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### Volume 23, Number 09 (September 1905)

Winton J. Baltzell

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# THE ETUDE

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NO. 9.

## The Summer Music Festival in America: Its Tendency to Promote a Musical Atmosphere

By  
ARTHUR L. JUDSON

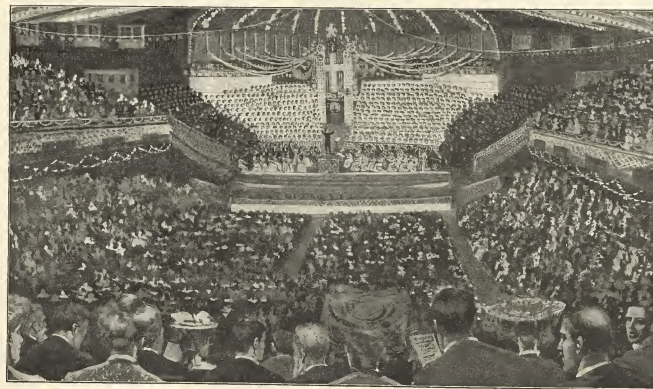
### The Summer Music Festival Organization at Ocean Grove.

This favorable opportunity is afforded for the establishment of the summer music festival. That there are but few such festivals in the United States is due, not to a lack of localities in which they might be held, but to the fact that such festivals have just emerged from the experimental stage. Of all the summer resorts in this country, but one, Ocean Grove, N. J., has solved the question completely; and therein lies a lesson for such assemblies as run summer music schools, where the result cannot but be ephemeral, and a series of cheap concerts where the result, fortunately, is not lasting. Now that Ocean Grove is successful, imitation may be looked for (and, indeed, hoped for) in many summer resorts. To understand clearly what these festivals are, let us examine them more closely. These summer festivals differ from the

Assemblies: Their Value.  
The people of the United States, as a race, are peculiar. Despite the fact that eminent authorities declare that we are not a nation (that is, a unit in manners and customs), there are certain traits which almost, if not quite, approach to the dignity of national characteristics. One of the most marked of these national traits is the purely American plan of transacting business which concerns societies, polit-

semblies were to appear in a nation of an eminently conservative character it might well be regarded as baneful, but its appearance in America, a country as yet young and in many respects unformed, may be noted with satisfaction, for by it we may realize that national unity is needed for future development, especially along the lines of art culture.

Putting aside the great political and theological conventions as not related to the subject in hand,



ONE OF THE ORATORIO CONCERTS GIVEN AT THE OCEAN GROVE AUDITORIUM.

ical associations and a multitude of other organizations, in large assemblies or conventions. It is doubtful whether there is a section of this country that has not been touched by the fever of World's Fairs, conventions and large assemblies of all kinds. There is, in these large assemblies, a potent force for good. The American people are today too largely a mass of un-sifted, though perhaps worthy, foreigners, and the spirit of the convention plan has been to make familiar to the people of one section the habits and customs of another. This spirit probably attracts to its highest point is settled, such as the decision of a grave political or theological question, or perhaps more completely in the giving of a great music festival. If this tendency toward large popular as-

sembly becomes a significant fact that outside of the few great winter festivals held in America, these large assemblies, and therefore large musical festivals, occur during the summer months, and at summer resorts. This has the definite advantage of concentrating the largest crowds at convenient points and at a time when a relaxation from the care of a business life makes these people peculiarly susceptible to art culture along many lines, and more especially, music. It is also noticeable that these large assemblies are all located in the East; this is probably not only a concomitant of natural advantages, but also a result of the fact that business life in the West (excepting the few largest cities) is more leisurely and allows more time for current relaxation.

occasional winter festivals held in many places in that, instead of the desultory work (extending through many weeks), on only one oratorio for a single concert, the work is constant for the weekly concert, and for ten weeks the chorus and orchestra present new oratorios weekly. Ocean Grove is perhaps distinct from many summer resorts in that it is the meeting place for Methodists from every section of the United States; this in itself places at a premium the performance of sacred works, such as oratorios, rather than the more popular and distinctly less valuable music of certain kinds. So that during the summer there are presented, once a week, such works as the "Elijah," the "Messiah," the "Creation," the "Stabat Mater" (Rossini), the "Holy City," the "Rose Maiden," etc., besides many pop-



Sociality despised means loss of success, loss of friends. Friends bring business. The musician must get out among his fellowmen, know them, and, more important, have them know him. Attend social affairs; don't be a wall-flower. Adapt yourself to the social whims of others. In short, get a wide circle of friends and acquaintances; see that they know your specialty, but do not keep talking about it, let them find out for themselves.

Then, when that specialty is needed, their friend you—will naturally be the man to call.







By W. S. B. MATHEWS

I have, for some years, advocated the formation of student clubs among the pupils of one teacher, the teacher herself at the head, for the purpose of fixing in the attention a few of the great names in music, and of making these names significant by explaining and illustrating the ideals of each composer through the medium of a few of his compositions—as many as possible thoroughly studied by the class. Experience has shown that this sort of thing works out admirably, and promotes a better standard of playing as well as the study of at least a few composers.

Now with Schumann, the case is no so difficult. He has written many easy pieces, a few of the striking power and quality. It is not so with Chopin, scarcely anything any of his is so easily found. He has a few easy and two or three very easy mazurkas. And that is all. The mazurkas where the easy pieces are as grains of sand lost in the mass. But Chopin can be prepared by another great injustice of opinion, Stephen Heller, who has been giving out whole books of his "pleasant" pieces in each book which really matter. And the easiest melodic cult of Chopin there are, below the mazurkas, the nocturnes. These are the ones which melius Gurliit, who often manages still easier by Chopin's mazurkas, has been writing. He has been very limited to strike the note of true melody, very similar to the melodic of the mazurkas. He has been very far from harmony. There are also some scores of easy pieces by Chopin, which writers who are now lost the bulk of their work.

It is manifestly impossible to place within the same collection a mass of compositions of the different quality, so desirable for the musical development of sincere youth.

"'Whole' events in history come down to me to me the effect of an orchestra, playing in the distance. Single lives sometimes like a great solo. As for the people I know, or have known, some have to me the effect of a single sound of a string, or a single sound of strings. Only so few, very few, very few, the perfect music of their kind. The brass is a little too loud; the wood a little too muffled; the strings are a little too noisy. The strings are invariably broken. I know a big man and I know a small man, and I know and know another whose whole existence has been a part on a fiddle; and I know a shrill little fellow who is a life; and I know a brassy girl who is a pair of cymbals. I know—once I knew an old maid who was a real living violin. I know a man who was a cathedral organ. I know a man who was the music of the stars. I know a man who was the whole past sounds to me; it is the music of the world. I know a man who was the music of the dead." — *The Choir* (London, 1914)

## BY MARY A. T. HOOD

Can we not take the art born in the Old World and mature it in the spirit of the New? It cannot still be art. A rose grown in American soil is still a rose. Does not José Hoffmann interpret the matter in this way? He is a man of the world, and he catches all the more clearly because he knows and feels and lives in the thought of the present century with its own peculiar growth and development, alertness and power? He seems to understand the American mind, the American spirit, the American life of the 20th century, and as he sits at the piano, master of himself and of his instrument, not simply a dreamer in the hands of a mysterious power, but with a consciousness of the mystery which he grasps and feels, feeling the temperament of his songs, he presents a new ideal, a new art, a new life with its remarkable character, so that the majority of the public in great measure through his help, are learning to know, understand and love the music in music!

2. Become a member certainly of your own State Music Teachers' Association, as well as a member of the Music Teachers' National Association.

There are certain things which usually only an organization can get accomplished; for example, to have passed by the legislature a law creating a commission of examiners for music teachers, such as now exists for physicians, dentists, lawyers and barbers.

This is possible in towns, not so-called college towns, as I know. All that is necessary is what is always necessary—some intelligent and thoroughly aggressive person. Remember there is no fund created in the town above referred to. There is no one person in it who says to the man: "I shall stand behind you in the financial part." Up to this time no money has been lost.

It is just energy and intelligence; let us say, intelligent energy and energetic intelligence!

These things our country needs!



## SIGHT IN PIANO-PLAYING

BY F. H. MORTON.

## Music Teaching has a Business Side

But, after all, are they so dazzling? There are not many musicians who ride in automobiles and have country homes as well as city ones in spite of this array of figures. In the first place, the teachers who charge these prices maintain expensive studios, which must be rented by the year, the rent to be paid in dull seasons as well as in busy ones. They either maintain studios themselves, or else divide the profits with the management of some conservatory. Then the number of pupils who can pay these prices is limited indeed, and competition among the teachers is very keen.

The first impulse that sent the price of teaching up to its present point was the profitability of the concert work to the few who were really worth the hearing. Pupils preparing for an artistic career naturally were eager to study with some one who was already an assured success. As it is unwise and unpractical to teach a pupil without constant practice, such teachers were obliged to limit their teaching hours, and finding their services in great demand, the prices were raised until the maximum of \$10.00 per hour was reached. With the teaching hours limited, his class reduced to only the most talented, and the students, who were few in number and steady income assured, were enabled to devote his most serious attention to the study of his art. In such cases these seemingly high prices

Income Uncertain.

Competition among teachers is not the only drawback. Let us speed the time when there will be the professional profession among musicians that there are musicians, lawyers, merchants and liars. There are many reasons for this. A large number of first-class teachers. At reasonable prices, the educational methods in music teaching, the field shows a wide variety. Even in a very small town one teacher can win. Even in a large town it is to do. But the really grave thing in the teaching of the profession is the short season. Year by year, the teaching season is becoming shorter, and it is a serious matter to provide for the future. The teaching season is on, though, the income is not. The time when the teaching season for teachers of music is likely to begin before the teaching season for the average teacher depends on many factors, of course, and of children and young people for his teaching of people who indulge in fancy prices or even reasons for the teaching season that they are or pretends to take one, from the middle of the fashionable teaching season lasts from the middle of December, with a vacation for the

The more modest professionals, the ones who are climbing up from the bottom, are less likely to be discouraged if they work among a class of people who do not indulge in vacations frequently. Their pupils are not as well off as those of the more affluent teachers who can spend only a very limited amount of money on vacation. They will find pupils who wait until vacation to begin their work, and are not so much subject to delay as those who depend upon more fashionable patronage. They will find pupils who are not so well off, especially if they have the business sense which helped develop it. It is these more humble teachers who help to swell the limited summer funds of the high-priced teachers. The more modest teacher spends the high-priced teacher's vacation. He is not so much interested in leisure summertime as study and preparation for the coming year. He gets his inspiration from his own advancement. The fact, too, that he is a pupil of a more famous teacher adds to his prestige and his desire to connect himself with the great teacher. The teacher whose name is made

## Publicity Essential

It is scarcely possible, in this day of so kept-up a reputation on what has been done. It must be kept up upon what is *being* done. Like every other profession, music has its share of "have-beens." The "have-beens" who are succeeding are workers, or sound workers, or later they fail. The "have-beens" who are not in their place. A music teacher who hopes for success must keep before the public, must advertise in various legitimate ways to hold his own. He must appear himself, or have his pupils appear, or both. He must decide whether he will take less pupils at a high price, or more pupils in good rank, or take more pupils at a lower price, or take more pupils in his own career in public, and depend upon his pupils to spread his fame. In this case, pupils' recitals with programs, invitations, hall and piano rent, and the expense which must be met by tuition from his pupils, can be looked upon as part of the advertising fund.

Thus, in spite of the prevailing high-sounding teaching, except to the favored few, is probably not so profitable as school teaching and many other occupations. It is not so precarious. It involves much business fact and business principle, and is often lacking in really talented musicians, and I think perhaps in the ordinary run of people, so that the business side of teaching is often more well-situated than circumstances would lead one to return to not always justify the outlay in money, time, and strength. For this reason, people who are really gifted for teaching are often crowded out of the wall by those of less talent. The business side of pedagogy, with business faculty well developed, is a more profitable occupation than the business side of teaching the drawbacks, music teaching, is an enjoyable occupation, and it is not so precarious or, it can and should be prepared for it. To make it profitable, one must first possess at least a fair amount of talent, should have a good education, and should be able to teach. The business side of pedagogy, must have tact, and above all, must be business-like. The business part has been sadly neglected, and the failures among really talented musicians testify to this. The business side of the art will be taught with the advanced lessons to those who are preparing to be teachers, like all their other work. Teaching is pleasant if you are gifted and are prepared for it. It is a most profitable if you have talent and the business ability to make

## “DOES IT PAY?”

BY J. LAWRENCE ERB

PROBABLY no question is more widely asked in America today—or in any other land, for that matter—than this. All other considerations sink out of sight before the one all-important matter of pecuniary success. How far this is wise is a problem to be gained by the student of the question. The answer certainly has a legitimate place in the calculations of every young man who is weighing the professions and before deciding upon a life-work. Music teachers are often pressed for advice upon this question, and, while there are necessarily many strong reasons why each student should be guided by his own conscience and personal musical career—else the question is not worth considering at all—yet, in view of the fact that competition is sharp and a life-work, like a wife, is (supposedly) shared for all time, it might be just as well to consider a few of the drawbacks. For though the student may be disappointed, disillusioned, unsuccessful in his art, yet

Dudley Buck, who is surely a competent judge, once made the statement to a class of which he was a member, that nobody is justified in taking up the study of music with the idea of going into it professionally unless he has money enough to live on for a year or two. He is, of course, the best teachers, but also to wait for several years, if necessary, for "business," to spend for advertising in the newspapers, and to supplement an often-slender income. The statement was made to the writer several years ago, by one in a number of the class, a prominent, articulate, and successful musician, who had just returned from Europe to this time, spent for advertising in the newspapers in round numbers \$50,000, and he still maintains. The figures seem incredible, unless one bears in mind the fees that some of the highest-priced teachers exact for lessons, and the many-sidedness of the artist's life. The same man, who, by the way, he said, spends \$1000 a year and upward for advertising and his income is not colossal. Many of the great artists spend so much for coaching and advertising that their large gross-receipts net them but a moderate income, so that it is not unheard-of that the "old masters" of the last generation should die in poverty in this.

The fact of the matter is, that the amount of money required to study thoroughly with first-class teachers in any large city is startling when viewed in the bulk. Certainly, no other profession would seem to call for so large an outlay. On the other hand, the average income of musicians is discouragingly small, probably less than in any other profession. This being the case, the question certainly seems pertinent: "Is music a fit vocation for a young man who has to earn his living?"

Leaving the matter of talent out of the discussion there are in almost every case other influences which have more or less weight in the final decision. Such are, on the one hand, desire, all too common in our day and generation, to enter upon a life-work which makes soft hands and good clothes not only always possible but necessary; on the other hand, the more than century-old prejudice against musicians, resulting from their inferior status in society even so lately as Mozart's day. However, the financial problem is in itself sufficiently important to demand serious thought.

In the first place, the age of the person entering the musical profession is a factor of first-rate importance. There have been cases where people have had to wait until they were twenty and have still attained renown, but they are not the rule. Schumann was well past his "teens" already when his decision was made and he "had already begun preparations for another profession; Berlioz was twenty-two when he began his musical career; Liszt was twenty-one when he decided to devote himself to music; Tchaikovsky was already in the Government employment. The amateur at last gave way to the professional. In our own day, Sjöhtett, the Scandinavian pianist and composer, was twenty-two when he began his musical career; he was twenty-one when he decided there was a great talent which early showed itself, and the real decision had been reached by the final musical lesson long before the "powers that be" actually gave their consent. Moreover, as compared with the past, the age of the musician is much more important than it was in the past. In the past, the young were consecrated to their art from an early age, and

It seems to be commonly accepted now that one who wishes to become an instrumental performer must begin the training in childhood, if possible before the age of ten, in order that the muscles may attain the highest possible development, or, which is quite as important, that there may be nothing done in work or play that will in any way stiffen or injure them. This necessitates a long-continued expenditure for instruction and the most careful nursing and coddling, that no accidents may befall. The whole family is liable to need more or less adjustment to accommodate a future Paderewski or Paganini.

Those who have had experience will agree that from \$2500 to \$5000 (more likely the latter), for a musical education, entirely aside from a good general education, is a very high price to pay for a profession that is usually unprofitable. Then, somewhere between twenty and twenty-five the fledgling artist is launched upon his career. The first thing (and the last) to impress itself upon the mind of the musician is the necessity of maintaining a grind, of daily practice so long as he lives. This is perhaps the most discouraging feature of our profession, that, over and above the labor necessary for the maintenance of the instrument, the musician must have an unwearied practice, simply to keep from retrograding. For, so surely as the eternal vigilance which is the price of our manhood is, so surely is the improvement of the musician, if he is not enough to know *one may know with the mind*; one must be able to do with the *fingers*. No matter how well the mind may be trained, the fingers must be kept in shape. This is a musician's handicap in every way that counts. The choice of a location is much modified by the necessity of having a place where one can practice, one of the most desirable, where musicians can not secure lodgings, and such buildings as are open to them are often held at higher rentals because of the fact that they are in the way of the business of the owner of his landlord. Then, in the second place, the time and energy and vitality that must be devoted to practicing are, of necessity, so much subtracted from the time and energy that can be devoted to the study of the art, that four hours, no matter how they are used,

So much for the dark side of the shield; now word "in rebuttal." We are told that obstacles make men, and nowhere is this truer than in the musical profession. These obstacles become a series of tests so that, while "many are called," at the end "few are chosen." In ours, as in all other professions, there is a weeding-out process which results generally in the "survival of the fittest." It is no consolation, after the expenditure of money, time and labor, to be among those found wanting, and crowded from the ranks; but progress is heartless, and on the other hand, there is much satisfaction to be derived from the mere fact of having survived where others have dropped out.

Then, beside, the very "drugstore" of the practice may become transformed and transmuted into golden moments of communion with the greatest souls who have ever expressed themselves through the medium of tone. It is often the inspired improvisation of the practice that makes the entire day brighter and more effective, or even breakable at times. Then the ostracism, which is in a measure the musician's lot, since he is a man apart, is not so much a disadvantage as the brothers in art, which accounts for a great deal of the comradeship and "freemasonry" among musicians. Unquestionably there are financial drawbacks about music, but it is not a business, and it is not a distant future work a radical change in many particular. And it would certainly be wise for any young man who is considering the choice to be taken to be a musician, to be sure to have a knowledge of music-study, both for itself alone and as a factor in the broad culture that is becoming more necessary every day, cannot be overestimated. Financially, the profession of the musician is not one which is more satisfying, or elevating, or dignifying, than any other, and it is not one which so completely wins over its devotees, body and soul. No other profession is so compared with this, and no other is so much a part of the leisure moments of men or women busied with the duties of life. The question: "Does it pay," applies only to music as a means of livelihood, and from that point

NEVER try to teach to others something you yourself do not understand and can make clear to others.

How MANY piano players make it a rule to play scales and exercises without actually looking at the keyboard, as their hands move from place to place? On observation, I find that not one of my pupils plays a simple scale without gazing anxiously at her left hand the whole time.

True, the left hand plays correctly while thus carefully watched, but *so does the right*. Now, if watching is indispensable for correct left-hand scales, why is it not also required for the right hand? They are both normally controlled by exactly similar sets of motor nerves and muscles, and what is required for one should be required for the other, excepting automatic movements. From this I conclude that the left hand does not require exclusive following with the eyes when the two hands are used simultaneously.

Here we see a peculiar phenomenon—the pure result of habit: On asking a pupil to *repeat* a minor scale (recently learned), two octaves apart, watching her right hand all the time, she found it did not come to her nearly so easily as before; in short, there was increased mental tension. The left arm seemed bereft of some sustaining power, while the right received that which under the circumstances seemed strange and unnecessary. Hence the difficulty. Yet, when the player was asked to play it a second time with eyes closed, it went as well as at first, or better.

"Now," said I, "we will have it for the last time, with closed eyes, turning your head and eyes toward *where your right hand is.*" What was the result? Utter confusion!

This interesting experiment has led me to another conclusion regarding the use of the eyes in piano playing. The oft-repeated advice: "Watch your hands in scales and exercises," is liable to serious abuse, inasmuch as it is so ingrafted upon the pupil that he religiously adheres to it, from primary to senior grade, and, I suppose, for the rest of his musical life!

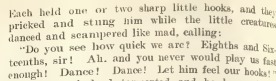
Of course, it is necessary for a beginner to look at his hands to see that they assume the correct position, but I maintain that correct position should chiefly be remembered by the internal motor impressions of the hands; in other words, bow the hand *felt* in such a position. A beginner's attention should be directed to this important consideration, because it is psychologically correct—what he feels has already reached his inner consciousness, and is more real than what is merely seen, without any note being made of its inner reality.

that if the first it is necessary to direct his attention (in sight) to the hands, surely the only safe course is to insist that, as both hands are equally *at sea* in early stages, the eyes should oversee each hand equally. If the eyes are not so placed, they would not have made such a bungle of a simple matter as realizing an oversight is the best way to prevent its recurrence. But to continue: If watching is not indispensable for correct right-hand performance, and if the eyes are not placed to watch the right hand requires active eyesight. Why should it? If both hands have been properly practiced apart (attention being drawn to motor imagery), they will be able to perform together without eyesight. It seems to me that the best spot to focus the eyes is about 10 cm far end of middle C2. Thus both hands will be kept in sight, or at least within the margin of sight, and the eyes will be received equally by each arm with its resultant in the center of the body. This is to an even extent, and in ships and other difficulties, sight-reading will not be seriously interfered with, as is so much the case with indifferently-taught per-

It may perhaps be thought that such a little thing as continual looking at the left (or right) hand hardly merits one's attention; yet, in the aggregate, these "little things" make the success of a player.

THE imagination is the greatest of human powers; no matter in what field it works—in art or literature, in mechanical invention, in science, government, commerce, or religion—and the training of the imagination is, therefore, far the most important part of education.—Pres. Charles W. Eliot.





"Another of Schumann's rules that they knew, said: 'Take pains early to distinguish Tones and Keys.' So the first thing they were expected to do when a new piece or exercise was set before them was to tell what key it was written in and whether it was major or minor. If there should be the least doubt they knew the secret could be found in the concluding chord. The next task was to pick out the different chords and discover how these were related to one another; that chords, as well as people, have relations, our girls had discovered.



So the purpose of the club organized by Mollie, Cornelia, Frances and Margaret was to help the members live up to the rules of Robert Schumann, and to understand and enjoy music. The members were to test one another's powers of hearing by taking turns in playing intervals, chords and passages, and calling on the others to tell what had been played, even to write it down. One of the club's chief amusements was to be musical dictation. In order to understand notes the girls well knew they must be able to write them as well as to read and play them.

At each club meeting one of the members was to play a piece that had been studied and analyzed in the way indicated; and those who listened were to express their opinions in their own words. Schumann's rule was not to be forgotten in selecting the piece, which says: "It is better to play easy pieces well and beautifully than to render harder ones only indifferently well." Besides this, each one present was to tell what the music played meant to her. Such an effort will do a great deal to sharpen the imagination and quicken the sensibilities.

Among other things, the girls are going to play duets, for Schumann said concerted music made the playing fluent, spirited and easy. He also advised accompanying a singer whenever possible, and making the acquaintance of the folk-songs of different nations, as they offer many beautiful melodies. Efforts in these lines were not to be undertaken by the club. Do you not agree with me dear young readers, that with an occasional bit of help from the wise teacher, our girls ought to be a most enjoyable and most profitable club?—*Albertine Woodard Moore.*

#### A GREAT MUSICIAN OF THE OLDEN DAYS.

YEARS ago, when boys were in demand for the choir of the great cathedrals, there was great rivalry between them in charge of music, and it was no uncommon thing for one maestro to try to take singers from another. Boys with beautiful voices and great musical talent were guarded with the greatest care. A famous boy-singer in the 16th century was Roland Delattre, who was several times carried off from his home, some of his beautiful voice and artistic singing. He was born in the Netherlands in 1520. While still a boy, he was taken to Sicily by Ferdinand Gonzaga, the Viceroy of that island, and afterward to Milan. He received a thorough musical education in Italy. In 1562 he settled in Lussau, Germany, where he remained until his death in 1594. He is known in history as Orlando di Lasso, a Latinized form of his French name. Below we give an incident in his life in the form of a little play that may be acted out by members of a club. Two girls can represent the two women, while two boys can represent Roland and the Viceroy. The latter will not be in military dress; a history covering the period will suggest some points for the general costume.

Characters:  
Ferdinand Gonzaga, Viceroy of Sicily and General of the Spanish forces in the Netherlands.  
Mme. Delattre, his poor widow.  
Roland, her son, twelve years old.  
Mme. Martin.  
Place. *Mons. Time, 1552 A. D.*

The scene is a very simply furnished room. In the background a door. To the right a window, before it a reclining chair, a small table, on which some unopened letters are lying. The floor is a writing desk, on which may be seen books and paper.

Scene I.—Roland (sitting at the desk, lays down his pen and strikes the table). There, the Latin lesson is done! Now you may see the use of the paltry fifteen minutes that is mine. Since early morning the most beautiful melody has been ringing in my head, and I must get it down on paper in a hurry. If I do my part all right in the St. Nicholas Church today, especially if I sing my solo correctly and well, I may venture to ask the Capellmeister to look at my little song. If only he should not find it bad! How I wish that I could have a clavichord right here in my own room so that I could sing the beautiful church songs that I love! What joy 'twould be to practice music to my heart's content! But never will so great happiness be mine. (He writes, now and then stops and looks thoughtfully at the floor.)

Scene 2.—Mme. Delattre (coming into the room and going to Roland, laying her hand gently on his shoulder): Roland, dear, you must stop your writ-

ing, or you will be late at the church. Come now, hurry!

Roland: How time does fly! My little piece is all written down; yet it can't be helped. And now I shall have to make haste. Good-bye, mother dear. (Kisses her, takes a cap from a nail and the window and takes his hat and hurries out.) How glad I would be if I could go to the church and hear Roland sing his solos. But I dare not stop working.

Mme. Delattre: I am well, my dear. I sing his solos beautifully, so my neighbor who is versed in music says; he was at the rehearsal just today and said that the boy is music through and through. Oh if I could only assist him in the dearest wish and have him instructed in music! (Sighs.) But it is useless to think about that.

Mme. Delattre: It was so difficult to send him to the church to get the money together to send him to the Latin school. And now he is the best scholar there, Latin school. My dear boy is a good son, and in playing he can execute quite different tone passages. My dear boy is a good son, who rejoices in his mother's heart because of the respect and love he shows. Never a cent of the small salary that the church pays him does he spend on himself; he thinks only how he can use it to give me joy and to help make ends meet. God bless him, and lead him to the life he so earnestly desires. (A knock at the door.)

Scene 3.—Mme. Delattre: Who can that be? (Opens the door.) Why, Mme. Martin! Come in, come in! (Showing her to a chair.) Sit down!

Mme. Martin: Dear Mme. Delattre, her ladyship, the Countess Argenteuil, sends me to see you about your son. She proposes to use you again that you give your bright, handsome boy into her care. Her ladyship will make a clever, active servant of him. He will have it good in her house; she will also take into account his love for music and allow him to continue to sing in the St. Nicholas Church. Now, can I say to her ladyship that you consent?

Mme. Delattre: I am well, my dear. Of the great favor which the Countess shows to Roland and me, and I value it; yet I must decline it. When my dear husband was at the point of death I gave him my solemn promise that Roland should have an education thorough schooling. And I cannot, I cannot break my promise. Please give to the Countess my most heartfelt thanks for her goodness.

Mme. Martin: Mine, Delattre, you are acting foolishly. Here you are offered a chance to make your life easier and to put your boy in a good position, and you throw it away in your pride. Yes, your pride, I say. How are you going to give your boy an education which is so far beyond his position in life? Do you think that later, as a highly educated young man, he will be in a position to say yes or no to an offer of a place as a servant, or to go to a little higher, as a secretary? I tell you that without favor Roland will never, in spite of his learning, reach anything; his education will only serve to make him unhappy.

Mme. Delattre: It is impossible for me to break my oath. Heaven will help my boy!

Mme. Martin: If you refuse to give your pride and your foolishness you will lose the patronage of my mistress, and I would like to see how, without her many orders for work, you will support yourself and your boy, to say nothing of keeping your school.

Mme. Delattre: The disfavor of her ladyship will be a great sorrow to me and cause me much anxiety; nevertheless I keep absolutely and unchangeably to the promise I gave to my dear, blessed husband.

Mme. Martin: All right; you are making your own misfortune; you will soon enough rue your stubborn behavior. (Angrily leaves the room.)

Mme. Delattre: I can see the hard times coming. How will I be able to overcome them? But trust in God and courage shall not forsake me; they will come strength with which to strive with the on-brooding; I must get to work at once. (As she sits down to her work again, a knock on the door and opens it.)

Scene 4.—Gonzaga: Is this Mme. Delattre? Mme. Delattre (bowing low): At your service, sir, Roland: Mother, dear, just think, it is the Viceroy the honor of greeting! How good the dear Viceroy has in heaven has been! Joy makes me all of a tremble, and words fail. Please, General, tell my mother how you have promised to help me.

Mme. Delattre: Your Excellency must pardon my foolish boy, since joy has so intoxicated him. Let me know what it all means to me. I also may be written down; yet it can't be helped. And now I shall have to make haste. Good-bye, mother dear. (Kisses her, takes a cap from a nail and the window and takes his hat and hurries out.) How glad I would be if I could go to the church and hear Roland sing his solos. But I dare not stop working.

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bye. I shall see you in the morning. (He goes to the door, accompanied by Roland and Mme. Delattre, who bow profoundly, as he leaves the room.)

Gonzaga: O mother, such happiness almost choked me. (Throws his arms around her neck.) Mme. Delattre: My Roland, my darling! Dear husband, look down upon your son and bless him that he may reach his goal, bless him that in the great world his heart may remain steadfast and pure. *Curtain falls.*

MILLY CRAWFORD, seated before a piano, once before a copy of Bach's Inventions. As her fingers wander aimlessly over the keys her thoughts stray after this fashion:

"I wonder who that girl was; she certainly were a pretty lit! I should like to dress well. 'Oh dear, I wish we could skate this afternoon. 'There's the telephone.' Gets up from the piano and goes to the hall.

"A party! tomorrow evening! Yes, I shall be

The following is a little musical romance which requires a translation of musical characters for an accurate reading. It can be used for an exercise by members of clubs. The only variation from terms usually employed is the use of the German terms for chromatic terms, B for E flat, As for A flat, and Fs for F sharp, etc.

### The Sweetest Story Ever Told.

(Up to date.)

Time ago came

of an already happy family, by the

name of

at their "dolce" and "marcato"

Roland: Has the Countess made this offer again? Oh, mother, will the haughty Countess make good her threat to withdraw her patronage because you have refused her offer? I remember very well that you once told me that she is your best customer. If she gives you no more orders, you will fall into ruin. If you do not take her favor, you have no more and need before you. No, no, that shall not happen. (With trembling voice) Farewell, sweet music! Farewell, thou joy of my life! (Kisses his mother.) I will hasten to the Countess and become her servant. My dear little mother shall not be compelled to suffer that her son may have a brilliant future. The joy to preserve my best protector from need will help me to suppress my longing for art and to go to duty as a servant. (Is about to rush from the room.)

Gonzaga: Softly, my boy, you seem to forget your patron, Gonzaga.

Roland: Pardon me, your Excellency! He is polite, how thankless I must appear to you! Answer for my mother made me forget you for the moment. You who have been so kind to me! Be not angry with me, dear good General!

Mme. Delattre: And I too must be ashamed of my behavior. My mother—

Gonzaga (interrupting her): Not one word more of your woman. I know well what a great sacrifice I ask from you; but it will bring great joy to me through your son. My dear Roland, your filial love, your self-denial have completely captured me; I am and will remain your true and father-like friend. Give courage and concern in regard to your mother; I will provide for each an excellent, an selfish woman; a small pension will give her a life free from need. So it is settled, my boy. Is eight days you go to Milan with me.

Roland (bowing low before the General): Dear gracious General! How happy, how blessed I am! I can never thank you as my heart desires. I shall be so diligent that I may become a worthy master. My untiring effort to accomplish good and great things shall be my thanks for your goodness.

Gonzaga (raising the boy and pressing him to his heart): I will trust you, my little Roland.

Mme. Delattre: Your gracious Excellency! God will not lightly hold the blessing of a greatly loved mother, and will repay you a thousandfold for this beneficent. Endless thanks shall be yours.

Contralto: Not another word, my good woman! an happy to serve your joy. For the present, good

pleased to go. (Enters music room.) Well, I am glad of a chance to wear my new pink suit. "Where is that sonata? Mary has certainly been in here. (Calls) Sister, have you seen anything of my Mozart Sonata? Never mind, here they are. "Now this second one is just too lovely for anything! Poor Mozart! What a genius he was! Some day I intend to write music. (Drums the first page of No. 2.) Now this sounds better than the Inventions. Bach's music is Greek to me.

"I wonder what Elizabeth will wear to the party; poor girl! She never will learn to play the piano. (Calls) Mother, how long have I been in here? "Well, this time is up, it will just have to be up, but there's the technical work! (Opens book, finger exercises.) This is sheer nonsense. Oh well, they are dry, and will keep! I'll just wait until tomorrow afternoon, and then play through the whole book; how is it! Oh yes, legato and staccato or staccato, some kind of a hopping word.

"I believe my music teacher knows everything about foreign words as well as she knows music. (Finds a copy of Mendelssohn's G Minor Concerto.) Well, here's some of sister's music. (Drums on last movement.) This isn't so hard to read! Now, why

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do they make such a fuss over concertos! It's not pretty any more; another Mendelssohn, your day is past! Where is my Chopin waltz?

"Wouldn't Miss Green be angry! But I am going to surprise her, when it is all by heart! This is my favorite! Some day, I shall play in New York, and this is to be one of my numbers. (Tawling and going to the window.) The millman is making his rounds. I suppose my time is up—I'll run to see—dear me! I certainly have worked—my wrist ache!" —*Daisy Johnson.*

"There is no music in a 'rest'; but there is the making of music in it. And people are always missing that part of the life melody, and scrambling on with their own. I think that it is easy to tell, but nothing on which so much depends ever is easy—yet, 'all one's life is a music, if one touches the notes rightly and in time.'—*Ruskin.*

"Every day that is born into the world comes like a burst of music, and rings itself all the day through and then shall make of it a dance, a dirge, or a life march to show wilt."—*Carlyle.*

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# The Etude

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In every age there is a secret band of kindred spirits. Ye who are of this fellowship, see that ye weld the circle firmly, that so the truth of art may shine ever more and more clearly, shedding joy and blessing far and near.

In an address made by Dr. W. T. Harris, U. S. Commissioner of Education, the following statement of great interest to educators and to those who have the care of children was made:

"From 1800 to 1870 the uneducated boy in the United States failed entirely to become a notable member of the community. The only notable endeavor as to attract the attention of the 'Who's Who' editors, who proved that only 24 self-taught men succeeded."

"A boy with only a common school education had, in round numbers, one chance in 1000."

"A boy who had graduated from the high school had one chance in 400, increasing this chance 22 times."

"A young man who had graduated from college had one chance in 40, 10 times the chance of a high school boy and 200 times the chance of the boy whose training stopped with the common school."

We wish that Dr. Harris had been able to give the figures for the present decade. It is probable that they would show that the educated young man or young woman has a greater advantage over his uneducated brother than was the case during the period to which the statistics given above apply. At the present time the demand in business is for boys who have reached a fair standing in the grades; for more responsible place or for lines of work which offer promotion the high school boy stands the best chance; in still other lines it is the specially trained young man who carries off the prize offered by the large business firm or corporation.

And this ratio maintains today also in the musical profession as in other callings which have to do with art. The young musician who has a good general education will have an advantage over his uneducated competitor. Let two such persons try for a position in some school of music, one connected with a college, for example; is there any room for doubt as to which will be the successful one? The Editor of THE ETUDE has a wide correspondence with young men and young women teachers who are trying to advance themselves in their profession, and he takes this opportunity of saying that the number of well educated persons in the profession is increasing each year. It is from among these young people that we look for the leaders of the next decade, those who will furnish the music, the textbooks, the literature, who will supply musical journals like THE ETUDE with fresh material on music and musical work, who will help their fellow-teachers by giving to them the benefit of their own thought and experience fused together into authority.

Therefore we say to the teachers who have charge of young pupils: Encourage those under your care who will probably enter the musical profession to the stick to their books as long as they can. If it be impossible to do this, then show them how the great masters by dint of their own work and their education, amended the deficiencies of their early education. In the present issue of THE ETUDE is an article by Mr. Henry T. Finch, the well-known writer and critic, which shows and shows and shows the stress that Haydn and Beethoven put upon the knowledge and culture to be derived from the best literature, general and professional, and how they tried to build up their own education. We commend this article to all of our readers.

The reports that reach the office show conclusively that many teachers have found that it pays from every viewpoint to have meetings of the members of their classes once a week, or twice a month, as the case may be. Yet there is much room for increase. No teacher should hesitate to make use of this means of musical education. So many teachers in all sections of the country have made experiment with it and pronounced in favor of the movement, that there can be no doubt of its value.

There is no difficulty; no formal organization is needed. Simply call the members of your class together and then offer them some little theoretical exercise in writing musical notation, analysis and playing of some interesting compositions, some musical games, etc., and an hour's time is quickly filled all with gain to all present. Some teachers go so far as to make attendance at class meeting a regular part of the course of instruction. Here, then, is a new idea, yet one of determined fact, that teachers who have not tested it for themselves will begin this very month.

Nor every school child can expect to become a master-writer in poetry, criticism, history or fiction. Nor every child who studies music can expect to become a master-writer in the large forms of composition, the opera, symphony, tone-poem, oratorio, song, or even the smaller, the simpler lyric forms, suited to the piano-forte. Yet every child who attends school is taught to read, to write grammatically and to attempt to express his own thoughts in writing. With just as much reason educators in music claim that children who study music should have an elementary knowledge at least of those principles of musical theory which are at the basis of the work of the great composers. They may never use this knowledge to create history as they can use it every day in interpreting the works of others. Let the children be educated in music to an extent corresponding to the intermediate or grammar grades in general education. The teacher who has sufficient training in theory can get it, by correspondence if necessary, and after a few months' lessons can start her own pupils. If a class of four, six, or eight be formed the expense is slight, perhaps six to twelve cents a lesson. We urge teachers to add elementary theory work in classes to their courses of instruction. You will have better pupils.

The editor of THE ETUDE has recently seen a series of short essays on practical subjects connected with music teaching written by pupils of a school of music. These pupils are preparing to teach and have been required to study and to discuss certain phases of their future work. The value of this plan is apparent. A pupil needs to ponder over problems connected with music study and music teaching; for in this way he obtains a clearer grasp of the principles employed by his teacher and to himself in his study. It is the welding of these two sets of principles in his own experience that will afterwards furnish his own method of instruction.

At the present day, every pupil in college or university who has begun his work in a specialty is required to observe, to take notes and to work up those notes. Why should music teachers and students neglect a method that has been found useful in general education? Of course, this plan can be used in conservatories and schools of music with who knows that certain pupils are preparing to teach can start them in this kind of work. Assign a topic for thought and study; every issue of THE

ETUDE contains discussions along lines to interest future teachers. Let them take an article, for example, read it carefully and then write a criticism on it, possibly elaborate the ideas and suggestions. We hope to hear of other schools using this method.

Nº 5461

## CLOVER BLOOM CAPRICE

R. M. STULTS.

Moderato grazioso. M.M. = 112.

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Musical score for page 2, measures 1-12. The score is written for piano (p) and includes dynamic markings such as *mp*, *mf*, *f*, *rit dim.*, and *dim.*. The tempo markings include *rall.* and *a tempo*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with fingerings (1-5) and slurs.

Musical score for page 3, measures 13-24. The score continues from page 2 and includes dynamic markings such as *p*, *cresc.*, *f*, *mp*, *mf*, *marcato*, *rit.*, *a tempo*, *dim.*, *rit.*, *mf a tempo*, and *dim.*. The tempo markings include *mp Fine* and *mf marcato*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with fingerings (1-5) and slurs.



Nº 4779

## From the Olden Days

Danse Pastorale

Arr. by PRESTON WARE OREM

SECONDO

PAUL WACHS

Moderato e grazioso M.M.  $\text{♩} = 116$ 

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Danse Pastorale

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PRIMO

PAUL WACHS

Moderato e grazioso M.M.  $\text{♩} = 116$



## SECONDO

Musical score for the Second part of a piece. The score is written for piano and organ. It consists of six systems of music. The first system begins with a piano (*p*) marking. The second system includes a *rit.* (ritardando) marking. The third system is marked *a tempo*. The fourth system includes a *mf* (mezzo-forte) marking. The fifth system includes a *rit.* marking. The sixth system ends with a *D.C.* (Da Capo) marking.

## PRIMO

Musical score for the First part of a piece. The score is written for piano and organ. It consists of six systems of music. The first system begins with a piano (*p*) marking. The second system includes a *rit.* (ritardando) marking. The third system is marked *a tempo*. The fourth system includes a *mf* (mezzo-forte) marking. The fifth system includes a *rit.* marking. The sixth system ends with a *D.C.* (Da Capo) marking.



No 4940

## VISIONS SWEET

REVERIE

W. ALETTER

Moderato M.M. =

*mf*

*Ped. simile.*

*Ped. simile a tempo*

*rit* *pp*

(2d time to Coda) 1st time

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*mf*

*Ped. simile*

*D.C.*

CODA.

*pp* *rall.*

*ppp*



Nº 5480

## PAPILLONNETTE

BLUETTE

E. MICHEL

Andantino M.M.  $\text{♩} = 132$ 

*p*

*dim. p*

*poco cresc.*

*p*

*p*

*p*

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*f*

*f. cresc.*

*pp*

*p*

*Fine.*

*rit*

*p*

*dim.*

*D.C.*



No 4916

## HUNGARIAN GIPSY

W. C. E. SEEBOECK.

Adagio. M.M. ♩ = 63.

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## "FRISKA"

Vivace. M.M. ♩ = 126.



**Nº 5476**

# ISTAR

## DANSE ORIENTALE

ELLIS R. EPHRAIM.

Allegretto M.M.  $\text{♩} = 112$ [illegible]

The musical score for 'The Rose Tree' is presented in a two-staff format, with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into six systems, each containing a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also some performance markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the initials 'D.S.' (Da Capo).



## MENUET

FELIX BOROWSKI

New Edition-Revised by the Composer

Allegro M.M. ♩ = 126

First system of the Minuet, measures 1-12. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Allegro M.M. ♩ = 126. The score is written for piano with a treble and bass staff. The first staff contains the melody, and the second staff contains the accompaniment. The music features various fingerings and dynamics, including *mf* and *cresc.*. A double bar line with repeat dots appears after measure 12, with the instruction "2nd time to Coda, page 18" written below the bass staff.

Second system of the Minuet, measures 13-24. The music continues from the first system. It includes various musical notations such as *cresc.*, *f*, *mf*, *p*, *cresc. accel*, and *rall*. The score concludes with a double bar line and the instruction "D.S." (Da Segno) at the end of the second staff.



## 18 CODA

Musical score for the Coda, spanning five systems of piano and violin staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system includes the markings *molto cresc.* and *rall.*. The third system features a fortissimo (*ff*) dynamic. The fourth system also features a fortissimo (*ff*) dynamic. The fifth system includes the markings *r.h.* and *l.h.* for the right and left hands respectively.

## Nº 5456

## A FOREIGN SUBJECT

## HUNGARIAN DANCE

PIERRE RENARD, Op. 5, No. 3

Allegro scherzando M.M.  $\text{♩} = 108$ 

Musical score for "A Foreign Subject" (Hungarian Dance), spanning eight systems of piano and violin staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system includes the markings *f* and *p*. The third system includes the markings *mf animato* and *sempre stacc.*. The fourth system includes the marking *p*. The fifth system includes the marking *p*. The sixth system includes the marking *sempre stacc.*. The seventh system includes the marking *p*. The eighth system includes the marking *D.C.*



# PASTORALE

E. MATHE

*Allegretto*

*p*

1. One day, when Phyllis o'er her flock her  
Stre-phon wandered in the glade that

watch did keep, She wandered by the brook-side in the cool-ing shade, And  
af-ter-noon, And on his pipes a mer-ry lay he played the while, But

'neath a tree she spied young Cupid fast a - sleep. "Ah, me," she soft-ly sighed, "His  
when the roguish boy he saw, he stopped his tune. For Cu-pid shot a dart, straight

*espress.*

eyes why doth he hide, His eyes which give the joy of love to man and maid?"  
at the shep-herd's heart, And on his way de-par-ted with a mer-ry smile.

*rit.*

*p*

2. Young  
3. Sweet

*Tempo animato*

Phyl-lis saw the shepherd now in Cu-pid's guise, A year-n'g sweet and ten-der rose with.

*cresc.*

in her heart, Up-on his knees he fell and to her raised his eyes, "I love thee, Phyl-lis sweet" and

then their lips did meet. So was the mis-chief wrought that day by Cu-pid's dart.



## REST

Jeremiah vi: xvi. Matthew xi: xxviii - xxx

## Recitative

J. W. BISCHOFF

Thus saith the Lord, stand ye in the ways, and see, and ask for the

old paths, where is the good way, and walk there - in, and ye shall

find rest for your souls, find rest for your souls.

Adagio

Come un-to me, all ye that la - bor and are heavy lad - en, and

I will give you rest. Come un-to me, all ye that

la - bor, and I will give you rest. Take my yoke up -

on you, take my yoke up - on you and learn of



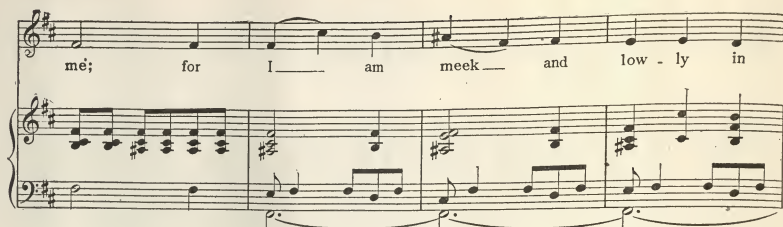
# VOCAL DEPARTMENT

Conducted by H.W. Greene

SONG WRITERS.

THIRD PAPER.

A SEPTEMBER SOLILOQUY.



PENDING replies to some questions to our own composers, we will take ourselves to London and select for the subject of our talk the venerable woman with the German name but unimpaired tone of expression, Liza Lehmann.

Here we find our ears throbbing to the echoes of a score of speakers who claim that the woman-composer has limitations, that she cannot write successfully in the larger forms, the only argument being that she never has done so. The claim is vain in view of the fact, for they must show that women have been sufficiently attracted by symphonic writing to attempt it seriously, and in such attempts have failed, and they must also prove their case by notable examples, not by the class of women who rank with men who have not become notable. It is the opinion of the present writer that training and opportunity will demonstrate the ability of women to rank with men as composers. That they have hitherto been denied equal privileges and encouragement along creative lines can hardly be gainsaid.

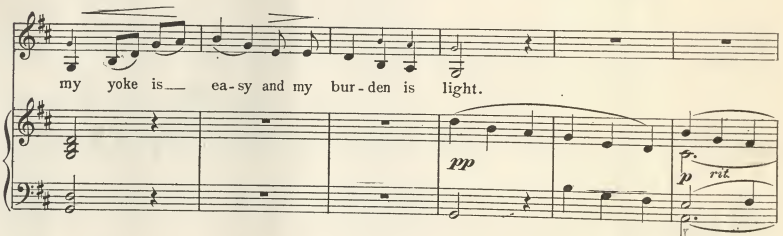
It is not pertinent to the purpose of these papers to bring this issue into the foreground, but if there is a woman alive today who could have achieved the distinction of fully ranking with the great composers had that been her chief aim in life the subject of this paper is that woman. That that was not her aim in life, I believe to have been accidents of birth and training in quite as large a degree as those which governed the lives of the men who have become notable.

It will at once be claimed that if the gift were there it would assert itself, in spite of her surroundings, from which opinion I beg to dissent. If she had been born a male-child, with precisely the same mentality, I think the trend of thought and purpose would have been so shaped that the scope of her field would have embraced the larger forms, and the results would have been a notable writer.

If in her work she has stopped to analyze her motives in writing, which is hardly supposable in view of her results, the question she was called upon to decide was: "Shall my audience be the great or the small one?" One has only to look into the heart of a woman to read the answer to that question. One needs only to read the music of this woman to see that her preference is to shine in the wider field. The glory is less intense but all-pervading. Who would have it otherwise? She has been a welcomed guest in a million homes and hearts, and not an instance of other than pure uplifting pleasure as the result. To a world state of frivolous, aimless songs, she has come like a benediction, parting the clouds of dullness and sensuality, letting through shafts of warm, health-giving music, that all could understand, against which not a word could justly be said.

It is a long step from her early song examples to the "Persian Garden," but those who had known those earlier efforts intimately, knew that the "Persian Garden" must come in one form or another; hence it was no surprise, and there are those who are so bold as to assert that Omar Khayyam—the Tem-Maker and Astronomer-Poet of Persia—must needs wait almost a thousand years before a soul should meet his in the invisible, and receive the power to illuminate his words. What matter it to him that the medium were an art and language yet unborn, if the oriental color and deeper meanings of his mystical quatrains are brought out? It is an old thought; but who else could have written the "Persian Garden?"

Liza Lehmann's songs are too many to quote or catalogue, but teachers and pupils will find all interesting. Those which seem less so on a superficial reading will be the ones that will best repay a careful study. A song review with Lehmann's numbers having their appropriate place therein will to that extent be not only artistic but satisfying.



"I went about my plans for the summer with a calm but fixed determination to make it count. How long I have been working and saving to make possible this relinquishment of everything but study! How carefully I have viewed the entire field in my relation to it to find wherein I could spend, to the best advantage, my time and my money, and gain both in knowledge and vitality!"

"After reading the various attractive summer school prospectives, I decided to go to Chautauque as the place best adapted to my needs. There I would find not only the ablest instructors but hear good music and improve my taste and general knowledge. I selected a number of good works on singing, to which I added some blank books in which to preserve the notes taken on lessons and lectures, and upon the first page of one of them actually made up a schedule of how I would spend my time. It ran something like this: 'Breakfast at seven, reading and study until twelve, an hour of walking, dinner at one, recreation until four, then study until supper.'

"I started in with my system quite enthusiastically, but at the second lesson met Miss Bessie Brown, from Brownville. Our teacher obligingly introduced us. She was a delightful little fair-haired soprano who sang beautifully. After the lesson I met her again at the grand pavilion, and we became quite good friends. It seems our grandfathers came from the same State, which fact established a bond of sympathy so strong that we both forgot our practice periods.

"It was strange how similar our tastes were! We liked the same music and books, and were working under similar disadvantages, both of us ambitious. 'To do or die' was the motto we agreed upon. What long talks and walks we had together, and how fully she supplemented my needs. Of course, my schedule was split into smithereens, but I gained so much from her spirit-lifting conversation.

"To be sure, the teacher complained that the lessons were not so well prepared as they might have been, and that I missed more than I ought, but I felt so grateful to the Chautauque corporation for having been instrumental in bringing Miss Brown and myself together, that I didn't in the least begrudge the money they received for services rendered; and anyhow it was quite impossible to concentrate either on my music or books. Whenever I attempted it, the demure face of the little soprano would come into view and hide notes and words.

"I have about decided to give up music and try hard to advance myself in my business, for, after all, music is not a money-making profession, and it costs considerable to keep two people comfortably. I think those blank books will be convenient for receipts and housekeeping accounts. I wonder if Bessie is a good cook! She says her father tells her she can't hold eggs famously, and while we might not wish to live on boiled eggs, I am certain that nothing could taste better if she boiled them."

SOLILQUY No. 2.

"Well, home at last, and a most profitable summer I have spent. The doubts, as to the wisdom of taking up singing as a profession, have all been dispelled, and I see clearly that I cannot be such a singer as my friends here had encouraged me to be. I was possible. It is far better to expend the

time and money and strength, even if the money were plenty, in the pursuit of general knowledge than to aim at the sun and hit a sand bag with my voice. It is refreshing indeed to meet a man who has the courage of his convictions, who will tell the truth though it stings. He is the true physician who cuts deep that the life may be saved.

"My life-work is not to be singing. At the beginning of the season, I said to this trusted man who took me for a pupil: 'If you think there is the possibility of a career ahead of me, I would like you to tell me of it, but not until the term is ended. I wish to settle the question finally this summer; but I do not think a single lesson or a superfluous voice examination is an adequate test upon which to base a decision so important to me as this!'

"He quite agreed with me. My work was scales, repertory and general vocal development. There were no vicious faults of production to make such an experiment difficult. Every step was a demonstration, both of existing powers and possible resources, and the better understanding which I have gained of the deeper things in the musical life are almost as satisfying as the result of the conversation with my teacher at the final lesson. Among other things he said: 'Sincerity of purpose is as much a gift as a beautiful voice, and that is yours to an unusual degree, and since that is almost the only other quality absolutely necessary to insure a career, what I am about to say to you is all the more painful to me. It is the teacher's misfortune to face in most of his pupils unfavorable conditions of one sort or another, but I have never before been so profoundly in doubt as to my duty. The ability to do; the purpose back of it; and all that is to be desired, but your voice is lacking in a number of essentials that are demanded in the art and by the public. I do not say that many years of work would not bring you to a high estate in music, but while the satisfaction of being an artist is justly great, there must also be a commensurate practical return for the time, money and energy expended. In your case, the voice is the doubtful factor, and if you have an excellent business opportunity, I advise you to embrace it. The gift of sincerity to which I have alluded will be equally valuable to you there, and in such a life you will be spared the embarrassment of criticisms, which could not be other than unjust, since they would be based solely on comparison, and not take into account the individuality of your musical or vocal inheritance."

"To this was added many words of kindness, sympathy and advice, all of which tended to aid me in yielding wholly to the decision of one who was able to judge far better than I, as to which was the wiser course to pursue. While I am disappointed, the disappointment is more in behalf of those who have so enthusiastically urged me to adopt the profession of music, than of myself. It is such a satisfaction to have the matter decided.

"I breathe more freely. I love music better. It is a glorious art. How much pleasure I can look forward to in hearing it and studying it as a relief from business cares. The summer has indeed been fruitful, and I shall always cherish the memory of the man who told me the truth."

SOLILQUY No. 3, BY THE EDITOR HIMSELF.

"If my soliloquizing were to be persisted in, I fear the result would be a depletion of the vocal profession, but that is hardly my object. It is a review of actual conditions. Many good business men are spoiled by the error of not estimating musical gifts at their true value. So many look upon music as their passion, only to find it easily put aside when other conditions of a sentimental nature are found to conflict with it. Such was our first soliloquy. Others apply the test of practicality to their music and finding it weak, yield to the inevitable. To this class belongs our second soliloquy."

"If this idea of soliloquizing becomes contagious among my readers, it may result in some desertions from the vocal ranks, but not to its detriment. I am sure that those who have found the summer an opportunity, and the work congenial and fruitful. It is well to cultivate the habit of self-study. The ability to realize one's own needs, and mark his measure of success in meeting them, is a step in the effort to establish a balance between the art of business and the business of art. Deny it who will, the unpractical musician is almost as deplorable as the business man who allows music to turn him aside from the 'main chance.' It is better to succeed in business than to fail in music!"



BY FREDERIC S. LAW.

BY C. V. KERR.

BY E. DAVIDSON PALMER.

### DE RESZKE'S PERSONALITY.

### PRACTICAL POINTS.

A PROPERLY conducted lesson in vocal music requires the quickest and brightest thought of which the pupil is capable, for every tone must be thought (heard mentally) before it can be intelligently sung, and this, too, must all be done in regular, rhythmic movement, necessitating, as may be seen, a continuous thread of thought throughout the exercise. This being the case, it is clearly evident that the best teacher of vocal music is not necessarily the one who is the best singer, but is one who, as in other branches, inspires the pupils to think, and act for themselves—the correctness of the thinking, and, consequently, of the acting being shown by the singing of certain required tones, either from dictation or conversation.—*Edw. Euteneier*







CONDUCTED BY GEORGE LEHMANN.

**THEO. PRESSER, Publisher**  
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# Teachers' Annual

CONDUCTED BY N. J. COREY.

## What is the Key?

I HAVE received a number of communications in regard to modulation and which I will take up for our talk around the ROUND TABLE this month. One subscriber writes as follows:

"Please give us some instruction on modulation. It is a subject that is not well understood. I cannot tell when a modulation takes place. Can you tell us so that we can be certain when a modulation takes place, and into what key it progresses, when accidental sharps, flats and naturals occur? Sometimes the accidental seems to cause a modulation and sometimes it does not. Are there any definite rules for determining these points?"

In a certain sense this question might be termed a poser. To give any sort of a satisfactory answer would involve a large treatise. The only answer I can think of is that those who are troubled should consult a teacher. To determine the progress of modulations is sometimes a puzzling problem to experts, and even they do not always agree as to the correct identification of chords and their progressions. Not only this, but the systems of chord nomenclature vary in their manner of naming and identifying chords, so that what is a modulation in accordance with one system, is not with another. Some of the English theorists have a way of identifying certain chords as eleventh and thirteenth with most of the notes of the chords missing. A chord of the thirteenth, for example, with the root, third, fifth, and seventh missing. With this system some of the analyses seem very far-fetched; the following passage, for example:



In accordance with an English text-book, the first chord in the second measure is identified as the dominant major thirteenth. Others would identify it as the dominant of the relative minor of D major, being a passing modulation through D minor. Others as a temporary excursion into the key of A minor. Evidently the determinations of keys are not always the simplest of problems. Here is an example from Dvorak's opening measures of a Humoresque:



What key is it in? The signature calls for B major, and later developments show that that is the key. But examination of the foregoing passage shows that it is not B. On further examination it does not seem to be in any definite key, but vaguely hovering about in mid-air, like a bird seeking for a place to alight. The first chord is the incomplete dominant ninth in B-flat, identified by many systems as the seventh of the leading tone. The second chord is the incomplete dominant ninth in D-flat. In the second measure we find the same condition of affairs continued. We have therefore in single chords an uncertain, the dominant harmony of two keys. No tonic chords appearing, no definite tonal center established. Furthermore, the left-hand part in the fifth chord is incorrectly written. The F-sharp plainly should be G-flat, as in the first measure. Such in-

correct spellings are not infrequently in the composition of the best writers. Sometimes they are so made in order to indicate enharmonic changes to other keys, but such is not the case in this example, as the measure that follows the second is harmonically entirely irrelevant. It is the dominant in B, but even then does not assert the key definitely, as it is immediately followed by an unrelated chord. It is not until he arrives at the second four measure phrase that the composer reveals the intention, from this vague tonality, and allows one to settle down comfortably in the key which he promised in the signature.

Let me put your question aside: "Is not this very unusual?" I can only answer—not at all in modern music. It is this vagueness of tonality that makes so much of modern music seem repellent to the average listener. But in a subject for which he is trained to be able to quickly adjust his ear to the rapid changes, cannot feel any connection between the various chords, and can discover no tone, and therefore turn his ear in disgust. But it is impossible to the untrained ear is often perfectly clear to the accustomed listener. Music has been an evolution in which the ear has had to accustom itself to almost every new chord and effect. The foregoing example seems intensely discordant, and disagreeable to many musical people, on first hearing. This is explained by the distribution of the notes in the first chord. Strike the chords on the keyboard and the notes in their natural order—that is, A, C, E-flat and G, and the chord does not sound so discordant. But as written, its first impression is rather startling, particularly in its relationship to the following chord.

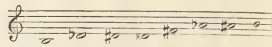
I think, then, that it will be evident from this that it is not always so easy to determine the key in which a particular passage may be written. Taken as a whole, it may be perfectly apparent that a passage is in a certain definite key, but the temporary excursions to other keys are not always so easy to define. The key that very often unlocks the difficulty is the dominant harmony. If you understand theory well enough to quickly discover the dominant harmony, and follow its resolution, you will in many cases find the desired key. In the case I have just given, however, the dominant harmony is easily enough found in the first chord. But it resolves into another dominant harmony, and then simply returns to first again, and repeats the process without final resolution. When you get into trouble in this manner, you will simply have to leave your question undetermined. You cannot do more than your composer has intended you should. Passing modulations do not interfere with the main tonal scheme. Some of them are so brief as to exercise almost no disturbance of the defined tonality. They are like the delicate shadings of a painting. Of the utmost importance in the general expressiveness of the picture, they do not disturb the main outline. Much of the charm of modern music is due to the constantly shifting, kaleidoscopic tonality. Harmonies demanding resolution resolve into others of the same character, and the feelings are kept in a state of suspense while waiting for the definite point of the key, in a manner that would have been shocking to the ears of our forefathers.

Another very instructive illustration of the points under consideration may be found in the opening measures of Dvorak's "Am Heldengrab." If you should place the composition before almost any music teacher, he would advise you to look for the key in it was, he would probably answer: "It is in B major." There is no signature affixed to the piece, and have not all students been taught that when there is no signature, the key is either C major or A minor? In this particular instance, the key of C major, the piece does not once enter the key of C major, he will as a last resort fall back on A

minor. But there is only one very brief excursion into A minor. On looking over the pages, he will most likely remark that the composer seems to have spilled the box of accidentals, so profusely are they spotted with sharps, flats, double flats and naturals. There are almost as many of them as notes. The first phrase is as follows:



This presents a stumbling-block which students often bring to me to explain, but it is not so unusual as it may look at first glance. The question is: Now, can there be a C-sharp and an A-flat in the same chord, as in this example. It does look to be something of a puzzle in key location. On examining the first chord it is plainly the tonic triad of F minor. Why not write the regular order, then, and the first chord be the correct note for the F minor triad. If we look at the melody alone, divested of its harmonic accompaniment, we will observe that it is in B major, and written diatonically correct. Diatonically considered, it is followed in its regular order, and some of them repeated. You can see the reason for this if you will write the scale of B major as follows:



This curious product will play correctly on the keyboard as B major, although it uses only four letters instead of the required seven. The scale letters then read: B, D, B, D, B, D, B, D. This scale can represent the scale diatonically. Even though we assumed such representation to be arbitrarily correct, it would be hounding in the extreme. Pupils often become very impatient over the double flats and double sharps, and are resentful of the fact. If F double sharp is written, when (in their eyes) G would do just as well. But the same explanation often applies in these cases. Diatonically two letters may be written, and not the same letter in two different ways. Occasionally they appear harmonically, when they indicate the chromatic alteration of a chord.

Diatonically, the foregoing melody, then, is in the key of B major and must be so written. Harmonically, the first chord is in F minor, and therefore demands the A-flat. Possibly the composer might have written the first chord as an E-sharp minor, in which case G-sharp would have been written in both places. On examining the last two pages of the piece, we find it almost entirely and consistently in the key of F minor. It is probable, then, that he wished to suggest this key in the first chord. But if we attempt to get this key in the first chord, we are obliged to write for the signature of F minor, for the piece is only an uninterrupted chain of modulations, never in a definite key. At the end, and therefore needs no signature, although he has placed such before the middle part. He does not thereby allow us to definitely indicate key any more closely. Such apparently incorrect writing as that shown in the first measure of this piece is more often so situated in vocal music, when a theoretically incorrect notation may be used for convenience in sight reading. It is sometimes done in the copying of chorals.

This brings me around to a direct answer to our correspondent's question. I know of no way in which you can learn to know the progress of modulations except by your own study. Make a thorough study of the key first by yourself. Then, if you are not sure, you may avail yourself of the assistance of a teacher. Write the exercises on paper, and also practice them on the piano, and you will gain a knowledge of chords and progressions. It is not so easy. In order to determine modulation, it is most essential to know the chords themselves, but you must know their resolutions. It is, in the nature of

(Continued on page 382.)

## THE RECENT SESSION OF THE OHIO MUSIC TEACHERS' ASSOCIATION.

BY J. S. VAN CLEVE.

THE *raison d'être*, the *raison d'être*, that is the question. Many a time have I heard the question debated, not without heat, and even acrimony, among professional musicians of the highest rank, and which is here a real vocation for State and national music teachers' associations, as constituted at present. Having always been favorable to such assemblies, and having served both associations in various capacities, I wish to put on record my hearty approval of such co-operation, with a word of criticism as to some of the methods in use at present.

During the past year I have the rather onerous honor of the presidency of the Ohio Music Teachers' Association and have therefore an inside as well as a long-standing outside acquaintance with this body. It is one of the oldest and most energetic State associations in existence. Many of the meetings have been remarkable for their enthusiasm and the ample measure of success, artistic and financial; others again have been of artistic moment but financially small; while still others have been rather meagre in both elements, yet the Association has survived. It was established in 1880 and has just celebrated its twenty-third meeting, at Columbus, on the 21st, 22nd and 23rd of June last.

The keynote of the meeting was art—not art-peddling, not art-business, but the heavenly art itself. Of course, all such assemblies must deal with the questions of how best to impart musical learning, and how to secure out of the practice of the art the best possible livelihood; but this time, while not ignoring these other matters of primary importance, the effort was made to fix the eyes of all upon music itself, and upon some of its greatest treasures. The program of the meeting was a most artistic and musical performance, there being up and down of sixty professional and amateur musicians concerned with it. After the initial exercises on Wednesday morning, the first music heard was the great C Major Sonata, Op. 1 by Brahms, and the last notes of the meeting were the sublime closing chords of the great Dante Sonata in D Minor, of Franz Liszt.

Various short recitals and addresses filled part of the first day, and in the evening a feature entirely new, a complete religious service of the Episcopal form was given, its various elements and their significance being interpreted by the Rector of St. Paul's Church, Columbus, the Rev. Doctor Hingers. The choir of this church is famous throughout the State and its work was admirable. Presentation of the higher forms of religious music was designed to show dramatically and pedagogically the connection of the present art of music with the Christian religion, which by adding infinite weight and momentous meaning to the moods and acts of the mind of man, deepened the scope of music infinitely beyond the views and practices of all previous ages. Hebrews, Egyptians and all the nations of the East. Religious bearing of thought upon music was further treated during the session by Dr. N. J. Eisenheimer, from the standpoint of Roman Catholic usage; by Rabbi Grossman, who spoke of the Jewish music in religious forms.

There were papers of a pedagogic and scientific character, such as the treatise upon the piano pedals, by Miss Mary Vankar of Cincinnati; the American orchestra, by Prof. Carl Gommer, of Cleveland; the opera student, by Mr. Sehmmer, of that city; Education of Blind, by James McCombs, of Columbus; Public School Music, by Mrs. Farr, of Cleveland; and Mr. Glover, of Akron. The Welsh Song by Prof. David Davis, of Cincinnati; Choral Music, by Prof. E. W. Clover, of Cincinnati, chorus-master of the renowned May Festival; a brilliant discussion of musical criticism, by Wilson G. Smith, of Cleveland, and Josiah Smith, of Columbus, with many others.

From this bird's-eye view a notion may be gathered as to the breadth and comprehensiveness of the session laid out for presentation. No one could come there from the city or even the country districts could have failed to carry away a vastly enlarged notion of what music means and is good for in human life; and of one of this noble, world-wide, all-appreciated army of educators could have

returned home with any less than a glowing inspiration. The very highest forms of music were exemplified, and since at this time of year the orchestra is out of the question, there were two string and piano trios given. These were Beethoven's wonderful and supremely poetic Trio in B-flat major, Op. 97, and the marvelous symphonic, dramatic trio in A Minor, Op. 50, by Tchaikovsky. This latter trio almost passes the bounds of the form allowable to chamber music, yet its recondite beauties are so massed that one forgives its length (fifty-five minutes); indeed, one does not know that it is so protracted until it is finished and he consults his watch. The work was composed by the greatest of Russian composers, to be a monument of the most imposing and fitting work of his life-long friend and able exponent, Nicolaus Rubinstein.

Another feature of much interest was a program of compositions by Ohio composers, which displayed the fact that the resident artists and pedagogues of the State are inferior to none as to their learning and their genial gifts. A banquet in the evening of Thursday also was a unique feature of the session.

There are undoubtedly certain imperfections in all these associations which no one sees so clearly as the warmest friends of the movement. I will content myself with merely naming three. First, the head professionals themselves are the worst enemies of their own Association. Those who have the principal functions often, though not always, treat the whole affair as if it were a mere concert engagement and nothing else. They are inclined to come on the very latest train, which will bring them pulling and red upon the stage to do their little turn, and then with breathless haste rush for the train to take them away; or if they must stay over night they only remain long enough to gulp a cup of coffee at breakfast, read the line or paragraph about them in the morning paper and hack again instantly to their field of home-rule with a huge sense of having put the whole body of the Association, and in especial the Program and Program Committee, under lasting obligation.

This is a flagrant abuse of the privilege of appearing before one's professional brethren on an occasion of signal, and one that treats the Association as if it were a second invitation. One of the principal things to be sought for in these State and national associations is the breaking down of thorny hedge of self-importance, and the cultivation of a friendly, fraternal good-will and comradeship.

Another anomaly is the pinna politics of the artists. It is necessary, of course, that the pianists should each allow the piano to which he is accustomed; but sometimes the piano-makers are so narrow-minded that their mutual jealousies will not permit really desirable artists to be engaged. We must some day manage to have the annoyance of the piano rivalries eliminated by having each one of them allowed to monopolize the session, and in return pay a bonus into the coffers of the Association that it may have the shew of war.

But the third and worst failure of associations, heard of by the nation, is in not attracting a great number of teachers to their meetings and concerts. There are teachers by the ten thousands who ought to come at least occasionally. The members of the musical profession are not numerous and more than make them like so many shrinking minnows, but a fault far more serious, in my opinion, is what I will now designate as "ultra-head-and-buttermilkism," for the average music worker is inclined to think that all is done when a living is secured, and a little personal glory added, and remain totally oblivious to the far higher and more lasting applications to be found in the knowledge of Art for its own dear sake.

The late Professor Ella gave it as his opinion that if T. S. Moore had received a thoroughly sound musical education he might have produced "some great compositions as gorgeous in melody and harmony as the eastern imagery of his 'Lalla Rookh'." Moore had a delicate sense of humor, and was not so much to be found in the knowledge of Art for its own dear sake.

## PUBLISHERS' NOTES

We are glad to advise our patrons that our stock of Reward Cards is replenished, and we are now in position to fill all orders for them promptly and without delay. Last November our stock ran low, and it was necessary for us to put in a few cards that were alike, in order to complete the set of thirteen. We have added one more composer—Seltmann, making four different cards to the set, and the price is the same, fifty cents.

We would suggest that any of our readers who are not familiar with the cards, send us five cents for a sample. Aside from the fact that they are artistically colored, unique and especially attractive to the musical young, the brief biographical sketch of a composer's life printed on each card makes helpful and instructive reading matter.

Our special offer price on the History of Music, edited by W. J. Balzani, is still open to all who are interested. We hope to have the book through the printer's hands by the end of the present month, which will be in time for use in the fall terms of schools and colleges. The work is divided into thirty lessons which, with time for reviews, will take up the entire school year. The arrangement of the lesson material is such as to greatly aid the pupil in preparing for recitation; paragraph headings, with the author's name, and a paragraph about them, the words and ideas will be found a great help. Other advantages are review outlines, suggestions for collateral reading, topics for essays, a pronouncing index, the value of which is readily apparent to teachers and pupils. The book is well-suited to class work or private reading. It is fully illustrated and makes reference to music to be studied in connection with the lessons.

We urge all teachers to get their pupils together once a week or twice a month and read and study together this history. It is so carefully planned that any teacher can use the book successfully with a class of pupils. It is recognized that persons who are studying music should have a comprehensive knowledge of the history of the subject and this book has been prepared to meet this demand.

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