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Volume 24, Number 11 (November 1906)

Winton J. Baltzell

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Recommended Citation

Baltzell, Winton J. (ed.). The Etude. Vol. 24, No. 11. Philadelphia: Theodore Presser Company, November 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/520>

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NOVEMBER

1906

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Copyright 1906, by THEODORE PRESSER

Vol. XXIV.

PHILADELPHIA, PA., NOVEMBER, 1906.

No. 11.

RICHARD STRAUSS

A Short Story of the Composer Whom James Huneker
Calls "An Anarch in Art"

BY FREDERIC S. LAW

THOUGH RICHARD STRAUSS is not so much of a problem as he was half a score of years ago, when he set all tongues wagging with his exposition of Nietzsche's *Also Sprach Zarathustra* (Thus Spoke Zarathustra), there is enough of the unsolved yet remaining in his artistic personality to make inexpedient the attempt to sum it up and declare even an approximate answer. Though his development has thus far been perfectly harmonious and singularly clear in its successive steps, his comparative youth forbids definite prophesies as to its future trend. Still, his latest work, *Salmé*, taken in connection with the reported direction of his present activity, seems to indicate that in him we have the logical successor of Wagner in the music drama—whether for its well or woe, depends upon the standpoint of the observer.

Evolution of Genius.

The evolution of the lad of twenty, with his symphonies and other works cast after accepted classical models, into the iconoclast of thirty battling against conventionalism in all its forms has been accomplished with almost startling rapidity, as such things go in the cosmos of art. All the masters, with the possible exception of Brahms, have shown the same initial dependence upon those who preceded them. It would seem as though the sleeping psyche requires a period of brooding, a feeling of enmeshment previously provided for it, to be able to unfold the wings of a new and potent individuality. Sometimes this acquiescence in the formulas of an art handed down from a past generation persists a long time; Gluck, for example, wrote Italian operas of the customary haul type for almost a lifetime, until at the age of forty-eight he broke loose from traditional influences with his *Orfeo*.

A genius will always challenge attention, no matter what the century or generation, but he cannot help being influenced by his environment—meaning by this the environment of ideas; not merely those relating to his art, but to religion, philosophy, politics, social conditions in general, in short, what we call the spirit of the age. Thus one can hardly imagine the placid serenity of Haydn or the classic beauty of Mozart projected into the early nineteenth century and remaining unaffected by the universal agitation that then shook throne and cottage alike. It was impossible that literature and art more than government and society could be the same after the shocks given to church and state by the individualism of the French Revolution. That Beethoven reflected the new and broad conception of liberty, fraternity, and equality is clearly seen in the *Eroica*, with its mutilated dedication to Napoleon; in the tragical triumph of the Fifth Symphony; in the straining of classical lines to the point of extinction in his latest works.

Successor to Berlioz, Liszt and Wagner.

Richard Strauss is the logical successor of men who were born within a decade of each other, at a time when the social and political cauldron was still seething—Berlioz, Liszt and Wagner. Beyond Beethoven they could not go—nor did they attempt it. They devoted themselves to the more congenial task of drawing music into closer rapport with the romanticism that had already mastered the literature, the plastic and pictorial arts of the day—in other words, of making it a means of personal expression instead of building up total forms after eighteenth century

schlecht after Kaulbach's picture—anything, in short, that arouses the imagination and kindles the fancy to such a point that the reaction spontaneously seeks expression in tones and instinctively creates its own form. The inspiration comes from without; in the symphony it comes from within.

Wagner followed Berlioz and Liszt, but not in the character of their works. Liszt wrote no operas and Berlioz in his operas, which all failed to keep the stage, clung persistently to the form established by Gluck and Mozart. Wagner, save for a few youthful essays, practically confined himself to the stage, while Strauss combines all the varying activities of his predecessors—the symphony, the symphonic poem, the music drama. In both we also find a reversion to the school of a much earlier day, in a polyphony, which though perfectly free in style and liberated from the restrictions of subject and answer, is sometimes Bach-like in its complexity. This polyphonic intricacy is one of the latest developments of the modern school. It results in the apparent paradox that some who count for extremists at the present day, for example, Wagner, Strauss, Reyer, are more closely allied to Bach than the classic masters—Haydn, Mozart, Gluck, Beethoven, and serves to illustrate the law of the spiral in evolution—that is, retrogression to rise on a higher plane.



RICHARD STRAUSS

models. Berlioz took the first step in his "Fantastic Symphony" with its *idée fixe*, typified by a motive which changes form and character according to the varying fortunes of his hero, in whom we can readily recognize the composer himself. He also developed the purely modern idea of tone-color, which had its beginning with Weber. Liszt followed by dissolving the symphony *in toto* and in substituting thereof the symphonic poem. In this the composer voices the feelings awakened by some poetical thought or object—it may be a poem, for example, Liszt's *Les Préludes* on Lamartine's verses; or an historical event, like his *Tasso*; it may be pictorial, like his *Hannu-*

reached the limits of its form, such as the symphony did with Beethoven eighty years ago—at least one cannot readily imagine the further expansion of such works as the *Symphonic Poem* and *Heldenleben* (Hero's Life), that is, so far as technical resource and elaboration of means are concerned; whatever one may think of his themes so far as beauty and originality of invention are concerned—and these are not his strong points. However, Strauss's avowed principle is truth before beauty; where they come in conflict the latter must yield. Thus when intricate charm is lacking it is because he means to depict harsh characteristics, as for example, the themes representing the Hero's enemies in the little scene in *Heldenleben*. This abounds in passages that he surely intends to be ugly, in accordance with his fundamental law of expression; hence it becomes what some call a veritable feast of cacophony.

There are two opinions as to the justification of such theories and practices. Dramatic realism has always struggled with the laws of abstract beauty, and it must be said, has generally conquered. Never has a composer carried it to such extremes as Strauss, and it is too soon to say whether he will win his cause. Like Wagner, however, he has flung a pot of paint in the faces of his spectators and like Whistler, whom he belongs to the past, he may take undisputed place among those great in his art. Complex beyond belief

THE EDUCATION OF THE MASTERS.

By HENRY T. FINCK.

A PROMINENT English critic, Mr. E. A. Rieuhaug, declares in his recent volume entitled "Music and Musicians" that "the gentleman by birth and training is the last man who should be a musician." He tries to justify this assertion by explaining that the ideal of the gentleman's education is "a peculiar idealism which forbids that he shall show emotion of any kind," and as music is primarily a matter of feeling, the gentleman is out of place in that art.

The argument seems plausible, but in reply it may be said that in the first place, it is only in England that gentlemen are expected to suppress all emotion; and in the second place, notwithstanding the gentleman from music, would it not be advisable for the English to modify their insular notion regarding the display of emotion sufficiently to make it advisable to invite "gentlemen" to the ranks of musicians? Jean He Rosado and Tadeuszewski are perfect gentlemen, yet the keynote of their art is emotionalism. Chopin was every inch a gentleman, in the comic sense of the word, yet he was the most emotional of composers. Liszt was a king among kings, but he understood his face, as well as his music, all the feelings of the soul.

Mendelssohn.

Felix Mendelssohn and his art present an interesting illustration of this thesis. The composer of the "Songs Without Words" and "Lullabies" was accepted in England, as elsewhere, as a gentleman; he set the fashion in music, as the royal family did in clothes. Wagner made a sarcastic reference to this by putting on white gloves when conducting a Mendelssohn piece at a London Philharmonic concert. And is not Mendelssohn's music unemotional? It certainly does not sound such bright lights of joy, such depths of sorrow, as the music of some other masters; but the reason for this is to be sought in the cloudless, happy life he led rather than in his training as a man and a musician. That training was calculated in every way to make a man and an artist of almost perfect perfection. Had he suffered the fate of being ignored or assailed during

branches of learning. To be with him was in itself an education, for as Felix wrote after his mother's death, "he was not only my father, but my teacher, both in art and in life."

Plenty of other teachers were, however, provided, for the family was well-to-do. One of them was the father of the eminent novelist, Paul Heyse. With his sister, as we learn from Schubring, Felix learned Greek, advancing as far as the very difficult *Aeschylus*. In due time (1837) he entered the University of Berlin, where his former private teacher, Heyse, was now a professor. Felix's matriculation essay was a translation of Terence's "Andria," the first one made in Germany in the original metric. Experts have praised it highly. Six years previously he had written a long poem of his own, in hexameters, describing the imaginary comic adventures of his brother, and called the "Paphlagonian." Among his compositions there were some "Antigon" and "Oedipus," which recall his juvenile interest in the Greek classics.

Beside Latin and Greek he learned several modern languages. To his perfect command of German his letters bear witness on every page. With Italian he made himself so familiar that he could translate the most difficult poems into German, and he spoke it fluently. English he knew well enough to write letters in it correctly and idiomatically. Among the university courses he attended were Hegel's in philosophy and Carl Ritter's in geography. Like most men of artistic temperament, he could not comprehend the abstruse science of mathematics; the artist mind usually prefers the pictorial.

Dr. Hanisch once said to be believed that most of Mendelssohn's pictures were suggested by his pictorial sense—the scenes of his operas as painted by his imagination. Mendelssohn's pictorial sense also was remarkably vivid, and it was carefully cultivated in his childhood. Landscape painting he practiced before he entered the university. Italy, Scotland, and particularly Switzerland, furnished him his best subjects. During his first trip to Switzerland, his favorite country (1822), he made twenty-seven large and carefully finished pictures; during the last, in 1847, he added fourteen more. One of his biographers, Bruno Schadow, regrets that the Mendelssohn pictures have never been made accessible to the public; but I believe they have since been printed in a volume.

This phase of Mendelssohn's education had an important influence on the character of not a few of his compositions. Though a conservative in his respect for tradition, he had a strong liking for program music, and in wider measure the word. To Schneider he once said that since Beethoven had shown the way with his "Pastoral Symphony," every one was at liberty to follow. Grove cites a long letter written by an English friend of Mendelssohn, illustrating how the sight of a rivulet, a trumpet flower, a bunch of carnations, or a landscape, would tempt him to sketch with pencil, and then to translate his feelings into realistic music. His "Calm Sea and Prosperous Voyage," "Holidays Overture," "Italian" and "Scottish" symphonies, and many other works, belong in this category.

Of incalculable educational value was the opportunity Mendelssohn enjoyed from his childhood of associating daily with the most eminent men and women of his time. Goethe took him to heart at once, and every one was delighted with his talent and his eagerness to learn all there was to learn. In 1824 his father bought a fine mansion in one of the leading streets in Berlin; in this house there was a room large enough to hold several hundred persons. Here there was music in abundance, and here Felix learned to know everybody worth knowing in Berlin—artists, authors, actors, poets, scholars, and statesmen.

Wherever he went, from the beginning of his career to the end, he met the best families and the most famous people with which to have him as their guest. In Rome, for instance, he associated with Bunsen, Verri, Thiers, and other men of that class. In England he was idolized—more than was good for him; for he was human.

Concerning his musical education there is not much

to be said, for the simple reason that, like Mozart and Schubert, he soon outgrew his teachers. His first lessons on the piano he received from his mother, who, for years, always sat by him and his sister Fanny when they practiced. Heyse also gave him lessons on the piano. He had a lute, and at seventeen, could compass such a marvelously original and finished piece as the overture to "Midsummer Night's Dream," obviously had little need of an instructor in the art of writing music.

Schumann.

If Mendelssohn's life was a bright, merry Allegro, Schumann's was for the most part a pathetic Adagio. At an age when Mendelssohn was isolated all over Europe, Robert Schumann was asked by the King of Holland, after his wife had played for him: "Are you musical, too?"

That was simply a particularly painful instance of the slight Schumann had to endure every day of his life. While he heard—and was glad to hear—everybody playing and singing the works of his friend Felix



SCHUMANN, FROM A LITTLE KNOWN PORTRAIT.

the happy, he, Robert the unhappy, was neglected, though he knew that some of his pieces at any rate, were better than most of Mendelssohn's. Even the brilliant and magnetic Liszt was unable to interest audiences in Schumann's pieces; their time had not yet come.

Why is it that, while Mendelssohn was only sixteen months older than Schumann, the latter had to wait more than sixteen years longer for appreciation?

Partly because Schumann's music differed more radically from that of his predecessors, and because it was so highly condensed. It has been well said that Mendelssohn would have made five pieces with what Schumann put into one; and in those days the public had not yet become accustomed to the Lilliputian extract kind of musical pantomime.

In large part, however, the difference in the attitude toward the world was due to the fact that Schumann actually came before the public many years later than his friend, and then only as a composer, whereas Mendelssohn played the piano in public when he was only fifteen years old. Schumann never became a concert pianist at all, his private life being so utterly frustrated by his foolish experiment which permanently crippled the third finger of his right hand. And whereas Mendelssohn was only seventeen when he wrote his only real masterpiece, Schumann was about twenty-six before his genius really began to assert itself; and then, for ten years, only in compositions for piano.

In the matter of musical education, too, the contrast between these two men was great. Schumann was that he was only seven when he began to compose; but whereas Felix had his parents and professionals to track him into his childhood, Robert was thrown entirely on his own resources. His parents were not musicians, and in the small town of Zwickau, where he was born, there was no one to teach him more than the beginnings of the art. It is nevertheless noteworthy that the famous organist who gave him piano lessons predicted that he would some day become a famous musician.

Though not musical, Schumann's father nevertheless exerted an influence on his career through his love of poetry. He was a bookseller, and had translated some of Byron's poems, besides writing a few things of his own. Robert made good use of the opportunity of browsing among his father's bookshelves. He favored volumes of poetry, and from an early age wrote verses of his own. In 1827 he sent a number of these to music. His favorite poets, Schiller, Goethe, and above all, Jean Paul, in whose fantastic rhapsodies he reveled all his life. These experiences among the poets manifest themselves everywhere in the titles of Schumann's pieces and in his emotional peculiarities. Indeed, there is almost as important a poetic side to Schumann's art as to Wagner's. His poetic talent is also manifested frequently in imaginative touches in the criticisms he wrote for his periodical, the *Neue Zeitschrift für Musik*, which had an enormous influence in purifying the musical atmosphere in Germany.

Schumann's passionate love of books is the more comprehensible when we hear in what detail circumstances did not favor him, as they did Mendelssohn, in the way of meeting famous writers personally. His own disposition also came into play here. Whereas Mendelssohn was of an exceptionally social disposition, Schumann was quite the reverse. He usually preferred to be alone, and even when he had good company he was apt to remain silent, sometimes for hours. But his brain was always active.

His parents not only were unusual; they were both—especially the mother—opposed to his choosing music for a career. Accordingly, notwithstanding his decided inclination to the study of law, he was sent to study law, to please them. He prepared at the Zwickau Academy, and became a student at the University of Leipzig in 1828. The next term he went to Heidelberg, following the custom of the ruling class of Germany. Following another custom of German students, he neglected his legal studies to his heart's content; but instead of wasting his time in taverns, like so many of his colleagues, he practiced eloquence and oratory before other students. Schubert and Bayre were particularly favored by them, and the influence of their works is felt in many of his own compositions.

It was not till the third year of his legal studies that Schumann at last decided for good that he could and would not be a lawyer. He was twenty years old, and felt that if he was to be a musician he must devote himself to the art seriously and exclusively. His mother was able to persuade his mother of the wisdom of this step, aided by the verdict of the famous teacher, Friedrich Wieck, whose daughter he subsequently married. Under Wieck he studied on his return to Leipzig and also under Dorn; but for the most part it may be said that he was self-taught.

MUSIC AND MENTAL SCIENCE.

By FREDERIC W. BURBY.

MUSICIANS are necessarily philosophers; their art leads them into realms transcendental and celestial, and its tendency is in the direction of the romantic and mysterious.

Music carries you above the sordid atmosphere, and truly opens out new planes of consciousness. It is thus presently a means of all-round culture; and is not a mere pastime—then he original.

Music carries you above the sordid atmosphere, and truly opens out new planes of consciousness. It is thus presently a means of all-round culture; and is not a mere pastime—then he original.

That is what Art is for. To interpret the Soul of Man. It is the voice of the spiritual.

Somewhere in every soul lies the germ of Music. For is it not the divine utterance, and has but to be expressed and developed? Only the majority do not think it worth the trouble.

The difference between genius and mediocrity, between success and failure, is that one does not think a task is worth the trouble and the other does. Which class have you allied yourself with? You know a great philosopher has said that "Genius is only great patience." Some one else hinted that an inspiration was the result of perspiration. Have you got the desire for hard work? In other words, have you the ambition to show yourself a genius?

Work makes you equal. You get enthused. You commence to express your inner resources; and you cannot help being delighted with yourself and what you can do. You are surprised at what you find you can do when you try. Then you begin to see in yourself the possibilities of a master and a genius.

You must get below the surface of things, and

above the superficial. You must delve deep, and aim high. Let the word "infinite" take hold of you; and live from an infinite recognition. Know that all is eternal; that the will has no limits; that your nature is infinite, and express yourself accordingly. You will do better than when you only live among symbols, figures, illusions—the mere transitory show. Get down to reality, where Truth abides.

What glorious music you will then express! You take new views of life. There is harmony where before you saw discord. Everything is beautified and blessed with the new view. Your own self, health, work, teaching, practice—everything yourself accordingly. Music is the expression of character. An artist is a man of character.

Concentrate! Look to those wandering thoughts. They sap your energy, and make you nervous. You can do no more in an hour, even if you concentrate more than you can have any idea of until you try. Quality and quantity!

And get patient. You can do a great deal almost immediately, but the larger things take time. There is the law of growth. And have you discovered the pleasure to be gained by watching the unfolding process; not only by the spectator, but an actor as well? Control that sensitiveness—those nerves. Don't give way. Master the emotions. Let the mind rule. Your work requires all sorts and kinds of attention; that it gets them. A time and place for everything; this is the way to success and achievement. Attention, concentration.

The average person does not work like this. Instead, he labors grudgingly, in fits and starts, without interest or system. He fails to perceive the deeper significance of his task, and so his productions are just of the average sort, which is very far from what you would call a masterpiece.

The time is near when the popular demand will be on a higher plane. Men are beginning to recognize the divine life and power within them, the actually infinite reserves; and they are beginning to express what is hidden within. Order their thoughts, their desires, and Art is words lead everywhere. There is a universal desire for knowledge and a corresponding growth of refinement.

We must learn to sacrifice a few things in order to get something better. We must cultivate more patience as well as promptness. The time flies so quickly when we are engaged, bringing us very soon to our goal.

This question of Time—have you noticed how subjective it is? How an hour seems like a day under certain conditions; while several hours pass like so many minutes under others. All according to your mental attitude.

No mental science is a very practical thing; and does not belong to the realm of the shadow. Metaphysics has something to do with your success. It does matter what you think and how you think.

Don't become a machine, a mere echo of others, with no thoughts of your own. Take the best out of the past and present—then be original.

Surely you have proved at different times how some individual move on your part has brought you results. Perhaps you were forced to make such a daring move. Take voluntary steps now; you will be compensated for what you may have to sacrifice.

Musicians have generous and expansive natures. They are emotional; but they must direct these emotions, these forces of their being, which contain so much possibility for them.

How much energy do we waste in worry? Have we learned to suffer that unproductive, wearying, anxious, difficult habit of thinking? Do we economize our mental energy, while using it plentifully at the proper time and place? Do we recognize the pre-eminence of the mind, and the need of harnessing our thoughts?

You can here gather a hint how to make an hour a day, a month, a year worth double its previous value. Yes, mental science means success, achievement; it diffuses money for you.

You must simply forbid those useless thoughts to rise to the surface of your consciousness. Sometimes they seem to possess a fairy enchantment; but you must be thankful, and think what the results are.

Here is a most practical philosophy for you—to combine matter and mind; theory and technique; all round expression. It is not so, other way to success. It is the royal road—the only road. All rests in and with yourself.

HOW SOME PUPILS ANSWERED EXAMINATION QUESTIONS.

AN English musician who has conducted many examinations of pupils transferred to his note book a number of replies to questions on the history and theory of music. We quote some of them. We trust one reader or another will find the errors. Spelling are not altered; the pupils were, as a rule, over fourteen years of age.

Goedlied was born in 1837, his father being a stockbroker. His chief works were the *Messiah*, the *Crucifixion*, *Peregrinations*, and the *Elijah*. Mendelssohn was an Englishman who wrote many sonatas; he wrote many sonatas. He was the brother of Beethoven.

Pastrini did not sing comic songs in church. Pastrini at first only used concertos, but afterwards it became rather slow work, so he began to use a few discords.

Bach's preludes and fugues were not the least you would like to play at a concert, but were more for exercises. Bach's "smooth-tempered" preludes and fugues were written in French first, and they were translated afterwards.

Bach's preludes and fugues are very clever, and if one wants ever fewer they would suit, but music that sounds well is preferred.

Bach's preludes and fugues are very pretty, almost too nice for exercises. Handel borrowed some few traits from Chopin, the first great violinist.

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The Seasons were established when Handel came into the world, which was about four hundred years. Gregorian music is very weird; it ends in little wails high up in the treble.

Beethoven's symphonies were very pleasant. They were mostly of the same construction, but were very musical.

Beethoven did not mind about how his things came out; he put all his power into them, and made them good. His sonatas were very good ones, which could be used instead of exercises.

Music in England in Mozart's time was led up on as a great treat. It was a pity Weber did not begin in his earlier years, but I suppose he, like ourselves in the present time, had to learn the words of our Poet—"What might have been."

The chief characteristics of the works of Sphor is his sound originality of tone, so many other eminent composers have been able to take a few of his beautiful phrases. A great number of the English church are taken from Sphor, they are full tones out of which we may have the melody combined with harmony. The old Gregorians are mostly Sphor's.

Guile Andria, when very young, used to sit on the hills and play his flute, and a great deal of our classical violin music is written by him.

In ancient times, before stringed instruments were thought of, the flute was a great deal used. In the reign of King David, we suppose the other stringed instruments, such as violins, harps, etc., were brought under notice by the Romans, who are the composers of nearly all our grand music.

People first began to feel the Renaissance of music when pieces were written by clever writers. The beautiful were notes, and changing of keys, soon brought under people's notice the charms of music, also the lovely trills that send a dreamy sensation through the minds of the listeners. When modern instruments were invented, people would go in large flocks to hear them. In King Richard's reign, the Renaissance was very much felt in music; he was very fond of it himself. Also Hayden, when he was a very little boy, used to play at night with his flute and play to the people in the towns and villages, when people would assemble in large flocks to hear his charming sensational music.

The older composers were mainly inventors, whereas Beethoven was more of his inventive genius. Lightly—skitzyrdo.

Sublimated—under a moderate speed. "Alarmonium" means one sound running after another, in order all the times and sometimes.

Mozart as a Teacher, Player and Piano Composer

By ANNA MORSCH

From the German by Theodore Stearns

His Concert Playing.

MOZART's great brilliancy as a virtuoso could not be overshadowed or molested by the cares of teaching and the dreary daily work to make both ends meet. As a magnificent player he was appreciated by the emperor, but unfortunately only as a pianist. It was about this time that Clement was hailed as the greatest pianist in the world; fresh from Paris, where he was fairly worshipped as a god, he came to Vienna. The emperor ordered the two great virtuosi to appear before him in a palace in a trial of skill, and he was privileged to witness Mozart's brilliant victory over his rival.

Clement was forced to declare himself utterly vanquished. "I fail then," he wrote, "I never lived any other play with such divine grace and expression. In turn I was amazed at an Adagio and more at the extemporized variations of a theme which the emperor gave us and which each of us played whilst the other extemporized."

Mozart's criticism, however, was not so favorable to his rival. He praised Clement's execution, but thought him mechanical and without taste. Ditters von Dittersdorf, the popular opera composer, claimed that, "In Clement's playing, art only predominates; in Mozart's, both art and taste."

In spite of all this royal honor Mozart was offered no suitable position, one worthy his great talents. As is well known, he resided in Vienna until 1787 without the pecuniary recognition which his genius deserved. At times, it is true, his concerts were generously attended and richly productive from a worldly point of view. The emperor was a generous patron. "The theater was very full and I was received in such a splendid manner that it was a real pleasure to me." I was called back and had to repeat the Rondo (from a newly composed piano concerto) it was a genuine cloudburst."

By this introduction Mozart paved the way for a grand concert which was a veritable triumph. The emperor, with his court, was present, and was demonstrative in his outspoken praise. Cramer's *Magazin für Musik* contained this criticism: "To-day the famous Herr Chevalier Mozart gave a concert in the National Theater, on which occasion a number of his most popular compositions were produced. The concert was unusually honored by a crowded audience and two new concertos, played by Herr Mozart, won heavy applause. Our Monarch and the entire public were signally so enthusiastic that one knows not of such an example before."

It was, however, reserved for another triumph to fulfil Mozart's greatest longings, which was to convince his father of his fame and success as an independent bread winner and a self-supporting artist, qualities which the elder Mozart, with all his master's secret misgivings, had long questioned in his son's character. Of the "boy wonder" he had been confident, but the disabbling battles of manhood he had, for some time, viewed with sorrowful eyes. His visit occurred in the height of the concert season and found Mozart surrounded by a populace who hailed him not only as the first virtuoso of the world, but also as the greatest of all creative masters. Joseph Haydn said to Mozart, the elder:

"I declare to you, before God, as an honorable man, that your son is the greatest composer I know. He has taste, and over and over there, that greatest understanding for composition."

Old Leopold straightaway wrote to his daughter: "Wolfgang gave a new piano concerto upon which 'the coyist was still working the night before the concert. Your brother had not even time to play over the Rondo before he appeared on the stage. The concerto is in D minor."

Again, the father met near the Royal court, saw the emperor wear his hand and cry, "Bravo, Mozart!" and saw diplomats and princes swayed with uncontrollable enthusiasm by his son's masterly performance. He saw all this and parted from his son feeling that at last his boy was at the summit and secure from all

earthly wants. Two years later death's angel mercifully spared him the pain of witnessing the descent of star whose radiance seemed to be set in a crown of undying splendour and splendor. Only a year later the sun began to set, for while "Figaro's Hochzeit" met with stormy applause, his longed-for marriage failed to materialize and lunacy, sickness, debts and ill-health generally drove Mozart back to giving lessons, composing lack pieces and to ill-conducted and unbusinesslike concert tours.

A journey to Prague brought him two well filled purses which were important for his further activity. Then the following winter set in with all interest in him and for his concert at a standstill, and the fierce enthusiasm of the Viennese lukewarm and overbearing. Of what use was it that with Gluck dead Mozart was now honored with the title of "Royal Imperial Chamber Musician" (paying only 800 guilder, where Gluck had drawn 2,000).

The Ebb-Tide.

The spring of 1789 found Mozart in Berlin where Dupont and Helchardt (the Kapellmeister) intrigued against him, unsuccessfully, for the emperor, Friedrich Wilhelm, could not be turned from his appreciation of Mozart's genius.

In the next year the coronation of Leopold II, as German Emperor, at Frankfurt, drew Mozart irresistibly to another contest tour to the north. Recurring failures, disappointments, and ill-health generally which had attended his money-making schemes had well-nigh rendered his domestic conditions desperate, and the few remaining jewels, which he had been so royally decorated, must be pawned to pay the first expenses of the trip; but what of that!

Mozart argued that the omnipresence of music must be his refuge over difficulties and what more fitting occasion than at the coronation of an emperor. Alas, for the sanctuaries of genius! He could scarcely find a personal in the over-crowded city to rent a hall or secure an orchestra, and while reaching thousands of gold and silver for viewpoints from which to see the emperor and his train, only a scattered few applauded the young master's heavenly concert that was all but drowned by the baying hounds in the surrounding streets.

"My darling little wife of my heart," wrote Mozart, still undismayed; "to-day at 11 o'clock my concert occurred which brought me honor but no money . . . I was so delighted and in such good spirits that we expect to give another concert Sunday." More touching and resigned is a second letter to his wife: "I will work, work so that I shall not again get myself into such a fatal scrape . . . If the people were to see to see into my heart I would be filled with shame. 'This world is cold.' This is the last of my artist's last flight into the world, his last vanishing dream of fortune."

Yet we need once more of him as a practicing artist. There was in a concert arranged by Joseph Haydn, the Imperial Russian chamber musician, for which Mozart composed still another piano concerto, the famous one of 1791, said to be Mozart's piano compositions. His execution, his composition aroused our wonder. This brief notice is the last one published concerning the artist's virtuosity, namely of his last performance. It sounds like the one-time defiled wonder-child and the transfigured revelation of the finished master.

What a long list of discouraging life battles he had won! The little boy, the young man, the young man stepped forth in the world so bravely—how scattered such a sunny world of melody over the land which bore him down and back into darkness!

Haydn, an old, old man, went home feeling over the intimately degree of the struggling genius, "Mozart's playing" he said, "will never be forgotten by me, because it touched my heart."

As a Piano Composer.

Let us glance at the piano compositions, especially those which the Viennese period produced. The richest and most productive creative years of Mozart's life. This number of his piano works, particularly his con-

certos is, from the standpoint of mechanical activity alone, extraordinarily large. Mozart had no love for repetition and it was given to his genius always to create something new for his performances.

Careless and indifferent to things in general, a characteristic that constantly brought him into hot water, he was curiously particular about his music and understood how to protect the theft of his manuscript perfectly. He possessed such an astounding memory that he wrote out only the orchestra parts in his scores, playing his concertos from a figured bass, above which the principal themes only were indicated. There was thus no danger of his music being pilfered. Figurations, passages, modulations, transitory phrases, all were played from his never-failing memory.

Mozart had promised the violinist, Regius Strassnasser, a sonata for violin and piano in time for her concert at Vienna. It was not until the day before the concert, however, that he sketched on paper the sonata which was all worked out in his mind. He transcribed the violin part which Fräulein Strassnasser must, perform, practice alone, and the next night Mozart accompanied her without rehearsal, a blank sheet of music paper before him on the piano rack.

From his box Emperor Joseph remarked this extraordinary performance and ordered Mozart to show him the piano part. The music paper was brought and found to be covered with nothing but the lines drawn off of the empty measures. But these lines were so correctly spaced that afterwards when the part was written out every note of the accompaniment fitted perfectly.

Most of his piano pieces of this period are incidental compositions written for pupils, friends and for his own concerts. A steady flow of variations, fantasies, fugues, sonatas for two and three instruments, formed an uninterrupted stream that speaks thunderously for his creative ability when one considers that besides all these he wrote his symphonies, chamber music, and above all, his operas.

Never satisfied with a perfectly legitimate self-plagiarism he was constantly alert and seeking new ways and means of expression, whether the composition at hand was a little or a great one. He had such a fondness for the concert stage he frequently adopted the variation form; he used simple, homely melodies and popular folk songs and clothed them with the prodigious magic of his imagination, and with the most perfect technique. Nearly all of his contemporaneous competitors—Wanhall, Kirnair, Gelinek, Stelbel, Herz and others, who attempted to ape his methods, vanished as quickly as their works did from the music racks of the players.

Taking the outline prescribed by Domenico Scarlatti and the brothers Philipp Emanuel and Johann Christian Bach, Mozart took up the accepted sonata form with a loving hand, composed of its particular duty towards art. But how wonderfully he transformed it. From the polite, staid, conventional awkwardness of that period it emerged from his hands, like a released bird fluttering with the joy and happiness of life, color and beauty. His second themes in the principal sections are not only independent but are in characteristic contrast. He laid such stress on the melodious, singing quality, and he frequently the art of "singing" them out with a wealth of subordinate melodies so perfectly interwoven that each note seems to beckon the other onward. To this is added that wonderful symmetry and easy simplicity which noticeably marks all of Mozart's work.

His piano concertos may be regarded as almost perfect models, and at once stamp Mozart as the peer of his contemporaries. The piano part, in spite of its great charm and expression was not reclaimed for itself alone as Mozart conceived it, nor for the selfish purpose of his own effect, to which was linked as a factor in the general effect, to which was linked as the orchestra as an independent body with all its subtlety of tone color. Each instrument in the orchestra was regarded by him as a single, soulful voice singing its own song, uttering its own thought while still but a part of the perfect whole.

The understanding of the various values of light and shade—of the little, fine ramifications of the entire scheme is inherent in the very nature of his creative device pass beyond or even disturb the graceful beauty line of perfect taste. In this manner the various voices are masterfully woven about the piano part. When one sits down to play, finding at the piano, imbued with the enthusiasm he possessed for his work, for his art and its sacred mission, it is no wonder that he could away multitudes with the magic of his personality?

OUR COMING ADVENTURE.

By GERTRUDE OLLETTE BURNS.

We have read for a long time in the musical novel of the highly-organized and successful young fellow who comes for the first time into a concert. He sheds tears of joy, emits sighs of despair and performs all the emotional feats for which the music calls. He sits in a trance while the audience departs, and although he finally gets away with the help of the usher, he continues to tremble with delight for some distance up the street.

The enjoyment which the student gets from the music which he hears does not depend so entirely upon temperament as we might suppose from this style of picture. Too often he comes inadequately equipped to understand or enjoy what has been provided for him. In speaking of the education of a daughter, Raskin says: "Teach her to understand more than she accomplishes," and this is the right principle for all art-education.

That pleasure may be had from the mere elements of music—rhythm and melody—is shown by the savage at his war-dance and the child beside the street organ. If we add to this tonal satisfaction, an appreciation of the symmetrical form, the logic of figure treatment, and all that goes to make up the intellectual side of music, our pleasure becomes enjoyment; but only when our feelings are refined and heightened by the emotional element which forces must add music rises to its highest in use.

The study of nature, literature, and the other arts enriches the mind and fosters esthetic feeling; but for the musician these must have a groundwork of theoretical knowledge and systematic training upon which to rest. As a beginning for this foundation such an intimate and reliable relationship must be established between eye and ear, that the pupil is enabled, by looking at the printed page, to realize how the music should sound, and vice versa, to reproduce on paper at least the rhythm and melody of what he hears.

Just this is being attempted by what we call "Music in Public Schools," but in order to find out what the practical result of this has been up to this time, we have only to talk with some choir-master of our acquaintance. He recalls with a shudder the names of those whose eyes and ears have been trained in the public schools. He will rail out that they know nothing of intervals and absolutely nothing of rhythm. The promoters of this system urge as one reason for this partial failure, lack of sufficient time to give to the work, and we who understand how very long this particular branch of art, should be the first to concede this.

But the individual teacher should see to it that no sins of this kind can be laid at his door. A larger proportion of the time spent with the pupil should be given to the cultivation of the ear, since it is in itself a source of pleasure and is the channel through which the mind is reached.

An insight into musical form is a prime essential in mental musical training.

The study of simple forms which correspond exactly to the compositions under analysis will prove the most natural introduction to this branch of the work. The youngest pupil will readily grasp the likeness between the lines of a melody and the steps of the complete figure. He will observe and mark off with the utmost nicety the contrasting themes of the three-part song or rondo which furnishes his first "pieces." Then he will be enabled to find in the studies of his fellow-students and will unconsciously and naturally learn phrasing. If his attention is called to the musical figure in the first of his sonatas, he will look eagerly for its reappearance and note intelligently the various ways in which the composer has treated it.

As the work advances and the pupil's mind develops, he is introduced to the great sonata forms. He grasps the idea of contrast in the very first movement, the different movements, which is the essence of form, and endeavors to fit his mood for the perception of these.

It is not an extreme case to see an "advanced" pupil look at a real program of study, such as the Sonata-Allegro—Andante—Scherzo—Allegro ma non troppo—in hopeless bewilderment. If the student cares so little for the applause of the initiated that he does rise and bow at the end of an entire number, as is sometimes the case, the pupil remains groping in the dark through the entire recital, and confesses at the

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end, "I got so confused on the program, for I never knew that for the first number ended." With the critic examining hundreds of systems of exercises sent out of the teachers, the pupil should never attend a concert until the entire program has been studied.

The significance of the words Hercules, Barcarole, Rhapsodie and the like should be explained, while the character of the composition, the rhythm best suited to the music, and the form in which it is often presented throw new light and interest on the number.

Almost every program offers examples for the study of the different schools of music, polyphonic, classic, romantic, realistic and national.

Let us lead to a composition any legitimate character which we may gather from the stories of the composers' lives and surroundings. That Beethoven said of the four great notes upon which the first movement of his "Eroica" symphony is built, "So fate knocks at the door," gives better than anything could the idea of the relentless and inexorable character of the music. We catch the breath of the morning in "Mark, Mark the Lark!" and we cover with the all-encompassing word, "Genius." The impressive youth proves to account for its spontaneity and exuberance by the picture of the near-sighted little Schubert scribbling away on the back of his breakfast bill-of-fare after a long morning walk in the suburbs of Vienna.

But let us beware of creating with these stories a sensational or fictitious atmosphere or of allowing the pupil to depend for his interest in the work on "a pretty story."

Absolute music is impressive enough to hold the hearer without any aid from the imagination.

For the many who have access to only small concerts, an insight into the mechanism of the individual instruments, their different tone-colors and the varying ways in which the masters have used these to get the effects they wished, are all essential to high appreciation. These details should be learned and then forgotten, for the orchestra should be regarded as one great marvellous voice.

If we could but persuade the mass of pupils to recognize the right of being ardent about their music, to become intelligent listeners, they would thus increase their capacity for happiness and incidentally enhance the value of their performance.

THE INSTABILITY OF METHODS OF TEACHING MUSIC

By JAMES FRANCIS COOKE.

"It was clearer than crystal to the lords of the state—that things in general were settled forever."

DICKENS's ironic irony could find no more pertinent application than to the many methods of teaching music. Few realize that the various systems that appear and disappear are simply part of the great forward progress in art, which is natural and inevitable to the experienced. It is interesting to note the continual changes and improvements that are being constantly made in the very midst of so many methods which were once so firmly established and so highly admired. The tenacity with which many of our educational workers hold to some time-worn method under the delusion that they are thereby "conservative," borders on the ludicrous.

A new method is introduced, and it meets with cries of holy horror by the sect. Why should we have anything new when our own method is the very last word? There is an idea that to change is to weaken, and that to stick to the old is to be strong. A more palpable error could not be—as the methods of musical composition change—as change they must or suffer monotonous. So must the methods of musical instruction change. It is common to expect stability. We must be accustomed to look for new ideas with every evolution of the printing press. There are in fact no fixed stars to guide the musician over the ocean of experience. It is true that with all the new new publications, the very thing that is in deed really and entirely new. The substance is in most cases the same. The improvement lies along the line of better classification, of clearer exposition and of more logical procedure.

Summing up, then, the student needs a great technician, such as Franz Liszt, will demand a revolution of the methods of technical training, but the main facts remain the same. However, the teacher can not afford to neglect investigating new methods, as such successful one as new feature which must make it worthy of the publisher's large investment, and deserving of attention.

In the library of the Paris Conservatoire the present writer examined hundreds of systems of exercises which have come and gone. Each one had some point of excellence. Yet I was assured by an old professor that the exercises used to-day were but little different in principle from those of one hundred years ago.

The advance has been along the line of increased difficulty and superiority of teaching methods. Leschetizky's great revolution of teaching methods depended not upon the actual exercises themselves, but upon the method of teaching. His method may be found in Herzer's "Exercises" and similar publications, but his method of giving these exercises has proven wonderfully successful and herein exists the essence of the Leschetizky Method.

"The way of the innovator is hard." He finds difficulties at every step. The public is so certain that things are settled forever that "The Old German Conservatory exercises" he employs. He has become the "sterling" marks upon teachers' pretensions. The old German method and the old Italian method, so called, are parts of an evolution which has not ceased at this day. Time was when the Richardson "Piano structure" was almost exclusively used in America. Then followed a wave of German methods, including the famous "Stuttgart Method" of Loeb and Stark, which was supposed to represent the ultimate limit in systems of piano technique teaching. Since then so many methods have appeared which are so obviously superior in every way that these methods with all of their excellent features have become "passé."

Not one of the practical, which is the first trait of the American usually noticed by Europeans, is finding its way into our musical educational work. It is said that a good teacher should have six senses—the sixth being humor. That faculty of seeing the main features of the new method and the best means of applying these features profitably has made the American teacher successful in all branches of learning on both sides of the Atlantic. Many European countries now have the same. They are the men who vie with the phenomenally fortunate young men who practice dentistry abroad. One of the principal reasons why these American musicians have been so successful in their work is that they are not bound by tradition. They do not look upon a music method as immutable. They employ every legitimate means to advance a pupil irrespective of whether it is the dictum of some distinguished master or not. They are ever ready to exchange new ideas for old and at the same time have sufficient good judgment—"horse sense"—to avoid any pseudo-scientific pitfalls.

We should learn to look upon changes in musical methods as a natural part of the growth of our art—and not as uncomfortable conditions which demand extra study, thought and industry. A fixed method is liable to be dangerously inflexible. The laws of musical theory have been broken at every step. Our law breakers have been our Bachs, our Beethovens, our Wagners and our Brahms. There is no inertia in our art, and its evolution is as beautifully progressive as that of the great comic advance.

PRACTICING IN THE DARK

By MAGGIE W. ROSS.

Did you ever suggest to your pupils the plan of practicing in the dark? You would be surprised how much it will help to make sure the fingers, and over the hand, and the mind, and the body, and the soul, they have no sight and must cultivate the sense of feeling, the blind are peculiarly sensitive in touch. The average piano student can profit by this knowledge, and help him more than he realizes by a few minutes of nightly practice without the aid of artificial light.

"Try going to the piano 'when the lights are low' or not at all, and run over the scales in consecutive order. Then try playing the scales in the manner of the dominant seventh and diminished fifth. Then let yourself go on the pieces you have memorized. You will find yourself musically awakened, for you can no longer be lulled to sleep by the music that you see, and your touch will become more firm and accurate, and your dependence on printed notes will gradually grow less. Encourage your pupils who persist in bobbing the head up and down in looking from page to key-board to adopt this simple and interesting method of practice. It will help them.

(Continued on page 748)

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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

Liberal premiums and cash deductions are allowed for advertising subscriptions.

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

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

THEODORE PRESSLER,
THE CHANCE, Philadelphia, Pa.
Entered at Philadelphia, Pa., as Second-class Matter.

THE ETUDE

and a few hardly learned pieces represent the musical entertainment possible. The present writer was led to this reflection by looking back over the record of a number of young women who played piano, married, and with the coming of family cares, dropped their music. The little boy, the little girl might ask mamma to play a piece, but mamma, acknowledging the inability of un-cultured fingers to do what the eye recognized or the memory recalled, had to own that she could not do what the little ones asked.

In a few cases out of the many that could be called to mind the mothers had held unconsciously to what they had acquired as a girl, and the little ones that are growing up in the homes love the music that is played for them, and are deeply interested in that their own little fingers are beginning to compass. It would seem that, aside from the personal benefit and satisfaction there is in keeping up one's music, the young married woman would be anxious to be able to play an example to her husband and a guide to the little ones who need to be taught the good in art.

MELODY! Few writers who have defined the term agree; musicians differ as to composers, one will find in a certain piece striking melodic phrases which another will refuse to accept as worthy the name beautiful; Wagner shows one character of melody, Mozart another, Beethoven still another, and our extreme modern composers seem to have wholly different melodic ideas from the great masters of the previous centuries. "Whether are we drifting?" says one. Toward complexity and subtleties of melodic quality, just as we seem to be toward the subtler and less obvious in rhythm, harmonies and forms. Still others look for a reaction, the inevitable return swing of the pendulum as occurred when the flowering period of polyphony in Bach swung through his son, through Haydn to Mozart and his successors. Bearing on this point we quote from a letter written by one of the leading composers of England. He says: "We are here in the commencement of a big reaction in the art of music. It has become too difficult. The average man likes simple melody now much more than he did; if he does not get it he won't go to concerts, and he does not lay it for his wife and daughter to play and sing at home."

Whether or not this is true also in the United States, we are not able to close our eyes to the fact that the general public will have only such music as is distinguished by clear, distinct melodies which can be retained, whistled and hummed. The composition may have a harmonic basis beyond the tonic, dominant and subdominant chords, even beyond the next stage when harmonies from nearly related chords are introduced. The melody of Wolfman's "Song to the Evening Star" in *Tannhäuser* is a case in point, but there must be a melody that endures for more than a measure or two to attract and hold the average layman when he listens to music.

A duty that is before the musician is to use the best melodic gems in the best music and show the music lover who clamors for "non-classical" music that our great masters have written simple music, plain, clear melody, but have touched it with the hand of genius and have made it endure. We still hum and sing and play Foster's "Old Folks at Home," not only because of the sentiment of the text but also because it has the genuine quality of melody; the clear ringing melodic quality of the choral theme in Beethoven's Ninth Symphony stays with the one who hears it, it is always fresh and beautiful; but how quickly we cast aside the popular duty of the hour in favor of a newer one that sounds so much like many an older one.

Is the music education of the day becoming too refined, complex and subtle for the average musical mind? If melody is a good thing let us keep it. Let us as much new learning, new and advanced ideas as we wish, but do not lay aside pleasure in the kernel of the master's works, the real musical germ, the melodic phrase.

IDEALS are a necessity to the educator, no matter how practical his aim may be. There is shrinkage in the results of educational methods, just as in other things. Business men in laying plans usually allow ten per cent. additional for expenses and figure on less than the natural estimate as to receipts. But if music teachers relied only on such results as the average of enthusiasm looks for, parents would be disappointed; a small proportion only of pupils would reach the higher grades of efficiency, the rest would

be lost in the dull level of uninspired grind. So much is inevitable under the law of shrinkage.

Our ideals and the enthusiasm they inspire in us hold us up to the high mark which alone is worthy the educator, which every teacher should set before him; keep us from discouragement when the dull days come; help us to maintain a broad look upon life, its aims, its duties, upon our work and its opportunities; aid us to keep away the dreariness of a fossilizing age, instead always to keep our hearts and spirits young, and help us to transfer to our pupils that heat of mind necessary to the best work. We must give to our pupils and must get for ourselves again. The ideal is vast, inexhaustible storehouse. Let us draw on it continually. Let us live by and for our ideals. The best we can get for ourselves, the best we can give for our pupils.

COMPOSERS do not have before them some complicated program, emotional, literary, descriptive, etc., of the pieces they are working upon more than the architect, in making plans for his

chef d'œuvre, for the design that is to bring his fame, has in mind some scheme from poetry, art or mythology. Both artists aim to place before those who are interested beauty in tone, in stone, beauty of conception, beauty of execution. The endeavor is to present to the world a work of art in its own particular sphere, not a translation of some object in another art. Schumann once wrote impatiently of those who always wished to find some subtle emotional or poetical scheme in his compositions; Godard once pretended to play his "Gothic Symphony" to a circle of auditors who, after telling of the great cathedrals they saw in their imaginations while he was playing, were greatly nonplussed when he shyly admitted that he had made a mistake and played a different piece.

The story is told that the pianist Hummel was asked one day what thoughts or images he had in his mind when he composed a certain concerto. He replied that he had been thinking of the eighty dancs which he was to receive for it. Hummel may have been partly, perhaps wholly, in jest in his reply. He probably wished to laugh at the idea that the composer is to be in a frenzy of inspiration, emotional exaltation and intellectual intoxication in order to carry out a musical idea. The composer has no need of this musical elaboration and development just as the writer has learned to show his central thought in various phases, or the orator how to shape, develop and lead up to a powerful climax the theme of his discourse.

The player who would give an adequate interpretation to a work by a master composer will do better to try to gain musicianship by going over the same ground that the composer traveled; that is, through a course of harmony, composition, musical form, that is, by understanding the process of musical construction. He can then attempt to reproduce the intellectual, catholic and emotional experiences of the composer while the latter was at work. This seems to be a better preparation for the interpretative artist than a mass of words and poetical images. The two may go well together, but if only one is to be bad, we give the preference to the technique of composition rather than to the makeshift of a descriptive or poetic program.

HAVE you ever read "Alice in Wonderland"? Then perhaps you may remember where the Duchess says to Alice, "Take care of the sense and the sounds will take care of themselves."

There is something in this for the musician to think of. Too many of us are working for sound and forgetting that there is such a thing as sense. It is true that in a certain proportion of music there is nothing but a lot of tinkle and tinsel; but in the better grade of music there is something beyond sound and that is sense. In other words, underlying every respectable musical composition there is an idea, a thought, an emotion for which the music is simply a vehicle. The sound is simply the medium for the sense. The composer is trying to say something to the world, and whether he goes to it or not depends on the person who is manipulating the sounds.

It is even true that the sound-manipulation must precede sense-interpretation, but the great trouble is that when they have lost the touch of sound, what do these sounds—tones—mean? should be the question. What is the composer saying? In the search for the emotional idea that the composer is striving to present is found the ultimate study of music, a point to which one should strive to come as quickly as possible.

THE ETUDE

POSTILLON from "MAGIC LANTERN"

To horse, postillion,
To the road, to the road!
The morning breeze is fresh and fragrant.
Mount your steed
And crack the whip!
The joyous birds sing in the tree tops.

At gallop, at gallop,
Postillion, away!
The sun shines o'er the sweet-scented fields.
Not a moment to linger,
Bear me onward to her,
Faster, still faster, to my own sweet love.

English by W. J.

BENJAMIN GODARD, Op. 55, No. 1

Vivace M.M. $\text{♩} = 152$

THE ETUDE

Musical score for "THE ETUDE" on page 708. The score is written for piano (left hand) and violin (right hand). The key signature is one sharp (F#), and the time signature is 4/4. The score consists of six systems of music. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The violin part is written in a single staff with various articulations, including slurs and accents. Dynamics include *ff* (fortissimo) and *molto*. The score ends with the word *sempre* (sempre).

THE ETUDE

Musical score for "THE ETUDE" on page 709. The score is written for piano (left hand) and violin (right hand). The key signature is one sharp (F#), and the time signature is 4/4. The score consists of six systems of music. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The violin part is written in a single staff with various articulations, including slurs and accents. Dynamics include *ff* (fortissimo), *p* (piano), *ppp* (pianissimo), and *molto*. The score ends with the word *sempre* (sempre).

Joy Of The Hunt

The sound of the hunting horn awakens the hunter from his reverie, and he thrills for the pleasures of the chase. From different quarters of the forest he hears the resounding chorus of the hunters horns, and he longs to be with them. a) This horn motive very full, free, bounding and sprightly. b) The changes of harmony in the accompaniment very clear, but crisp and in good time. c) The pedal no longer than marked by the pedal line. This F might be taken by the tone-sustaining pedal and held all

through, playing the successive F's as they occur, but still retaining the left foot upon the tone-sustaining pedal. Meanwhile the damper pedal may or may not be used, at pleasure of the player. d) The changes of harmony not crisp and decided; the chords slightly prolonged but not connected. The four detached notes, marked "Interlude" are superfluous to the rhythm, and good rhythmic players will at first be disturbed by them.

Edited by W. S. B. MATHEWS

C. GURLITT, Op. 131, No. 8

Vivace M.M. $\text{♩} = 96$

A. *risoluto* *f*

B. *ff* *poco rit.*

2d time to Coda

C. *ff* *d*

D. *f* *D.S.*

Coda *p* *deciso*

WAYSIDE FLOWERS

IDYL

HEINRICH ENGEL, Op. 5, No. 1

Moderato con espress. M.M. $\text{♩} = 88$

p

pp *mf animato*

a tempo *rit.* *p*

poco rit. *pp rit.*

THE ETUDE

HUNGARIAN DANCE No.2

SECONDO

JOH. BRAHMS

Allegro non assai M.M. $\text{♩} = 104 - 112$

f
poco rit.
a tempo
f
p poco sost.
rit. dim.
f a tempo
last time to Coda
rit.
Coda
f
furioso

THE ETUDE

HUNGARIAN DANCE No.2

PRIMO

JOH. BRAHMS

Allegro non assai M.M. $\text{♩} = 104 - 112$

f
sempre
con passione
a tempo
poco rit.
poco sost.
a tempo
rit. dim.
f
last time to Coda
rit.
Coda
f
furioso

SECONDO

Vivo M.M. ♩ = 120

Musical score for the SECONDO part of "THE ETUDE". The piece is in 2/4 time, marked "Vivo M.M. ♩ = 120". The key signature has two sharps (F# and C#). The score consists of five systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes fingerings (1-5) and a crescendo (*cresc.*) marking. The second system continues with piano (*p*) dynamics and fingerings. The third system features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. The fourth system starts with a piano (*p*) dynamic and includes fingerings. The fifth system begins with a forte (*f*) dynamic and concludes with a *D.C.* (Da Capo) instruction.

PRIMO

Vivo M.M. ♩ = 120

Musical score for the PRIMO part of "THE ETUDE". The piece is in 2/4 time, marked "Vivo M.M. ♩ = 120". The key signature has two sharps (F# and C#). The score consists of five systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes fingerings (1-5) and a crescendo (*cresc.*) marking. The second system continues with piano (*p*) dynamics and fingerings. The third system features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. The fourth system starts with a piano (*p*) dynamic and includes fingerings. The fifth system begins with a forte (*f*) dynamic and concludes with a *D.C.* (Da Capo) instruction.

SERENADE D'AMOUR

FRANZ VON BLON

Moderato grazioso M.M. ♩ = 100

Musical score for the first system of "Serenade d'Amour" by Franz von Blon. The score is written for piano and consists of five staves. The tempo is "Moderato grazioso" with a metronome marking of 100 beats per minute. The key signature is one sharp (F#). The first staff begins with a piano (*p*) dynamic. The second and third staves contain complex arpeggiated figures. The fourth staff includes a mezzo-forte (*mf*) dynamic. The fifth staff concludes with a "Fine" marking.

Musical score for the second system of "Serenade d'Amour" by Franz von Blon. The score continues from the first page and consists of five staves. The first staff begins with a piano (*pp*) dynamic. The second staff continues the arpeggiated figures. The third staff includes a fortissimo (*ff*) dynamic. The fourth staff includes both fortissimo (*ff*) and piano (*pp*) dynamics. The fifth staff concludes with a "D.C." (Da Capo) marking.

IN THE SMITHY IN DER SCHMIDE

EDMUND PARLOW

Moderato M.M. ♩ = 100

Measures 1-12 of the piano score for 'In the Smithy'. The music is in 2/4 time, key of B-flat major. The right hand features a melody with various ornaments and slurs, while the left hand provides a steady accompaniment. Dynamics include *f*, *mf*, and *ff*. The piece concludes with a 'Fine' marking.

Measures 13-24 of the piano score. The right hand continues the melodic line with more complex ornaments and slurs. The left hand maintains the accompaniment. Dynamics include *f*, *mf*, and *ff*. The piece ends with a 'D.C.' (Da Capo) marking.

VISION

In the next room my friend is playing Schumann's "Vision." It seems to have made its appeal; for he repeats it several times. Strange how the little piece takes on definite shape to me. I lie back on the lounge in the corner and listen. And lo! there is the Vision!

Deep in the heart of the wood I am lying on the soft sward; wood like the one Böcklin saw when he painted his "Silence." Fine grass, delicate as moss, covers the spot, rounded like a circle, in the midst of the clearing. The old women in the village say that the witches dance there—that is why the place is perfectly round. The village teacher tells the children that a kiln once stood here, where they used to burn charcoal. My friend the poet says that the fairies dance here when the moon is full.

I agree with my friend, the poet. A green shimmer, a blending of golden sun rays and of shining leaves trembles all about me, as I think of the fairies. Dreamily I gaze into the thicket of interlacing branches. What if the Fairy Queen should chance to come! I am almost too tired even to smile at such childish thoughts. The days of fairy tales were beautiful, but they have surely vanished long ago. But what is this? A deep tone hums through the forest. Whence did it come? It sounds so soft and distant, and yet it fills all the woods, sounds here and there, and yonder, just as if at home, late in the night, when the house is still, you should strike the lowest F on the piano and let it die away. Now the tone has ceased.

But quite a new sound strikes in the forest—delicate little bells, like the fine souvenir bells of silver that one brings home from the Alps. The music comes nearer; now I can catch the tempo, always very fast and very even: one, two, three; one, two, three; as if a swift little steed were coursing headlong upon the clearing with little bells on the saddle and bridle.

And there it is, sure enough! But not alone, one after the other, the little steeds dash forth from behind the trees, and on each of them a lovely woman in fluttering gauze. But so tiny, so very tiny. The one with the silver bells, who came first, stops right in front of me and smiles at me. A fine little crown binds her veil to her head. Now I hear no more bells, but all about me, always in an exact circle, I see the horses chasing and the robes fluttering. From the little hoofs comes a scarce audible patter, alternating. There is no doubt about it, my friend the poet was right: here the fairies hold their revel.

And now through the soft patter, I hear the gentle song of the fairies. It is quite simple, has only a few tones. I believe I could give them precisely: c, b, g, a, e! Stangely, mysteriously the tune seems to fly through the air at the beat of the hoofs, again and again. I hear, I see it all so clearly that I could almost count the little bells on the rein of the fairy queen, if there were not quite so many of them.

Now the queen nods to the others, and then to me, in a friendly "farewell!" I want to shout a word of homage, of admiration; but my tongue is leaden.

She rides away, and again the bells sound clear and silvery, just as before, only more and more distant; and very softly strikes, in again the fairy song, only it sounds a little lower before it is quite hushed. They are all gone. Then the deep tone starts once more and fills all the woods, my ear listens and strains in the direction where the fairies vanished.

Do I hear anything more?—nothing at all.—Yes, out of the deep tone (F) rises a chord; it is the choir of fairies. And why does it die away in the third? Is that a riddle?

From the German of F. Kerst by Philip H. Goeppe.

Molto vivace M.M. ♩ = 126

R. SCHUMANN, Op. 124, No. 14
(Composed in 1838)

SOLDIERS' MARCH

HUGO BERGTHAL, Op. 11, No. 2

In lively March time M.M. ♩ = 120

ON THE LEVEE

DARKY SKETCH

F.A. FRANKLIN, Op. 41

Moderato giocoso M.M. $\text{♩} = 112$

mp

l.h.

r.h.

mf

f

l.h.

r.h.

l.h.

Fine

p

poco rit.

a tempo

f

cresc.

p

dim.

cresc.

dim.

D.S.

to Miss Lillie Brandegee.

MOUNTAIN ECHOES

IDYL

Carl Wilhelm Kern, Op. 159

Allegretto M.M. ♩ = 66

mf

p

Fine

cresc.

dim.

p

mf

p cantando

mf f.s.

ONCE IN THE BYGONE DAYS

BALLAD

Words and Music by
R. M. STULTS

Andante

pp *f* *aspress.* *rit.*

mp Moderato con espress.

Once in the by-gone days, now gone for - ev - er, Life then seemed a blissful, summer dream; —
Once in the by-gone days I heard you whis - per Words that told me that your love was true, —

mp

mp *f*

Fragrant was the air with per-fume la - den, From the wild flow'rs growing by the stream.
Side by side a-mong the fragrant blos - soms, There I learned the les-son sweet from - you. —

mp

mf accel. *a tempo*

In the trees the birds were sing - ing blithe - ly, Summer's glo - ry glis - tened ev - 'ry -
Where the brooklet 'soft - ly, gen - tly mur - mured, Crooning o'er the pebbles clear and,

a tempo

mp

where, All the world seemed like a fai - ry dream - land,
bright; Where the sunbeams kissed the rip - pling wa - ter,

rit. *mp a tempo*

f *rit.* *ff* *p* Slow Waltz tempo

Na - ture's beauty, bright beyond com - pare. — Once in the by - gone days, dear, In
Sparkling in the gol - den summer light.

f *rit.* *ff* *p*

mf *cresc.*

gol - den sun - ny June; — Once when the birds sang sweet - ly, Their voi - ces

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

all a - tune — Once when we wandered id - ly, Down where the brooklet plays, —

f *p* *f* *ff*

ff *p* *ral - len - tan - do*

— You whis - per'd the words "I love you," Once in the by - gone days. —

ff *p* *ral - len - tan - do* *pp*

MICHETTE

A Creole Love Song

Wm. H. Gardner

GEO. LOWELL TRACY

Moderato misterioso

First system of musical notation for 'MICHETTE'. It features a treble and bass staff. The treble staff has a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a accompaniment of eighth notes. Dynamics include *mf* and *pp*.

Second system of musical notation. It includes the lyrics: "1. Horn'd owl hoot-in' in de cy-press tree, Hoo, hoo, hoo, Mi - chette, 2. Bull - frog croak-in' in de bay - ou creek. Hoo, hoo, hoo, Mi - chette." The notation continues with the melody and accompaniment.

Third system of musical notation. It includes the lyrics: "Whip-poo-will wink-in' his eyes at me, Hoo, hoo, hoo, Mi - chette, Tur - tle doves coo - in' so soft an' meek. Hoo, hoo, hoo, Mi - chette." The notation continues with the melody and accompaniment.

Fourth system of musical notation. It includes the lyrics: "West wind sigh-in' and de 'swal-lows home am fly - in', Crick - et chirp-in' in de Palm trees sway-in', an' a lit - tle song dey're sing-in'. Church bells ask us "when yo'". The notation continues with the melody and accompaniment.

Fifth system of musical notation. It includes the lyrics: "ros-es in de gar-den, Moon-beam shin-in', an' he whis-pers "Beg your par-don" gwine to start a ring-in"? Par-son tells me "Time dat gal yo' was a bring-in"'. The notation continues with the melody and accompaniment.

Sixth system of musical notation. It includes the lyrics: "Hoo, hoo, hoo, Mi - chette. La, la, la, ma lit-tle Mi-chette, Hoo, hoo, hoo, Mi - chette." The notation continues with the melody and accompaniment. The word "REFRAIN" is written above the staff.

Seventh system of musical notation. It includes the lyrics: "I'se a gwine to catch you wi' ma net, It's made of love an' it". The notation continues with the melody and accompaniment.

Eighth system of musical notation. It includes the lyrics: "will not break, An' yo' heart in it, I soon will take O - he, Mi-chette, o - he'." The notation continues with the melody and accompaniment.

THE ROBIN

VOCAL or INSTRUMENTAL

R. E. DE REEF

Allegretto M.M. $\text{♩} = 56$

Rob in! Why don't you sing? Beau-ti-ful songs of the Spring - time,

Tell me where is your mate? Wait-ing for you on her nest?

Rob in, aren't you a - shamed? Stuff-ing both ear-ly and late,

Take that nice lit-tle worm home to your dear,lov-ing mate,

There! He's swal-lowed it whole, Sor-ry I spoke too late!

VOCAL DEPARTMENT

For some months to come the VOCAL DEPARTMENT will be conducted by special editors, who are well known as experienced and successful educators in vocal music. The vocal material in the present issue was prepared under the editorial supervision of Mr. F. W. Wodell, of Boston. The Department for December will be conducted by Mr. Louis Arthur Russell, of New York. For January we expect to have the services of a well-known leader in matters vocal. Other names will be announced later.

COMMENT ON TIMELY TOPICS.

BY F. W. WODELL.

SINCERITY.

Now singing is an art, and an art is something which has to be learned. We are not born with the power of artistic song. Before that is acquired there must be the exercise of patience and perseverance in traveling a long road of study and practice.

The art of singing demands of those who study and practice it intelligence, imagination, fancy, feeling, patience, perseverance and sincerity—that quality of honest, straight-forward thinking and acting with singleness of purpose, which characterizes the true and effective man and woman in every walk of life. It takes courage, at the beginning of vocal study, to face and answer the question: Am I sincere in this that I propose to do; is it that I would serve, and to be applauded by the great audience, whether I have been true to artistic ideals or not; to gain applause somehow, by tricky, by the mere display of vocal fireworks, of a note of extreme pitch or power, irrespective of whether or not I have given an artistic interpretation of a composition? Is that my mastering desire? Then I am not sincere.

How great is the temptation, as the student works along the path of experience in the studio and before the public, to prevent his own study by his own place upon a program works of a caliber which he knows are far beyond his powers, for the sake of making an impression upon an ignorant public which barely knows that great singers sing those numbers; to chatter glibly in a foreign tongue, trusting to general public ignorance of Italian, French or German to prevent his own lack of knowledge from appearing; to claim a higher or lower range of voice than really belongs to him, and sing songs out of his class because he thinks such selections will bring more applause than those for which his voice is naturally fitted! What is all this, when yielded to, but insincerity, the common passion for bringing self forward, to the exclusion of the claims of art?

There is a proverb which runs something like this: He who is his own lawyer has a fool for his client. There is much truth in it. He who deceives himself is certainly a fool, and the insincere student of vocal art is a self-deceiver. He may be success in fooling for a time the general public (it is to be kept in mind, however, that there is in practically every audience someone who knows the difference between good and bad art) but he gains nothing of value. He does not become an artist by the applause of the ignorant multitude, no matter how loud or oft-repeated, but by sincere, straight-forward, honest endeavor in his studies. The best of it is that the genuine rewards, those that are worth while, as growth in self-expression, in power to interpret the great things in art, yes, and in money—these, however, if that has to be taken into account, come to just that student who is sincere, who forgets self in the pursuit of the best things in his art.

The vocal fabric, who has been boosted to a certain height of public favor, is never sure of his position. Sooner or later he will descend to his true level. And although he may have enjoyed a temporary popularity and prosperity, at the end what is left—an artist, a fine singer, a good teacher? No, nothing but a failure, and an insincere man still. What a pity! Because it may well have been that had he put forth no more energy and thought than it took to secure his false position and maintain it for a time, but in the direction

of sincere, honest study, he might have traveled a long way on the road toward genuine artistry, and a permanent place among the elect.

Sincerity in approaching the study of singing, in dealing with the teacher; during the lesson hour; in the practice room; in the life of the artist; this must not be confused with insincerity if there is to be genuine success in the artist-career.

STUDY IN ITALY.

That there are vocal teachers in America in every part of the country is a fact. It is, however, for any reason, it is thought best to go abroad for vocal study, it is well to know something, beforehand, of the conditions. In a recent official report by United States Consul E. J. Dunning, stationed at Milan, Italy, that gentleman, evidently thinking of the operatic career, says, among other things, that Milan is still the musical center of Europe, although the influence of *La Scala* is not what it used to be. It is in Milan, however, that the ambitious student can work into intimate touch with managers and impresarios. The girl student ought first to make sure that she has a voice worth while. The study of Italian is of course essential, and should be secured in a good Italian family. This is difficult to obtain, but is important. There is a local prejudice in Milan against singers and students. As to the safety of young ladies alone in the city, Milan is the same in this regard as Boston or New York. Practically everything depends upon the girl herself. If she will mind her own business and in case of accident use her wits, she will come through all right.

The cheapest price at which a student can live is \$1 a day, and this not as good as can be obtained in America for the same money. Laundry costs one-third American prices; car and cab fares are cheap, but theatre going is expensive, and the only way an American girl can see operas cheaply is to go into parts of the houses where she would not wish to be seen if at home. Singing lessons from a good teacher amount to \$20 per month for daily lessons. The student ought to have at least \$75 per month for all expenses, and \$100 a month will not be any too much for common comforts. In winter the dress must be as warm as for New England climate, and there is also extra expense for fires in the student's room, to do without which would be to invite sickness. Clothes cost about the same as in America. There are only a few good teachers in Milan out of the large number of living there. The student will encounter all sorts of unscrupulous efforts to get her into the hands of one teacher or another, and she should come to this part of her problem with a strongly suspicious mind, and relax only for very good reasons. "If it were proper and permissible," says the consul, "I could give ambitious students some very sobering tales of American girls who come to Europe and fall into the hands of music teachers who have kept their girls until their funds were exhausted and then dropped them out into the cold world with neither voice nor money left. There are good men here, but the newcomer must not take anything at face value. She should seek the advice of impartial and experienced persons before taking any step, and in this way the consolate is always at her service. From the time she makes herself known as a seeker after honors until the hour before she goes on the stage for her debut in some up-country opera house before a mercurial crowd of provincial critics, she will find herself the subject of constant demands for money. Getting a theatre means that half a dozen men must be hired to let the debut proceed, else they will ruin everything in one way or another. Costuming is expensive, and dressmakers are quarrelsome and avaricious. In short, from the moment the American girl sets foot in Italy, she must

remember that someone is trying to get away from her the small means with which she is presumably furnished, and that some exceedingly brilliant fairy tales will be spun for her entertainment while the demoralizing process is going on. Everything depends on how she chooses the man to whom she intends intrusting her voice. She must remember that he will either make it or break it." The American girl should, if at all possible, go to Italy with father or mother. Her difficulties will then be minimized, and some of the worst will disappear altogether.

ENGLISH IN SONG.

An old lady remarked, with a smile, that she "always did like to sit under Parson Price's preaching, for he spoke so plainly you could always tell what he was talking about."

Singers may accept it as a fact that people in general like to know what vocalists are talking about when they sing. A sweet voice of but moderate power and compass, coupled with the ability to enunciate distinctly and with refinement, has given general satisfaction, where a superior voice has failed of appreciation because its possessor was careless or ignorant as to the utterance of language in song.

For the same reason the general public in this country enjoys songs in English, more or less, while songs in foreign tongues are merely tolerated.

There is of course much to be said in favor of singing songs in the language for which the music was written. The stock arguments against translations, as to their inadequacy and lack of agreement between words and music in the matter of accentuation, are not lightly to be ignored. Yet the fact remains that our concert-going public in general most enjoys numbers sung in English, and the singer is wise who takes notice of that fact and governs himself accordingly. A special audience in Boston, Mr. F. W. Wodell, or some other large center, assembled to listen to a song recital by an eminent artist, is exceptional, and outside the case. Such a gathering is presupposed to be more or less familiar with modern languages, and to be able to understand and enjoy songs in German, French or Italian, in addition to songs in English. Even when going before such select audiences, the singer will do well to remember that English is the language of this country, and that it is, of itself, an excellent language for singing, superior in certain respects to German and French, if not to the Italian.

The usual concert audience, the country through, is not, however, made up of persons who are skilled in modern languages. These do not enjoy having a foreign language thrust upon them, too often by those who themselves understand and pronounce it more or less imperfectly. It is unwise for the vocalist who has but a perfunctory acquaintance with Italian, for instance, to air her lack of knowledge in public.

The true flavor of a poem in a foreign language, to which music is set, can only be brought out by a singer who understands that language well enough to appreciate the finer shades of meaning in the text, and who is skilled in its utterance.

If a singer in this country wishes to gain popularity, he will do well to use English texts to a large extent, and to make sure that when he does sing in a foreign tongue he knows what he is talking about and can pronounce sufficiently well to enable others to understand him.

A PRESCRIPTION.

Time was when every Spring the small boy was obliged to take his dose of "Spring medicine" whether he wanted it or not. Generally he took his sulphur and trisulphur without a murmur; not that he cared for sulphur much, but that he liked the trisulphur more.

Vocal teachers in the smaller centers are often disturbed by demands from pupils for songs of a class known as "popular"—effusions which have little or no poetic or musical worth. Some friends of the pupils sing these ditties, and many other friends like them, and want to know why the pupils do not sing them. These have not attained to that stage of musical culture which would enable them to appreciate songs of a high class.

Indeed, the pupil himself may, at the time, really prefer the "popular" song, and insist on having something of the kind as part of his lesson.

To roughly chide him for his preference, to make him feel his inferiority in culture, by word or act, so that he is humiliated; to refuse to give him songs with "tunes" in them, is not the way in which to win him to the study and appreciation of the better class of vocal music. And it is not necessary to pursue this course. Take a hint from the sulphur and trisulphur

THE ETUDE



ORGAN

RECORDS

For some months to come the ORGAN DEPARTMENT will be conducted by special editors, who are well known as experienced and successful organists. The organ material in the present issue was prepared under the editorial supervision of Mr. E. R. KROEGER, of St. Louis. The editors for the year 1917 will be announced later.

TITLE ART OF THE ORGANIZATION.

An organist seated before the keyboard to some extent resembles the artist who holds his palette in his left hand. Here are many colors to choose from. Which combinations will produce the desired effect? There are the diapason, string, wood and reed families. What can surpass the fine, rich, honest sonorities of the diapason stops when united for full effects? And then the strings, with their characteristic color. These combined on the different manuals seem so pure and yet so penetrating. The mellow wood or flute stops—low different they are from the metal stops! Finally the characteristic reeds with their ear-arresting quality. What beautiful sounds lie here! In the hands of an underdisciplined, ignorant, or tasteless player, these rich resources may be rendered hideous and repulsive. Careful study and close observation may cause the organist to make combinations which are safe and sane, and therefore not offensive to good taste.

But the feeling for "color"—as is the case in the art of painting—is born, not made. An organist can sit before a thirty stop, three manual instrument hours a day for years, without exhausting its possible combinations. Of course, many of these would be inartistic or disagreeable, but it would rest with him to learn what to unite.

The organ has frequently been compared to an orchestra, but the comparison is not just to either side. While many names of organ stops are taken from orchestral instruments, yet the similarity, in a number of instances, ends with the name. It is of course radically impossible to duplicate a true string effect by means of a column of air passing through a metal tube, yet the names of the entire family of stringed instruments (including a number now obsolete), are freely used by organ builders in their nomenclature of stops. Then, in regard to what is sometimes termed "tone color," an effect with an oboe, a clarinet, or a horn may be desired by the orchestral composer. He writes in such a manner that the special instrument called for is emphasized, but in only one case at a time. But the organist who has his organ stop out can only make a single note prominent by playing it out, or several manuals can be combined, but the organist cannot do this continually without injuring the flow of the music; so he must depend more upon a stop registration.

He is therefore necessarily more limited in obtaining variety of color than is the orchestral conductor, and sometimes must employ stops which he would prefer to omit. Indeed, an organist is not to have his judgment colored by the difficulty in obtaining a variety of registration, and thus become accustomed to retaining one or more stops when he feels that they should be discontinued. The reeds are liable to be the sufferers in this respect. Their effectiveness is frequently abused by those who consider that they should employ them at every opportunity.

The present writer here takes advantage of his position to give a few points of advice on registration to those who might have occasion to profit by them:—
Be sparing of reeds; use the *trémolo* and *voix humaine* stops for ordinary playing; if it makes the tone sound "thick," be careful of the use of two and four foot stops; some may say that the organ sounds like "a box of whistles," good, right foot tone, beknifed with four feet is what is reliable; combine diapasons, strings and woods with care and discrimination; avoid extravagances; do not play too loud for the choir.

A few silent fortissimos in his work such as these as a basis, with occasional legitimate departures, may

give an organist a reputation as being skillful and tasteful in registration.—E. R. Kroeger.

A STANDARD FOR ORGANISTS.

The examinations given by the American Guild of Organists are valuable in setting a definite standard as to what a competent church organist should be able to do. Church committees, mainly composed of deacons or elders absolutely incapable of judging of the merits of an organist, "examine" applicants and accept or reject them according to their own personal feeling. Consequently, the desirability of a fixed standard is readily understood. The fact that an organist is a member of the Guild is a proof that he has passed a test examination, or is capable of passing it.

A competent organist should have, in the first place, a ready and facile finger technique, so that he can perform with ease and brilliancy compositions of a "bravura" order. His legato should be accurate without being "sloppy." He should be an adept at polyphonic playing, for this is the true style of organ music. His mastery over the pedals should be unquestioned. Merely to play a pedal note and then in order to support upper harmonies does not constitute a pedal technique. Scales, broken chords, etc., must be practiced assiduously.

Good taste is absolutely essential. It shows in the manner of registration; in accompanying hymns and anthems; in improvisation. The organist should have an education upon which he can rely when he is asked to play a new piece of music, or when he is in order to support upper harmonies does not constitute a pedal technique. Scales, broken chords, etc., must be practiced assiduously.

It is painful to listen sometimes to the enforced modulations of organists whose clumsy attempts to get from one key to another are ridiculous, or to others whose education is so limited that it seems an absolute impossibility for them to leave the key in which they are playing. That such "organists" can continue to hold their positions is a reflection upon the profession. But often the blame for such a condition rests upon church committees, vestries, and boards of trustees.

The salaries offered are so meager that no self-respecting organist who has not been particularly dependent upon his education can afford to accept the place. Therefore, it is necessary that, in order to keep within the stipulated salary, the authorities should engage some one who is not particularly dependent upon it for a livelihood, or who needs the money so much that any sum is better than none. Consequently, the church will engage a business man or a clerk who knows a little about organ playing, but has no taste for the organ and who looks upon the remuneration as "pin money," or some needy young lady of the congregation to whom the small salary means a great deal.

However, the A. G. O. does represent a standard and church authorities generally are recognizing the fact. By earnestly preaching their cause, the members of the Guild can impress upon the public its importance. Little by little church organs will be recognized as reliable; combine diapasons, strings and woods with care and discrimination; avoid extravagances; do not play too loud for the choir.

A few silent fortissimos in his work such as these as a basis, with occasional legitimate departures, may

discipline to affix to their names initials which stand for something.

The main thing is that we need a standard in many lines in music, and this is the one which secures, at present, of the highest value to organists in this country.—E. R. Kroeger.

"Why do recital organists play with PLAYING the music in front of them?" asks a writer in the London *Illustrated Opinion*.

Now, the great pianist uses music now when playing in public. I have sat beside Mons. Guilman and have turned over the leaves of his own compositions for him. Some of these compositions, (the *Prélude à l'Horizon*, for example), he plays from memory. Why should he, the composer, need the copy on the desk before him? Dr. Peave, the successor to W. T. Best at St. George's Town Hall, Liverpool, always has the music before him, and it is quite clear that he must have played five or six hundred times and cannot help knowing by heart. Do you mean to tell me that Dr. Peave could not play Guzmán's *Marche Militaire* or the overture to the *Operetta* of the Holsworthy Church Bells without the music? Then why does he always have the music in front of him? Mr. W. T. Best, I bet you, could have played at least a couple of hundred pieces from memory, but I do not remember having seen him play one piece without the music on the desk. This is a subject upon which we might have an interesting little correspondence. Of course I am not to be understood as pleading that recital organists should play from memory. I am only asking why they should not play from memory as well as the recital pianists.

This is one of the questions that constantly recur to the audacious recitalists. Early in 1913 the *Chicago Tribune* printed a symposium on this subject that was reprinted in W. S. Matthews' *Music*. Mr. Clarence Eddy was opposed to giving organ recitals without the notes. He said the structure of the organ is "vastly more complicated than that of any other solo instrument. One must have not only a perfect command of the manual keyboards but also of the pedals and mechanical accessories. The mind is constantly forced to act far in advance of the hands and feet. To burden the mind with memorizing the notes in addition to these requirements is as harmful as it is useless. Among the composers, however, composers whom I have known who played even their own compositions with the notes as Haupt, Merkel, A. G. Ritter, Best, Guilman, Dubois, Wilder, Gigout, Dudley Buck, S. P. Warren, C. K. Paine, Frederic Arver, G. E. Whiting and G. W. Morgan."

Mr. Harrison M. Wild, now the distinguished conductor of the Apollo Club, did not agree with Mr. Eddy. According to Mr. Wild "the mere mechanical portion of an organ performance is so trifling that one can in a few moments fix the registration for a strange organ as to as to leave fantasy free. Leaving this out, memorizing on the organ is much like memorizing on the piano. The reason given by organists for using notes could probably be summed up this way: 'I find I am too nervous without the notes to do myself or my compositions justice,' or 'I have not as much time as I need, frequently, but must play and so must use the notes.'"

Mr. Louis Falk, also of Chicago, agreed with Mr. Eddy. He said: "Theodore Thomas, guiding 100 players, conducting 100 voices, has to take charge of the organ and who looks upon the remuneration as 'pin money,' or some needy young lady of the congregation to whom the small salary means a great deal. However, the A. G. O. does represent a standard and church authorities generally are recognizing the fact. By earnestly preaching their cause, the members of the Guild can impress upon the public its importance. Little by little church organs will be recognized as reliable; combine diapasons, strings and woods with care and discrimination; avoid extravagances; do not play too loud for the choir.

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and confidence enough to express his own thoughts in appropriate form and with little preparation."

Mr. W. S. B. Matthews was of the opinion that the player has to be much more the master of his discourse if he plays without notes than if he plays proper charts for all public performers who care about making a living effect."

We must not forget that as regards the pianists, memory performances are a product of comparatively recent years. It is possible that when the rivalry between concert organists is as keen as that between concert pianists (or, shall we say, piano manufacturers?) we shall listen to organists giving whole recitals without the music before them. There are signs that some of the pianists are rebelling against the rule that notes must be banished, at least in concert; for Pugno uses his notes in public performances and the present writer has heard of Puchmann using the F minor concerto of Chopin from the notes and with no discernible loss of effect, musical or psychological.—H. C. Macdonnell.

The completion of the large organ in the First Church of Christ, Scientist, by the Hookings Organ Company, has given to Boston another notable instrument. As the facts of this church do not permit any public organ recitals, the public have heard the instrument only as used in the regular church services. We recently had the pleasure of playing and examining the instrument in company with the builder and the organist and found much to admire in the instrument.

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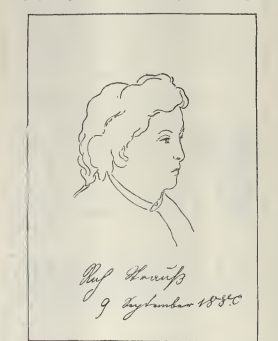
THE ETUDE

CHOIR ORGAN.
(In separate swell box.)
32. 16 ft. Contra. Solo. 30. 4 ft. Flute-Cam. Solo.
34. 8 ft. Diapason. 40. 8 ft. Flute. Solo.
36. 8 ft. Diapason. 42. 8 ft. Flute. Solo.
38. 8 ft. Diapason. 44. 8 ft. Flute. Solo.
40. 8 ft. Diapason. 46. 8 ft. Flute. Solo.
42. 8 ft. Diapason. 48. 8 ft. Flute. Solo.
44. 8 ft. Diapason. 50. 8 ft. Flute. Solo.
46. 8 ft. Diapason. 52. 8 ft. Flute. Solo.
48. 8 ft. Diapason. 54. 8 ft. Flute. Solo.
50. 8 ft. Diapason. 56. 8 ft. Flute. Solo.
52. 8 ft. Diapason. 58. 8 ft. Flute. Solo.
54. 8 ft. Diapason. 60. 8 ft. Flute. Solo.
56. 8 ft. Diapason. 62. 8 ft. Flute. Solo.
58. 8 ft. Diapason. 64. 8 ft. Flute. Solo.
60. 8 ft. Diapason. 66. 8 ft. Flute. Solo.
62. 8 ft. Diapason. 68. 8 ft. Flute. Solo.
64. 8 ft. Diapason. 70. 8 ft. Flute. Solo.
66. 8 ft. Diapason. 72. 8 ft. Flute. Solo.
68. 8 ft. Diapason. 74. 8 ft. Flute. Solo.
70. 8 ft. Diapason. 76. 8 ft. Flute. Solo.
72. 8 ft. Diapason. 78. 8 ft. Flute. Solo.
74. 8 ft. Diapason. 80. 8 ft. Flute. Solo.
76. 8 ft. Diapason. 82. 8 ft. Flute. Solo.
78. 8 ft. Diapason. 84. 8 ft. Flute. Solo.
80. 8 ft. Diapason. 86. 8 ft. Flute. Solo.
82. 8 ft. Diapason. 88. 8 ft. Flute. Solo.
84. 8 ft. Diapason. 90. 8 ft. Flute. Solo.
86. 8 ft. Diapason. 92. 8 ft. Flute. Solo.
88. 8 ft. Diapason. 94. 8 ft. Flute. Solo.
90. 8 ft. Diapason. 96. 8 ft. Flute. Solo.
92. 8 ft. Diapason. 98. 8 ft. Flute. Solo.
94. 8 ft. Diapason. 100. 8 ft. Flute. Solo.
96. 8 ft. Diapason. 102. 8 ft. Flute. Solo.
98. 8 ft. Diapason. 104. 8 ft. Flute. Solo.
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A FEW NOTES ABOUT RICHARD STRAUSS. (H) Wagner (Strauss I), is a composer much talked about, much written about in these days. The members of The Etude Club will need to grow older and larger before they will be able to play his music, as he has written but little music for the piano, and arrangements from his orchestral and operatic works are complicated and difficult.

Like the majority of the great composers, for he surely ranks in that class, his musical disposition early manifested itself. He was born Jan. 11, 1864, at Munich; his father being a horn player in the orchestra. Richard was only four years old when he began to play the piano. At six he composed a little polka



RICHARD STRAUSS AS A BOY.

In C major, later, songs, piano pieces, sonatas, and an overture, all before his serious higher education commenced in the gymnasium, where he spent the years 1874-1882, going to the university for two years after that. Our young readers will see that although he had a most remarkable genius for his general education he was fully provided for, a plan that can not be too carefully followed by parents to-day. During his gymnasium and university years he kept at his composition, a number of the pieces being given under his direction.

In THE ETUDE FOR SUGGESTIVE OUTLINES, October, Mr. Gates gave FOR MUSICAL ESSAYS, short outlines for the use of young students of music. These little compositions or essays will be very helpful to the children. Nothing impresses faster upon the mind so strongly as the writing of them. Hunting facts in books teaches children how to use books, particularly indexes, and selecting such points as bear on a particular subject. We do not doubt that public school teachers will accept these little essays for the regular composition lessons.

OUTLINE FOR HISTORICAL ESSAY ON THE PIANOFORTE.

II.—The Development of the Instrument.

First appearance of the word "piano" as applied to an instrument. Early instruments called *piano cello*. The distinguishing feature of the piano is the application of a soft hammer. Invented by Cristofori,

first real piano made about 1700. First printed account of it in Italian. Early pianos had a small light crude and hammer fragile. Where are there any of his instruments still in existence? What other persons claimed to have invented the piano action? Seek information about Schroeter, a German musician and Father Wood, an English monk. What features of their work were new and practical, even though they were not first in the field?

How did the early musical critics write of the piano? What of Silbermann, the German instrument maker who submitted pianos to J. S. Bach? What did Bach say of his instruments? Name any prominent early makers of pianofortes in Europe. Next to the sounding board, strings and hammers, what is the important part of the action? Speak of the addition of pedals to the piano. How does the damper pedal affect the action? What is the action of the piano or "soft" pedal? How does it work in the grand, in the upright, in the square? Which form of piano is preferable, and why? Why is the upright the most popular form? For what reasons have manufacturers discontinued making the square form? Name a celebrated French manufacturer of pianos. Prominent English manufacturers.

Who do you find was the first maker of pianos in America, and what year? Where was the upright piano first made? What was the best piano in America as centers of piano making? Who was the first of the great piano makers in this country? When did John Chickering begin his work, and where? What gave his pianos the reputation of early years? When did Theodore Steinway begin his work, and where? What elements kept the Steinway piano in the front rank of artistic instruments? Name at least six other first class instruments. Write an essay outline on the piano will treat of the development of piano playing as demonstrated in the work of several masters.

QUESTIONS FOR CONSULTATION. Hopkins' "History of the Piano." Gates' "Piano and Strings." Rimbaud's "The Pianoforte." Fanny Morris Smith, "A Noble Art." Stillman, "History of the American Pianoforte." Naumann's "History of Music." Vol. I. Articles in Grove's "Dictionary of Music" and in the "Encyclopedia Britannica" and other works of reference.

MASTERS, many years ago, lived in the western part of Scotland, and was a very poor man and his wife. Their little cottage was built of clay, with peat covered roof, and they walked on floors of clay.

Robert Burns, their son, was born on the twenty-fifth day of January, 1757. When he was only a week old, a howling storm beat in the roof of their clay house and drove them, with their baby boy, out in the cold, in midwinter.

Robert's father was a very poor man and was employed as an overseer or gardener on a large farm. Day after day he labored for the owner he tried to think of a way to have a farm himself. At last he heard of one which he might lease, but he had no money to lay plover and spade to turn up the ground, and he was in it; no one to drag the plow, or to cut up in the pasture.

Robert was now six years old. The little house was getting full of children and the parents were growing anxious about setting food for them to eat, and books for them to study.

Now, the gentleman who hired Robert's father was not only a man of large estate, but of large heart as well, and when he was told about the humble state of the poor couple, offered to lend the money with which to stock the farm. This offer they were very glad to accept, and they went away to their new home with great happiness and hopes of prosperity.

The farm to which the family removed was called Mount Oliphant. It would have been a very lonely place for Robert and his brother, had they not been blessed with the best of parents, for there were no boys of their own ages in the neighborhood for playmates.

This was not much of a loss after all, for while they helped the farmer in the work of the farm, they helped the many interesting and useful facts about the habits of beasts and birds; the growth of plants and flowers; the stars in the heavens, and in the winter evenings they read and learned through all the light hours of the day. Their mother, too, was always ready to tell them Scottish legends and ballads, of which she had a large store, and so you see, they were very rich in home learning, although poor in money. Robert's father and his wife worked hard and saved all the money they could spare to send Robert to school. There were no schools then in Scotland where any child might go, as we have here, neighbors found a teacher who was willing for a very small sum of money and his lodging to keep a school about a mile from Robert's home. The books he used were very few, but he learned everything inside their covers.

At fifteen, Robert's school life was finished. His father needed him help at home. He was stout and strong, and could hold a pole as well as any man. But although school days were over, and he must labor from early morn till late at night, opportunities for mental improvement were still his. He borrowed books and read them on his wagon seat. He formed a club of boys for the purpose of learning to use good English in conversation, and always kept in his heart a wish that he

"For poor ould Scotland's sake,

Some useful plan or book could make.

Or sing a song at least."

The Scottish peasants, to which class Robert's family belonged, were fond of music, and his schoolmaster had taught him much about the notation of it, that is, the meaning of the clefs, the signatures and the time values of the notes. Old hymn tunes he heard sung at church on Sundays, and also at their family worship.

His favorite book was a collection of songs and this he began to copy. He walked to his work or drove his cart. He sang them over, song by song, until he knew every bit of them. He looked carefully at each verse, noticing the really good and noble in it, and you will see, before we have finished our story, how all this helped to make his life "come true."

Robert was in his sixteenth year when it became necessary for the family to make another home. The land on the Mount Oliphant farm was poor, and all their hard labor could not provide them with sufficient food. They lost their crops and finally the kind-hearted friend, who had advanced the money with which to stock the farm, died.

At Lochlea, their new home, fortune seemed to smile upon them for a time. The father was able to give Robert and his brother small wages for their services and a couple of years Robert had saved enough to attend a noted school. Some time after, from home, in a sea coast town. Here he made many friendships among his schoolmates, and when he returned home they seemed to write to each other, and so you would do if you were away at school.

Now a part of Robert Burns' wish was that he "a used a book could make," and so each letter he wrote, he tried to make better in some way—more entertaining or more perfectly expressed than the one before. Robert and his brother were great friends, yet he kept his "secret" from him a long time. The "secret" was that he had written some verses; but one Sunday afternoon, as they were walking in the fields, Robert told Gilbert about them, and repeated some of them. Gilbert could hardly believe that his own brother had written them, they were so fine, and he praised them highly.

After this, Robert was always putting his feelings for him to notice. One day, as he and his brother were plowing in the garden, he told him the words which were now heard from him, and he was glad to hear that the poem—"To the Auld Scots"—which of course the poet couldn't read, but you can, if you have a volume of Robert Burns' poems.

"Then he really did write a book," you say, "and that part of his wish 'came true.'" But did the 'song part' too? Now see if you can find out. While all of this that I have told you, has been happening, and much more, Robert, his passion for the young man twenty-three or four years of age. He has always been very poor—sometimes even having to borrow seed for his cornage, and he is now so discouraged that he makes up his mind to leave his native land.

In the West Indies many of his countrymen had found employment, so he decides to go to Jamaica, out where will be the most money. He has a great deal in his despair, he asks some acquaintances to read his poems and see if they think them worth any money. They are read with delight, and are sent from one to another, and finally to a great literary critic in Edinburgh. He is invited to go there, and is received with much honor. His book of poems is sold, and he dines with scholars, visits lords and dukes, and is called "Robert Burns, Scotland's bard."

He accepts all of these honors with humility and now that the sale of his books has furnished him with the means to do so, he starts on a tour of his own country.

In the cities that he visits, he buys books of songs and music of all description. In the country, he finds to many songs and dances that are not to be found in books and these he writes in a book of his own.

Now do you remember the book of songs which Robert studied when a boy? If you do, you will see how he now came to know more about the songs of his country than any man of his time. Many of the airs had no words, and for these he wrote his own.

All the rest of his life—for nine years—Robert Burns spent in writing songs for "poor ould Scotland." One of them "Auld Lang Syne" has sung its way into all hearts. At any party or gathering of people, young or old, it is the most familiar song. Though invited last, it takes no offense, but comes cheerfully in asking, "Shouldn't acquaintance be forgot?"

It is said to be the best known of any secular song in the English language.

Robert Burns was the only poet of distinction who ever wrote verses for pre-existing music—that is for music that was already written—though music has often been written for the verses of great poets.

He died in Dumfries, Scotland, on July 21, 1796.

"MASTERS IN MUSIC."—The object TWO GAMES, of the following little games is to familiarize young pupils with the faces and the music of the great composers.

From the penny picture collections procure as many pictures of famous composers as possible. We have sixteen from Bach to Verdi. Cut off the margins and paste the pictures on stiff cardboard and cut them diagonally from corner to corner, making from each picture four triangular blocks. Smooth off the edges with sandpaper and you are ready to play the first game.

Place all the blocks, picture side up, in a pile in the center of the table. At the word "go" let every child dive into the pile to see how many pictures he can name in five minutes. When time's up each player places his blocks in the center. The composer whose name is not over; the fun is to come. When the leader, usually the teacher, plays some familiar composition from each composer, the one who is quickest to recognize the melody gains the composition. The composition is being played, and adds the captured picture to his collection. This is very exciting and somewhat ends in the upsetting of tables and heated discussions about the compositions played. The one who captures the greatest number of composers wins the prize. For this game, which we call "Captured Composers," we have played the following compositions:

Melody in F.....Bach
Spring Song.....Mendelssohn
Ode to Joy (5th Symphony).....Beethoven
Largo.....Handel
Nights (from Surprise Symphony).....Haydn
Funeral March.....Chopin
Prelude.....Schubert
Pierrot's Chorus.....Wagner
Lullaby.....Schumann
Lullaby.....Brahms
VIII Invention.....Bach
Air (from II Tractor).....Verdi

"WALLAH!" is the name of our next game. Let the child at the end of the table deal five blocks to

each player and five to the table, picture side up; then sit down Wallah! Beginning at the right of the dealer, play in turn by placing a block on the table, which, together with one or more of the blocks already there, will complete a picture. The player who completes the picture takes the four blocks, which he tricks. If the player has no block in his hand to match those on the table, he must place one of his blocks on the table with the others. When the blocks in the player are gone, deal again, one block at a time, until all the remaining blocks are dealt; do not allow any to the table. If at any time there are no blocks left on the table, the next player in turn must start the game. The person completing the greatest number of pictures wins the game.

If any player discovers a mistake, he cries "Wallah!" and the player who made it forfeits his picture. After the pictures are all made, there will be some little player who is cast down because he hasn't made a picture, so, for his benefit, we continue "Wallah!" in this fashion: Have the victors place their pictures before them, then as in the foregoing game of "Captured Composers," have some one play themes from some well-known compositions by the composers whose pictures have been built. The first one to recognize the theme steals the picture of the composer whose composition is played. Play from the larger works of the masters, from oratorios, symphonies and operas.—J. S. Miley Watson.

MILDERE'S THANKS.—"I won't now practise piano," said Mrs. Hammond, and I won't, and GIVING SURPRISE. I won't and I won't."

Mildred Hammond gave a final point to the keys of her piano, using all of her fingers as in doing, and sped to the above in a further end of the drawing-room, which was next to the library. She took a book from the table and began to look at its pictures and forgot for a while the disagreeable prattling and the remarks which she would surely receive from both her mother and from Miss Webb, her teacher, because of her neglect of duty. Presently she heard her mother's footsteps in the library, and her grandfather's voice. He must have been there, without her knowledge ever since she had been looking at the book.

"This is Mildred's hour for practice," he asked. "O dear," replied Mrs. Hammond in an impatient voice, "but I can't do anything with the child. She determined that she just will not do her practicing. She will play to be off with the girls at this hour, or to have them here or something else, and I can't do a thing with her."

"I ought not to have set my heart on her too much," said the grandfather, and Mildred took the dear old name, past the pictures on stiff cardboard and cut them diagonally from corner to corner, making from each picture four triangular blocks. Smooth off the edges with sandpaper and you are ready to play the first game. Place all the blocks, picture side up, in a pile in the center of the table. At the word "go" let every child dive into the pile to see how many pictures he can name in five minutes. When time's up each player places his blocks in the center. The composer whose name is not over; the fun is to come. When the leader, usually the teacher, plays some familiar composition from each composer, the one who is quickest to recognize the melody gains the composition. The composition is being played, and adds the captured picture to his collection. This is very exciting and somewhat ends in the upsetting of tables and heated discussions about the compositions played. The one who captures the greatest number of composers wins the prize. For this game, which we call "Captured Composers," we have played the following compositions:

Melody in F.....Bach
Spring Song.....Mendelssohn
Ode to Joy (5th Symphony).....Beethoven
Largo.....Handel
Nights (from Surprise Symphony).....Haydn
Funeral March.....Chopin
Prelude.....Schubert
Pierrot's Chorus.....Wagner
Lullaby.....Schumann
Lullaby.....Brahms
VIII Invention.....Bach
Air (from II Tractor).....Verdi

"WALLAH!" is the name of our next game. Let the child at the end of the table deal five blocks to

"Why do you do this?" her mother would often ask, and Mildred would always make answer. "I am making up for the time I ought to have been practicing in the past."

And mother was delighted; but grandpa was more than satisfied. He took the four blocks, which he saw many days of early he left upon the piano that she might have time to enjoy during her practicing, and many a night would he add this compliment to his grandpa's. "I wish that it were my little Mildred, after all, who will keep up the reputation of the Hammonds. You have surprised us all with the faithfulness of your practicing."

"But no one knows of the surprise that is in waiting for grandpa," said Mildred to herself with a quiet little laugh, will not know until Thanksgiving.

Now Thanksgiving was celebrated at the old Hammond household, where it had been for the past two or three generations. Since grandpa had died and grandpa had come to live at Mildred's city home, a few miles distant, the great square farmhouse had been closed for the victors, serving only as a summer home, for all of the Hammonds who cared to convene there during the hot weather. It would always be open upon Thanksgiving Day, with great roaring fires in the generous fireplace, and a savory dinner cooking on the kitchen, which was itself about as large as a small sized house.

Upon this year there was a full score of Hammonds, who gathered for their Thanksgiving festivities in the old household, and I think that I am perfectly safe in saying that Mildred was the happiest of them all. She was likewise quite a wonder to them too, for she had brought her music roll, and all had long been aware of her dislike for practice. After the dinner had been eaten, all gathered in the parlor for their usual chat and Mildred took her place at the piano. Presently, as there was a lull in the conversation, the piano sounded. The child was playing grandpa's favorite piece—was playing it with the touch of a finished artist—even with an inspiration which was unexpectedly came to her at the moment. All were spellbound and the tears trickled down the face of grandpa.

As the music ceased he was standing by Mildred's side. "You have kept up the glory of the Hammonds," he said softly.

"And no Hammond ever worked harder on their music than I have, that I might do my very best on this piece for this day; and, grandpa, dear, I did it all for your sake," said Mildred May Douglas.

A NOVELTY that will interest the readers of THE ETUDE'S PAGE, and teachers of children has lately come

the form of a scarf pin, under our notice, in containing a musical breast and the following sentiment: "Never Be Afraid, sometimes B sharp and always B flat." The prices are very low, so as to be in the reach of all children, or of the teacher, who wishes to reward prizes for good work; scarf pins, 20 cents each, breast pins, 40 cents each; cuff buttons, 60 cents per pair. The publisher of THE ETUDE can supply these pins to clubs and teachers.

TEACHERS and directors of clubs are asked to send reports of their club work. Program ideas are particularly helpful to other teachers.

PERSISTENCE. CLUB, pupils of Miss Edna B. Jackson: meets twice a month; prizes are given for biographical sketches of the great composers.

MUSIC LOVERS' CLUB, pupils of Miss Adeline Kewer: motto, "Love Our Music"; colors, plaid and green; meets once a month; studies ear training exercises, the lives of great composers, and uses musical games.

JUVENILE CLUB, pupils of Miss Ames Hinchcliff: motto, "Music is the language of the soul"; colors, white with anything but your Best"; colors, red and white; program consists of songs, solos, essays, readings from a child's history of music and Tappan's "First Studies in Music Biography"; meets twice a month; fine of five cents for non-performance of duties assigned.

ETUDE MUSICAL CLUB, pupils of M. T. Fournier; meets twice a month; colors, zariet and white; studies the lives of composers.

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various others, which have no counterpart among modern instruments. There have been discovered remains of the music which various authorities have endeavored to explain.

A STUDENT—Among Norwegian composers, besides Grieg, who have added to the movement for national music, Richard Nordraak, the friend of Grieg, who died in Berlin at the age of twenty-four. Among other things, he wrote a beautiful music for two dramas by Holsteen, "Mary Stuart in Scotland" and "Sigurd and the Volsung." He also composed a "Northern Festival" and "In the Mountains." I've Hagen, a composer of songs and "Theodor Presser." The same of special note by authorities will be given on application to the editor.

STUBBS—There is no composer in the history of Spanish music who has taken a higher interest in literature, or comparison with so much of a painter's eye. He died in Madrid at the age of twenty-four. Among other things, he wrote a beautiful music for two dramas by Holsteen, "Mary Stuart in Scotland" and "Sigurd and the Volsung." He also composed a "Northern Festival" and "In the Mountains." I've Hagen, a composer of songs and "Theodor Presser." The same of special note by authorities will be given on application to the editor.

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HOME NOTES.

The senior students of the Music Extension Course conducted by Mrs. E. S. Fitzgerald, Pass du Lac, Wis., held their fourth commencement exercises June 28th.

Mr. George J. Asson and a group of his pupils gave a recital and concert at Yonkers, N. Y., June 28th. The recital was very successful.

Mr. EDWARD SCHREIBER, has resigned as dean of the school of the city at Washburn College, Topeka, Kans.

Miss MAJOR DAVISON sends THE ETUDE a program of recital given at Saginaw, Mich., by students of the Department of Music, Kewaskum, Wis. Galska.

"THE PURCHASE MONSTER," by Wagner, was given by the Haydn Chorus Society, Maria's Ferry, O., under the direction of George H. Howard. "An Evening with" was given by the Haydn Chorus Society, Maria's Ferry, O., under the direction of George H. Howard.

A PROGRAM of piano concerts was given at the Chicago Piano College, July 20th.

PERFEL of Robert Brain's Conservatory of Music, Springfield, O., gave a series of three concerts of music for the piano, violin and voice, June 25th-27th.

A WAIVER RECITAL was given in St. Johnsbury, Vt., June 21st, by Prof. Krumpke.

The European Club, of Fort Worth, Tex., sends to THE ETUDE a copy of the club book for 1905-1907. The club was organized in 1898, and has 100 members.

A LIST ANECDOTE.

Liszt told us that when in his younger days he played works by Beethoven, Weber, and Hummel, he was generally greeted by the critics that his pieces were badly chosen. The taste of the day was for brilliant but empty salon music; works depending upon intellect, thought, deep emotion, were not understood, and won their way but slowly to popular favor.

He was, therefore, to win applause he added embellishments—runs, trills, cadenzas, etc. nor did he even hesitate to alter terms and themes, if he thought he could please his auditors by technical display. In later years he recognized the irreverence of such treatment.

"You cannot believe," he said to a friend, "how I regret having made such concessions to a perverted personal vanity. I have given up playing such things, and now I devote myself to the study of the great masters of the past. At present the thought of altering the tempo of a work never occurs to me; the presumption of altering or attempting to rejuvenate works of the older school seems as absurd as if an architect were to crown an Egyptian column with a Corinthian capital."

A FOOD CONVENT.

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The pernicious habit some persons still have of relying on mucous drugs to relieve dyspepsia, keeps up the patent medicine business and helps keep up the army of dyspeptics.

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STUBBS—There has been at hand no data regarding a composer by the name of George Stevens.

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Vienna, Dec. 29, 1904.

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