carried out her husband's scheme. Her husband entered into it through her scheme. Her husband entered into it through her scheme.

And it did. In spite of Helena's expostulations—she feared a fresh rebuff—Mrs. Mason carried out her husband's scheme. Her husband entered into it through her scheme. Her husband entered into it through her scheme.

And it did. In spite of Helena's expostulations—she feared a fresh rebuff—Mrs. Mason carried out her husband's scheme. Her husband entered into it through her scheme. Her husband entered into it through her scheme.

#### QUESTIONS AND ANSWERS.

THE Vocal Editor urges all correspondents who desire to use the Question and Answer Column of the Vocal Department of THE ETUDE to sign communications with full name and address. It frequently occurs that it is important that some question be answered immediately, and it is often one and two months before questions can be answered through the columns of THE ETUDE.

C. C.—The explicitness and care with which you put your question almost, if not quite, frames its answer. Since the tones of your pupil's voice, that is you say is correct, please, that some question there is probably a perfectly logical, physical cause for it. That being the case, it must be natural. While some modification may follow special effort, it is a question whether the effect will be permanent or as desirable as the mournful tone of which you speak.

B. P. D.—While your problem is difficult to solve at this distance and only from a description, it seems to me that you are not clear enough in your distinction between your head voice and that part below it which you call medium. I think you'll E, F, and F-sharp if sung very lightly on "oo" will reveal to you the tendency to mix the last two notes with the quality of your D and E, which is unsafe.

2. If instead of using the word high-soprano you had said lyric, I could answer, "no," because the name indicates the quality; a word describing the compass does not. Many rich medium-tones can be carried high even by mezzo-sopranos and contraltos.

3. I am quite unable to explain why your voice varies so. It must have something to do with the use you make of it in the preceding practice.

H. S.—Your critics are not very complimentary—possibly you are over-criticizing yourself. I can give you very little satisfaction except by an interview. Will be glad to help clear up your uncertainties if you will call at my office, Room 504 Carnegie Hall, New York City, any Tuesday or Friday.

C. E. R.—You have no right to select your own routine of study. Your teacher must do it for you. What do you imagine the head vocal teacher of the Belgium Conservatory of Music would say to you, in answer to him that for five years you were to study on scales, trills, groups, etc.? When you get ready to begin the study of singing select your teacher and carry out his plans.

H. B. Y.—I believe there is a famous physician in Boston who is said to cure catarrh. If this is true and you are cured, I do not see why you cannot go on with your work.

F. H. M.—You are very impatient. If your tones had a velvety smoothness and you sing them softly, after six months of lessons you should be quite satisfied. I certainly should not force them to the point of their becoming throaty. Your best plan will be to extend your compass by light scale work or until you again find a teacher. I cannot advise you be careful not to force your voice.

CICERO.—It is generally conceded that the study of elocution is beneficial to the student of singing, or, perhaps better expressed, should be beneficial. The phrasing, diction, contrasting of vowels, the prolongation of vowels, the thought of the text, are as important in one case as in the other. Authorities seem to differ as to the identity of the speaking and singing tone. It is my impression that they are identical, with the exception of the prolongation of vowels by the singer; and to the extent that speaking vowels would enhance the oratorical effect. I should think the study of singing would be of value to the orator.

A SUBSCRIBER.—In the first place, you cannot train your voice yourself. It has never been done successfully and is sure to invite disaster. You sing your vowels properly as you speak them. If you speak them correctly, the tongue will be in the correct position. If when you sing them you change the tongue from the position which it normally takes in speaking vowels, the tongue will be in the wrong position for singing. In other words, take your tongue model from your spoken vowels.

JAR.—I have never seen or heard of the book of which you speak, but I venture to say that if the author has the temerity to claim that it is the only true and complete theory for the production and training of the voice that it is of doubtful value.



# ORGAN AND CHOIR

EDITED BY EVERETT E. TRUETTE.

NEW ORGAN IN THE DOM, BERLIN.

This fine instrument is the largest in Germany and cost about \$25,000. It is located in a spacious gallery in the north transept and has a very good position. The specification is as follows:

## 1ST GREAT ORGAN.

1. Principal	10 feet.
2. Major Bass	16 feet.
3. Principal	8 feet.
4. Doppelkloete	8 feet.
5. Principal Amabile	8 feet.
6. Flute Harmonique	8 feet.
7. Viola da Gamba	8 feet.
8. Bordon	8 feet.
9. Gemshorn	8 feet.
10. Quintaton	8 feet.
11. Harmonika	8 feet.
12. Gedackquinte	5 1/2 feet.
13. Octave	4 feet.
14. Flute Octavante	4 feet.
15. Fugara	4 feet.
16. Rohrfloete	4 feet.
17. Rauschquinte	2 Rks.
18. Gross Cymbel	3 Rks.
19. Octave	3 to 5 Rks.
20. Scharf	3 to 5 Rks.
21. Cornett	3 to 4 Rks.
22. Bombarde	16 feet.
23. Trompette	8 feet.
24. Clarion	4 feet.

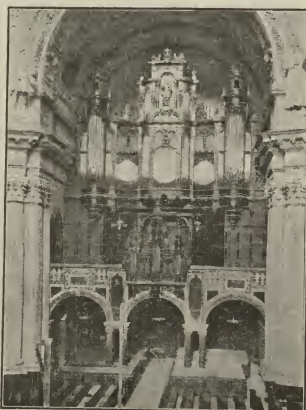
## 2ND GREAT ORGAN.

25. Principal	16 feet.
26. Quintaton	16 feet.
27. Principal	8 feet.
28. Doppelkloete	8 feet.
29. Geigenprincipal	8 feet.
30. Spitzfloete	8 feet.
31. Salicional	8 feet.
32. Solofloete	8 feet.
33. Dulciana	8 feet.
34. Rohrfloete	8 feet.
35. Octave	4 feet.
36. Spitzfloete	4 feet.
37. Salicional	4 feet.
38. Flauto Dolce	4 feet.
39. Quinte	2 1/2 feet.
40. Fliscolo	2 feet.
41. Mixture	3 Rks.
42. Cymbel	3 Rks.
43. Cornet	3 Rks.

## THE OPENING

There has been a great awakening, during the last few years, in everything pertaining to worship-music. Various religious bodies have taken steps looking to the betterment of musical conditions in our churches, and at least one great organization, the American Guild of Organists—to say nothing of the newly-developed Religious Art and Music Department of the Religious Education Association—has been created during that period for the same purpose. A great deal of attention has been directed, among other things, to the proper character and place, strangely enough of what is commonly called the opening voluntary.

The earliest forms of opening voluntaries were almost entirely improvisations upon hymn-tunes, or chorales. In Germany, especially, it was required that every organist be able to improvise skillfully upon the chorales, presumably those that were to be sung in the service. This custom still survives in large measure, and it is quite the usual thing to hear



ORGAN IN THE NEW DOM, BERLIN.

organists who have been trained in the German school using chorale arrangements—either Bach's, or the simpler ones that succeeded his, or their own improvisations. In England arose a similar class of compositions, some in the Variation-form, or the chorale-phantasy form, others in the free style, though all are marked more or less by the musical characteristics of the time, being pleasing or brilliant as the case might be, rather than worshipful or meditative.

The very name of this class of compositions—voluntaries—at once indicates the difficulty in dealing with the problem. The rest of the service (excepting, of course, the closing voluntary and offertory) is prescribed in the ritualistic churches strictly, in the others not so strictly; but in all there is at least one ecclesiastical tradition which has approved certain forms and materials and created a standard. In Protestant church music, especially the instrumental part, there is absolutely no standard, nor has there been until lately, any attempt at uniformity.

63. Mixture	3 Rks.
64. Trompette	8 feet.
65. Cor anglais	8 feet.
66. Glockenspiel	8 feet.

## 2ND SWELL.

67. Lieblieb Gedackt	16 feet.
68. Principal	8 feet.
69. Traversfloete	8 feet.
70. Spitzfloete	8 feet.
71. Lieblieb Gedackt	8 feet.
72. Quintaton	8 feet.
73. Aolinet	8 feet.
74. Voix Celeste	8 feet.
75. Prestant	4 feet.
76. Fugara	4 feet.
77. Viola	4 feet.
78. Gemshornquinte	4 feet.
79. Flauto	2 feet.
80. Harmonia Aetheria	3 Rks.
81. Trompette	8 feet.
82. Oboe	8 feet.
83. Vox Humana	8 feet.

## CHOIR ORGAN.

(Played from the 1st Swell organ keyboard.)

84. Flauto principal	8 feet.
85. Flauto	8 feet.
86. Gedackt	8 feet.
87. Dulciana	8 feet.
88. Zartfloete	4 feet.

## PEDAL ORGAN.

89. Principal	32 feet.
90. Untersatz	32 feet.
91. Principal	16 feet.
92. Offenbass	16 feet.
93. Violine	16 feet.
94. Subbass	16 feet.
95. Gemshorn	16 feet.
96. Lieblieb Gedackt	16 feet.
97. Quintbass	10 1/2 feet.
98. Principal	8 feet.
99. Fliscobass	8 feet.
100. Violoncello	8 feet.
101. Gedackt	8 feet.
102. Dulciana	8 feet.
103. Quinte	5 1/2 feet.
104. Octave	4 feet.
105. Terz	3 1/2 feet.
106. Quinte	3 1/2 feet.
107. Septime	2 1/2 feet.
108. Octave	2 feet.
109. Contrapassune	32 feet.
110. Posanne	16 feet.
111. Fagott	16 feet.
112. Trompette	16 feet.
113. Clarion	4 feet.

There are 6 union manual-complers, 3 pedal-complers, and 2 fixed combination pistons. These pistons exclude the stops which have been drawn by hand. There are several pistons of a like nature to the Pedal organ and Swell organ. The Grand Crescendo is operated by means of a wheel which is worked by the foot, and excludes the stops which have already been drawn by hand. There is also a piston to exclude the Grand Crescendo if it happens to be on, or partly on.

That there is much room for a discussion upon this subject there can be no question, when it is remembered that organists of respectable reputations have been known to play excerpts from the popular organs both as opening and closing voluntaries. If the writer were to append even a partial list of the unsuitable (to put it mildly) organ-music that he has heard or seen upon service programs, it would certainly provoke a smile, to say the least. This is largely true because every organist is a law unto himself; hence, if he is an ardent Wagnerite, it is the most natural thing in the world that the "Evening Star" song should find its way to his organ-program, or the "Tannhauser" march, or even the "Liebestraße" or "Tristan und Isolde." Or an ardent admirer of "Faust" may play the "Dio Posante" or a part of the Garden Scene, or the swinging "Soldiers' Chorus." The "Toreador Song" from "Carmen" is not unknown as a Postlude, or such selections as the "Congo" from "Joelyn" as opening voluntaries, or of fortifiers. But enough! It is unnecessary to dwell

upon this aspect of the question at greater length, as it is only too evident that the musician whose sole interest is in his music does not always see clearly in this matter, and needs some outside assistance, either authoritative, if from the music committee, or suggestive, if from his professional brethren.

Undoubtedly, the freedom of choice which characterizes our American organists in particular has been productive of much good. The brilliant performer or the thorough musician is able to demonstrate at the keyboard his superiority and desirability to a much greater extent than if confined to strictly service music, with the result, it is to be hoped, that service music will be proportioned to the merit. Salaries are not so large but that any means tending to increase them is to be welcomed. Then again, the organ music of the church service is often the only good instrumental music that many people hear, and for that reason a valuable educational agency. Some organists realizing this have been so taken up with the educational aspects of the case that they have subordinated the devotional to the artistic—and religious—impairment. Therein lies the greatest weakness of the system.

The proper function of the opening voluntary is, undoubtedly, to prepare the congregation, by inducing in them the proper frame of mind, for the service which follows. As has frequently been pointed out by writers upon musical subjects, there is no such thing as sacred music, *per se*. Not even association is able to remove the sense of incongruity when music that is improper in character is introduced into the service. That is what is the matter with many of the so-called Gospel Hymns. In most cases written for the words to which they are sung, they are as thoroughly associated with the church and worship as it is possible for music to be. Yet, because they are inherently trivial or worse, there is always that feeling of incongruity, although of sacrilege, which rises in the mind of every understanding listener.

In like manner it is not every organ selection which has been habitually associated with the sanctuary which has a right there. In fact, there is room here for a thorough shaking-up in the program of organists. Not that any music can be essentially had any more than it can in itself be sacred. But any music which by its character or associations awakens emotions which are not in keeping with divine worship should be ruled out, no matter what its intrinsic merit. And, *per se*, frequently music which may not be of much intrinsic worth may, by its character and appropriateness, be perfectly suited to the church service.

In this connection arises the question of transcription—a question which, like the poor, we have always with us. Whether or not there is ever any necessity (or justification) for transcriptions, there is certainly none for the wholesale "lifting" of selections from every conceivable source, which is so commonly met with in the catalogs of publishers of organ music. It might be stated, as a fundamental rule, that nothing should be used in the church-service which in its original form has been intimately associated with anything else, especially with the stage or the parade-ground. There has been much adopting from operas of "Prayers" and "Marches," a practice which can only be condemned. For while in strictly rural communities there may be no general acquaintance with even the better-known operatic selections, certainly in the urban and suburban communities, representing the majority of our people, there is no such ignorance. So that it is scarcely in good taste to use excerpts from the operas as voluntaries, both because the associations are foreign to the sanctuary and because dramatic music is by its very nature not, as a rule, of the quiet, contemplative character which is most suitable for opening voluntaries.

Usage has, however, made a few exceptions allowable, notably the famous Handel "Largo." This is largely due to the fact that it has been so long since "Largo" has been heard in its original form and setting, that to the listener of our day and generation its associations are entirely ecclesiastical. In the meantime, the "Largo" is typical of no small a class that it is hardly to be taken into account in dealing with the problem as a whole.

Transcriptions from instrumental sources are in greater liberty; first, because, as has been before stated, music in itself is neither sacred nor secular, and, secondly, because the associations, if there are any, are, at the most, simply those of the

concert-room, with its sedate, intellectual atmosphere. In the case of such music, fitness must be determined by the organist, and not by the associations. In this realm one is at once brought face to face with the greatest instrumental masterpieces, very few of which, in later times especially, were written originally for the organ or dedicated to religious uses. By using the blue pencil liberally, many movements from Beethoven and other instrumental composers may, in part at least, be utilized for opening voluntaries. In making adaptations it is always safer to err on the side of too great severity, rather than to be lenient.

Of the music written originally for the organ, not much need be said except that, while there is a great deal of organ-music in circulation, here as elsewhere the yard-stick must be applied. Simply because a composition has been written for the organ rather than for the piano or the orchestra does not guarantee in the slightest degree that the composition is fitted for church use. In fact, considering that it has been produced entirely by church musicians it is surprising to see how much of it is actually unfitted for such use. Even collections of organ music that are avowedly for church use are generally selected with less regard to their value as church music than simply as show pieces, or else they are so dull and uninteresting that they are of little value except as lullabies. At the best, such collections represent the taste of the individual, which may or may not be good, and never can be comprehensive.

Inasmuch as there is no standard of excellence or of usage to which new candidates for error may be compared, it would seem a good idea for some representative body, such as the American Guild of Organists, to pass upon a number of voluntaries from time to time, selecting them by majority vote of the entire body, strictly upon their merits as church music. This or some similar manner would seem to be the only method available in this country for the creation of a collection of standard voluntaries, which is so much needed if church music is to be purified. Let us hope that the near future will see such a collection, in good, clear, durable binding, accessible at a reasonable price (to fit the organists' pocket-books).—J. Laurence Erb.

## THE VALUE OF ACOUSTICS TO ORGANISTS.

In most branches of human activity, a lower position is assigned to the more rule-of-thumb practitioner than to the more completely equipped man who, to the possession of practical skill, adds a knowledge of those laws of nature by which, in his particular department, practice is necessarily conditioned. A surgeon is distinguished from a mere bone-setter by his knowledge of anatomy and physiology; a dentist from a "golden-chariot" extractor by his acquaintance with the dental departments of those two sciences; an engineer from an ordinary mechanic by his grasp of theoretical and applied physics. In short, the man who knows both the practical and the theoretical sides of his subject ranks above the man who knows only one of them.

Acoustics stands to practical music in much the same relation which the sciences named above occupy toward the arts on which they bear. The sounds which form the materials of the musician are as completely subject to acoustical law as are the "material" with whose "strength" it is an essential part of an architect's study to acquaint himself. These considerations constitute, I think, not a *prima* consideration for holding that musicians who have paid some attention to those portions of acoustics which bear most directly on their own subject, will be rewarded by a permanent consciousness that their musical knowledge and practice have foundations as musical knowledge and practice have foundations as stable as nature herself, and in no wise resemble the compositions of some ambitious amateurs, in which a taking melody is associated with a driving bass, force reason for the moment, and the result is a jumble of sounds, perceived by the ear, but unexcited by the vibrations, movements, lying within the limits of rapidity, which are communicated to the ear through the air or through some other medium.

Outside the ear there is only vibration, which that wonderful organ translates into sound. When equal vibrations are continuously excited, a musical sound, as distinguished from a noise, is heard. To each element of such vibrations corresponds an element in the sound.

Extent of vibration determines its loudness, rapidity of vibration its pitch, mode of vibration its quality. Thus, when an organist is excited by his "tuba," he forces air particles to traverse

paths of relatively considerable extent; when he puts down a pedal thirty-two, he sets them into relatively slow vibration; when he begins with a mild flute and ends with a brilliant oboe, he first excites what we call "simple" and then what we call "complex" modes of vibration. A study of acoustics reveals these—by most persons wholly unsuspected—fact that what we call the single notes of nearly all musical instruments are really composite sounds containing from two or three up to eight or ten, or in some cases from twenty to fifty or more, tones of different pitch, all belonging to a fixed series, and distinctly recognizable by the help of suitable instruments.—Sedley Taylor, M.A., in *The Organist and Choirman*.

## QUESTIONS AND ANSWERS.

NEVADA.—VIII you kindly answer the questions which will greatly assist us in settling on a specification for our new organ?

1. Our organ is to have three stops on the Great, four on the Swell, and two on the Pedal. Which would be the most useful in the Great, Open Diapason, Dulciana, and Octave, or Open Diapason, Melodia, and Dulciana?

2. In the Swell we are undecided whether to have Salicional, St. Diapason, Flute 4 feet, and Open Diapason, Salicional, St. Diapason, Flute 4 feet, and Viola.

3. Which is preferable in the Pedal, Bourdon and Flute or Bourdon and Cello?

Ans.—1. Open Diapason, Melodia, and Dulciana will be much more useful than with the Octave in place of the Melodia. The Octave would make the Great more brilliant, but there would be no stop between the soft Dulciana and the loud Open Diapason. The Melodia is five times as useful as the Octave. It would, of course, be better to have both, but if that is impossible the Melodia is preferable.

2. In the Swell, the Open Diapason would give more power and fullness to that manual, but the Viola would give at least four more soft and desirable combinations which would be more serviceable than the power gained by the substitution of the Open Diapason. Such combinations as St. Diapason and Viola, Salicional, and Viola; St. Diapason, Flute, and Viola; and Viola; St. Diapason, Flute, and Viola, to have two pedal stops in such a small organ though it is commendable as the Bourdon can then be voiced soft enough to be used with soft combinations (which is rarely the case when it is the only pedal stop) and the Flute would add the power necessary for the loud combinations.

## New Anthems, Hymns, Etc.

Bailey, E. H.	Turn Thy Face from my	15
Pay of Peace	15	
Decease, E. J.	Who is like unto Thee,	20
Lord now lettest Thou	15	
Thy servant, (Hymn)	15	
Diminution	15	
The Son of God Goes	15	
forth	15	
Flink, W.	Shackley, F. N.	15
Gracious Spirit, Love	15	
Divine	15	
Foot, Arthur	15	
Teach me Thy way, O	15	
God	15	
Hoemer, E. S.	15	
The Lord's God's love	15	
hath	15	
James, B. Percy	15	
Peace I have with you	15	

Special Attention Given to Selections from the new book of Hymns and Anthems, Hymns and Part Songs for Mixed, Men's and Women's Voices, sent free upon application. Mail Orders Filled and Filled promptly to All Parts of the Country.

ARTHUR P. SCHMIDT  
BOSTON NEW YORK  
120 Boylston Street 136 Fifth Avenue



CONDUCTED BY GEORGE LEHMANN.

THE BARS are not the dull newspapers with which we are so unfortunately inclined to associate the press in the United States. The press, every man and woman to whom the great article's name was known, wanted the paper for items of interest bearing on the planter's economy and the growth of his whole country, and more especially the press of New York, which had been the first to publish the article. The Federalist's authors must therefore with all sorts of information, both necessary and reliable.

[illegible]

**ARTUR P. SCHMIDT**  
 NEW YORK  
 130 FORD AVE.

**EDWARD TANNER** VI, **NATHAN** **WERNER**  
 Service: Translated, professor, in Vienna  
 University. Vienna, Austria, September 1938. P.  
 3200 and

The book is an interesting and valuable contribution to the Russian literature concerning the development of the composer and Mann's friendship during the gradual development of a long and lasting affection on both sides. Interestingly enough, Mann on the words of the years after the war, before 1945, the more people and the more things, which he had to do in the German world.

[illegible]

\_\_\_\_\_

---

---

\_\_\_\_\_















**RUBIFOAM**  
is a Beauty Bath  
for the **TEETH**  
**25¢ EVERYWHERE**  
SAMPLE FREE  
**E.W.Hoyt & Co.**  
**LOWELL**  
**MASS.**



## Sell Etudes and Earn Pocket Money

## “DO IT NOW”

**W. MARKS,** 145 West 84th Street, New York

**HUGH A. CLARKE** 223  
MUS. DOC. South 38th Street  
Philadelphia  
**LESSONS**  
**BY MAIL** IN HARMONY, COUNTERPOINT, AND  
COMPOSITION

**M. P. MÖLLER  
PIPE ORGANS**

AUSTIN-ORGAN-CO.  
HARTFORD, CONN.

## Choir and Chorus Conducting

**THEODORE PRESSER**  
1742 Chestnut Street Philadelphia, Pa.







# MUSIC SUPPLIES

—BY MAIL TO—

**Teachers, Schools, Convents  
and Conservatories of Music**

**WE SUPPLY ANYTHING IN MUSIC  
PROMPTLY, ECONOMICALLY, and SATISFACTORILY**

## OUR SYSTEM OF DEALING

Is worthy the attention of every buyer of music supplies in quantity. We ask consideration of the following:

A catalogue of our own, made up principally of works of educational value; every piece receives the closest editing.

One of the largest and best-selected stocks of other publishers' works. The most liberal "On Sale" plan obtainable, conducted by capable musicians. (Send for special circular.)

Addressed postal card order blanks, thus prepaying your order to us. Satisfaction is guaranteed.

Correspondence is solicited on any subject in Music.

**PROMPTNESS.**—Every order is filled on the day it is received.

A large stock,—many efficient clerks,—a well organized system, together with the largest discounts and best terms, equip us to supply all schools and teachers in the country with everything they need in music

**We Desire Your Trade,** large or small, or even a portion of it. An On Sale package of our latest compositions will be cheerfully sent, to be kept during the entire teaching season, at our usual large discount given on sheet music of our own publication. This alone will be a great convenience to any teacher.

**PUBLISHERS** of many well-known and widely used works—

Standard Graded Course of Studies, by W. S. B. Mathews.

Touch and Technic, by Dr. Wm. Mason.

Works on Harmony, Counterpoint, and Theory, by Dr. H. A. Clarke.

Foundation Materials for the Piano, Reed Organ Method and Studies, by Chas. W. Landon.

The Technic and Art of Singing, by F. W. Root.

First Steps in Piano Playing, by Theo. Presser.

School of Four-Hand Playing, by Theo. Presser.

Thomas Tapper, E. B. Perry, A. J. Goodrich, J. C. Fillmore, and many other equally well-known educators are represented on our lists.

Send for any or all of the following catalogues, free for the asking:

Sheet Music by Authors. Sheet Music Descriptive. Books Descriptive. Modern Methods and Studies. Piano Collections, giving Index. Metronomes, Satchels, etc. Busts and Portraits of Musicians. Violins, Bows, and Strings.

**THEO. PRESSER, Publisher, Dealer, and Importer  
1712 Chestnut Street, Philadelphia, Pa.**

## Just Published \$1.00 Postpaid

We will send any of the music in this list, or any of our other publications, "On Selection." Complete catalogue mailed to any address upon request.  
We grade all piano music from 1 (easy) to 7 (difficult).

### INSTRUMENTAL

BLUM, O. R.  
Fluttering Birds ..... \$ .50  
In the usual melodious and flowing style of this pleasing writer. The title gives indication of the character of the composition.

ENGELMANN, H.  
In My Boat—Idylle ..... \$ .25  
Charming, undulating theme, that is extremely characteristic. Very pretty solo for the left hand.

So Long Ago—Reverie ..... \$ .25  
The dreamy character of the melody takes you back to "long ago." The short bass solo lends variety to the scheme.

NAVARRO, F. J.  
March of the Patriots ..... \$ .40  
One of the brilliant, dashing kind, with ringing melody in the title.

PABST, H.  
Momas—Intermezzo ..... \$ .40  
Striking and unique example of the popular symphony style. It might be termed dignified rag-time. It certainly is catchy.

Le Pantomime, March Scherz ..... \$ .50  
A musical novelty; bright and chirpy, with the swing of a Sousa two-step.

### FOUR HANDS

BLUM, O. R.  
Pet of the Household Waltz ..... \$ .50  
A pleasingly interesting duet that is easy for both players, between whom the work is equally divided.

MUTTER, C. F.  
Jolly Guardsmen March ..... \$ .50  
This very popular march will be greeted with increased favor in its duet form. The effect is most decidedly striking.

ORTLEPP, L.  
To Arms March ..... \$ .50  
This stirring march is fine in duet form. The parts are about equal, but neither is difficult.

SARTORIO, A.  
Dreams of Youth Polka Mazurka ..... \$ .50  
For players in the second grade, this graceful composition possesses many attractions. Each part is of the same degree of difficulty.

**To Introduce these most excellent compositions QUICKLY, we will fill all orders received prior to September 10th for the ENTIRE LIST (10 pieces) for \$1.00 Postpaid**

## Hatch Music Company

PUBLISHERS AND IMPORTERS OF MUSIC  
Eighth and Locust Streets, Philadelphia

WE MAKE A SPECIALTY OF SCHOOL AND TEACHER TRADE

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC

# THE ETUDE

VOL. XXIII.

PHILADELPHIA, PA., AUGUST, 1905.

NO. 8

## Music Teachers' National Association Convention



at New York, June 20-23

There was great contrast between the meeting this year at New York and the 1904 meeting at the World's Fair, St. Louis; the latter was in the midst of a thousand distracting scenes and numberless counterattractions of all kinds and descriptions, while the former was held in the midst of quiet, restful surroundings, with the noise and bustle of a great city, the metropolis of the country all around it, yet never penetrating the section given over to educational work, on beautiful Morningside Heights.

It was a fortunate thing for the Association that it was possible for an educational meeting to be held in a place where everything tells of devotion to educational ideals. Columbia University, under the direction of President Butler, is distinctly and consistently an educational force, and this is shown strongly in the splendid equipment given to the Teachers' College, one department of the University that closely affects the welfare of the public, for it is here that those who wish may get the principles of education, and the training for educational work that must result in much good. It is a matter of interest to musicians and those who love music that the Teachers' College authorities recognize the value and the place

music has in a well-rounded scheme of education that is to make for true culture. In the training of practical educators they offer opportunity for those who wish to make music a specialty, so far as concerns public school music, or for those who would add an understanding of music and its pedagogy to their other training.

It is not an exaggeration, then, to say that the Teachers' College of Columbia University offered an ideal place for the meeting of the Music Teachers' Association to consider the details of a program which was distinctively educational in character, which was intended to get at the root of things which are of vital importance to general musical work, the broad principles which the many can accept and use, not narrow specialties and methods suited to purely local conditions. While a pedagogic basis was undoubtedly

present in the program, the actual carrying out and the underlying tendency of every paper and address was strongly for the cultural side of musical work; the professional aspect was held somewhat in the background, while emphasis was laid on ways and means to develop and maintain a musical public.

The festival idea was abandoned—is it a permanent departure?—and those who were present expressed no



TEACHERS' COLLEGE, COLUMBIA UNIVERSITY, WHERE SESSIONS OF THE M. T. N. A. WERE HELD JUNE 20-23.

regret for the change. Recitals, concerts, programs by American composers, etc., will not draw audiences, are of little or no benefit to musicians who are often the peer of any of those represented on the program. We do not condemn a demonstration, instrumental or vocal, that might be made in connection with a program; but such a demonstration should be purely educational purposes, not for entertainment, should be practical not esthetic. There would be nothing out of the way for some distinguished pianist or singer to give a true lecture recital, not as an artist to an audience, but as a man to man, from the standpoint of a fellow-artist, a fellow-teacher. If musical features are to be brought back into programs of the M. T. N. A. they should represent some such idea.

The meeting was dominated by men who are asso-

ciated with musical work in our colleges and other institutions of higher education, and the program drew largely on men of this stamp. Among those present were Messrs. Parker and Owen, of the School of Music, University of Wisconsin; Mr. W. D. Armstrong, Shurtleff College, Ill.; Mr. George C. Goss, of Vassar; Mr. H. D. Sleeper, of Smith; Prof. Waldo S. Pratt, of Hartford Theological Seminary; Mr. Wade Brown, of the Baptist Female University, Raleigh, N. C.; Mr. L. B. McVhoo, School of Music, Columbia University; Mr. W. H. Dana, of Dana's Musical Institute, Warren, O., and Mr. Charles Farnsworth, Professor of Music in the Teachers' College, who, as Chairman of the Executive Committee, did more than anyone else to make the meeting an interesting and a helpful one, and who was always at hand when needed in program or executive detail. The Association is to be

congratulated that Professor Farnsworth is one of the officers for the year 1905-1906. In addition to those mentioned, there were present delegates from various States, east, south and west, representatives from leading schools and conservatories, and a number of prominent teachers from New York and other cities nearby. And yet the number present, when we consider the interest and the value of the program, might well have been tenfold greater.

The opening session of the Convention, Mr. Farnsworth in the chair in the absence of Mr. E. M. Boeman, acting president, was held at the residence of Mr. N. C. Stewart, for many years associated with musical work in Cleveland, O. Mr. Stewart's home is at Fort Washington, a suburb of New York City. The meeting included a lunch and reception to the delegates as well as a business meeting to consider items of interest to the Convention. Among other things, the character of the program was discussed, the opinion of those present being that the educational and pedagogic features in reality represented the ideas of the founders of the Association. This was expressed clearly and forcibly by Mr. Dana, of Ohio, who was in attendance at the first meeting at Delaware, O., and aided in preparing the program for that occasion. Mr. Farnsworth, representing the officers of the Association, called attention to the fact that with the change in musical conditions and the growth of State organizations, as well as local bodies, it was impossible as well as unnecessary that the National Association should undertake to cover the whole field of musical work. It endorsed most strongly the idea that the proper work