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### Volume 24, Number 07 (July 1906)

Winton J. Baltzell

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Baltzell, Winton J. (ed.). The Etude. Vol. 24, No. 07. Philadelphia: Theodore Presser Company, July 1906. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/516>

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VOL. XXIV.

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pret adequately the vast and many-sided  
thought, which Beethoven has sown so  
richly in these sonatas, upon an instru-  
ment of limited resources, was an addi-  
tion which few artists could hope to attain.  
Beethoven's piano works are both too well  
and too little known. They are too well  
known because the hackneyed performance  
of some of them has been the cause of  
most unfortunate traditions; too little  
known because Beethoven's ideas, in a de-  
formed and caricatured presentation, are  
understood, and because a large portion  
of the sonatas are virtually unknown.

Beethoven, like almost all the masters, enjoys the singular privi-  
lege of being judged by those works which chance has  
made famous. It is not, as one might think, their  
work which has made them conspicuous, but the  
facility of execution, their exterior qualities, their  
more or less superficial brilliance. From this it may  
be inferred that those works in which Beethoven  
expressed his thought most profoundly are the least  
known. It is certainly so in the case of the string  
quartets as well of the sonatas.

It is in the sonatas that he expressed himself with the  
greatest freedom and depth. He broke with one tra-  
dition to create another; his thought broke the mould  
of conventional forms; in one direction he started the  
procession of progress, in another he stopped it.

A Picture of Beethoven Working Out the  
Conception of a Sonata.

It is easy to imagine Beethoven at a time when  
he was conceiving a sonata. He had been  
wandering through the country, perhaps  
among peasants occupied with the grim  
necessity of work. Sounds occurred near  
him, but he did not hear them. Nature  
chantered its eternal hymn of fertility; he  
was not aware of it. Then he returned to  
his home—somewhat like Fa-st in his  
study—where he had sought in vain the  
reasons of the force that impels us, the  
cause and end of our existence. Perhaps  
the sky is overcast, life weighs upon him  
insupportably. His soul hesitates—with-  
out doubt he would die gladly. But he  
has the innate vigor of autumn lands,  
which are desolate in ruin, the better to  
flower and bear fruit at the magic touch  
of Spring. In spite of all musical ideas  
fill his mind, his heart seems ready to burst  
like an over-ripe fruit with their force.  
Inspiration seizes him like a whirlwind.  
His hands run over the keyboard—the key-  
board from which he cannot hear a sound,  
awakening a treasure of new rhythms. He  
is beside himself, he is intoxicated with his  
ideas. This agonized being—for to a musi-  
cian deafness is surely an agony—grasps  
the life of an entire world, a world which  
fancy paints more truthfully than realism,  
a world of love and kindness. In his mar-  
tyrdom joy is like a wound which drains in-  
extinguishable sorrow; his melancholy is the  
melancholy of a generous and pitying  
heart, which spreads its influence like a  
twilight glow. This man, shut off from  
the realization of men's joy, but also from  
their bitter words, from the clamor of petty  
hatred and illusory vanities, deaf, poor,  
solitary, and even sometimes seceded at,  
he creates his world, or rather re-creates it, ac-  
cording to his ideal, in which all the ecstatic  
liberty dreamed of during centuries by scholars,  
prophets, poets or other courageous souls, shines  
forth. Such is the humble and heroic story of the  
Beethoven sonatas, alike the story of all his works  
since that hour when Nature struck down this mortal,  
who seemed too great, too endowed with artistic  
capacity, in his most essential faculty.

Beethoven as a Pianist.

Beethoven's sonatas demand an interpreter who is  
a musician as well as a pianist; in them form has  
a source of pleasure independent of the musical idea.



Works of extended compass and great complication of thematic structure appeal to the majority solely by virtue of their emotional content and such elements of rhythmic and melodic character as are easily to be perceived. Those structural problems which so keenly interest the musician pass, for the most part, unperceived, in spite of the careful and explicit analysis furnished in the program book. Where the musician sees thousands beatitudes of melody and counterpoint, melody, of striking harmonic progression and development, what does the layman find to hold his in the forefront and kindle his enthusiasm? I have often asked myself that question, and have in this very paragraph attempted some vague and entirely general answers.

Another conductor who has left his post, though not on account of old age, is Siegmund von Hausegger, director of the Museum concerts in Frankfurt. Hausegger delivers himself sentimentally in the "Neue Zeitschrift für Musik":—"Art is no merchandise, to be offered for sale and made to suit its customer, the public. Art is no amusement for the refined luxury of society. It is the deepest emanation of the human soul, and therefore a most mighty factor in cultivation. It is the duty of every artist to keep its educational



## The Great American Composer. The Where, the Why, and the When

By W. S. B. MATHEWS

WHAT will be the distinguishing marks of the American composer, when he actually reaches us in a complete way? Will he speak a dialect peculiarly American? Will he stand out as a reformer? Will he confine himself to the American subjects? Will he address himself to the popular taste or to those who really know music?

### Nationality in Music.

The national strain in art is as clear as any other feature of its products. The Italian composer, for instance, is well known. He runs to melody and emotionality. His harmonic attributes are subject to the sensationalism of his melody. "The Mascagni 'Intermezzo' from 'Cavalleria Rusticana' could not possibly have been written by any composer other than an Italian. No German could have done that, although from the Kaiser down he has all done worse things. It is 'Italian, Signor!' So again, of anything of Schumann, especially the songs, no Italian, no Frenchman, no Russian, even, could have written anywhere near them. They are unmistakably German. The impassioned melodic line of the *bel canto* has given place to a melodic line which is frankly harmonic and poetic, yet strangely expressive. Schumann has moments of *bel canto*; for instance, take the beautiful, the exquisite song, 'Moonlight,' and when it is well sung it is a melody of rare beauty. Or take Tchaikovsky. Look at his highly impassioned *cantabile*—how Italian it is; and yet, no Italian could by any possibility have written it, any more than an Italian could have written the Tchaikovsky first symphony, still less the sixth. Yet where are we to look for the distinctly Russian note in these works? It is here and there in a reminiscence of the people's song, in that mar- of lightness and floating beauty, the 5-4 waltz in the fifth? No doubt there are various traces of national effects common in Russian folk-song, but the Russian element is more in the national temperament, the grinding pessimism of openings, the barbaric contrasts and the tremendous emotionality of the music—this is Russian in the extreme. Indeed, the late Theodore Thomas maintained to me, more than once, that these symphonies of the great Russian were not symphonies at all—being intensely emotional music, great, very great in their way, but not symphony, rather a song or opera without words.

Take the French writers all along the line. What lightness of touch, what brilliance of instrumentation, what occasional daring. Yet this evasive fabric of tones, which seems to a German to lack the very heart of music, somehow persists, picks up friends and endures. Remember Berlioz, and think of his curious melodies. Berlioz was, in a measure, a theatrical artist, who manages with a few colors and some yards of canvas to create an illusion of fairyland, while nevertheless it is not a land in which creatures like us may live, breathe and enjoy themselves forever. The music expresses the French temperament, polite, gracious, effective at times; but almost never confidential or even conscientious. It stands rather on one side of the world-swing of the art of music, even while contributing to the general note various distinctive elements. Even that great but ill-used master, Cesar Franck, is great only at times. He was also mystical, liable to fall into reverie, even before the public. But he was a Frenchman first, last and all the time, even when most unrepresentative.

And consider the case of Germany as it is today, the country where for a half century or more music has had its home, where the art is cultivated in all aspects, yet where, just now, they have no composer at all who is distinctly of the first class. We must not forget that the much-discussed Richard Strauss bears the earmarks of a temporary fad, a side light in music and not an expression of the art in its purity, breadth and majesty. But he is bad or good, the German composer is always German; his music could by no possibility have been written by a native of any other country.

Even when a composer has conflicting blood in his veins, as Rubinstein, who was of Israel, of

Russia, a musician of Germany, and a composer who believed in the classics—all these things come together and so clash in his music that they leave us in doubt most of the time in which of his compositional nationalities he ought at the moment to be catalogued. Yet it is Russian music despite the other elements. Think of his piano concerto in D minor, where he is perhaps quite at his very best. It is pianistic in the Rubinstein way, German frequently, but always Rubinstein and Russian in its tremendous energy, its nearness to downright brutality.

### The Case of Edward Elgar.

Or take the case of England. For the two hundred years during which modern music has been blossoming and bearing such prodigious fruit, from the days when Handel and Bach began down to the close of the nineteenth century, England has had not one single composer of the first class. Many and many clever writers she has had, but no one really great. Yet late in the last decade of the nineteenth century a new voice is heard; it attracts attention, and with 'Gerontius' and the 'Apostles' of Edward Elgar, suddenly England finds herself with a composer promptly recognized the world over as likely to be sound permanently in the first rank. Now what is it in Elgar that gives him this wonderful prominence?

The thing which first attracted attention to him was his mastery technique, his grasp upon the possibility of refined and contrapuntal development. He knew how to make a web of tones with few or no fatality thin places in it. And in these later works he displays such elegance of style, such consummate beauty of conception, such mastery masterly working out of refined and noble conditions of heart and mind, and rises in his great moments to such tremendous powers, that he holds us, impresses us, creates in us that magic which Wagner described as the peculiar province of music—he awakens the sense of the infinite.

### Rare Qualities of a Great Composer.

A really great composer is a combination of extremely rare qualities. He must have powerful, temperamental, emotional possibilities, great imagination, and above all, as specialized endowment, the genius for this imagination to display itself to musical faculty; in other words, he must have the mind well faculty in a prevalent degree, which means that richness of endowment which rarely or never comes except after some generations of musical heredity. Granted these purely personal qualities, whether he will come to anything will depend upon his industry to perfect technique (mastery) of the medium through which he will speak, and his insistent nobility of purpose and an environment.

No great creative artist in any line, so far as I have read, has ever been produced except under an environment conducive to his work. The painter learns to paint and continues to paint, after learning only where imitation abounds; profusion of color-blends, rich apparel, richly costumed men and women, and so on. And the musician is even more a creature of environment than the painter, because while nature does a lot for the ordinary musician, where he lives, she does nothing at all for the musician, except to fill his soul with strings, vibrations and suggestions of what might be done; but of the particular principles for producing and combining sounds corresponding to these impressions, she affords him no assistance whatever.

### Handicaps of American Composers.

The musician in America is doubly handicapped. He can hear relatively little music; and he can have his own work produced not at all. We always have a German sitting upon the safety valve, lest American music should sizzle out and the imprisoned American composer should prove as difficult to manage as the failed one of the horse world in the 'Arabian Nights.' I say this without disrespect to the admirably qualified foreigners who direct our orchestras and operas, most of our theatres and the

majority of our music of every sort. They are well-meaning gentlemen, 'made in Germany,' may we not doubt, but not adaptable. All Germans have, for a ground principle (a sort of *Statz von Grund*, sufficient reason as Schopenhauer calls it) that 'the American is not musical.' And while no German can decently do business in this country as head of a great orchestra and not perform a few musical works by American writers with a strong pull, you may be quite sure that in his heart he thinks it pretty poor stuff; much poorer stuff than the mediocrity he is continually passing off on us as novelties, 'made in Europe.' It is the fashion to state this differently; but the above is the cold truth, and every man at all on the inside knows it.

And so it happens that we have a few composers more prominent than the rest, who have acquired a certain technique in what we might call literary expression (or academic expression—that corrects that expression which a man may get by study and criticism) with personal influence enough to get their work played once; this is by no means the same thing as an American composer having his work played by the public, and the same thing as a composer desires more; or like having a work played by a pathetic musical director who is desirous of bringing out talent and encouraging all that is promising.

### The Value of Festivals.

Take the case of Elgar. He lives in England every year several festivals, in which it is the custom to offer up a lamb for sacrifice, 'a lamb of the first year'—in other words to 'do' one new work by an Englishman. This gives three fellows each a chance to try a work for at least this time. It was by such a road that a dozen or so of capable and influential English musicians have made first appearances as composers in large forms. Within the last few years the Englishman has gotten into the habit of sitting and waiting for his work to be noticed by Elgar. He has been brought out, and so after a few trials Elgar suddenly takes the lead of the class with his 'Gerontius' and 'Apostles,' new works of mastery technique, exquisite beauty—highly promoted by the environment which enabled him to try out things before he committed them to the public.

We have in this country also one or two festivals (Cincinnati, for instance). But I do not see these encouraging American art much. It is true that they executed a work by Dudley Buck once, twenty years ago. I have heard of his having discovered any other American composer since.

In Boston, even, it took a great effort to get the late Prof. Paine's oratorio of 'St. Peter' performed by the 'Handel and Haydn Society,' and between ourselves I imagine it would have taken a still greater one to have secured for it a second performance. And yet they have undoubtedly played a round dozen of works since 1871 which were poorer than this sincere work of Prof. Paine.

Take even the case of Mr. MacDowell, a charming personality, a man of great energy, and an excellent composer, of addition and of considerable technique. I have not observed any decided tendency to introduce his sonatas, symphonies, symphonic poems and overtures into orchestral programs. Personally I do think Mr. MacDowell has fully attained in his last works; I think a certain cleverness of ear has enabled him to do better in his orchestral works than in his very different piano sonatas.

No! We must admit that the case of the American composer has been rather hard, and still is. It is not a more correct statement to say that it is not easy. Even when he writes teaching material for the piano, it takes a long time for it to get into current usage, if it ever does. Teachers have to learn what the new tools are capable of. Some never do learn.

What the American composer needs at this stage of the game is a greater profusion of good orchestral works in a dozen cities—first class operas in the English tongue—with American singers, American players and an American director (if possible a resident of the United States) and some fondness of the kind of amateur, with a fashion of encouraging American creative activity by selecting and performing at least one strong American work every year. Thus, in time, if an American composer would be able to write in great freedom more than he now can, he would be able to do it, and so, little by little, mellow and refine his style.

### The Babel of American Composition.

The other question, whether the great American composer will found his music upon Negro or Indian suggestions of melody, does not interest me, except to this extent, that there is an American folk-like in melody which is truly our own. We have a taste for simple melody upon which it would be possible for a great genius to idealize a really beautiful ecstasy of the lyric, as Beethoven did in his slow movements upon the people's song manners just before him; as Brahms did in the slow movement of his first sonata, and as a quiet and charming slow movement where he builds a quiet and charming slow movement, as in the old *Minstrel*, and as Dvorak did in his 'New World' symphony, in the quiet manner of Negro melody.

To build the principal movements upon crude motives, whether Indian or Negro, appears to me

unfruitful, unwise, and hampering; to my ear, as it plainly was to Dvorak in that same symphony, where his pentatonic motives leave the development rather indolent and wanting in the plastic element. It is the same story again as Bach's finding it necessary to take a subject of his own, when he would improvise a six-voice fugue for the great Frederick; a common subject would not prove plastic in the contrapuntal development which each had in such wonderful manner. So will it be with the American composer. Besides, these Indian and Negro motives are almost completely foreign to the average American. They suggest nothing at all.

And let us not forget that we are having a lot of composers of lower grades who show genius, such as L. M. Gottschalk, a true product of the South and the Creole tradition; Nevin, and a lot of serious and idealistic composers of great merits, such as Chadwick, MacDowell, Foote, and the like, composers

who, in smaller forms, where they have had an educative environment (such as in songs and piano pieces, especially in song) have created works of extremely great distinction, perhaps as good as any of our times.

And we are certain to have presently (I do not know just when) an American composer, perhaps several, who will just quietly walk out into the center of the stage, as if he had lifted the ball himself, and we will all know without waiting for any testimony farther away than that of our own ears, that we are for once up against the 'real thing.' It will be American, but not illiterate, even in spots. It will be American in sincerity, nobility of conception, earnestness of carrying out; and American above all in that swing and 'go' which distinguishes so many of the one-man operations of our country; we do not cooperate well, and our government as yet fails to get the note. But it is our note. 'Get the best.'

## Repertoire and Program-Building

By WILLIAM ERHART SNYDER

### 'Finishing' the Education.

PUPILS, who are about to 'finish' their education in the private studio of a master, or graduate from a conservatory of music, are apt to look upon the end as 'the end of all things.' It is, however, only the close of one chapter of their careers, and never after to be only the preface, the beginning, rather than the finish. It is the period of dependence. One submits to the teacher and is led. But for many of us the school-period is decidedly limited. There comes the time, alas! all too soon, when one must discontinue regular lessons and give his best time and attention to making a living.

Then begins the real self-development. So far we have lived upon the master, we must leave him now and go on unassisted. Up to this point we have depended almost solely upon his judgment and decision. 'Shall I study this piece, or that technique?' 'You shall work on this.' Now we have left him and must be our own directors. Dangers arise at this point—either stagnation, rut, or too highly magnified self-importance.

### The Great Minority.

To make a living we must choose between playing and teaching, or as others do with success, combine the two. Those who make a competence through concert playing alone are so few that one may easily count them on the fingers of one hand. The number is so small because the combination of many things must be exceptionally happy to produce great results. Some of these things are: correct beginnings in childhood (one should say babyhood); extraordinary talent; absolute devotion to music in general and to one's instrument in particular; untiring perseverance and application; a natural touch, poetic imagination, a magnetic personality. And all these must be founded on strong, well-developed physique. It will readily be seen that such happy combinations are unusual, indeed, and must ever be in the minority—the few great ones at the money top.

But do not despair. Attend all obstacles. You may yet join the great minority. The qualities of mind, heart and person which you believe you lack may be only slumbering, may lie dormant, awaiting development. You may still call them forth! There have been cases where prodigious application compensated for lack of early training.

### The Little Majority.

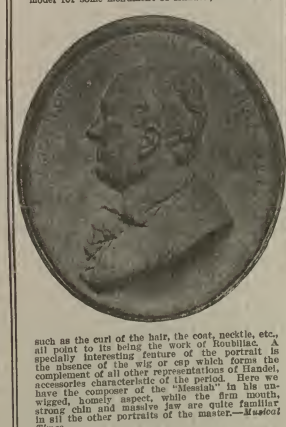
Those who they must make teaching their vocation. Little's eyes, in one sense—for our ideal must be the great artist in whom are combined the powers which awaken new life in us, quicken the imagination and strike the chords of heart and harmony in the world's wonderfully diversified soul. The rest are comparative plodders, though as necessary in the world's wonderfully diversified soul as the few great inspired ones. The planets are as necessary as the sun in the vast universal equilibrium. But an ideal we must have, and we must emulate that who comes nearest to our ideal. He must become our teacher.

### The Ideal Artist as Teacher.

He does not in the ordinary sense 'give lessons.' He speaks to us in two ways—through his playing and occasionally through the press. One thing he knows, if you study his programs as he tours continent after continent: One must acquire a large repertoire—not only one kind of pieces, but of ancient

and modern, classical and popular, expressive and brilliant. Here is plainly indicated one important line of work of the teacher-pupil: increase your repertoire unrelentingly! Do not satiate to play during the remainder of your life only the technical studies and pieces you once read or memorized while

**A LITTLE-KNOWN PORTRAIT OF HANDEL.**  
In an ante-room of Sir John Soane's Museum, Lincoln's Inn Fields, is a meditation portrait of Handel which is practically unknown. No doubt the master refers to it, and we believe this presentation of the great composer has never before been published. The portrait is in the form of a plaster cast. An expert has declared his model for such a monument of Handel; the details



such as the curl of the hair, the coat, necktie, etc., all point to its being the work of Kneller. It is especially interesting feature of the portrait is the absence of the wig or cap which forms the complement of all other representations of Handel, and the fact that the artist has not only depicted the face, but the strong chin and massive jaw the first month. It is all the other portraits of the master. —Musical Times.

tears and hundreds of modern works to find one true-cut gem, worthy to offer the public. But note that while he thus searches he is keeping abreast with the latest thought in musical composition. In that, again, shall he be wise to learn of him. There is something odious in the idea of settling into a mediocre rut after leaving the master, neither investigating new literary and musical works for oneself nor acquiring a more intimate knowledge of the old masterpieces.

What if we did not reach the glorious heights of the 'great minority' at one bound, as at one time perhaps we fondly imagined might be our good fortune? Is that good reason that we should cease hoping and climbing? We must go right on improving ourselves in general by the study of harmony, counterpoint, composition, musical biography and history, English literature, German, and reading the best musical magazines; and in particular as applied to our instrument, the piano, by studying all standard works on technique, familiarizing ourselves with all the celebrated etudes (the 'narrow road') and reading the latest works from the pens of our best modern writers.

Go to the best teacher you can find and get him to coach you on all this work, and especially to hear and criticize the pieces and studies you have newly memorized. Should there be no one in your own city, then arrange to study during the summer in some large music center. At all events, never give up until you have mastered (that means actually learned by heart) such technical works as Pleyel's 'Lectures on Technique,' Tausig's 'Masses,' Moschelesky's 'Handels's List,' and studies by Czerny, Heller, Cramer, Clementi, Thalberg, Henselt, Chopin, Rubinstein, Liszt, and the moderns, Cesar Franck, Alkan, I. Philipp, Saint-Saëns, Moszkowski, Rosenthal, Godowsky, Macdowell, etc.—truly a formidable army—and a great life-work!

There are many things which can be imparted only through personal lessons, requiring the presence of the pupil, but numerous valuable hints may be gleaned from the excellent interviews with the great artists which will appear in this journal. Select them from time to time, regarding the questions how and what to practice. To be sure, one must discriminate between those interviews published solely for advertising purposes by advance agents, and those written for educational aims. I find the latter, which come hot from the brain and actual experience of a successful artist are to me as from an oracle, and I never cease repeating them in presence of pupils. Such leads should inspire us and guide in our climb to Parnassus! There remains unmentioned yet another interesting section of our subject, namely,

### Lecture Recitals,

which term signifies piano recitals in which a descriptive analysis of each number is presented by the performer or by an assisting speaker. Among the best sources of information regarding musical compositions are history, biography and current musical journals. A number of standard concert numbers are also analyzed in E. R. Perry's 'Descriptive Analyses,' and much useful general information collected there, but one must be able to write his own sketches, as one's repertoire will doubtless differ somewhat from that of another. 'To state a few facts about the composer, his place in history, the date of the composition to be played, the circumstances under which it was composed, its dramatic or emotional significance and content, the picture or story it suggests, and if possible to give its prototype in poetry, undoubtedly adds greatly to the enjoyment of most audiences.



# The Making of an Artist

## THE VIEWS OF ALFRED REISENAUER.

II  
By JAMES FRANCIS COOKE.

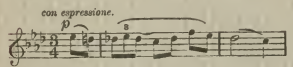
With Liszt.

"WHEN I had reached a certain grade of achievement it was my great fortune to become associated with the immortal Franz Liszt. I consider Liszt the greatest man I have ever met. By this I mean that I have never met, in any other walk of life, a man with the mental grasp, splendid disposition and glorious genius. This may seem a somewhat extravagant statement. I have met many, many great men, rulers, jurists, authors, scientists, teachers, merchants and warriors, but never have I met a man in any position whom I have not thought would have proved the inferior of Franz Liszt, had Liszt chosen to follow the career of the man in question. Liszt's personality can only be expressed by one word, 'colossal.' He had the most generous nature of any man I have ever met. He had aspirations to become a great composer, greater than his own measure of his work as a composer had revealed to him. The dire position of Wagner presented itself. He abandoned his own ambitions—ambitions higher than those he ever held toward piano virtuosity—abandoning them completely to champion the difficult cause of the great Wagner. What Liszt suffered to make this sacrifice, the world does not know. But no finer example of moral heroism can be imagined. His conversations with me upon the subject were so intimate that I do not care to reveal one word.

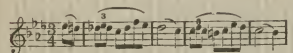
### Liszt's Pedagogical Methods.

"His generosity and personal force in his work with the young artists he assisted, are hard to describe. You ask me whether he had a certain method. I reply, he abhorred methods in the modern sense of the term. His work was eclectic in the highest sense. In one way he could not be considered a teacher at all. He charged no fees and had irregular and completely unsystematic classes. In another sense he was the greatest of teachers. Sit at the piano and I will indicate the general plan pursued by Liszt at a lesson."

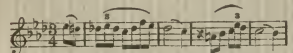
Reisenauer is a remarkable and witty mimic of people he desires to describe. The present writer sat at the piano and played at some length through several short compositions, eventually coming to the inevitable "Chopin Valse, Op. 69, No. 3, in a flat major." In the meanwhile, Reisenauer had gone to another room and, after listening patiently, returned, imitating the walk, facial expression and the peculiar guttural snort characteristic of Liszt in his later years. Then followed a long "kindly sermon" upon the emotional possibilities of the composition. This was interrupted with mirth and went with kaleidoscopic rapidity from French to German and back again many, many times. Imitating Liszt he said, "First of all we must arrive at the very essence of the thing; the germ that Chopin chose to have grow and blossom in his soul. It is, roughly considered, this:



Chopin's next thought was, no doubt:

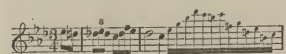


But with his unerring good taste and sense of symmetry he writes it so:



Now consider the thing in studying it and while playing it from the composer's attitude. By this I mean that during the mental process of conception before the actual transference of the thought to paper, the

thought itself is in a nebulous condition. The composer sees it in a thousand lights before he actually determines upon the exact form he desires to perpetuate. For instance, this theme might have gone through Chopin's mind much after this fashion:



"The main idea being to reach the embryo of Chopin's thought and by artistic insight divine the connotation of that thought, as nearly as possible in the light of the treatment Chopin has given it."

"It is not so much the performer's duty to play mere notes and dynamic marks, as it is for him to make an artistic estimate of the composer's intention and to feel that during the period of reproduction, he simulates the natural psychological conditions which affected the composer during the actual process of composition. In this way the composition becomes a living entity—a tangible resurrection of the soul of the great Chopin. Without such penetrative genius a pianist is no more than a mere machine and with it he may develop into an artist of the highest type."

### A Unique Attitude.

Reisenauer's attitude toward the piano is unique and interesting. Musicians are generally understood to have an affectionate regard for their instruments, almost paternal. Not so with Reisenauer. He even goes so far as to make this statement: "I have always been drawn to the piano by a peculiar charm I have never been able to explain to myself. I feel that I must play, play, play, play. It has become a second nature to me. I have no so much a love for the instrument as I have a compulsion to play. I feel that the piano has become a part of me. Yet I am never free from the feeling that it is a constant battle with the instrument, and even with my technical resources I am not able to express all the beauties I hear in the music. While music is my very life, I nevertheless hate the piano. I play because I can't help playing and because there is no other instrument which can come as near imitating the melodies and the harmonies of the music I feel. People say wherever I go, 'Ah, he is a master.' What absurdity! I the master? Why, there is no master (pointing to the piano), I am only the slave."

### The Future of Pianoforte Music.

An interesting question that frequently arises in musical circles relates to the future possibilities of the art of composition in its connection with the pianoforte. Not a few have some considerable apprehension regarding the possible death of new melodic material and the technical and artistic treatment of such material. "I do not think that there need be any fear of a lack of original melodic material or original methods of treating such material. The possibilities of the art of musical composition have by no means been exhausted. While I feel that in a certain sense, very difficult to illustrate with words, one great 'school' of composition for the pianoforte ended with Liszt and the other in Brahms, nevertheless I can but prophesy the arising of many new and wonderful schools in the future. I have my prophecy upon the premises of frequent similar conditions during the history of musical art." These are Reisenauer's views upon this matter.

Continuing, he said: "It is my ambition to give a lengthy series of recitals, with programs arranged to give a chronological aspect of all the great master-pieces. I hope to be enabled to do this before I retire. It is my plan to divide the world in a manner that has not yet been done." When asked whether these programs were to resemble Rubinstein's famous historical recitals in London, years ago, he

replied: "They will be more extensive than the Rubinstein recitals. The times make such a series possible now, which Rubinstein would have hesitated to give."

As to American composers, Reisenauer is a thoroughly and enthusiastically won over by MacDowell that he has not given the other composers sufficient attention to warrant a critical opinion. I found upon questioning, that he had made a genuinely anxious effort to find new material in America, but he said that outside of MacDowell, he found nothing but a different good salon-music. With the works of several American composers he was, however, familiar. He has done little or nothing himself as a composer and declared that it was not his forte.

### American Musical Taste.

Reisenauer says: "American musical taste is a many ways astonishing. Many musicians who came to America prior to the time of Thomas and Damrosch returned to Europe with what were, no doubt, the stories of the musical conditions in America at that time. These stories were given wide circulation in Europe, and it is difficult for Europeans to understand the cultured condition of the American people in this respect. The status of musical education in the preceding labors. Thanks to the impetus that they gave the movement, it is now possible to play programs in almost any American city that are in no sense different from those one is expected to give in great European capitals. The status of musical education in the leading American cities is surprisingly high. Of course the commercial element necessarily affects it to a certain extent; but in many cases this is not as injurious as might be imagined. The future of music in America seems very rosy to me and I can look back to my American concert tours with great pleasure.

### Concert Conditions in America.

"One of the great difficulties, however, in concert touring in America is the matter of enormous expenses. I often think that American audiences need hear great pianists at their best. Considering the large amounts of money involved in a successful American tour and the business enterprise which is almost essential to make such a tour possible, it is not to be wondered that enormous journeys are made in ridiculously short time. No one can imagine what this means to even a man of my build." (Reisenauer is a wonderfully strong and powerful man.) "I have been obliged to play in one Western city one night and in an Eastern city the following night. Hundreds of miles lay between them. In the latter city I was obliged to go directly from the railway depot to the place of the concert hall, hungry, tired, travel worn and without practice opportunities. Now I can be at his best under such conditions—certain conditions make these things unavoidable. In America, and the pianist must take things as they come. I am glad to have the opportunity to make this statement, as no doubt a very great many Americans fail to realize under what distressing conditions an artist is often obliged to play in America."

### GROWING NEW WOOD.

By F. R. LAW.

A SUGGESTIVE story is told of Longfellow. At a time when he was advanced in years, when the roses of summer lingered on his cheeks, the snow of winter whitened his head, some one asked him how it was that he kept his cheery outlook upon life and maintained all the vigor and strength of youth in his old age. It was in the spring of the year. He turned to the window and pointed to an apple tree covered with blossoms. He said: "Look at that blossom tree. It is very old, but I never saw a new wood shoot from it. It is now. It grows a new wood each year, and I suppose it is from that fresh growth that these flowers come. Like the apple tree I try to grow a little new wood each year."

The teacher who does not, like Longfellow, and the apple tree, grow a little new wood each year, soon finds the dead wood clogging his growth, and before long he will be good only for firewood.

## HOW AN OPERA WAS WRITTEN.

FROM THE GERMAN.

It was a night in February, in 1880. Even in summer the air was keen, and the crowd of people who thronged out of the little theatre in one of the small cities of northern Italy, shivered and hastened to their homes, there to chat over the representation they had just witnessed, a pleasure that they seldom enjoyed, since their city did not support a resident theatre company, but depended upon the visits of travelling troupes. Among the last to leave the theatre was a young man who carried a violin case in his hand. His face was an interesting one, with fiery dark eyes; yet he looked bazaar and pale, and a disconcerted expression lay round his mouth.

It was but a short walk to the humble little house in which he had rented, for the time of his stay in the town, two modest rooms for himself, his wife and child. The furniture was very simple, no decorations, no pictures on the wall, no carpet on the floor. An old piano, which he had seen in the larger of the two rooms, and in the same apartment a scanty supper was waiting for the master of the house, the director of the opera company then playing in the city, Pietro Mascagni.

Fatigued indeed by every appetite seated him at the table, after he had tenderly kissed his young wife and child. Each day brought with it so much work that when evening came he was completely worn out and with little inclination to conversation. Morning and afternoon he devoted to rehearsals with the rather inferior local orchestra and the somewhat ordinary singers of his company; in addition to that he gave lessons, copied music and devoted some time to composition. In spite of all his activity his earnings hardly sufficed to keep the little family in the actual necessities of life.

It was not strange then that lines of care should show on the forehead of the musician in spite of his youth (he was but twenty-five). His wife came to him, concern written in every feature, and begged herself in trying to smooth the wrinkles from his forehead and face with her soft fingers, until he smiled at her and kissed her hand.

"Do not worry," the young wife pleaded; "in spite of our poverty we have so much for which to be thankful. We are both strong, have each other and our sweet child. Think how it would have been if I, poor as we are a few months ago, had separated and laid me in an early grave!"

Mascagni shrugged. "You are right, my dearest; nothing could be more terrible than for the tie between us to be broken by death."

Spring, Summer and Autumn had come and gone and the end of the year was near. During this time Mascagni had frequently changed his residence, for he had directed the little opera company. He was now in his native city, Leghorn. His circumstances had not improved; he had received no engagements from any of the more important theatres; publishers returned his offered compositions, and he had come to be doubtful of his talent. He reproached himself bitterly that he had remained in the Conservatory at Milan in which his father had entered him as an eleven year old boy. All too soon had he thrown off the strict discipline for the freedom which appealed to him so strongly, and had gone out into the world to seek Dame Fortune who had proven uniformly deceitful up to now.

As he sat in his house playing with his little child, two of his friends entered.

"You look as if you have important news," said one. "What has happened?"

"We bring you good luck."

"That sounds fine," returned Mascagni. "Where is the elusive thing that so far I have never been able to lay hold of?"

"A mysterious air I drew from his pocket a newspaper, the other a manuscript. 'Here is the foundation of your good fortune!'"

With an air of astonishment the composer looked at the papers. "What shall I do with them?" he said.

Then the visitors told him that the music publisher, Sonzogno, has offered a prize for the best opera of the competition; they have brought him a libretto based on an old legend. But Mascagni gloomily turned aside their representations. "What can you be thinking? It will be nothing but labor lost! The best com-

posers of the country will send in their works; what chance will I have?"

"And why not?" said the friends. "You have plenty of talent, and if hitherto you have not won fame, this one opera can alter everything. Every composer has won success after struggle; why should you expect it to be otherwise? Try it at least. 'Man is the architect of his own fortune,' as the saying is."

Mascagni continued to shake his head, and was glad when his friends went away. They had, however, craftily left the opera text on his table, and although the young composer had so energetically set it aside, he felt himself magnetically drawn to the little book.

And now he took it in his hands and turned himself in its contents; rapidly and still more rapidly he turned the pages, and the glow of enthusiasm animates his eyes. Then he rushes into the open air and when he returns it is with kindling eyes. Absorbed in his thoughts he exchanged scarcely a word with his wife, paid no attention to his child. But Signora Mascagni asked no questions for she knew his habit when he was shaping his musical thoughts mentally.

And then she heard him play and sing, saw him write, and a short time after saw him send the score of the opera to Milan, although he said that "yet it is tainted little of success; in fact after the lapse of a week he gave little thought to the composition so rapidly written. Besides his duties left him no time to indulge in idle dreams.

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## THINGS WHICH COUNT.

By FAY SIMMONS DAVIS.

1. *Opportunity*.—Only those teachers and students who have been handicapped by cramped conditions can realize the value of odd moments, and know what can be accomplished by utilizing them for improvement. "Is there one whom difficulties dishearten? who bends to the storm? he will do little. Is there one who will conquer? That man never fails!"

The concentrated work of ten minutes (dearly bought) is worth a day of half-hearted labor when time is at a discount. Such effort leaves an impress of strength and a habit of research upon a man's life, which counts in his struggle for success.

2. *Understanding*.—One period of music, analyzed and comprehended intelligently, as well as enjoyed emotionally, can do more for us; whereas a whole selection only technically conquered will, if laid aside, leave no impression or influence upon the musical spirit and life of the performer.

3. *Insight*.—The world is not in need of great artists. Instead, it sadly lacks instructors who will teach not only the technique but the art. Why it is great. It needs teachers who will patiently, from the beginning, explain to pupils the use and application of each little point as it appears. A great light (such as some people receive when they "experience religion") seldom, if ever, comes in a child's musical comprehension. Instead, it is the illumination of a newly-developed understanding and insight, brought about by careful application of "the reason for things," which shines forever upon his musical life. It is the assimilation of knowledge which expands and develops, and not the cramming.

4. *Thoroughness*.—A teacher or pupil should make a friend of any selection or study upon which he is working. If at first it is not understood, he should try it again and again until it is thoroughly comprehended. Its more uncomprehended points will probably be recognized first. Then he must search for the fine characteristics. The selection should be wintered and summered, worked upon and rested upon. Every renewal of friendship with it will bring it nearer to the heart and understanding. And by and by the worker will not want to part with it, for it has grown to be a part of himself.

5. *Research*.—Teachers, make of yourselves musical detectives; be ever on the watch for that pupil who steals time-value from measures—who robs selections of their beautiful phrasing—who wastes time when he takes from the studio more of your energy and vitality than he will ever repay in carefully-prepared work. He must be taught how to return as much as he takes. He must learn that one moment of earnest thought on his part is worth a dozen of careless practice, and that an ounce of prevention of mistakes is worth a pound of correction. The result will then depend upon his own personal value, but in any case you will have done your faithful duty.

6. *True Work*.—Pupils may come and pupils may go, but the work of the evenly-developed and highly-minded endures forever, and he always has enough to do. No one can estimate his far-reaching influence. Many are the minds that have been enlightened by his portrayal of music as a scientific language, speaking to the heart and mind as words can never do. His sincerity of purpose, his high ideals, his energy and perseverance under all conditions have, by the very nature of things been contagious. The pupils of such a teacher have been uplifted mentally, morally and artistically by his example, and so will others through him, making an endless chain of mortals helped directly and indirectly on their journey through life.

7. *Usefulness*.—That success which includes usefulness as a prime factor is lasting and sweet. The life of every true musician cannot help but flourish either lives in teaching. It was John Ruskin who penned the beautiful words: "Life is a magician's vase, filled to the brim; so made that you can neither draw from it, nor dip out of it; nor thrust your hand into it. Its precious contents overflow only to those for whom it is being poured. If you drop in charity, it overflows love; if you drop in envy and jealousy, it will overflow bitter hatred and discord."

Every musician should be as great: as his art, and his heart should be as big as his head. The more he does will be what one would naturally expect from such a handwork of God.

Pietro Mascagni.

One morning as Mascagni was about to go to the theatre for a rehearsal, the postman brought him a letter which he opened with astonishment for he had few correspondents. He read the contents again and again. He seemed to be in a dream. Yet there it stood, plainly and in gigantic letters—as he saw them—was the prize which he had been awarded by all the judges. He grew faint with his emotion, but pulled himself together as he felt the extent of his good fortune. With a cry of joy and with laughter he embraced his wife who entered at that moment and began to dance around the room.

"Oh, dearest, rejoice with me. I have won the prize over eighty competitors. Now the public will hear my music. Now my name will become known. Now I will write better, larger things, and you shall be proud of me. And with up-day need is at an end. Think of it. I am to get \$3000 free (\$300). Have you ever seen so large a sum in one pile?"

The opera was produced soon after this and won immense success with its passionate beauty. Countless melodies. Do you know the name of the opera?

*Cavalleria Rustica*.

In art, as in business, originality is one of the most valuable possessions. Unless a composition possesses its own reason for its being, it is not art. It is a mere imitation, however well expressed, and not one of the men of human knowledge and edification. Models, though well copied, add nothing to art. The most useful power of man is his ability to create something; all his knowledge should be utilized to that end.—Lombard.



I believe it to be the mission of music to touch and develop the poetic side of our natures, thus to lead us ever onward and upward. And I accordingly deplore anything which, even for a time, interferes with the free and unhindered course of our lives.



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# SEPPERI, THE DRUMMER BOY.

In the May and June issues of THE ETUDE we gave two short sketches relating incidents in the early career of Haydn. The present instalment takes him to Vienna as a member of the choir of the Cathedral, and shows the state in which he lived at the beginning of his professional career. The next and last instalment tells how he made a friend who helped him to a more prosperous condition.—Editor]

## THE DEPARTURE OF SEPPER FOR VIENNA.

The village of Hainburg was so near Kohnau that it did not take Sepperi more than fifteen minutes to reach his father's home.

"Good-bye, papa, good-bye, mamma!" he cried, on entering the shop where his parents were talking, having returned from early mass. "I am going to Vienna with that fat little man who was here yesterday, and who found your singing so bad."

"And what will you do in Vienna?" asked his father, without showing much surprise.

"I will sing. I will write music, become great, rich, very rich, and have beautiful clothes."

"Sepperi, you are a goose," interrupted his father; "go and play with your comrades—go; your mother and I are talking."

"You will let me go, though, will you not?" persisted the child.

"You would go whether we let you or not, eh?" asked his mother.

"Listen, dear little mamma," said Sepperi, putting his arm coaxingly round her. "I am going for a plate of cherries. I have eaten the cherries, and want more."

"How, for a plate of cherries? What does the child mean?" said his father, in perplexity.

Sepperi repeated the bargain he had made, and as he finished his story, the dean and the schoolmaster, who had followed after little Haydn, arrived. The dean confirmed the story of the little boy, and gave so many reasons, and made so many promises, that the wheelwright finally said, with great sigh:

"Go, then, child, and pray that your plate of cherries may not cost you too dear."

"I will warrant that," replied M. Reuter, confidently.

Behold, now, little Haydn leaving for Vienna, with M. Reuter. His progress was so rapid that in six years he had composed pieces for six and eight voices, which he carried triumphantly to his master.

"What is this, Sepperi?" asked the dean, turning in every direction a paper given him by young Haydn. "A coquette, master," he replied, proudly.

"Well, it is very good; this phrase is beautiful, but why all this mess of notes?"

"Because of that phrase, simple as it is, do you not understand it?"

"I understand that you have put quavers and double-quavers, so that I can exactly feel the air in the midst of the blackness. Listen, Sepperi, write this over, and make it simpler—Make it simpler. Now, what do you think of my marking up your music?"

"Alas, master," responded Haydn, with a droil air of sadness. "I thought less of the blackness of the papers than of the beauty of the music."

Seven more years passed, but about the time that Haydn's studies were almost finished, the good Reuter died, and the young musician, forced to give up the privileges of the cathedral of Vienna, soon found himself without any protection, without a friend in the streets of the Austrian capital. He rented, without knowing how he was going to pay for it, a miserable garret, badly lighted, and carried there the only piece of furniture he owned—an old piano that could scarcely stand on its legs.

Young Haydn, in order to live, was obliged to pawn some of his clothes. The sort the poor young man

needed, he was obliged to buy. His mother and father were dead, and he was alone in the world. Poverty and hunger were making him thin, but in the midst of this wretched artist's life there was a great enthusiasm, which despair had never been able to take from him.

Sometimes, seated before his old piano, on the rude bench of planks he had made with his own hands, he found again that his knowledge, in the inspiration of poetical music, became a consolation to his sorrow, even a joy, in the midst of his sufferings, which the joys of the common necessities of life were teaching him.

Now, though our young hero was obliged to sing and to suffer, he was also obliged to find some means of getting some pupils in order to earn his living. Sometimes his friend, Dean Reuter, known to Haydn's talent, and poverty, had told him of such and such a person, who wanted a teacher for piano or voice.

He intended to find them, but his poverty was so great, his clothes so worn, his manner so timid and ashamed, that most of the time he was not even admitted to the presence of those whom he had hoped to secure as pupils. The servants took their excuses to the poor young man, who looked more like one soliciting alms than asking for music pupils.—From the French of Mme. Foy, by Lucia Berrien Starves.

## A PROGRAM FOR SCHOOL CHILDREN. CORRELATING THE STUDY OF MUSIC WITH THAT OF GEOGRAPHY.

With other school studies, with geography, history, nature studies, etc., every school principal is in favor of the idea, some even enthusiastic over it, but always this argument has been brought against it—it means more work for the school teacher.

It has been with this thought in mind that I have undertaken to plan a little program which would consist entirely of selections which illustrate places and people. This program consists entirely of piano-forte selections, illustrated by dances and "living pictures"; but I think that its interest would be greatly added to if the folk songs of the different nations were introduced also. I think, too, that it is really necessary to have a little program descriptive of each nation prepared and read just before each number is played.

### PROGRAM.

1. Air du Louis XIII, (duet), Portrait.....Grieg
2. The Dutch Waltz, Dance.....Low
3. Annie Laurie, Portrait.....Trans. by S. Smith
4. A Polish Dance, (duet), Dance.....N. Schwanke
5. Mi Teresa, Portrait.....Carreño
6. A Norwegian Dance, Dance.....Grieg
7. Kamennoi-Ostrov, Portrait.....Rubinstein
8. Ronde a la Turque, Dance.....Mozart
9. An Oriental Scene, Portrait.....Orr
10. Saltarello, Roman Dance, Dance.....Lack
11. Arabesque, Portrait.....Satie
12. Roses of Bohemia, (duet), Dance.....Kowalski

The first number brings one of the kings of France upon the scene. It is a duet, "Air of King Louis XIII," and the curtains are withdrawn to disclose a "living picture" of the king sitting, listening to a fair lady playing his favorite air upon a harp. If a harp is not available for the picture any of the smaller instruments which rest upon the table will do.

The second number, "The Dutch Waltz"—is illustrated by a gay band of children, who, dressed in Dutch peasant costume, waltz in wooden slippers.

The third is a transcription of "Annie Laurie" by Sidney Smith (or, if you object to transcriptions, use instead G. Lange's "Highland Lass"). In this case the portrait is that of a bonnie Scotch lassie in Highland costume.

The fourth number, "A Polish Dance," by X. Schwanke, arranged as a duet by Hermann, is illustrated by a dance danced in the ancient costume of a once gay country that is no more.

Fifth, the lovely "Mi Teresa," by Teresa Carreño, has with it a portrait of a languishing Spanish beauty, typical of the insatiable man.

The sixth is the "Norwegian Dance," by Grieg, typical of the country he loves so well, and to it may be added the peasant dance in costume.

"Kamennoi-Ostrov," the seventh number, is Rubinstein's beautiful portrait of a Russian lady who was a very good friend to him during the time of his long struggle to elevate music in Russia. It is illustrated by a portrait of a lady in Russian costume. This costume, while elaborate and even barbarous in our eyes, is quite easy to carry out now since we have gone to him during the time of his long struggle to elevate music in Russia. It is illustrated by a portrait of a lady in Russian costume. This costume, while elaborate and even barbarous in our eyes, is quite easy to carry out now since we have gone to him during the time of his long struggle to elevate music in Russia. It is illustrated by a portrait of a lady in Russian costume. This costume, while elaborate and even barbarous in our eyes, is quite easy to carry out now since we have gone to him during the time of his long struggle to elevate music in Russia.

Eighth, the dear old "Ronde a la Turque," from Mozart's *Seraglio*, in its accompaniment by "Arabesque," danced by a girl in Turkish costume. The cymbals are a feature of this dance.

The ninth, "An Oriental Scene," by John Orth, is a play selection. When I play it to the children I always draw their attention to a picture which represents a typical Oriental scene, and which may be used as a "tableau vivant." In the centre, on a brilliant Persian rug, is a brilliant girl dancer, a vivid picture of arrested motion, while on her left sits, cross-legged, the musician, poised his instrument on his knees. On the right side, on a divan recline the two women for whose amusement the dancer has been hired. These latter are decked in the gaudy Eastern colorings, and the whole picture is full of color and grace and motion.

Tenth, the "Saltarello," by Theodore Lask, is an old Roman dance in triple time, and is lovely when danced by maidens gowned in the soft white Roman costume.

The eleventh number is the "Arabesque" by Stehl. To illustrate this I would have the picture represent the study of Arabian music with one of the girls daughters veiling the waves. Or, if you could manage the lighting effects, you might use that picture called "Arabs at Prayer."

Twelfth, To close, use Kowalski's "Roses of Bohemia," arranged for four voices. This is an excellent study for a quartet of four, and in which roles of roses are used instead of ribbons, and which, with the gay Bohemian costumes, make a delightful effect. Also, John Hoyle O'Reilly's beautiful poem, "I'd Rather Live in Bohemia Than any Other Land" might preface this dance. Of course the poet meant the ideal Bohemia, but a pretty description could be given of how Bohemia came to be used as the name for an ideal existence among artist folk.

I could say this about the accessories to this sort of a pianoforte recital—that they are best made as simple as possible. The great object players, in their revival of the Shakespearean plays according to the Elizabethan manner, have pressed upon us strongly the charm of simplicity. In their production of "Julius Caesar" the "properties" consisted of two foot posts with a pair of curtains between them, two foot posts, some stools, two little trees in tubs, and four wreaths. When the curtains were drawn aside and the stools were put within the posts we were in a house; when the curtains were drawn together and the wreaths hung on nails, we were in the forest; when the two little trees were carried to the centre of the stage and a stool placed under one we were in a garden, and so on. The shifting was done by two little boys in blue dresses, white stockings and black shoes, and the whole production was charming. It showed, and the whole production was charming. It showed, and the whole production was charming. It showed, and the whole production was charming.

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Zabudowski in a recent number of the *Hilf für Volksgesundheitspflege* of Berlin.

Prof. Zabudowski says that his efforts to improve the conditions under which piano practicing is performed, began when he saw that "violin players succeed much more quickly than piano players in adding their hands to the instrument, and also that certain fingers of violin players—if they begin early enough—are lengthened. This is especially true for the index and middle fingers of the left hand, which lengthen considerably.

"It was soon continued," continues Prof. Zabudowski, "that the many cases of 'over-playing of the hand' to piano players are entirely due to the abnormal relations between the hand of the performer and the instrument. The young violin player, with small hands, has a violin of three-quarters the usual size. In the case of the piano, however, the keyboard is practically the same on all instruments. We see little children playing on the keyboards that are used by adults.

"Therefore, I decided to build pianos for children, which should only differ from the ordinary instrument in that they had a smaller keyboard. For this purpose it is sufficient to reduce the key from the usual width of 22.5 millimeters, and the whole octave from 19 centimeters to 17 centimeters. In addition it is necessary to so construct the instrument that on the same piano the keyboard for adults and children may be easily interchanged."

Prof. Zabudowski says that his piano "has two keyboards. They differ from each other only in size; the technique of playing the instrument remains absolutely the same. Thus we obtain a universal keyboard, and simply by turning the keyboard frame one may place in position the larger or smaller board. And we have in addition a certain advantage over the violin as it is not necessary to tune two instruments. The new arrangement makes possible an early start at piano playing, as there is no straining or exhausting of the fingers."

## SISTERS OF GREAT COMPOSERS. FANNY MENDELSSOHN HENSEL.

Hensel, the palmer, may be coupled with Mozart and his sister Anna Maria. The circumstances of the two families were very unlike. There is a great disparity between the frugal household of the poor Salsburg musician and the mansion of the rich Berlin banker, with its extensive grounds and its summer-house arranged for private concerts, but none between the mutual love and reciprocal influence of sister and brother in both cases. One composer, to be sure, was a genius; the other failed of this distinction but stood first among those endeavoring to follow him. In his life and his sister stood more nearly equal than the two Mozarts. Indeed, had Fanny Mendelssohn's career not been thwarted by family prejudice she might have stood by the side of her more illustrious brother without losing by the contrast.

The two children, she the elder by nearly four years, had the same musical training, first from their mother and later from a number of excellent teachers, among them the severe Zelter, the friend of Goethe, who taught them composition. They went hand in

hand. What Felix did his sister accomplished, and, as he said himself, often better than he. She was particularly gifted as a pianist. While she was in her cradle but a few days old her mother wrote of her: "She has a Bach fugue hand"—and this was verified, for as a child she played from memory twenty-four of Bach's fugues.

"The family was of Jewish origin. Their great-grandfather's name was Meulel; his son Moses, the noted philosopher, was known as Mendel's son and Mendelssohn in time became the family name. Moses Mendelssohn was the original of the character of "Nathan" in Lessing's celebrated play, *Nathan der Weise* (Nathan the Sage). His son Abraham used to say that in his youth he had the misfortune of being known as the son of his father and in later years as the father of his son.

There was no thought at first of the latter's becoming a professional musician; the father considered the musical training of his children only as one of the elements of a liberal education. He yielded reluctantly to his son's desires in the matter, but where the daughter was concerned it was a different question; she felt the full force of the parental prohibition. Feeling and tradition, both of race and family, ran counter to the idea of a woman in a position so exposed to criticism as that of a composer. And not only this. In spite of his unbounded attachment and his admiration for her talent, her brother felt the same unwillingness to see his sister enter into public musical life. Though composition was the breath of life to her, she respected this feeling in so far as she refrained from publishing under her own name and took refuge under that of her brother's. It is said that some of his most admired "Songs without Words" were composed by her, and it is known that a number of her songs are included among his. So far as identified these are Nos. 2, 3, 12 of his Op. 8 and Nos. 7, 10, 12 of Op. 9. Besides these it is thought there are others.

This inclusion of his sister's songs with his own once involved Mendelssohn in no little embarrassment. Queen Victoria was very fond of his music and on one occasion sang from what she supposed to be one of his songs, a favorite of hers, she informed him. This was *Schnee und Schmelz* (Faint and Fairer). To his confusion he was obliged to acknowledge that it was not his, but his sister's.

Her restless, mercurial temperament, however, chafed under the restraint of anonymity, and she finally determined to accept the flattering offers made to her by prominent publishers to come before the public under her own name.

Like Mozart and his sister she and her brother kept up a lively correspondence which better than anything else gives an idea of the charming relations that existed between them. In one of these letters he makes a cheerful surrender of the position he has long maintained. He gently wishes that she may taste only the sweets and none of the bitterness of authorship; that the public may pelt her with roses and never with sand; that the printers' ink may never dry black lines upon her nose, and adds—"all of which I devoutly believe will be the case, so what is the use of my writing it?"

Less than a year after this letter was written she died suddenly in the forty-second year of her age, May 17th, 1847. The shock of her death hastened that of her brother's, which followed six months later.



MUSIC AND CHILDREN.

A PLEASANT review the work of the year in CLASS REVIEW. musical history only to find that the words "review and examination" are not pleasant in the ears of her students. Here is a plan I have tried and found very helpful, and at the same time a delightful way to spend the Club afternoon.

Give to each pupil the name of one composer. This name is to be known only to the teacher and the pupil. Tell the latter a week before the Club meeting so that she may review the composer's life and be well up on all points of interest.

At the Club meeting let one girl at a time converse as though she were the composer assigned to her for study. Let her make reference to her life, his life, speak of some of his works, how long he lived, when and where, who his friends were, etc. The other members of the class are required to guess the name. Give cards bearing the name of each participant, and the young people may write their guess concerning each just opposite.—Katherine Morgan.

## LET THE CHILDREN SING.

We have frequently urged teachers to see that their young pupils are given drill in singing. It is true that in many cities the public school music gives the children some work in this branch of music, but it is not enough. The directors of children's classes should make vocal music a feature of the club work. Simple little pieces, songs, choruses, motion songs, staged or unstaged, are delightful features of the work possible for all teachers to introduce.

This kind of practice often proves beneficial when the children have reached young manhood or womanhood, as they have acquired a taste for concerted vocal music. The step into the choir, glee club or choral society is an easy and a natural one. The article by Mr. Jacques Dulacore, in another page of this issue, puts training in singing before piano lessons. We do not go so far as that, but we do urge that teachers devote some attention to this delightful and important side of musical education.

## HOW A FAVORITE HYMN WAS WRITTEN.

The young readers of THE ETUDE will be pleased to read about the making of that much-loved hymn, "In the Sweet Bye and Bye."

Dr. S. P. Bennett, who was engaged in newspaper work in Wisconsin prior to the war of the Rebellion, turned his attention to medicine after the war and located in Elkiron, Wis., to practice his profession. He had always been known among his friends, and to some extent to the public, as a writer of verse. In 1867, in conjunction with his friend, Mr. J. P. Webster, a minister, he undertook to prepare for publication a Sunday-school hymn book. One morning Dr. Bennett called upon his friend, and observing that the latter, who was much given to depression of spirit, was suffering from one of his habitual attacks, said to him:

"Why, Webster? what is the matter now?"

"Oh, nothing much," replied his companion, "just one of my bad spells. I'll be right by and by."

"Oh, yes," returned Bennett, "in the sweet bye and by."

Suddenly the words he had uttered suggested a hymn on the theme, and, asking for some paper and a pencil, he stepped to a table close by and began to write as rapidly as his mind could suggest words and music. In a few moments he had finished the hymn, and, turning, handed the lines to his friend. Webster's face speedily lighted with a smile, and without saying anything he stepped forward, took up his violin and began to play. It was a simple melody he was expressing, but something about it touched the soul with a feeling both sad and sweet.

"I think I have it, Bennett," observed Webster, with a look of satisfaction.

"Yes," "I'm sure of it," added Bennett, and soon the two were singing together the song which was destined to become famous throughout the world. In less than a fortnight the children were singing and whistling the song on the streets, while its fame began to extend every where.



# The Etude

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

Subscription, \$1.50 per year. Single Copies, 15 Cents. Foreign Postage, 72 Cents.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

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ADVERTISING RATES will be sent on application. Forms close on 10th of each month for the succeeding month's issue.

THEODORE PRESSER,  
1712 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia, P. O., as Second-class Matter.

## THE PIANO

Low brooding cadences that dream and cry,  
Life's stress and passion echoing straight  
and clear;

Wild flights of notes that clamor and beat high  
Into the storm and battle, or drop sheer;  
Strange majesties of sound beyond all words  
Ringing on clouds and thunderous heights  
sublime;

Sad detonation of golden tones and chords  
That tremble with the secret of all time;  
O, wrap me round; for one exulting hour  
Possess my soul, and I indeed shall know  
The wealth of living, the desire, the power,  
The tragic sweep, the Apollonian glow;  
All life shall stream before me; I shall see,  
With eyes unblanched, Time and Eternity.

—Archibald Lampman,  
By permission.

THERE is a lesson in the drawing of large crowds of people to the summer parks, attracted in many cases by the opportunity of hearing good music performed by first-class musicians. This is the case, without doubt, at those parks where the Damrosch, Herbert, Sousa, Pror and Creatore organizations are heard, as well as smaller bodies of men selected from the ranks of the leading symphony orchestras of the country. The programs presented to the great public, made up of persons of all tastes, from crude to highly artistic, are based on catholicity of idea, for every one is given a chance to hear something he will like, and, what is of still more value to the cause of music, hear what he likes done well. A great musical work done poorly, played in a slovenly way, or in any respect inadequately presented, is a distinct injury to art. An easy, simple piece well played opens the way for the rendering and enjoyment of a work a little higher in the artistic plane.

Therefore we present the thought that so far as music is to interest the great public the taste of the latter must be gently and carefully led, not antagonized and forced upward. We believe that a certain proportion of the best music, played frequently at these summer parks, is right and just; that the playing of such works aids the cause of music and raises the standard of taste. A study of the programs given at the best family resorts near Boston, New York, Philadelphia and Chicago during the past eight or ten years will convince the skeptical of the truth of this statement. Theodore Thomas used to say that popular music means familiar music; that is, music that com-

ains in its harmonies that are not strange, melodies and rhythmical figures that have been heard frequently, and styles of composition that are clear and free from complexity of construction. Let the people hear a number of pieces of high class a sufficient number of times, played with spirit and proper expression, as well as fine technique by the players, and they will, in good time, familiarize themselves with the characteristics of such pieces and learn to appreciate them.

THE past two or three years have brought to this country a number of musicians and teachers who will, for a time at least, be connected with American musical education. Some of these men have international reputation and, by all precedent, should be a distinct acquisition; others are of mediocre calibre and will fit into the musical life of various cities in which they may locate, but will never be leaders. A man's nationality is no basis for a judgment as to his ability as a musician, his fitness for a responsible educational position, or his selection as a teacher and concert player. Many American musicians are just as good as many foreign musicians, and some are better than some foreigners. Let us try to be just and form our opinions on ability, experience and personal worth. Let us welcome the foreign musician who comes to the United States to live here and to work with us. On the other hand there is no reason why we should be active patrons of those who come over to us, stay a few years and then return to their native shores and indulge in sneers at our musical taste and acquisitions, as is the case in more than one instance. The United States is big enough for both native sons and adopted sons, but has no place, and should have but scant welcome, for the transient dweller.

JUDGING from the number of teachers, players and freshly graduated pupils who go abroad every summer, Europe may become a great summer school for American musicians. This would be in the line of development. Some years ago pupils were graduated from schools and conservatories, settled down to teaching, and their musical education stopped right there. To-day, through the influence of the University Extension and the Chautauque ideas, hundreds of teachers use the summer months for a period of fresh and advanced study. Why not go to Europe with the same idea in mind. Certain teachers have the ability to train a pupil on special lines; there is a wholesome, energizing musical atmosphere, an environment that will help the American teacher. Cut the season a little shorter and get in four months of hard, specialized study. Then come back home and get to teaching again. Go the next summer if you feel you need it. This is better than to cut yourself off from home for two or three years at a time.

THESE free summer hours should be used by the teachers to "brush up" on one or more subjects connected with their work, such as harmony, analysis, the literature of piano playing, biography and history. We would emphasize the latter, particularly, because they form the basis of lecture recitals or similar educational musical evenings. Why not, next month, to study of the various epochs in the history of music and to getting a clear view of the progress and development of music? Or, confine yourself to some one period or phase; early music, the polyphonic period, the opera, the oratorio, the symphony, growth of musical forms, and the men who contributed to the development. A useful plan will be to look into the careers of the composers represented in your teaching repertoire, also to study the various forms, classical, songs, dance, etc., represented in the pieces you give to your pupils, the marches, waltzes, polkas, sonatas, sonatas, song without words, romance, rondo, etc. By this means you become thoroughly the master of your repertoire, not confining your knowledge to the notes and their execution on the piano. A few hours a day, spent in this kind of work, will greatly help the teacher when the new season opens.

NEITHER the young teachers nor the inexperienced pupils should be tempted from the study of the mellifluous measures of Mozart and Mendelssohn to the more intense and involved compositions of the later psychological writers of mood and passion. Sunshine is as vital to art as gloom; joyousness, as sadness; gladness, as grief. One may

suever at the altered "shallowness" of Mozart and the formal elegance of Mendelssohn—and these composers here represent the whole school of writers of this style—but they help to maintain the balance and to restrain the art from toppling over into psychic disquisitions and gloomy pessimism.

There is a certain style of musician—and no one questions his erudition—who is prone to regard with only half-concealed disdain the music that is not tragic, tense and involved. Such serious minded individuals seem to lose sight of the fact that the sunshine of life is the positive element of music, not the gloom of sadness. There must be smiles as well as tears and smiling optimism has accomplished more in the art world than gloomy seriousness.

It was given to Mozart and Mendelssohn to pen life and love into their works. They were not apostles of pessimism. They did not revel in the depths of cavernous gloom as have many of their successors; they taught happiness, wholesome thought, the "joy of living," through their music.

This being true, and who can gainsay it, it follows that the music of these clear-sighted, light-hearted writers is the best for the days of youth. Sadness, worry, complications—all these come only too soon into the young life; why drag them in by the musical route? Youth has no sympathy with any of them, nor will it take kindly to music of this character. Youth is a time of sunshine; do not mar it by clouds.

In the adult world it has become the fashion to deny the music of sunshine. These critical folk turn up their aesthetic noses at the earlier writers and treat them lightly because they did not sound all the depths of passion, did not write into music all the suffering to which humanity is heir.

Rather, they should give thanks that there are composers to whom one can turn, sure of a relief from the density, the heaviness, the cacophony, which is the marked characteristic of much modern music. It is the aim of the most prominent present-day writers to set bestiality, murderous passion and gruesome imaginings to music; the involution of even music for the piano is a mark of this tendency. But such should have no place in the earlier educational curriculum. The young musician should be fed on that which is pure and healthful, on the formally clear, on the melodically beautiful, on the harmonically sane.

DURING the past six months THE ETUDE has placed before its readers the views of several eminent writers and musicians on the subject of American music and the probability of a distinct American note in musical composition. We believe in this idea most thoroughly, and shall do all in our power to advance the movement. Teachers who have the training of pupils who show decided talent and appreciation of music must ever keep before such pupils the highest and best in music, and the thorough appreciation and understanding of such music. Teachers of composition, American born, or foreigners who have come to be a part of us, should make it a part of their work to seek the means whereby individuality can be maintained and strengthened. Under such influences the distinctive American character already formed and still growing stronger and more distinct, sooner or later, begin to assert itself. Students of music, men and women, for their part, must work earnestly, thoroughly, and with the definite purpose, to learn to express Americanism in their work.

Based on this idea of Americanism in music we print here a few words to the Editor, written by the eminent composer, Mr. Arthur Foote, of Boston:

"It is probable that, through natural and unconscious development, music composed by Americans will come gradually to possess characteristics differentiating it from that written by Italians, Russians, Bohemians, etc. This will not be brought to pass just by wishing, or by conscious striving; such things do not so happen.

We have naturally been strongly influenced by the music of composers in other lands; formerly by Germany, and now, apparently, quite mainly by the newer French school. But there can be no doubt that composers will appear among us, when least expected, of such individual thought and expression, that the world will recognize a new American strain. The incubator process will, however, not be a successful one."

We urge the careful reading of Mr. Matthews' article found on another page of this issue.

# MAZURKA DE CONCERT

Tempo di Mazurka M.M.  $\text{♩} = 132$

EMILE PESSARD, Op. 50



*poco meno mosso* *rall.*

*ff a tempo* *cresc.*

*Moderato* *Fine* *melodie marc.*

*mf* *rinf.*

*Allegro* *p*

*Allegro* *p*

*Allegro* *p*

*cresc.* *al* *animato* *f sempre cresc.*

*Moderato* *rall.* *dim.*

*Allegro* *cresc.*

*Allegro* *p*

*Allegro* *p*

*Allegro* *p*

*Allegro* *p*

*Allegro* *p*



## March from "Tannhaeuser"

R. WAGNER

F. BEYER, Op. 136

Allegro M.M.  $\text{♩} = 120$ 

SECONDO

*ff* *dim.* *ff* *dim.*

*ben tenuto e cantabile*

*p*

*p* *cresc.* *f* *ff*

a)

## March from "Tannhaeuser"

R. WAGNER

F. BEYER, Op. 136

Allegro M.M.  $\text{♩} = 120$ 

PRIMO

*ff* *dim.* *ff* *dim.*

*ben cantabile*

*p*

*dolce*

*cresc.* *f* *ff*

b)



## SECONDO

Musical score for the SECONDO part of 'THE ETUDE'. The score is written for piano and features a variety of musical notations including triplets, sixteenth notes, and dynamic markings such as *dim.*, *p*, *fz*, *p*, *cresc.*, *f*, *ff*, and *f*. The piece is in a key with one flat and a 2/4 time signature. The score is divided into two systems, each containing two staves (treble and bass clef). The first system begins with a *dim.* marking and a *p* dynamic. The second system features a *fz* marking and a *p* dynamic. The third system includes a *p* dynamic and a *cresc.* marking. The fourth system starts with a *f* dynamic and a *cresc.* marking. The fifth system begins with a *ff* marking and a *f* dynamic. The sixth system features a *ff* marking and a *f* dynamic. The seventh system includes a *ff* marking and a *f* dynamic. The eighth system begins with a *ff* marking and a *f* dynamic. The score concludes with a *f* dynamic.

## PRIMO

Musical score for the PRIMO part of 'THE ETUDE'. The score is written for piano and features a variety of musical notations including triplets, sixteenth notes, and dynamic markings such as *dim.*, *p*, *cresc.*, *fz*, *f*, *ff*, and *f*. The piece is in a key with one flat and a 2/4 time signature. The score is divided into two systems, each containing two staves (treble and bass clef). The first system begins with a *dim.* marking and a *p* dynamic. The second system features a *p* dynamic and a *cresc.* marking. The third system includes a *fz* marking and a *f* dynamic. The fourth system starts with a *f* dynamic and a *cresc.* marking. The fifth system begins with a *ff* marking and a *f* dynamic. The sixth system features a *ff* marking and a *f* dynamic. The seventh system includes a *ff* marking and a *f* dynamic. The eighth system begins with a *ff* marking and a *f* dynamic. The score concludes with a *f* dynamic.



## THE ETUDE

## SECONDO

Musical score for "THE ETUDE SECONDO". The score is written for piano and features a variety of textures and dynamics. It begins with a *ff* (fortissimo) section, followed by a *fz* (forzando) section, and then a *marcato* section. The score includes a *pesante* (heavy) section, a *trionfante* (triumphant) section, a *grandioso* (grand) section, and a *brillante* (brilliant) section. The piece concludes with a *f* (forte) section.

## THE ETUDE

## PRIMO

Musical score for "THE ETUDE PRIMO". The score is written for piano and features a variety of textures and dynamics. It begins with a *ff* (fortissimo) section, followed by a *fz* (forzando) section, and then a *marcato* section. The score includes a *pesante* (heavy) section, a *trionfante* (triumphant) section, a *grandioso* (grand) section, and a *brillante* (brilliant) section. The piece concludes with a *f* (forte) section.



## MILITARY MARCH

Arr. by PRESTON WARE OREM

FRANZ SCHUBERT, Op. 51,

Allegro vivace M.M. ♩ = 112

First system of musical notation for the piano part, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings such as *f*, *p*, *fp*, and *cresc.*

Continuation of the musical notation, including the Trio section and further piano part notation, with dynamic markings such as *p*, *cresc.*, and *D.C.*



## HUMORESQUE NÈGRE

No.2

E.R.KROEGER

Vivo M.M. ♩ = 138

Musical score for Humoresque Nègre No. 2, page 444. The score is in 2/4 time, marked "Vivo M.M. ♩ = 138". It features a piano accompaniment with a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The piece includes various musical notations such as triplets, slurs, and dynamic markings like "f" and "mf".

Continuation of the musical score for Humoresque Nègre No. 2, page 445. The score continues with the same piano accompaniment and melodic line. It includes musical notations such as slurs, dynamic markings like "mf cantando", "p", and "dim.", and a final section marked "D.C.".



## IN MARCHING STEP

IM SCHRITT

F. SABATHIL, Op. 233, No. 1

Allegro M.M. ♩ = 120

Allegro M.M. ♩ = 120

*p*

*mf*

*ff*

*dim.*

*rit.*

*morendo*

*pp*

*pp*

♢ CODA

## SING ROBIN SING!

VOCAL OR INSTRUMENTAL

GEO. L. SPAULDING

Jessica Moore

Allegretto M.M. ♩ = 80

*f*

*p*

*ff*

Sing, rob - in, from your

wood - land tree, Sing, rob - in, sing a song for me,

I love your mer - ry mel - o - dy, Good cheer, it seems to

bring! Each morning, when it's calm and still,

You sit up - on my win - dow sill, And make me by your

pret - ty trill; Sing, lit - tle rob - in, sing!



## BOHEMIAN DANCE

H. ENGELMANN

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

First system of the musical score for 'Bohemian Dance'. It consists of two staves (treble and bass clef) in 3/4 time. The key signature has one flat (B-flat). The first staff begins with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4) and a 'brillante' marking. The second staff continues the melody with a 'brill.' marking and a piano (*p*) dynamic. The third staff features a 'brill.' marking and a forte (*fz*) dynamic, ending with the word 'Fine'. The fourth staff is marked 'animato' and 'p dolce'. The fifth staff includes a first ending bracket and a 'rit.' marking. The sixth staff is marked 'Tempo I.' and includes a 'brill.' marking.

Second system of the musical score for 'Bohemian Dance'. It continues from the first system. The first staff has an 8-measure rest and a 'brill.' marking. The second staff includes a 'brill.' marking and a forte (*fz*) dynamic. The third staff is marked 'Grazioso' and 'pp'. The fourth staff includes a piano (*p*) dynamic. The fifth staff is marked 'rit. sosten.'. The sixth staff includes a 'poco rit.' marking and a 'D.C.' (Da Capo) instruction.



## FRIVOLETTE

MOUVEMENT DI VALSE

RUFUS O. SUTER

Allegretto M.M.  $\text{♩} = 69$ 

*p*  
*rall.*  
*a tempo*  
*f*  
*p*  
*rall.*  
*a tempo*  
*f*  
*accel.*  
*p*  
*f*  
*rall.*

*a tempo*  
*p*  
*f*  
*p rall.*  
*a tempo*  
*Finno*  
 TRIO  
*p semplice*  
*p*  
*f*  
*p*  
*mf*  
*p*  
*f*  
*rall.*





## LOYALTY.

But, let us not deceive ourselves. Twenty years ago there were five out of every one hundred auditors who could not be deceived. Ten years ago there were twenty-five. To-day more than half of every audience in any thing like a musical center are wise in their discrimination. Thus rapidly are we advancing in knowledge of the vocal art, and it pays the teacher better to satisfy the half that knows by a rational apportionment of selections to students for their public appearances.

In the home we can exact obedience; in the school we expect obedience; in the studio we must command obedience. Without obedience the teacher is a cripple. His pupils run while he crawls, and whither they will. The dignity of the profession is sacrificed and worse, the musical character of the student is misshapen.

## SMATTERERS

The art itself suffers because by far the larger proportion of those who yearn and sigh and proclaim their right to kneel at the altar in the Holy of Holies are only smatterers, and too often enter, having removed neither hat nor sandals.

A GREAT WORK FOR THE TEACHER AND SINGER

It has a peculiar message. It stands for all that is sound and final in the philosophy of singing, and shows that the esthetics and moral of the art are changeless. Those who need a healthful mental stimulus should read this reprint of a work that represents the best thought and practice of the old Italian singers and singing masters.

THE AMERICANIZATION OF THE EUROPEAN  
OPERA STAGE.

Paris, Moscow, Milan, Naples, Madrid, Algiers, Bucharest, Athens, Barcelona, Lisbon, Berlin, Vienna, Bucharest, Munich, Dresden; in fact, in almost every town of the Continent and elsewhere where opera is popular, the hyper-critical Frau Comtesse has been seen. She has accepted the most famous of the most famous sinners and only appearing in the most famous opera-houses; for, they cannot secure an engagement at Covent Garden, the opera at Paris, or at an equally notable international opera house, unless they have the approval of Carl Mosler and Moody-Managers Companies, and only they being Zille de Lussan, Ella Russell, the Countess Julia Gaylord, and Esther Palliser, while Carl Mosler was for some months the bright particular star of the remarkable combination entitled "The Grand International Opera Company." The Frau Comtesse has been seen in England with a truly critical repertoire for it includes that invulnerable work, "The Bohemian Girl," the equally indispensable "Maritana," "The Lily of Killarney," "Saturne et le Peuple," "The Amber Witch," "The Puritan's Daughter," and other productions which were popular in the past. She is inclined to have a word to say to her ancestors.

Mention also should be made of Charles W. Clark, the baritone, who, when singing in England, has used his beautiful voice so artistically that he has received offers from the Covent Garden Syndicate to sing Wolfram. In this connection, it may be added that

A few of the women singers also (though in a lesser degree) contribute to the prestige of artistic France. For Brühl, Carré, Charlotte Wyns, and one or two others have successfully competed with the American prima donna contingent.

Italy also makes a brave show of male singers, for she has produced the unique Caruso; Bonci, who can sing a rapid scale passage in a manner which is with very many a light soprano; Anselmi Giorbelli, who should have a most distinguished career before him, and DeLuca. While Battistini, whose singing is of the type of the "Carmen" of the past, has been called "Dolci Veni Alla Finestra" and of "Dio Possente" in all London with delight. Sammarco, noted for his beautiful, round, sympathetic voice, Stracchini, Costa, Ancona, Scotti and Tito Ruffo are admitted to be among the pick of the baritone available.

A QUESTION.

If a student should want good English he or she certainly would not think of going to a foreigner in America for it; then why go to an American in Paris for French or in Berlin for German?

## WHAT IS A SIGHT READER?

WHAT many we reasonably expect from a singer? The term is often used loosely; people who really cannot read music rapidly fangy themselves singer singers although they sing by ear. They can they cannot get along without the notes; neither do they attempt anything without the notes. It is something suppo to them that on the other hand it is something suppo that a sight singer can perform anything at sight—a quite impracticable demand. Ch masters know only too well that there are many singers, especially men, with good voices, who can be depended upon to read promptly and accurately the first sight; and what is worse their second and third attempts often show the same thing.

cases it is not only necessary to appeal to the ear, but even when singing, even in a chorus, sho



be above guessing any intervals and dragging after the accompaniment. If he plays whilst or as he yachts he seems to be found ignorant of rules; indeed, his ambition is to know all the fine points. And so it should be in chorus-singing. Let us now consider the essentials.

There are numerous "methods" of sight singing, and while they differ considerably, especially in the names of things, they all demand a good working knowledge of staff notation, and the ability to read intervals in any key, in both the G and F clefs. The singer must be able to count time mentally, and to sing all commonly used intervals as he reads them, provided they are free from complications of time and rhythm. With these qualifications a simple passage of chromatic passage over the singer will often show good judgment by studying it mentally and not attempting to vocalize it until the second or third reading. A phrase of unusual difficulty may require to be carefully memorized before it can be properly sung at all. The test of sight singing, therefore, lies not so much in courageous and prompt attack at first sight, but in the rapid improvement on the second and third readings, showing that the singer is alert and resourceful and quick to apply special methods to special difficulties.

The singer who can do this will with practice become a reliable and valuable member of a chorus; but having accomplished so much he should not be content to stand still; for there are better things within easy reach. By knowing more he will often save himself time and trouble and he will find it much more interesting to study a musical composition as a whole instead of confining his attention to a melodic reading of his own part.

Practice in reading other parts is conveniently acquired by following them carefully as they are separately rehearsed, noting the choir-master's comments and corrections, and so far as possible mentally anticipating them. When some proficiency has been attained it will be found possible for the singer to read one other part beside his own, and from this he may gradually work up to the reading of all the parts when printed in short score. Since anthems and services are usually in open scores, with a separate accompaniment, a complete reading is not to be expected, but it is of the greatest use to be able to read whatever is most essential to the singer at the moment. In fugue choruses or wherever the flow of a part is interrupted by rests, then the time and intonation of the subsequent attack will often be conveniently suggested by some other part, or by the accompaniment. Even when the singer is fairly sure of his time and pitch, from independent calculation, anything which serves as a confirmation of his melodic reading enables him to sing with increased confidence; and without confidence, based on accurate knowledge, really good singing is impossible.

When a singer has attained some proficiency in reading the several parts both separately and together he will become aware, practically, of the fact, already known in a general way, that music consists largely of chords, not of isolated sounds. He will in addition become familiar with the appearance and musical effect of common chords, and will recognize them as definite combinations even without knowing their names. At this stage he will gain much by a study of the elements of harmony, and he should not be deterred by the fact that many brilliant performers neglect it. It is not necessary to enter upon a long course or to incur great expense. In a city it will often be possible to find a harmony class, or if half a dozen members of a choir would get together they might form one, and the choir-master would be only too glad to give them an hour a week for a moderate fee. Lessons by mail are also available, but in any case there is nothing to prevent a serious and intelligent singer from getting a suitable primer on the subject and attacking it singlehanded. He can at least learn the names of the primary tonic and dominant chords, and by steady application he may be able to recognize them and analyze the harmony of any simple work. In working out exercises he will need the corrections of a master, but even here self-help will go a long way. To work out a short study, and then a week later to examine and revise it is splendid practice: too slow, perhaps, for a man working on an examination, but to the amateur it has this advantage, that what he learns by hand digging will stick; the man who "crames" and who leans upon

a professor or a coach often forgets the best part of his work in a month or two. Besides, there is always a special satisfaction in acquiring knowledge that may be put to immediate use, and even a theoretical knowledge of harmony is of great use in sight reading. Let us take a few examples.

All music abounds in modulations and transitions, some of them smooth and conventional, others abrupt and startling; a temporary change of tonality involves the use of some accidentals; even where the notes are unchanged they enter into new relations. To attempt to read every note from the basis of the original key is bewildering; it is really much simpler to frankly recognize a new tonality no matter how transient, and the main essential is familiarity with the appearance of the common chords of the various keys. When, in addition, the singer is able to recognize the chord as a definite combination of sounds, and to produce the one called for by his part he will find himself well repaid for the time and trouble necessary to attain this far.

Converse cases occur where the melodic intervals of a part are simple and offer no difficulty when the part is rehearsed separately; but when all the parts are performed together certain innocent looking notes are found hard to sing. Even if the singers get them right they have an uneasy feeling that there is something wrong. The commonest cause of such a difficulty is the occurrence of a single note which changes it to a concord, singers are prone to make the alteration. Here then it is a convenience for the sight-reader to promptly recognize a discord, and to be prepared for the relatively harsh effect; he will then feel satisfied and not slide flat or sharp in search of a more comfortable note.

While admitting certain advantages, many singers will probably say that the foregoing suggestions demand too much of a voluntary chorus man; and that choir-masters are thankful for a good voice combined with a very slight knowledge of music. This is true, but it is equally true that the possessor of a good voice owes it to himself to be something more than a mechanical producer of sound; he should strive to be, within certain limits, a musician, not only because it will improve his work but because it will enhance his enjoyment of the good work of others.

When thoroughly sure of his reading, and able to follow intelligently and comprehensively any work that is performed, the voluntary choir man, or honorary lay clerk, or whatever he calls himself, will find his interest in music steadily increasing; after rehearsal will teach him something; and if he sometimes fails at "first sight," he will assuredly not fail after he has made a careful study of his score.

#### CHORAL SOCIETIES AND THEIR PROGRESS.

BY HARVEY B. GAUL.

There is perhaps, no surer indication of our musical progress here in America, than the work now being done by choral societies. When one compares it with the work of some years ago, the older societies seem to stand midway between the present societies and the cross-roads "singing" skew. That the choral society is a permanent institution is assured, for one has only to look at the small cities, (or towns and villages) to see a Tuesday Club, or a "Fortnightly Study Section" in flourishing condition, ready to attempt any sort of musical work.

It makes no difference whether the town is a flag-station or a division point; there you will find a small coterie of folk—a nucleus—who have ideals, and believe in the musical uplifting of their fellow creatures. From this chosen band of disciples grows the choral society. In truth we owe much to such organizations as the "Culture Club," and similar bodies for the advancement they have given to music in their native towns.

In one respect America may be likened to Wales, for every fair-sized township or hamlet, nowadays, fosters its choral union—*Gwynedd*—the *Oratorio Society*. This is really a good way of estimating our rapid strides in the making popular of worthy music, and is but an indication of the trend of the time. It is part of the wave of improvement and reform

that has spread over the country. Our orchestras, choirs, public schools, teachers,—even trapezoids, are some of the advancement to Carnegie organs—have all contributed their share bit toward this popular sentiment, this fine evolution, this desire for finer and better works, and of which the choral society is a big means toward the end.

Works are received and requested nowadays that a few generations ago were impossible, so incompressible were they to the average audience. Programs now feature Elgar, Coleridge-Taylor, Debussy and others, who, not long ago, were way beyond the scope of the ordinary auditor, (not to mention chorister.)

Then again we have a *capella* singing—the perfection of ensemble that directors are working hard to achieve—a style of singing, common in the old country, somewhat new to us, though we are fast becoming acquainted with it as conductors realize and religiously strive for that goal.

What a great mission the choral society has, its aim and object being to give the very best, and one of the highest forms of music; so that really it is an educative force, for it puts before the people—sometimes musically unlettered—the choral works of the masters. Many who have not had the opportunities or advantages of a musical education have learned, through the choral society, either as singer or listener, to discriminate between the metrical and that which is good; truly no mean knowledge. The charity concerts, which have so freely been given and with great expenditure for assisting soloists etc., have played a great part. Generous indeed have the organizers been in providing these musical benefactions, and great has been the fruit of their efforts. Think of the joy some of this music must have kindled in bosoms, where noble thoughts were unfamiliar visitors and often unwelcome guests.

Verily, a choral society is a godsend, if properly managed and guided, to the community in which it has its home, and a benefit which cannot be over-estimated. A long life and a prosperous one to every body of singers our country o'er.

#### OUR VOCAL MUSIC.

Two styles of music are presented for the use of our readers on the pages that immediately follow, a song for the church service and one for parlor or recital use.

Miss Vannah, composer of the popular "Good-bye Sweet Day," has written in "Tears of Christ," a most beautiful sacred song, full of melody, filled with a tender expressive sentiment which makes the music reach the thought of the text, a song that can be used with telling effect in certain religious occasions. It is enriched by a fine violin obligato. In passing we might say that Miss Lillian Blauvelt, the well-known American soprano who on her last European concert tour, sang the song privately with much success. A sustained style, firm, broad tones and the clearest possible enunciation are absolute necessities in rendering this song, the melody being that of the most simplicity and naturalness, such as the finished actor uses in delivering his lines.

Mr. Stanley F. Widener has sent us a very effective song of the popular style in his "Honeytown, a Plantation Lullaby." The characteristics of rhythm so dear to the Negro in his musical moments are used with judgment and discretion and yet with good effect, the commonplace being avoided without going beyond the musical experiences of the average player and singer. Nevin, in his song made so popular by Miss Nordica, "Mighty Lak a Rose," used these same rhythmic figures despite the shrugs and protests of certain critics. At the present time there is much interest in the subject of Negro music and the consensus of opinion seems to be that a composer is justified in making use of such idioms to give to his work the local color demanded by the text. The artistic value of the composition is determined by the way in which the composer uses the material. We think Mr. Widener has struck the golden mean. In rendering this piece the mannerisms of the music hall singer should be avoided, and a higher yet simpler style, such as the old Southern "Mammy" really used, he should after. The mother heart is the same in all countries and all races. It is to be respected, not burlesqued.

Dedicated to the B. P. O. E.

## HONEY TOWN

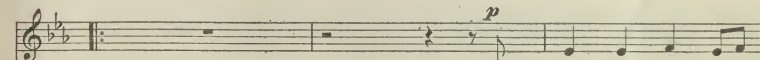
### A PLANTATION LULLABY

VICTOR A. HERMAN

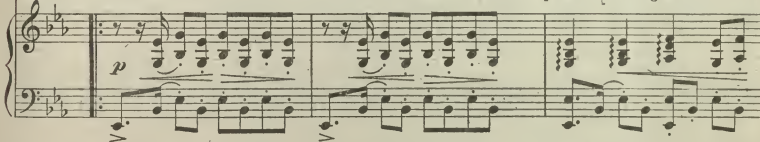
(Courtesy of "Puck")

STANLEY F. WIDENER

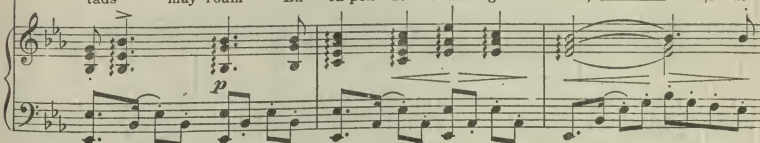
Andante commodo



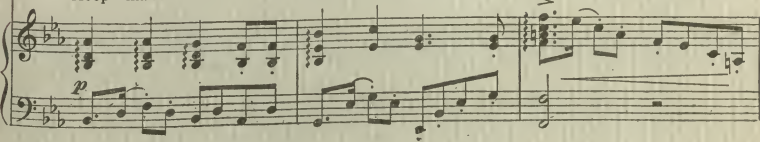
1. De skies am gray, mah  
2. It's a place wher good lil



lil brown chap, De fen-nel am damp wid dew, So  
tads may roam En ca-peh de whole night fro, En de



cum a - long to yo' gran - mam's lap, De sleep man's wait-in' foh  
sleep man's skiff et brings yu home When de ol' sun's face . am





yu His ol' skiff sail when de dream tides flow, Et  
new Deh's cahts en blocks en hohns en drums Foh

glide wid nev-ah a soun' He tuck yu in en a,  
ask-in' in Hon-ey Town, En a showeh ob cakes en

way yu go, To de gates ob Hon-ey Town.  
su-gah plums Cums tum-blin' sof-ly down.

## Allegretto commodo

Hon-ey, O Hon-ey, O Hon-ey Town, Sleep man's skiff am

cummin' a-roun', Mak room foh two lil foots so brown— Den sail a-way to

Hon-ey Town, Hon-ey, O Honey, O Hon-ey Town, Sleep man's skiff am

cum-min' a-roun', Mak room foh two lil foots so brown Den sail a-way to

Hon-ey Town. Vivo



## TEARS OF CHRIST

Lilian Mortimer

KATE VANNAH

*Andante maestoso*

VIOLIN *mf* *rit.*

VOICE

PIANO *mf* *rit.*

*largo con passione*

*p*

1. Tears of Christ, Oh, tears di-vine! Flow up-on this soul of mine,  
 2. Tears of Christ, Oh, tears most blest! Flow up-on my ach-ing breast,  
 3. Tears of Christ, Oh, tears most dear! When mine ag-o-o-ny draws near,

*p* *largo*

*rit.*

Sanc-ti-fy and make it pure, Teach it tru-ly  
 And the cross which pres-seth there Shall be wreath'd in  
 Flow up-on each sin-ful hand; Thou my God, wilt

*rit.*

*rall.* *a tempo*

to en-dure Wash a-way its ev-ry stain,  
 pearls so fair That, for aye, my soul shall cling  
 un-der-stand How in pi-ty as I died,

*rall.* *a tempo*

On-ly let God's love re-main. Tears of Christ, Oh,  
 To this tro-phy of her King. Tears of Christ, Oh,  
 Je-sus watch-ing by my side Gave me of His

*rit.* *rall.* *D.C.*

tears di-vine, Flow up-on this soul of mine!  
 tears most blest, Flow up-on my ach-ing breast!  
 tears so sweet to Lay be-fore His mer-cy seat.

*rit.* *rall.* *D.C.*







# VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

Not often do we hear a player of great men actually proved his contentions. Originality, he maintained, could not be traced in the work of our best artists, and to him originality was the only thing worth striving for in art.

But let us see what was this man's conception of originality. According to his own version of the Beethoven concerto and other works which he played for our enlightenment, his views may be briefly summed up as follows:

Originally means the absolute obliteration of other men's ideas, and the presentation of a musical view differing wholly from anything which tradition, intelligence, taste and refinement impel us to accept. Originality means, in other words, the complete relinquishment of all ideas of other men, however good or rational or beautiful these ideas may be, and the substitution of ideas which differ either essentially or superficially from those accepted by other men.

However perfectly the generally accepted bowing or fingering may conform with the composer's intent intentions, however perfect a medium either may be for a clear and beautiful musical utterance, it would necessarily have to be rejected on the ground that it was common property, so to speak, the thought of other men, copyrighted.

Such are the remarkable views of a player of some merit and wide experience—dangerous views, indeed, if promulgated among young students and amateurs who have neither the knowledge nor the independence of thought which enables recognition of false doctrine.

It is easy to understand how young players, wholly dependent upon the guidance of a teacher, and too naive and inexperienced to make intelligent comparisons and formulate sensible opinions—it is easy to understand how such players may be carried away by the enthusiasm of even the most irrational and erratic musicians, whose every utterance seems gospel truth born of maturity and wisdom. And for this reason, if for no other, we believe that the question of originality deserves some space in these columns.

Originally—as we attempted to elucidate to the violinist just under discussion—is easily attainable by any player, that is, originality as this violinist apprehends, or rather misapprehends, the term. A man may clothe himself in a scarlet coat, green waistcoat and pink trousers, and his remarkable costume will hardly fail to attract immediate attention. It may properly be pronounced original, but no human being with a normal brain and correct vision would venture to say that such a costume was beautiful, or that it evinced taste or refinement or good judgment. And as it is in the matter of dress, or in other things too numerous to mention, just so it is in music. Taste and intelligence are absolutely essential. Intelligence is either natural or acquired; in nearly all cases it is the latter.

It enables the possessor to discriminate between right and wrong, good and bad. It is the fruit of mental training, in its more perfect state, and reasons, in every doubtful question, accepting this or rejecting that.

Taste is a subtle quality born of intelligence and experience. Its manifestations are limitless, its possibilities of development incalculable.

Together, taste and intelligence stamp a work with a certain individuality; and these are the chief factors in all desirable originality. We emphasize desirable, because, as our readers must have seen, the very manifestation of originality is necessarily welcome or pleasing. Desirable originality is something better than mere singularity. It is not, and never can be, the result of a mere whim, or a desire to depart from generally accepted ideas. On the contrary, such a departure from so-called conventionality may be nothing better than an unintelligent or grotesque imitation of the style which distinguishes Joachim's art, whereas, original expression of a desirable

kind is peculiarly selective, and rejects everything that is either unwholesome or unintelligent. Briefly, originality should not be confounded with eccentricity. If what is often termed originality is merely a defiant rejection of existing ideas and the substitution of a method of expression calculated to surprise the listener—if it is only that it is worthless and offensive. But if it is a phase of originality resulting from knowledge, refinement of thought and feeling and intelligent selection, it is always deeply recognized, and it is both wholesome and refreshing.

In a book recently published, entitled "Remenyi, Musician and Man," a chapter devoted to Remenyi's early friendship for the great composer will surely interest all violinists. Many things which Remenyi is quoted to have said are entirely new to us. Some of the alleged statements seem, to us at least, incredible. We are in no position, however, to question their authenticity, and since the account of Remenyi's experiences with Brahms is to say the least, extremely interesting, we reprint it without expressing our own or others' opinions.

"I was in Hamburg toward the end of the year 1832," said Remenyi, "a kind of *enfant gâté*, a spoiled child of the life of the city. There was scarcely a concert of promise which was not attended, and were not required. Probably much of this kindness and attention were due to the fact that I was then a Hungarian exile. During the concert, it was, of course, necessary for me to employ the services of an accompanist. In January, 1833, a fashionable musical establishment was announced at the house of one of the great merchant princes of Hamburg, a Mr. Helmrich. On the very day that the *soirée* was to take place I received a letter from my regular accompanist stating that he would be unable to be present that evening, owing to illness. I went across the street from my hotel, to the music establishment of Mr. Auguste Böhm, to ascertain where I could find a substitute. In answer to my inquiries that gentleman remarked, in a nonchalant manner, that little Johannes would perhaps be satisfactory. I asked what sort of musician he was. He replied:

"He is a poor piano teacher, whose name is Johannes Brahms. He is a worthy young man, a good musician, and very devoted to his family."

"All right," I said, "send him to the hotel in the afternoon, and I will see him."

"About half of the same day, while practicing in my room, somebody knocked at the door, and in came a youth with a very high soprano voice, but whose features, owing to the dusk of the evening, I could not well discern. I lighted a candle, and the new standing before me a young man who appeared to be about sixteen or seventeen years of age. Both of us at that time were mere boys, and probably looked younger than we were in reality."

"He observed in a modest way, 'My name is Johannes Brahms. I have been sent here by Mr. Böhm to play for you and your friends. I am very happy if I can satisfy you as an assistant.'"

"We began to rehearse at once, but he had scarcely touched the piano before I found that he was a far better musician than my previous accompanist. I became interested at once in my new-found friend. I don't know what it was, but at that very instant a sort of aureole seemed to linger around his face. It lighted up so beautifully, and I distinctly remember saying to myself: 'There is a genius here.'"

"At last we began to play. He laid his hands on my ordinary pianist. Fate has laid her fingers on me and my companion to the King, in order that we might, perhaps, obtain the privilege of giving a concert before him, and thus secure a sufficient sum to carry us on our way."

"In the afternoon of that day I was called, with Joachim, to the presence of His Majesty. He inquired who I desired for an accompanist and I replied, 'Your Majesty, I want none, because I have one with me whom I regard as a great musical genius.'"

"The blind King replied, 'Well, we will hear your genius in the evening, when you shall give a concert in the court chapel.'"

"In the course of the evening the King asked Brahms to play some of his own compositions. When he had finished, His Majesty, taking my hand, led me to the window and said: 'My dear Mr. Remenyi, I believe you are carried away by your enthusiasm; your

kind is peculiarly selective, and rejects everything that is either unwholesome or unintelligent. Briefly, originality should not be confounded with eccentricity. If what is often termed originality is merely a defiant rejection of existing ideas and the substitution of a method of expression calculated to surprise the listener—if it is only that it is worthless and offensive. But if it is a phase of originality resulting from knowledge, refinement of thought and feeling and intelligent selection, it is always deeply recognized, and it is both wholesome and refreshing."

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kind is peculiarly selective, and rejects everything that is either unwholesome or unintelligent. Briefly, originality should not be confounded with eccentricity. If what is often termed originality is merely a defiant rejection of existing ideas and the substitution of a method of expression calculated to surprise the listener—if it is only that it is worthless and offensive. But if it is a phase of originality resulting from knowledge, refinement of thought and feeling and intelligent selection, it is always deeply recognized, and it is both wholesome and refreshing."

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"I was in Hamburg toward the end of the year 1832," said Remenyi, "a kind of *enfant gâté*, a spoiled child of the life of the city. There was scarcely a concert of promise which was not attended, and were not required. Probably much of this kindness and attention were due to the fact that I was then a Hungarian exile. During the concert, it was, of course, necessary for me to employ the services of an accompanist. In January, 1833, a fashionable musical establishment was announced at the house of one of the great merchant princes of Hamburg, a Mr. Helmrich. On the very day that the *soirée* was to take place I received a letter from my regular accompanist stating that he would be unable to be present that evening, owing to illness. I went across the street from my hotel, to the music establishment of Mr. Auguste Böhm, to ascertain where I could find a substitute. In answer to my inquiries that gentleman remarked, in a nonchalant manner, that little Johannes would perhaps be satisfactory. I asked what sort of musician he was. He replied:

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musical genius has no genius at all.' This historical moment was recalled to me by the King himself when in Paris in 1874. At a concert at the Salle Herz, after I had finished playing, he observed to me: 'With reference to your friend Johannes Brahms, you were right, and we were all wrong. I remember your prediction in 1833 concerning that young lad, and his present reputation is an honor to your judgment.' The present Duke of Cumberland, the son of the King, and the whole staff were standing near by when His Majesty recapitulated the circumstances in detail. They all stared at me.

"From Hanover we went to Weimar, then the home of Liszt, and proceeded to the Hôtel de Russie. I dined with Liszt (it was his habit to open his letters and newspapers while eating) he turned to me suddenly with the remark: 'Well, Remenyi, it seems that your judgment is right after all. Here is a letter in 'The Leipzig New Musical Journal,' written by Robert Schumann, that will astonish the musical world. It says that a 'new musical messiah has arrived, and that Minerva stood at the cradle of Johannes Brahms.' I burst into tears, for I felt in an instant that it was a recompense for the devotion and persistency with which I had unflinchingly adhered to the name of my friend. Liszt became very thoughtful and said nothing more. From that moment I waited for a letter from Brahms, but it never came."

"In the course of the conversation he facetiously inquired if I was well supplied with money. I told him I had little or none. 'Where do you live?' said he. I told him I was at a neighboring hotel. He said, 'Get your things together and come and live with me.' 'You can't imagine my feelings. I was again overwhelmed, but this time with joy and gratitude. I said to him, 'But, my dear master, I am not alone,' and in a few hurried words explained the discovery I had made in Hamburg, and described my friend Johannes."

"Oh, well," said he, "it does not matter. Come and live here together."

"A heavy weight fell from my breast, and I ran back to the hotel, carrying the good news. Brahms was as much overjoyed as myself. We packed our baggage, and the next morning went to Altenberg, the residence of Liszt. After being comfortably installed, the great master said: 'Well, what is your genius, as you call him, able to do?'

"Master, he will play you some of his own compositions, which I hope will satisfy your high judgment. Brahms was therefore invited to sit down to the piano, but hesitated, not daring to do so in the presence of so illustrious a personage."

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"And now comes an incident which has been a puzzle to me until the present time. While Liszt was playing most sublimely to his pupils, Brahms calmly slept in a faulstul, or at least seemed to do so. It was an act that produced both astonishment and present, and everybody looked astonished and amazed. I was thunderstruck. In going out I questioned Brahms concerning his behavior. His only excuse was: 'Well, I was overcome with fatigue; I am not a great pianist and teacher, who is now tingled America.' My friend, William Mason, who was in this city, was present on the memorable occasion and will corroborate the circumstances I have described. I mentioned it to him only the other day, and he remembered it perfectly. I said to Brahms: 'You sleep, and I see clearly that there is no staying for you here, and I see clearly that there is no staying for you here. I commenced to think about his removal to a more congenial place, still determined, however, to adhere to my first judgment.'

"After a week's residence at Altenberg, I said to Brahms: 'It is useless for you to remain in this neighborhood any longer, still I cannot go with you, because the great master is kind to me and I must continue my studies with him, therefore I will write a letter for you to Joseph Joachim, praying that he will send you to Robert Schumann, at Düsseldorf.' He agreed to the proposition. We put our little funds over, whom he went straight to Robert Schumann with a letter of introduction from my friend Joachim. 'Strangely enough I did not hear anything from Brahms for some time; probably he forgot me (and Remenyi said it painfully). One day while sitting at dinner with Liszt (it was his habit to open his letters and newspapers while eating) he turned to me suddenly with the remark: 'Well, Remenyi, it seems that your judgment is right after all. Here is a letter in 'The Leipzig New Musical Journal,' written by Robert Schumann, that will astonish the musical world. It says that a 'new musical messiah has arrived, and that Minerva stood at the cradle of Johannes Brahms.' I burst into tears, for I felt in an instant that it was a recompense for the devotion and persistency with which I had unflinchingly adhered to the name of my friend. Liszt became very thoughtful and said nothing more. From that moment I waited for a letter from Brahms, but it never came."

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## Music Bulletin

### MOLLENHAUER FLUTES AND PICCOLOS

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Mollenhauer Flutes and Piccolos have long been played in nearly every symphony orchestra in Europe, but only recently have sought a market in America.

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Mollenhauer (Boehm System) Flutes, \$5.00 to \$6.00.

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MEMBERS of the Appy family of Seattle, Wash., have an interesting album containing autograph letters from great composers and artists to their father, Mr. Henry Appy, the distinguished Doctor 'cellist. Among the letters are some from Beethoven, Liszt, Chopin, Ferdinand Hiller, Clara Schumann, Berlioz, also music autographs by Mendelssohn, Brahms and others.

Max Rosen, who divides musical attention in Germany with Richard Strauss, is still quite young, being in his thirty-third year. He is a Bavarian by birth and was a pupil of Riemann. He now lives in Munich, and teaches organ and composition in the Royal Academy of Music in that city.

This report of the Census Bureau, for the year ending December 31, 1904, contains statistics interesting to musicians. There were in the United States 343 firms engaged in the manufacture of pianos, organs and attachments and 101 in making piano and organ music. 180 making miscellaneous musical instruments, and materials. \$12,205,820 of capital were invested, \$22,987,941 were paid in salaries and wages, the number of persons on the pay rolls being 88,192. The value of the product in 1904 was \$60,571,450. These figures and others given in the report show a gain in all points over 1903.

EDWARD GRIGG received the honorary degree of Doctor of Music from Oxford University in May.

It is a hopeful sign that efforts are being made in nearly all the larger cities to organize symphony orchestras or a regular series of symphony concerts by a leading orchestra.

JOSEPH LIEVINSKY, the Russian pianist, who was so well received by critics and public in his recitals a few months ago, will remain in Paris and its vicinity all summer preparing for his tour next summer. The first of his tour will be for the benefit of the Russian Red Cross, to which he has been released from military service.

This Council of Leipzig voted \$3,750 toward the erection of a new and worthy memorial to Bach in the yard of the St. Thomas Church.

This Minnesota State Music Teachers' Association met in convention at Minneapolis, June 7 to 9. A program, musical, literary and pedagogic was given by members of the association and visitors. A Minnesota composers' concert was a feature.

The New York Oratorio Society, Mr. Frank Damrosch, director, will produce Pierce's new cantata "The Olden's Crusade" next season, which received the City of Paris prize in 1904.

The annual meeting of the Ohio Music Teachers' Association was held in Cincinnati, O., June 22-24. The program included papers, discussion of topics germane to the music teacher's work, and master classes.

Profrat's "Madame Butterfly" is to be given by the Henry V. Savage Opera Company this next season.

MR. EDWARD MACDONALD is in New Hampshire, his physicians hoping that a change of air and surroundings will aid in his recovery.

MEMBERS of the Metropolitan Opera Company's orchestra lost heavily in the San Francisco fire, the tenor violas, cellos and basses amounting to more than \$12,000. Among the number were a fine Guarnerius, a Gudegiani and a Santa Cecilia cello.

This town corporation of Schoonhoven, near Berlin, has advanced \$200,000 for the construction of a new theatre, stipulating for low prices of admission, except as to boxes and a portion of the parterre. In the main, the houses must not be more than thirty-two, twenty-five and fifteen cents.

MR. STEINBERG, of New Haven, Conn., purchased the collection of antique instruments recently in Europe, his special aim being to secure instruments that preceded the piano. Among the instruments he secured were ten clavichords, four harpsichords and three spinets of the early part of the fifteenth century.

THE AMERICAN Federation of Musicians at their recent convention in Boston, attracted the Boston Symphony Orchestra next season by a local orchestra, the Boston Philharmonic.

THE St. Paul, Minn., Orchestral Association now has two hundred guarantors and a fund of \$25,000. A list of symphony concerts will be given in the near future. Mr. E. B. Emmann has been engaged as director.

HUGO HERMANN, the celebrated violinist, has been engaged to succeed Emil in the position of soloist in the department of the Chicago College of Music. Mr. Hermann is an ardent devotee of the violin and has been studied in Paris. Since 1878 he has been head of the violin department in the famous Hochschule fur Musik, Frankfurt, Germany, and leader of the popular Hermann String Quartet.

ALEXANDER COVICH is planning for a chorus school at the Metropolitan Opera House, New York City, where persons with good voices may be trained as chorus singers and have an opportunity, later, to join the Metropolitan Opera Co. chorus.

NEW ORLEANS is to have a series of ten symphony concerts next season by a local orchestra, the Ferdinand Dunkley will have charge.

HANDEL festival will be given in Berlin next October. Among the works to be sung "L'Alcinaide," "Ode to St. Cecilia," and "Belshazzar."

THE College Entrance Examination Board, which met at Columbia University in New York City, adopted a plan by which music may be offered in the entrance examination at colleges represented in the board. Examinations will be held in "musical appreciation," harmony, counterpoint and musical performance. Harvard has been designated the plan of accepting music as a qualification for admission to college.

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MR. RAPHAEL JORREFF has withdrawn from the National Conservatory of Music, New York City, and will devote his time to private pupils at his home, North Tarrytown, N. Y.

THE Wagnerian tenor, Wilhelmann, has given up public work and will hereafter occupy himself with teaching. He was connected with the Vienna Opera for the past twenty-three years.

MUSIC week at Chautauque for 1904 comes July twenty-third to twenty-eighth inclusive. The program for this week includes besides the regular events of the Assembly program:

Tonday's "Student Master," "The Flight," Illustrated Lecture on a musical theme by Mr. N. J. Corey of the Faculty of the American Conservatory of Music, New York City.

Friday of this week is to be Choral Competition Day and lavitations are being widely extended to choirs and choruses of New York, Pennsylvania, Ohio and Indiana to participate in the Competition. Substantial prizes will be given for the best rendition of the following selections:

I—Choral Societies, 40 to 100 voices. "By Babylon's Weir"—Lionard, Price—\$75.

II—Church Choirs, mixed voices. "The Wilderness"—St. John Gore, Price—\$40.

III—Male Chorus, 25 to 50 voices. "The Spring Ina Come"—Dudley Buck, Price—\$40.

IV—Female Chorus, 25 to 50 voices. "Rockin' In de Wind"—Nightingale, Price—\$40.

V—Mixed Quartet. "The Sea hath its Pearls"—Pittman, Price—\$10.

VI—Male Quartet. "Annie Laurie"—Dudley Buck, Price—\$10.

An entry fee of fifty cents for each competing individual will be charged and if the number of entries will justify the change, the amount of the prize will be proportionately increased.

Members of competing choruses will have free admission to the grounds and to all open lectures and concerts therein from Friday morning, July twenty-seventh, until Saturday evening, July twenty-eighth. Special railroad rates are available at this time.

Correspondence on any question arising in connection with the above program should be addressed to the Secretary of Instruction, 2711 Kimbark Avenue, Chicago.

ENGLISH publishers and composers at present seem to have no legal protection in their music usually belonging to copyrighted music. Unscrupulous persons have been profiting by the thousands and these are having of late the streets by vendors. Mr. Walter Slaughter, a well-known composer, fortified by legal advice, has been able to sue a number of copies of "The Dear Homeland" and force them up. Signor Deza, whose popular "Morning" has been extensively pirated was gravely advised to use a similar method. The user thinks about his copyright muddle is, that while English composers and publishers are simply and cruelly defrauded in their property rights on the continent and in the United States, they are not protected at home.

A GERMAN paper announces that Hans Recker, the famous violinist, has accepted a position on the faculty of the Chicago Musical College.

The deficit of the Pittsburgh Orchestra, this season, was \$20,000, or about \$5,000 less than that of the season of 1904-05. The receipts for the season given on the last four years were greater than those at home.

The vote for a "Request Program" by the Peoples Symphony Orchestra, New York City, had the following results: Interest to musicians, and especially to program makers: 100 percent. "Allegretto" (in the order named): 100 percent. "Meditation" (in the order named): 100 percent. No. 4, dividing equally with "Tchaikovsky, No. 4" and "Tchaikovsky, No. 5." "The People's Choice" and "The People's Choice" (in the order named): 100 percent.

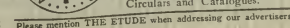
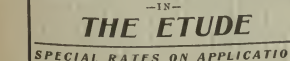
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(Signed) PROF. THEODOR LESCHETZKY,  
Vienna, Dec. 29, 1904.  
XAVIER SCHARWENKA, Royal Professor to the Court.  
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# THE ETUDE

Copyright 1900, by THEODORE PRESSER

VOL. XXIV.

PHILADELPHIA, PA., AUGUST, 1906.

No. 8.

## The Music Teachers' National Association

TWENTY-EIGHTH ANNUAL CONVENTION

AT OBERLIN COLLEGE  
June Twenty-sixth to Twenty-ninth

The dominating figures in the M. T. N. A. for several years past have been men from leading institutions of higher education, such as Columbia, Michigan, Wisconsin and Northwestern Universities, Vassar, Smith, Wellesley and other colleges; men whose positions bring them in close touch with the most successful educational methods of the present. The Association at its present meeting has wisely concluded to allow these members more time in which to work out their plans, and to formulate methods by which to place music on an equal plane with other subjects in a curriculum for colleges and university study. The central thought of the meeting and of all the members present was, undoubtedly, true education in music.

General Report.

BY WALTER SPY.

The Twenty-eighth Annual Convention of the Music Teachers' National Association opened June 26, 1906, at Oberlin, Ohio, with a reception at Talcott Hall, one of the buildings belonging to Oberlin College, where the sessions were held. It was an auspicious affair, a large delegation of musicians from various parts of the country being present, as well as a large number of the faculty connected with the Oberlin Conservatory of Music. The evening of the Convention was delightfully spent.

Old friendships being renewed and new acquaintances being made, the social qualities that distinguish members of the musical profession shone up cleverly. The regular session of the Convention was begun Wednesday, at 9:30 a. m., President Waldo S. Pratt, of Hartford, Conn., being in the chair. The stage settings for the three scenes, the costumes and properties required are simple, yet admit of pretty and tasteful elaboration. Any of the above sent for examination to responsible parties.



WARNER HALL, OBERLIN CONSERVATORY OF MUSIC.

paper, "Musical Associations in Europe," was given by O. G. Sonneck, of the Library of Congress, Washington, D. C. That the Association had been brought together for work as well as recreation and mental refreshment was made evident at the first business meeting.

personnel was not desirable, and that the present officers should have a reasonable time in which to work out their plans. President Pratt and his associates are to be congratulated that they shared thus impress their views on the members. The members

ing, which was held at 11:30, and brought the members to a realization that the policy of the Association is an educational one, and to be conducted along the lines already mapped out by President Pratt: a policy to which all members should, in one way or another, contribute. Several committees were appointed to prepare and submit to the Association certain matters of business, after which an informal session by the Treasurer, Mr. Walter Spy, of Chicago, showed the Association in good financial condition.

Much interest was manifested in the report of the committee appointed to draft a new constitution, of which Mr. Calvin H. Only was chairman. It was finally decided to defer the discussion of the various articles of the constitution until the next business session, on Thursday morning, the afternoon and evening sessions being devoted to educational and musical matters.

As was to be expected the session on Thursday was a lively and interesting one, the discussion of certain proposed changes in the constitution being the order of the day. One proposition submitted was that the name of the organization should be changed to The National Association of Music Teachers.

Another was that any person actively interested in music upon approval by the Executive Committee may become an annual member of the Association by the payment of three dollars annually.

Both of these recommendations were adopted, yet a change of feeling became evident later, for at the business meeting on Friday a motion to reconsider the action relative to change of name of organization was made and carried, so that the name of the Association, familiar for more than a quarter of a century, was retained. A strong feeling was manifested that a change in executive