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### Volume 27, Number 01 (January 1909)

James Francis Cooke

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# The Etude

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

Edited by JAMES FRANCIS COOKE

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## TO OUR READERS

In this column will be mentioned from time to time our best offers in the way of premiums for the obtaining of subscriptions to THE ETUDE, as well as other special offers that are of interest to our readers.

The December ETUDE at this writing has been published only a few days. We want to take this opportunity to thank our subscribers for the many words of commendation and approval which we have received. All of our many friends who have taken the trouble to write to us on this subject seem to think that that number is the most attractive and the most entertaining ever issued of any musical magazine.

As has been said many times before, we can hardly express in words our appreciation for the loyalty which our many friends among the musical public of the whole United States have given us. This is not the Editor's word, this is the business management, which means that the loyalty has taken the shape of more than mere words; it means that thousands of our subscribers have recommended THE ETUDE during years past to all of their friends who are interested in music.

Our partial premium list on the third cover page of this issue, and the page of club bargains, show what we in a small material way offer in return for the interest which prompts the sending of these subscriptions to us. Our immense subscription list, the largest ever attained by any musical periodical in the world, is the result of that sort of help.

**The Best Club Combinations.** Every thinking person should have some reading matter along lines of work not their own. The following are the best bargains which we offer. We particularly prize, as otherwise it may not have been possible to pick them out easily.

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The above clubs should be taken advantage of by every one of our subscribers, whether their subscriptions expire at the present season or at some later month. We make a special offer in connection with that idea. On every order mailed not later than January 31st, for the addition of only 15 cents to any one of the above clubs, we will add any one volume of the universally used work "Mathews' Standard Graded Course of Studies."

**New Premiums.** The great success with which some of our larger furniture premises, like the music cabinet and the ladies' desk, have been received has prompted us to offer the following. We have made arrangements with the manufacturer of some of the finest furniture to supply us with book-cases and china dressers; all of the advantage as to price is transferred to our subscribers and goes to them. Sent by freight. Picture on application.

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## THE EDITOR'S COLUMN

### RE-ORDER THIS ISSUE NOW.

The exceptional favor with which our Christmas issue was received was most gratifying. The news of the many excellent features in the number seemed to spread like wildfire. Dealers doubled their orders and readers all over the country bought copies either for preservation or for gifts. We were considerably taxed in supplying the demand. The unusual and valuable articles in the world's most famous performers were rare advantages for the musician and student, which he could not secure in any other way.

The Chamaine and Bloomfield-Zeiler articles were completed in the last issue. Emil Sauer's highly important opinions upon the training of the concert pianist are concluded in this issue. The fine cover portrait of Liszt, the photographic supplement and an unusually attractive list of nineteen pieces were also responsible for the marked interest in the December issue. The present issue is even more valuable for the teacher. Should the edition be exhausted, you will never again have a means of securing similar Mendelssohn material without the expenditure of many times the cost of this issue. Order now and avoid future disappointment.

## THE MENDELSSOHN CENTENNIAL

The present issue commemorates the one hundred anniversary of the birth of Mendelssohn. We have endeavored to give you as comprehensive a view of Mendelssohn's life and work as possible. Take this issue and go in any library or book store in the country and you will find nothing that will give you as many sided a view of the great composer's work. You may find books that cost from one to five dollars per volume, but no one book could include anything like the contents of this issue. Several of the foremost writers of the present day have contributed. A single issue costs but fifteen cents. Every one of your musical friends and pupils should have a copy and they will thank you for calling their attention to the issue at your next meeting.

### REPRINTS.

Our readers have no doubt occasionally noticed that we reprint extracts from foreign and American musical publications. We conduct a systematic search of all the best musical periodicals of the world with the view of keeping our readers in touch with the advance of the art in all countries. This will make you a broader and better musician and is one of the benefits of the age. Twenty-five years ago it would have been impossible for you to secure such a service for any price.

### RECIPROCITY.

Our readers must not imagine that in the matter of foreign reprinting there is not a compensating reciprocity. THE ETUDE has been the most liberally quoted musical magazine of the last twenty-five years. Hardly a week passes but our leading articles are reprinted in foreign musical publications of high standing. The very articles by our leading writers which have appealed to you also meet the approval of European editors and are frequently reprinted verbatim. The editors are always particular in giving full credit to the writers and to THE ETUDE. We always feel complimented in having our editorial judgment confirmed. Of late more ETUDE articles have been reprinted than ever before. Perhaps this speaks something for the quality of the paper.











JUST ISSUED—JANUARY, 1909

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The volume opens with a series of Exercises for the Flexibility and Independence of the Fingers, chiefly based upon holding and repeated notes, and other figures in the five-finger position. These are followed by various exercises and various chromatic exercises. These exercises are culled out in various keys and in a variety of rhythms, rhythmic treatment and the employment of all possible keys being one of the important features of the work.

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Rhythmic Practice is insisted upon in the entire work, and to this end copious annotations are given explaining the various forms.

All the exercises are carried out in all keys and in both hands, thereby insuring systematic and equal training.

This work may be used in DAILY PRACTICE and should become an indispensable portion of the routine work.

THEO. PRESSER, Publisher, Philadelphia, Pa.

## Kindergarten Method of Music

By CHARLES W. LONDON and DANIEL BATCHELLOR

A Complete, Concise Treatise on the Teaching of Music to Young Children. The Result of Years of Actual Experience in the Daily Teaching of Little Folks.

This is the first work published with which the music teacher can do kindergarten work; the first published book where kindergarten principles have been scientifically applied to music for the use of the young child.

This method is a great work, far in advance of the "Songs and Games" in vogue. All methods have been carefully investigated and this work is the result of an experience of twenty-five years of music and kindergarten teaching. This book will place in the hands of the intelligent music teacher a method whereby the child may receive as solid a foundation musically as in any other fundamental branch. The work is eminently practical, abounding in ingenious devices and games for stimulating the interest of children.

No teacher can afford to be without this book. It will make her services more valuable, it will increase the breadth of her work and thus increase her earning power. It will start a beginner's class much earlier than is now possible. The result will be in every way to the music teacher's advantage.

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JANUARY, 1909

VOL. XXVII, No. 1

# THE ETUDE

FOR THE TEACHER · STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER

PHILADELPHIA, PENNA.

THE ETUDE wishes all of its readers a genuinely "Happy New Year." We wish you prosperity, success and all the good things that go to make happiness, together with as little of the contrasting sadness, bitterness and sorrow as will suffice to show us all how very fortunate we are most of the time. But we know and you know that happiness, success and prosperity will not come to any of us unless we make it come. If you have a way of dreading your lessons or your teacher, or conditions that seem to oppress, look into yourself and see whether you are not to blame. Read Emerson's fine little essay "Compensation" and learn to realize how evenly balanced all of our affairs are.

If we desire certain things we must give others to pay for them. We cannot ourselves be happy unless we give happiness. On those days when teaching seems such a drudgery ask yourself: "Is this not drudgery because I have failed to give to my pupils what I should have given in the way of earnest, sympathetic help?" Remember that happiness is largely a matter of attitude and that a "Happy New Year" will not be an empty phrase if you steer your course wisely.

CONFIDENCE—what a fine word that is! It means having faith in yourself. Confidence, industry and good judgment are the factors of all great successes. Confidence has snatched victory from failure time and time again. Think of Jean Paul Jones lashing his sinking vessel to a stout British ship and announcing that the fight had only begun! Jean Paul Jones won, and so have thousands of others who have not stopped to despair.

The new year should be one filled with confidence. There is, now, a great business revival. One great manufacturing corporation reports that their orders average two thousand tons more than at any time in the previous history of the company, and seven thousand tons more than at this time last year. Now is the time for you to work your hardest. Take new confidence. If you are a teacher and have been disappointed with the results of your advertising and efforts to get pupils, it may have been due in the past to the fact that you were working at the wrong time. Harvests are not gathered in the winter, and you cannot expect success in a panic year. We are evidently on the eve of another era of prosperity. Make your plans with confidence and in a few years your business may be double what it is now.

MANY students have an impression that because Mendelssohn was fortunate in having well-to-do parents and refined surroundings his path through life was a bed of roses. A mere cursory reading of his biography suffices to reveal that many obstacles were continually thrown in his way. He was always a very enthusiastic and persistent worker. In childhood his parents showed their wisdom in not permitting the boy to idle his time away. He was obliged to arise at five each morning, and his practice and study commenced at an early hour and was energetically pursued through a long day. Time was devoted to exercise and amusement, but this time was intelligently supervised by his parents.

The child of to-day who is obliged to practice more than two hours is likely to consider himself greatly abused. Our American parents, either through indulgence, through application to other things they deem more important or through lack of adequate declivity, permit our children to live lives of comparative idleness that would astound parents in Europe and would have astonished our own grandfathers.

The greatness of our nation is founded upon the industry of our ancestors. Although no one desires to see our little folks oppressed with unnatural labors, and no good American would let anything stand in his way to brighten the childhood hours of our boys and girls, there can be no question that the indulgence of parents of the middle class and the wealthy class of American citizens is becoming a national fault. Unless we would see the direction of our government handed over to the stately peasants of Eastern Europe, American parents must secure more faithful and enthusiastic study and earnest application from our children. This will doubtless come partly through making the work and study itself more fascinating. There is a lesson in the methods pursued by Mendelssohn's parents that the fathers and mothers of our land may well heed.

IF professional men and women in general have not yet received the rate of financial remuneration due them, musicians are, at least, more fortunate than clergymen. Prof. Francis A. Christie, in the *Christian Register*, states that the average salary of Presbyterian ministers in Pennsylvania, for instance, is \$750.00 a year. There are very few male musicians and teachers who have had the right kind of professional training who do not earn at least \$1000.00 a year. Many earn as high as \$3000.00, some five, six and eight thousand a year. The fact still remains that the average music teacher is grossly underpaid. If we desire to have our able young men engage in music teaching we must provide them with means to live what Prof. Christie calls "the man's life." No man or woman wants to go sneaking through life like a ghost, eking out an existence. Musicians give largely to the world and they have the right to demand much. "The right to pursue happiness belongs to all men." Happiness in penury may appeal to the philosopher, but we, alas, are rarely philosophical enough to see it that way.

THE ETUDE will be glad to cooperate with teachers in every possible way to aid them in securing a larger income. We have already performed a service in bringing to the attention of the music lovers of the country the material advantages of and economic necessity for music in education. Parents who read THE ETUDE know that the money spent for a musical training is an investment in a character building intellect, developing means of personal advancement which cannot be secured in any other way. To them music is not a luxury or a frivolous pastime, but a part of the education of their children, which it is their duty to see properly conducted. The music teacher, standing in a professional standing similar to that of the doctor, the clergyman and the lawyer.

CARL REINECKE, one of Mendelssohn's successors at the Leipzig Conservatory and at the Gewandhaus, whose assistance we have been fortunate enough to enlist in this special issue, has written in a previous article: "When Mendelssohn appeared with his first important creations many of his melodic and harmonic forms were so new and impressive that they exercised a strong influence upon almost all of his contemporaries." Then Reinecke gives, by means of the deadly parallel, evidence of how Mendelssohn influenced as original a composer as Robert Schumann. Reinecke attributes the recent neglect of Mendelssohn to the fact that he gave other composers an impetus that enabled them to outstrip him in some ways. In England Mendelssohn was really what Richard Wagner termed him, "a musical Jehovah." The great criticism of the progressive British critics upon the English music of the past century was that it was modeled after Mendelssohn.

In recent years Mendelssohn's music in the larger forms is not subjected to the neglect that fell upon it when the great wave of "the music of the future" surged over the musical world. We find Mendelssohn numbers on the programs of our best symphony orchestras and audiences never fail to show their appreciation of the charm, grace and stately force of the famous composer's works.

MALICE in criticism is always dangerous. Criticism should be, above all things, unbiased. The critic's duty to his readers is that of the wise and conscientious judge. When his personal feelings enter into his descriptions he ceases to be a good critic and he becomes false to his mission. He should be unrelenting where blame is necessary and enthusiastic where praise should be bestowed.

In a recent criticism of an orchestral concert published in a metropolitan daily the critic's malice was so obvious that all thoughtful readers must have been disgusted. The same thing often occurs in smaller cities. No less nauseating are the reports of concerts exaggerated in their praise of unworthy efforts. Honest criticism is solicited by all earnest music workers. Even when criticism is adverse but just, it is helpful to the sincere artist. In the verities of the first issue of this book, it is a boost. It is well for our critics to remember, however, that personal bias based upon prejudice is always unwarranted.

EMMY DESTINN, the famous opera singer, has said: "No opera singer has any business getting married. Her art or her home would suffer in consequence. When a singer finds the man she feels she should marry, then she should give up her public career. I will do that if I marry." The possibility of continuing a musical education after matrimony has always been a debated question. Thousands of wives and mothers keep their musical training after marriage and derive great pleasure and profit from it. Hundreds of successful opera singers have had exceedingly happy marital experiences. Mme. Schumann-Heink and Mme. Gadski, at least, seem to refute Mme. Destinn's statement.



## Mendelssohn, the Man and the Musician

A concise biography of Mendelssohn, compiled from authoritative sources, and prepared for the especial use of teachers, students and lovers of music.

### A NOTABLE ANECDOTE.

One of Mendelssohn's best biographers starts his work with the statement: "The artist is the child of the age; he is also the product and outcome of the preceding age." This is particularly true of Mendelssohn. During the eighteenth century the Jews in Germany were terribly oppressed. Their fight for social, political, artistic and intellectual recognition is one of the bravest records of history. As in every movement a great leader arises, so Moses Mendelssohn came forth and by force of his genius and philosophy became known as "The Modern Plato." He was unquestionably the greatest Jewish teacher and thinker of his time.

Moses Mendelssohn died in Hamburg in 1786, leaving three sons and three daughters. The second son Abraham, born in Berlin in the year of the declaration of American Independence, was destined to become the father of the immortal composer. Abraham engaged in banking and acquired considerable wealth. He married a Jewish lady named



MENDELSSOHN'S BIRTHPLACE.

Solomon, who was an exceptionally fine amateur musician and linguist. She was familiar with English, French, Italian and Greek, as well as her native German. Her brother Solomon Solomon had become converted to the Christian Church and had taken the name of Bartholdy, after the former proprietor of a garden belonging to the family, and was known as Solomon Bartholdy. He was a man of considerable influence, an artist, and later became the Prussian consul general at Rome. Through his influence he induced his brother-in-law to desert the religion of his fathers and assume the name Bartholdy to distinguish him from the other Mendelssohns. Accordingly all of Abraham Mendelssohn's children were baptized in the Christian Church (Lutheran), and received the name of Bartholdy-Mendelssohn, which has led to so many perplexing mistakes upon the part of music students. Posterity has wisely refused to identify the great composer with anything but his proud family name.

### MENDELSSOHN'S YOUTH.

The childhood, youth, student days and environment of Mendelssohn are ably treated by other writers in this issue. For this reason we can only give main biographical facts here. Jacob Ludwig Felix Mendelssohn, the second child of Abraham and Leah Mendelssohn, was born at Hamburg on the third of February, 1809. Two years later his parents moved to a fine residence in Berlin. The child's first teacher was his mother who commenced

the instruction with five minute lessons daily. The little fellow also had the constant inspiration afforded through association with his sister Fanny who was also unusually talented.

Children were instructed in piano-forte playing by Ludwig Berger, in harmony by Carl Zelter and in violin by Carl William Henning. Abraham Mendelssohn did not believe that he had done his entire duty to his children when he had provided his children with good teachers. He supplemented the teachers' work with strict parental supervision.

Little Felix made his first public appearance in Berlin at the age of nine years, when he played a trio by Woelfl for piano-forte and two horns. In his eleventh year he entered the Berlin Sing Akademie. During this year he made his first attempt at musical composition. Before 1820 it is estimated that he had composed no less than fifty or sixty complete movements, including a trio for piano-forte and strings, a sonata for piano-forte and violin, a sonata for piano-forte, four pieces for the organ songs, a little comedy in three scenes and a cantata entitled, "In ruhrend feierlichen Tönen," quite a record for a boy of eleven years.

In 1821 Mendelssohn met two men who influenced him greatly. One was von Weber the composer and the other was Goethe, both of whom took an unusual interest in the young man. In 1822 he took Felix to Paris to get the opinion of Cherubini upon the child's musical talents. Cherubini offered to teach the boy, but the elder Mendelssohn considered him more than capable of teaching his son. Felix wrote the overture to the "Midsummer Night's Dream," which critics of all time will doubtless regard as one of the most astonishing instances of musical precocity in all history.

### MENDELSSOHN'S OPERA.

In 1827 Mendelssohn's Opera was performed at the Berlin Grand Opera House and met with much popular success. Mendelssohn, however, had an enemy in the composer Spontini and the opera was withdrawn. In 1829 he directed a performance of Bach's "St. Matthew Passion," this being the first performance since the composer's death. A year later Mendelssohn was offered the chair of music at the Berlin University, but declined the distinction.

### MENDELSSOHN'S TRAVELS.

Following a suggestion of Moscheles, Mendelssohn went to England in 1829, and was received as one of the great composers and pianists of the day. His piano playing was exceptionally fine and he was a most good organizer. Later he toured through Scotland, Austria, Italy, Switzerland and France. Naturally very impressive, these journeys stimulated his imagination very greatly. He found musical life in London more congenial than in Berlin and resided there for some time. In Berlin he entered a competition for the position of director of the Sing Akademie, and was defeated by Ringenhausen, whom succeeding generations have duly imprinted in oblivion.

In 1833 he went to Düsseldorf to conduct the Lower Rhine Musical Festival. His success in this led to his appointment as Town Music Director of Düsseldorf. He accepted this appointment after a short visit to London. His duties were to conduct the opera, the church music and the two singing societies of the town. He received for this service, the munificent stipend of \$450.00 a year. After conducting the Lower Rhine Musical Festival in Cologne, in 1835, he accepted a call to the position of conductor of the Gewandhaus Orchestra in Leipzig. The appointment was one of great importance, not only to Mendelssohn but to the entire musical world.

Leipzig showed great appreciation of Mendelssohn's music. One year later the University created him Dr. Phil. honoris causa. Assisted by Ferdinand David, he made the orchestra one that the critics of the age recognized as being superior to all others. Its prestige has continued to this day, and it is now the standard by which the great

orchestras of the world are compared. In 1836 he brought out his oratorio of St. Paul at the Lower Rhine Festival, at Düsseldorf. One year later he married Cecile Charlotte Sophie Jaenardan, the daughter of a French Protestant clergyman. His children were born to them and their domestic happiness was ideal. In 1841 Mendelssohn went to Berlin upon the invitation of Frederick Wilhelm IV, to conduct the orchestral and church music at the court. He found conditions very uncongenial and signified his intention to resign. At the request of the King he remained to organize a choir at the Cathedral. This choir has since become famous as the "Domchor." The King signified his pleasure in Mendelssohn's accomplishments by appointing him Royal General Musical Director.

In 1842 Mendelssohn organized the Leipzig Conservatory. Among the teachers were David, Kiel and Schumann. In 1844 he conducted the London Philharmonic Concerts and appeared several times as a pianist with invariable popular success. In 1846 he went to England again where he conducted the first performance of "The Elijah," at Birmingham. This was his ninth and last visit to England, where he died on March 4, 1847. He was greatly mourned by Germany. He returned to Leipzig after the overwork of several years. He resigned the directorship of the Orchestra and was succeeded by Gade. The piano department of the Conservatory was passed over to Moscheles. The shock caused by the sudden death of his sister led to a decline and the famous composer died on November 4, 1847.

### MENDELSSOHN'S WORKS.

Aside from "Die Hochzeit des Camacho," parts of an unfinished opera entitled "Die Lorelei," an opera entitled "Son and Stranger" and five short unpublished operettas, Mendelssohn's works are unquestionably "St. Paul" and "The Elijah." His other works for chorus and orchestra include "Lobes-gesang," "Die Erste," "Festgesang," "An die Künstler," "The Gutenberg Cantata" and music for the famous drama "Antigone," "Athalia," "Cedipus in Colonus," "A Midsummer Night's Dream" as well as settings of religious texts.

His choral compositions without orchestra include some fifteen notable works which are being continually performed in the great churches. He also wrote thirteen vocal duets of rare charm, and eighty-three songs. With the exception of a few of the songs, such as "Auf Flugel des Gesanges," the songs do not rank with those of some of the other great song composers.

His most notable chamber music works were his four symphonies and the famous concert overtures "Sommernachts Traum," "Die Fingerringe," "Meeresstille und Glückliche Fahrt," "Die Schöne Melusine," "Ruy Blas" and the Trumpet Overture. His Violin Concerto is considered one of the greatest classics of its kind. While writing it Mendelssohn had constant consultation with F. David and continually accepted the advice of the eminent violinist.

Mendelssohn's chamber music numbers over twenty in all, and are in almost every form. Thirty Opus numbers are represented in the enumeration of his piano-forte compositions. The best known of these compositions are treated in this section. Haydn's father was a poor wheelwright, but fond of music, and with his wife often sang the folk songs of his native land, accompanying himself on the primitive harp in use among peasants, without knowing a note of music. Mendelssohn's father was a rich merchant who honored both science and art and in whose hospitable house musicians, artists and philosophers were always welcome guests, but the young Felix was not particularly musical. Haydn's youth was a dreary one, brightened only by a few gleams of sunshine. He left his home at the early age of seven to be brought up by strangers, where hardly a child would have found himself without shelter and had not been for the kindness of a poor singer, the tenor Spangler, who shared his attic room with the homeless boy, he would have spent the night in the streets of Vienna. Mendelssohn passed his youth surrounded by all the comforts of a well-ordered house, the object of tender care from loving parents and friends. At the age when Haydn was without a roof over his head Mendelssohn was the cherished guest of Goethe. The great poet loved the gifted boy tenderly, as may be seen by a letter which he wrote

### MEYERBEER'S DISAPPOINTMENT.

The following interesting story is told by Féis, the famous musical historian: "One day he (Meyerbeer) brought a fagune to his teacher, and Weber was so struck that, proclaiming it a masterpiece, he sent it off to Vogler, as a proof that he also could be a teacher of his own pupils. For some time there was no reply, but at length came a voluminous packet that was opened with ardor. O doleful surprise! Instead of the hoped-for praises was found a kind of sonnet on a fagune, written by Vogler, and divided into three parts. The first part succinctly laid down the rules for the construction of a fagune; the second, entitled 'The Pupil's Fagune,' contained that of Meyerbeer, analyzed in full, and proved to be anything but a masterpiece. The third part called 'The Master's Fagune,' contained one by Vogler himself on the theme and counter-subjects of Meyerbeer. It was also analyzed, but by bar, the master setting forth the reasons why he had adopted such and such a form and no other."

## THREE MUSICAL CENTENNIALS

By CARL REINECKE



[Editor's Note.—The following article is particularly valuable, since it comes from the pen of one of Mendelssohn's successors as director of the famous Leipzig Conservatory and of the Gewandhaus Orchestra (now directed by Niklas). Reinecke was born when Mendelssohn was fifteen years of age, and is now, therefore, eighty-four years old. As a student he knew both the Mendelssohns and Schumann well, and mixed much with his association with them. He is now seventy-five years of age. In this special Mendelssohn issue he will be greatly appreciated by readers of the Etude, and his comments, especially the statement regarding Chopin, "His composition and instrumental work laid out one's musical career, and not the deeper understanding demanded by Beethoven." Many lovers of Chopin will be somewhat surprised at the statement regarding Chopin, "His composition and instrumental work laid out one's musical career, and not the deeper understanding demanded by Beethoven." This has been the attitude toward Chopin in Germany for many years. While it is not just appreciation we do not mean to decide but it is interesting to note Mendelssohn's appreciation of Chopin. In the "Correspondence sheet," published in this issue, written from Mendelssohn to his mother, he writes: "I have read your note of old age, Reinecke's article deserves the welcome of the entire musical world."

This coming year brings us three anniversary days which have to do with as many famous composers: Joseph Haydn, Felix Mendelssohn-Bartholdy and Frederic Chopin. The first died May 31, 1809; Mendelssohn was born on the third of February of the same year, and Chopin a few weeks later, on the first of March. The object of these lines is to draw attention to the first two of these masters, who no longer enjoy the same popularity that they once did. Chopin was too much of a child of fortune, his works are too well known and too highly prized to require more than mention in this connection. He is great in small forms and wrote almost exclusively for the piano, hence his compositions merely call for sympathy and feeling from their hearers and not the deeper understanding demanded by vocal and instrumental works laid out on a large scale. For this reason the following observations are devoted to Joseph Haydn and Mendelssohn alone.

It is remarkable how many parallels exist between the careers of these two men, although the conditions of their lives were almost totally unlike. Both were sons of men who were not musicians. Haydn's father was a poor wheelwright, but fond of music, and with his wife often sang the folk songs of his native land, accompanying himself on the primitive harp in use among peasants, without knowing a note of music. Mendelssohn's father was a rich merchant who honored both science and art and in whose hospitable house musicians, artists and philosophers were always welcome guests, but the young Felix was not particularly musical. Haydn's youth was a dreary one, brightened only by a few gleams of sunshine. He left his home at the early age of seven to be brought up by strangers, where hardly a child would have found himself without shelter and had not been for the kindness of a poor singer, the tenor Spangler, who shared his attic room with the homeless boy, he would have spent the night in the streets of Vienna. Mendelssohn passed his youth surrounded by all the comforts of a well-ordered house, the object of tender care from loving parents and friends.

At the age when Haydn was without a roof over his head Mendelssohn was the cherished guest of Goethe. The great poet loved the gifted boy tenderly, as may be seen by a letter which he wrote

to his mother. In it he says: "He is a heavenly, precious lad. Send him to me soon again that I may refresh myself with him."

What a contrast! Though later both rose to such a height in their art it is worth noting that the one reached it in spite of poverty and deprivation, and that the other did not allow the comfort and ease of his home to interfere with his zeal for study, but worked with iron will to accomplish his high aims, which were not confined to music only but extended to every branch of education. In his ninth year Mendelssohn appeared in public as a pianist; when only twelve he had composed three operas, a cantata, a piano quartet, the setting of a psalm containing a double fugue, and many smaller works, all showing excellent workmanship, though naturally as regards invention betraying the child. But four years later he revealed himself the artist in the famous octet for strings, in which he first disclosed the characteristics of his mature style. At eighteen he composed his overture to Shakespeare's "Midsummer Night's Dream" a unique appearance of its kind, and it may be confidently prophesied that his triumphant career, which has lasted more than seventy years, will continue for many a year to come.

### THE REWARD OF DILIGENCE.

Thus we see that both reaped the reward of unceasing diligence. Haydn when a man was a celebrity known to almost the whole of Europe, yet in musical matters he was practically self-taught; Mendelssohn when scarcely more than a youth was one of the most prominent musicians of his day, regarded with deep esteem not only for his attainments as a composer and pianist, but for his imperishable service in bringing Bach's "St. Matthew Passion" from the forgetfulness in which it had lain for a century, and at this age of twenty.

Another coincidence worth pointing out is that as Haydn in writing "The Creation" was the first after Handel to compose an oratorio of lasting merit, so were Mendelssohn's "St. Paul" and "Elijah" the first after Haydn worthy of being placed by the side of the oratorios by these two masters, though Haydn's "Creation and Seasons" were composed in old age while Mendelssohn wrote "St. Paul" when he was twenty-five and "Elijah" twelve years later, only a year before his early death in 1847.

Both Haydn and Mendelssohn were composers of folk songs. Austria has the first to thank for her modest hymn, "Gott erhalte Franz den Kaiser," which in Germany is universally sung to Hoffmann von Fallersleben's *Deutschland, Deutschland über alles*. Mendelssohn wrote the no less widely known *Es ist befohlen in Gottes Reich*, which thousands have sung at the grave of departed friends. Composers of less note have, to be sure, been also fortunate in this field and singularly enough many of these have been more successful with the foreign than with the well-known masters, such, for instance, as Bach and Beethoven. There is a great difference between those who are able to satisfy the conditions imposed by the art, and those who are not. The latter are widely known by reason of their simplicity. As an example of the latter take the song, *Freut euch des Lebens* (Life let us cherish), by the Swiss

singing teacher, Naegeli, the same man who in his edition of Beethoven's sonata, Op. 31, No. 1, had the presumption to insert four measures of his own composition. However, such melodies are not last long. Sung and whistled on the street, sometimes heard in the house, they soon fall into more than a century, and Mendelssohn's *Es ist befohlen* is still sung after a period of seventy years.

Let us now return to the consideration of our two masters, who in their common work have shown two different but logical, clear development of musical thought. Music, like every art, demands laws and regulations. Unlike the pictorial and plastic arts, however, which are founded upon the "lines" drawn through nature from the same source, the tone poet has hardly anything in nature to serve as model for his creations. Thus it happens that at a time in remote antiquity, when sculpture and architecture were in their highest, music was yet in swaddling bands; it required centuries of search and experimentation before the laws for its manifestations as an art could be formulated. Particularly in the case of music, which is an instrumental music; vocal music, called into being by the poet's word, developed much earlier. The master who by founding his practice on the preparatory work of Carl Philipp Emanuel Bach, and his own works first pointed the way to the noblest forms of instrumental music is our own Joseph Haydn. Mozart acknowledges that it was he from whom he learned to write a string quartet.

### HAYDN'S HUMOR.

One of Haydn's most prominent characteristics is his never-fading sense of humor. It is manifested in many phases—by turns playful, sportive, merry, wagish, even sarcastic. It is by reason of this that many see in him principally the musical humorist. This point of view, however, does him injustice, for he was first and foremost a composer of movements of Beethoven-like depth and passion, as well as others in the strict style revealing consummate knowledge and mastery of counterpoint.

Extending to the end of his life, after Haydn's death; this was not his lot to be the forerunner of a new epoch in musical history, as it was that of his great predecessor. He followed faithfully, however, the traditions of his great master, and his originality enabled him to produce works of extraordinary coloring, whose novelty fascinated and inspired the younger composers of his day. Schubert accepted, and even surpassed his older contemporaries—men of such worth as Hummel, Moscheles, Lachner, Kalliwoda, Lindpaintner, etc., until at last Schumann won the right to stand by his side. His two piano concertos threw the hitherto raised concertos of Hummel, Moscheles, Ries, Field, and many others in the shade; he wrote a violin concerto the like of which had not been heard since Beethoven wrote his; he raised the part song for men's voices to a higher plane than it had previously occupied; in his songs for mixed voices and in his songs without words for the piano he practically created new forms. When we add to all this that Mendelssohn was a distinguished pianist, organist and a conductor of great magnetism we must acknowledge that he was in truth a man whose memory deserves to be cherished, even if he does stand among the very greatest in the realm of tone.

### THE CHANGE IN PUBLIC TASTE.

If, as intimated in the beginning of this article, neither Haydn nor Mendelssohn enjoys so much popularity at present as seems desirable, the fault is not entirely to be laid to opposing influences having to do with directing musical enterprises. *Tempora mutantur* (Times have changed), and with them the modest concert rooms of an earlier day have been transformed into great assembly halls accommodating thousands of hearers. Haydn when he took the direction of the Esterhazy orchestra had a force of about thirty musicians, and the orchestra grew to thirty. Nowadays our spacious concert rooms demand a string orchestra alone of fifty and a correspondingly large number of wind instruments, at least one half more than the earlier day. The discussion, of which modern scores generally require twelve at the lowest calculation. Modern composers are almost without exception virtuosos in orchestration, by the art, style and those who are not. The effects, hence the modern instrumentation of the classical school sounds thin and scanty to the concert-goer of to-day. Neither should it be forgotten



## BE BUSINESSLIKE IN MUSICAL WORK.

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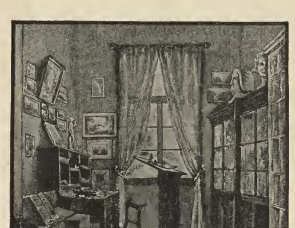
## FRANZ LISZT ON THE CHOPIN MAZURKA

## TEN VALUABLE HINTS ON PRACTICING.

## Mendelssohn the Fortunate

## HIS HAPPY BOYHOOD.

## FRIENDSHIP WITH GOETHE



MENDELSSOHN'S STUDY.

## FELIX DISCOVERS BACH

## IDOLIZED IN ENGLAND

## TRIUMPHS IN GERMANY.







greatest happiness was to be in his wife and family. He left Leipzig in 1843 and took up his residence in Berlin, settling in the old family house, which was his own, and here again he is happy in the doings of the children. Both in their and their play they are in close touch with him, for he teaches them reading, geography, etc., and enjoys watching their games.

In 1842 Mendelssohn's mother died, and his letters indicate what a great grief this was. It was not to him, but to his brothers and sisters also. "The point of union is now gone, where even as children we could always meet," he writes to Pauline. "And now we are no longer so close to each other, for we were still so in feeling." A little later—on May 14, 1847—the news of his sister's death (Fanny Hensel) prostrated him, and he died of weakness, saying: "My family are all well; the happy, unconcerned, cheerful faces of my children alone have done me good in these days of sorrow. I can look at them and listen to them for hours." Again, in a letter to the same friend on August 15 he writes about his wife and children. This is one of his last letters, for he was himself taken away on the fourth of the following month.

There is no one in the history of musicians whose high character, unselfish devotion to his family and personal purity surpass those of Felix Mendelssohn. Barbauld—no one else—has written in more direct contradiction to the idea, too often expressed, that all license must be permitted to an "artist."

#### THE GROWN-UP BEGINNER

BY WINIFRED MC INERNEY

The grown-up beginners are always a hard problem for the teacher. They form the most ambitious, as well as the most handicapped, class of pupils. They are generally those who have no opportunity to acquire a musical training when younger. As a rule, they are girls who work all day in an office or store, and who come home so tired that when they sit down to practice they are in no condition to assimilate anything.

This, however, is not their only drawback. They are too self-conscious. They have lost the dash and confidence of the child who overcomes obstacles simply by stepping over them unconsciously. This is the root of the grown beginner's troubles.

They go slowly, faster or stop. They never hurry. You must never tell them to be content. They are too careful, and so fearful lest someone should want to hear them play, and they would have to play simple pieces and perhaps make mistakes. If you can persuade them to play anyway, you are on the right track. It is the only way to rub off that self-consciousness.

I have found that playing for one another and comparing difficulties, and even arranging to get all those of this class together once or twice a month and have each one play something. They all realize that they are only beginners and that they all grow up, and with no others to criticize they relax and broaden to a great extent.

It is uphill work. You must encourage, force and fairly push them on. Instill into them the idea that the main spring of success is confidence in self.

It takes earnest, hard work for the teacher and determined self-forgetfulness on the pupil's part to be successful. He must be sure to give the student his own preferences in courses of study, but personally I have had great success among my grown-up beginners with either Kohler or Sartorio. Vol. I, followed by Daverny's Op. 176, for the first year.

The latter studies seem easy to read, but you need something easy to foster speed. Heller's Op. 47 can follow these to advantage.

Of course, the usual forms of technique must be provided. This must be memory work entirely—for the cultivation of ear, if for nothing else. Scales, arpeggios and finger work usually come easily for the grown-up beginner.

Keep the interest stimulated by a few good, simple pieces well learned. It is discouraging to have too many pieces which are only "pencil studies." Be sure to give them time now and then to memorize a piece.

#### The Advantage of Etudes

By E. R. KROEGER

(Second in a series of articles upon Teaching Problems.)

There is considerable diversity of opinion among eminent authorities in regard to the advisability of using Etudes in teaching. Many capable instructors believe that they are unnecessary and that equal and even better results will come from a comprehensive and judicious choice of pieces. That the latter plan has certain advantages there can be no question. Much more interest can be awakened in a pupil by attractive pieces than by dry studies with little or no musical value. But unfortunately a systematic technical education cannot be obtained by such means. Such scale or arpeggio runs as occur in a piece are limited in their scope or their key. The pupil practices them and becomes proficient in them so far as regards their situation in the particular piece in hand. But as for applying them to all sorts of keys and in other forms or dimensions he is not only unconscious of the necessity for doing so, but incapable of carrying out such a scheme. It is decidedly unlikely that a teacher can "figure" from a piece and compel the student to systematically transpose it in the remaining twelve keys, or treat it in inversions or otherwise in the same key.

Now this is where the advantage of the Etude comes in. Especially is Czerny a master hand at clever manipulation of the thematic material which constitutes his main subject. Take, for example, the first Etude in his celebrated set of Etudes (Opus 740), called "The Art of Fingering." How completely does he develop the principle of scale work for both hands (especially the left) in the key of G and its intimate neighbor! And in No. 2 of the same set similar masterly handling is shown in his treatment of broken chords in the key of G major and its nearby related keys. And not only these studies, but the whole set, from a technical standpoint, getting all possible results out of varied positions of fingers and hand, but they are also really interesting musically.

In case of the reproach that Czerny is only a dry pedagogue is undeserved. While it is true that his Etudes are not of such musical charm as those of Heller, Haberer, or Jensen, yet there are many which could be placed upon recital programs as compositions worthy to be played before an audience, and not be out of place. Of course, it is not absolutely necessary that a student should study hundreds of Czerny Etudes. Indeed, it may often be very questionable whether it is a wise plan for a teacher to give all of an entire opus number to the pupil. Judicious selection is a capital thing.

There is an excellent edition (that of Mr. Emil Liebling) wherein certain Czerny Etudes have been chosen for their great value in developing important technical points from a quantity of opus numbers. And even in this edition there are a few and omit others. Or he may wish to alternate these with some of the beautiful little Etudes of Stephen Heller. These certainly counterbalance the superabundant technical work found in the studies of Czerny. And again, with the Heller studies, the teacher will no doubt wish to instruct some of these and pass over others. There is no consistent progressiveness in them, and no definite purpose is achieved by giving them in their published order, whatever may be the opus number, beyond a general advantage to the student.

With a bright pupil, the teacher will have no difficulty in ascertaining the studies which are the most desirable to use. If this plan is adopted, it might be wise to give the student a Czerny Etude, involving abundant technical work, in the studies which follow it with a Heller Etude which has expressiveness or phrasing as its main purpose. The Etudes of A. Leschhorn contain happy combinations of points of technique and of style. They are also quite melodious, and always interest the pupil. Especially are the sets known as Opus 65 and Opus 66 particularly valuable. To be sure, there are Etudes by many other composers which can be used upon excellent practical grounds which may be used.

There are teachers who become so interested in the technical side of Etudes that all pupils under their instruction are compelled to study them. This cannot be highly commended. There are too many

diversities of faults to be corrected in various pupils to use the same course for all.

While there are certain Etudes (those of Cramer and Clementi, for example) which seem indispensable to all pianoforte students, yet there are often instances where "circumstances alter cases." A student with a rigid, hard method of performance cannot with a right, hard method of performance, and not do better than to study Etudes by Jensen, Heller or Haberer. The (most) unusual nature of these Etudes, and the three Cs (Czerny, Cramer and Clementi) are equal to any other studies, and in most respects superior. For students who finish the intermediate grades and enter upon the higher, the Etudes of Moszkowski, Kalkbrenner, Raff and the Etudes of Mendelssohn will come in as a complete and useful whole of rich treasures. And one should not forget the splendid Octave Studies of Theodore Kullak. A most excellent preparatory course to these is Carl A. Freyer's Etudes. The Etudes of Chopin and Hensel are about equal in technical difficulties. Both of these are indispensable to students of artistic pianoforte playing. The Chopin Etudes are unique in their originality from a musical standpoint as well as in their technical value.

There is more of monotony in the Hensel Etudes, and some bear a strong resemblance to those of Chopin, but they are full of euphony, and especially valuable for the left hand. The Rubinstein, Alkan and Liszt Etudes are mainly for the virtuoso. Immature pianists should not attempt them. There are also some highly interesting and valuable Etudes by modern masters—Moszkowski, Schlozer, Wihlton, MacDowell and others. The extraordinary transcription of the Etude of Chopin by Godowsky must be mentioned. In the majority of instances, the transcriber has taken the studies mainly for right hand development and arranged them for the left hand. The copyist has had to make up for the lack of the original in technical problems up to the verge of the impossible.

It will easily be seen from the above very brief outline what a large amount of valuable musical as well as technical material lies in Etudes. It would be impossible for an artist to ignore them. Therefore the student should also take them into serious consideration at a time when material progress is a feature which is absolutely essential.

#### NAPOLEON'S GREAT LOVE FOR MUSIC

It is a common belief that Napoleon did not like music, but there are many proofs of his good taste in that direction, as well as his respect for the art. Napoleon tells us that at one time he was obliged to change a number on the program, by Paisiello, for some other composition, because Napoleon claimed that the music was not Paisiello's. It was explained to him that the music was written when Paisiello was very young, but Napoleon insisted that the music was too inferior to be by that composer, of whom he was a great admirer. He also had a great admiration for Zingarelli, who for a time was Kapellmeister at the Duomo of Milan. When he occupied the same position at St. Peter's in Rome, he refused to have the Te Deum sung on the birth of the King of Rome. Arrested and taken to Paris, Napoleon received him most courteously, and allowed him to return home after giving him fourteen thousand francs for his journey and for composing a Mass. He was a student of the great Piccini and Spontini. Cherubini pleased him less, because his music did not seem to him altogether Italian, and it was Italian music which attracted him most. He even wrote a definite purpose in one occasion, "Sir, you must love music, and you must allow you to forget affairs of state." Bellagie, in the *Revue Hebdomadaire*, says that Napoleon was especially fond of the songs of the people. He is the social value of music.

At Milan, he wrote to the director of the Paris Conservatoire that a piece of music masterfully executed had given him ineffable pleasure. He gave orders that the military music should be played every day on the square before the hospital to cheer the sick soldiers and to recall to them the glory of the army. He would have been glad if the director of the "Maison de la Musique" had been in use in times of peace. —From *Il Mondo Artistico*. (Translated for THE ETUDE, by J. J. Hill.)

My advice to young pianists is to cultivate their ears and to strive to obtain beauty and expression in what we term phrasing. It is the real beginning of greatness as a performer.—H. von Bulow.

#### Mendelssohn, the Poet of Symmetry and Grace

By ARTHUR ELSON

How His Life and Music Were Influenced by His Surroundings

There are few of the great composers about whom such a difference of opinion has existed as in the case of Mendelssohn. During his lifetime he was acclaimed as a consummate genius, especially in England, where he was called the last of the musical Titans. Later, it became the fashion to attack his music, and consider it the graceful but superficial work of a remarkable talent, unable to stand comparison with the more earnest and powerful creations of the real geniuses. Certain criticisms made by Wagner are cited in support of this view.

As a matter of fact, the truth lies between these two extremes. Wagner did not in reality indulge in sweeping condemnations of Mendelssohn; indeed, it is well known that he took great pleasure in many of the earlier master's works. He was especially fond of hearing the "Hobdies" overture, and paid tribute to the remarkable descriptive charm that earned for its composer the title of "le grand paysagiste"—the great landscape painter of music. A century after Mendelssohn's birth, time has shown that he is not to be brushed aside as merely clever and talented and fluent, but may hold his rank among the great men in his art.

Yet there is undeniable truth in the statement that his music shows grace and delicacy rather than depth and passion. We find in his works few traces of the deep earnestness of Beethoven, the warm sentiment of Schubert, or even the subdued intensity of Brahms, to say nothing of the concentrated power of Wagner. Some have sought to explain this as due to the fact that Mendelssohn had a more sheltered and happy life than many of the composers, and that his music reflects his surroundings. They base their contention on the well-known saying that

"The soulful of the singer  
Makes the beauty of the strain."

Undoubtedly there is much truth in this idea that adversity strengthens character, and gives a depth and power that may well be reflected in creative achievements. But this is never the only factor in the case; otherwise, we should have to subject every budding musical genius to a thorough course of poverty and hardship in order to obtain the fullest development of his powers. Adversity is valuable, not for its own sake, but because of the habits of earnestness and hard work that it engenders. If a man is naturally endowed with those habits, he does not need to struggle against fate in order to develop his powers. Sheridan, the playwright, for piano alone, a violin sonata, another for piano alone, four organ pieces, a tiny comedy, and an actual cantata. That these works displayed skill and good judgment may be seen from the excellence of the manuscript figures that he sent to his father in Paris. All this would seem to show that the boy was a natural genius and not the mere product of circumstances.

Yet the natural exuberance of his cheerful character was in no way checked by this work. In the open space between his house and a neighboring canal he would play marbles and toothwood with his comrades in most enthusiastic fashion. At twelve, when Weber brought Benedict to meet him, he raved the latter into the house with the utmost ardor, and made him sit at the piano until he could remember nothing more to play.

Soon afterwards Benedict came again. Felix was at work on a piano quartet (Opus 1), and showed him the manuscript of the utmost nervous anxiety. Then he ran to the piano and played from memory everything Benedict had played on the previous visit. He finished this impromptu recital by dashing into the garden, "clearing his throat" with a leap, running, singing or climbing up the trees, and a squirrel—the very image of health and happiness. This boyish impetuosity is another indication that Mendelssohn's greatness came from his own mental vitality, and was little influenced by external surroundings. Goethe, too, recognized the same quality, and in a letter to Felix, written in

It is a complete mistake to think that the young Felix was at all allowed to grow up in the luxury that is often found in well-to-do households. As a matter of fact, his studies commenced at an early age. His mother began his musical training, and when he was taken to Paris, at the age of seven, he was sufficiently advanced to be placed under Mme. Marie Bigot, along with his elder sister Fanny. On the return of the family to Berlin, work began in earnest. There is a great difference between the selfish brutality of Beethoven's father and the intelligent guidance of Mendelssohn's, but the latter cannot be said to have worked almost as hard as the former in his early years. The little Felix was always glad when Sunday came, and he did not have to tumble out of bed at five o'clock to begin his work.

The effect of this steady training on an unusually brilliant nature may be seen by the astonishing amount of work that he had accomplished before



ABRAHAM MENDELSSOHN.  
(Father of the Composer.)

the age of seven. This included between fifty and sixty complete movements. Among the compositions were a piano trio, a violin sonata, another for piano alone, four organ pieces, a tiny comedy, and an actual cantata. That these works displayed skill and good judgment may be seen from the excellence of the manuscript figures that he sent to his father in Paris. All this would seem to show that the boy was a natural genius and not the mere product of circumstances.

Yet the natural exuberance of his cheerful character was in no way checked by this work. In the open space between his house and a neighboring canal he would play marbles and toothwood with his comrades in most enthusiastic fashion. At twelve, when Weber brought Benedict to meet him, he raved the latter into the house with the utmost ardor, and made him sit at the piano until he could remember nothing more to play.

Soon afterwards Benedict came again. Felix was at work on a piano quartet (Opus 1), and showed him the manuscript of the utmost nervous anxiety. Then he ran to the piano and played from memory everything Benedict had played on the previous visit. He finished this impromptu recital by dashing into the garden, "clearing his throat" with a leap, running, singing or climbing up the trees, and a squirrel—the very image of health and happiness. This boyish impetuosity is another indication that Mendelssohn's greatness came from his own mental vitality, and was little influenced by external surroundings. Goethe, too, recognized the same quality, and in a letter to Felix, written in

thanks for a dedication, the poet spoke of the composer's beautiful, rich, energetic soul and "astonishing activity."

#### IDEAL HOME LIFE.

The home life was such as to aid musical development, with its Sunday gatherings. Yet from the age of thirteen the young composer became a leader in them, already able to guide others by the force of his own gifts. For these occasions he wrote his early "symphonies" for strings and many other things. Undoubtedly these meetings and the ones later on in the larger suburban home, did enable him to develop his powers. But they were of any way influence his musical style any more than Schumann's intercourse with the Wicck family made him become a romanticist instead of a classicist.

With such early success and adulation there was danger of Mendelssohn's becoming decidedly spoiled. The love of his family, especially his sister, and the constant tributes of admiration from great men, did in reality make him somewhat conceited. His charming personality insured a warm welcome and was responsible for much of the extraordinary enthusiasm with which his works were received when performed under his hand. He became somewhat of a martinet in conducting, and in other ways was sometimes too exacting with his friends. Yet it is only fair to say that he never let this phase of his temperament make him swerve in any way from his artistic ideals. He never deviated from these to please anyone. In fact, when an important symphonic competition was announced he found it wholly impossible to bring his inspiration into harmony with Godowsky and his impatience with the drudgery of teaching is another indication that his impulsive genius came from within and was not shaped or controlled by external needs or conditions.

#### MENDELSSOHN'S SENSITIVENESS.

The keynote of Mendelssohn's character was his extreme sensitiveness, and to this innate quality we must look for an explanation of his life and work. His great physical delicacy was bound to mold his mind as well as his body. In his letters, which form a most charming contribution to musical literature, his character is excellently portrayed. They are not deep; they touch on none of the fundamental problems of life philosophy, but they show a constant animation, an unbounded liveliness. Their keenness of perception and felicity of description give a most accurate index of his disposition and are exactly what we should expect of the composer of the graceful and brilliant "Midsummer Night's Dream" overture.

The question of Mendelssohn's genius, then, resolves itself into a case of heredity versus environment; and after due consideration the verdict must be awarded to the former. Mendelssohn could no more help his nature than he could alter the color of his eyes, or add to his stature with gifts of thought. He was endowed by nature with gifts of a certain sort, and like Topsy, he "just grew." Had circumstances enforced his being brought up in comparative poverty he would have been much the same cheerful, sensitive, and sensitive little fellow named Felix. It is probable that real hardship would have been actually injurious to such a character and would have dulled the spontaneous creative impulse that developed in his surroundings.

We may agree, then, with the Irishman's view of equality, when he said, "I hold that one man is as good as another, and possibly a great deal better." Mendelssohn was one of those favored ones whom nature made "a great deal better" than the rest.

In his own, the natural method of expression that suited his genius. It was evolved from his own inner consciousness and outward circumstances of place or position in reality exerted little influence upon it. In fact, it may be that we should be thankful that conditions allowed him to develop freely; for sometimes a musical genius goes to waste. Such was the case of the Norwegian poet-boy, Forger Audunson, who improvised so wonderfully. He had an appointment to meet Grieg, who was ready to aid him in getting a musical education; but some day the man had been at home in obscurity and the world may have lost a second Grieg.

That Mendelssohn was a real and natural genius is shown by the fact that his style in his best work is not easy for others to imitate. Many have followed him in his more commonplace melodic moments, but none



It is difficult to estimate how much he owed to Mendelssohn for his enthusiastic championship of the cause of Bach. It is interesting to read how he and Devisch succeeded in persuading Felix, Mendelssohn's youngest son, to permit a performance of the *St. Matthew Passion*. Mendelssohn was then only 16. His father, David, was the bolder in the negotiations as Felix, with his sensitive nature, was fearful of a rebuff. There were many difficulties to overcome but eventually Felix gave way, and details were arranged. The performance took place in 1829, and Felix went around to invite the cooperation of other singers from the opera. For this occasion the singers were dressed exactly alike—a whim of Mendelssohn's, and what Devisch called his "Bach Union costume," consisted of blue coats, white waistcoats, black neckties, black breeches, and black leather gloves. Felix attended the rehearsal, and became quite interested in the proceedings. The



appear for him. Blum became convalescent, but objections were raised against a repetition, though it was asked for. Felix became indifferent; he had outgrown the music, and it was not heard again in his lifetime. The music need not be discussed in this place, but it may be mentioned as a rather curious thing that the first complete performance of "Carnegie's Wedding" since 1827, took place at Boston, March 10, 1892. Mendelssohn felt keenly the hostile criticism of an obscure paper upon the production of his opera.

#### MENDELSSOHN'S WONDERFUL MEMORY.

Mendelssohn's phenomenal musical memory must have been of immense service to him in all his varied work. After the first performance in London of his "Midsummer Night's Dream" overture his friend Attwood left the score in the library coach and it was lost. "Never mind, I will make another," said Mendelssohn. He did so, and it corresponded with the parts in every way. Wonderful though this seemed to be, it would have been more wonderful if he had forgotten a single note, seeing that the work had become a part of his very being.

At the Lower Rhine Festival at Düsseldorf in 1832 Beethoven's Pastoral Symphony was performed. At the rehearsal the score was not forthcoming, and Mendelssohn conducted from memory, not a single point escaping him. Lady Wallace relates that at a court concert at Dresden in 1846 she was requested by the King of Saxony to propose a theme for Mendelssohn to extemporize upon. The lady chose Gluck's *Iphigénie* which had been given at the opera house in the previous season. Mendelssohn had not heard the work for seven years, nevertheless he introduced every important air into his improvisation. Mendelssohn knew the classics by heart, and could bring forth things new and old from the treasure stored in his memory.

#### IMPORTANT EVENTS IN MENDELSSOHN'S LIFE.

BY DANIEL BLOOMFIELD.

1809. Felix Mendelssohn-Bartholdy, born Hamburg, February 3.

1818. On October 28 Mendelssohn first appeared in public as performer.

1819. Was singer in the Singakademie, Berlin.

1820. Began to compose. In this year Mendelssohn made the acquaintance of Weber and Goethe.

1825. Mendelssohn's father took him to Paris, where he interviewed Cherubini. The father wished to know whether Felix had sufficient talent to warrant his becoming a professional musician. The Capriccio in F<sup>2</sup> Minor, written in Berlin, July 25.

1826. Mendelssohn composed the "Midsummer Night's Dream" overture. On May 2 of this year Felix became a student at the University of Berlin.

1828. The "Calm Sea and Prosperous Voyage" written.

1829. Mendelssohn brought out Bach's Passion Music on Monday the "Fingal's Cave" overture, and "Reformation" symphony composed. The Philharmonic Society of London elected Mendelssohn honorary member.

1830. Went to Rome November 1, and stayed there until April of the next year. While there he wrote the "Hebrides" overture.

1832. Went to Paris from Italy, after passing through Switzerland.

1833. The "Methusalem" overture completed. The Philharmonic Society of London brought out his A Major (Italian) symphony under his direction. Mendelssohn left London August 25 for Düsseldorf, and did not return for some time.

1835. While at Düsseldorf Mendelssohn wrote his oratorio "St. Paul." In the early part of this year he accepted an invitation to direct the Cologne Musical Festival. This was a great success. After leaving Düsseldorf Mendelssohn went to Leipzig, where he conducted the Gewandhaus concert for six years. He began his duties October 4. Mendelssohn's father died.

1836. On May 22 "St. Paul" received a very successful production.

1837. Mendelssohn married Cecilia Jean Renaud. A few months later he visited Düsseldorf with his wife. He then left for England to bring out his "St. Paul" at the Birmingham Musical Festival, which continued from September 10-22. The oratorio was a success.

1838. The music to the 42 Psalm written.

1839. The Düsseldorf Festival with Mendelssohn and Julius Rietz at its head took place. The "Hymn of Praise" produced in Leipzig December 3.

1840. Mendelssohn received an offer of the post of Director of the Musical Classes in the Academy of Arts, which Frederick William IV. conferred. He refused the offer.

1841. The degree, Doctor of Philosophy (Ph. D.), was conferred on Mendelssohn by the Leipzig University.

1842. Mendelssohn's mother died. The symphony in A Minor (Scott) written in Berlin, January 20. It was dedicated to Queen Victoria. Mendelssohn, ordered by the King, began a series of unsuccessful concerts in Berlin.



MENDELSSOHN AS A CHILD.

1843. The Leipzig Conservatory of Music opened with Mendelssohn as a member of the faculty. "Infelice," Mendelssohn's only concert aria written. On April 23 Mendelssohn conducted the concert at the unveiling of the Bach monument for which he had worked so indefatigably.

1844. "Athalie," overture composed.

1845. Mendelssohn wrote his Quintet in B Flat.

1846. The first part of "Elijah" finished.

1847. Mendelssohn died, Leipzig, November 4.

#### A PERSONAL REMINISCENCE OF MENDELSSOHN.

BY LOUIS SCHLOSSER.

[The following gives an excellent picture of Mendelssohn by a contemporary writer, who describes a meeting with the composer at the house of a friend—Borroz's Note.]

Mendelssohn was in the best of moods and spirits, and at table he simply surpassed himself in witty remarks and anecdotes, and kept the whole company in the most brilliant humor. Presently we migrated to the music-room, and the *soirée* opened with a splendid performance of Mozart's String Quartet in C (No. 428). This gave rise to a most interesting discussion on the part of the writers, leading to an analysis, leading to comparisons, between Mozart, Haydn and Beethoven, who introduced and finally the two subjects combined—the 4-4 and the 3-8—; it was perfectly marvelous. I shall never forget as long as I live this prodigious improvisation.

The music led on to the question of spontaneous invention, imagination, inspiration which must be given to the composer and which cannot be learned or taught. This was for our host a fascinating theme; he was in his element, with his intense love for his art and the *feu sacré* he brought to bear on it. A real, genuine master of his art, his intimate knowledge of the past and the present, his devotion to edge, enabled him to describe his views in the most fervent and brilliant terms. He said that the only knowledge he had of the past and the present, his devotion to edge, enabled him to describe his views in the most fervent and brilliant terms. He said that the only knowledge he had of the past and the present, his devotion to edge, enabled him to describe his views in the most fervent and brilliant terms.

Mendelssohn attached special weight to the choice of a distinct, plain, telling, short and retentive, as the best means to work with, varying it, apparently leaving it and presently returning to it again; rhythmic divergence, modulation, tending to make it more interesting. He did not approve of chains of ornament, sudden transition from *allegro* to *adagio*, *andante* to *prelissimo*. He said that such changes struck him always as the sudden outbreak of a volcano, destroying and ravaging a beautiful landscape. Truth must reign everywhere; the listener must not be thrown from one extreme to another, which would be unavoidable in such a chase. I will not try the patience of my readers too much, nor exceed the space at my disposal, by referring to many more interesting notes I made at the time, but I cannot refrain from mentioning one more item, on account of its valuable lesson.

#### HOW MENDELSSOHN IMPROVISED.

It was on improvisation, a matter in which Mendelssohn, as is well known, excelled. In no other branch is memory so absolutely necessary as in a Free Fantasia. He quoted the C minor Fantasia by Mozart (the one beginning with an *arpeggio*) as the most perfect prototype of freedom, coinciding with form, because, with every liberty with regard to form, the laws and rules of our art must not be destroyed. In the same way a practiced orator must also sometimes trust to the volubility of his tongue, which must not be allowed to leave him in the lurch in case of emergency; in like manner the performer must be able to trust to the nimbleness of his fingers in *arpeggi*, scales, *shells*, etc., whilst his mind is occupied with the creative part—in other words, he must use light cavalry whilst the Generalissimo is preparing the heavy artillery behind—but on no account whatever must there be even an apparent hesitation. Finally, the improvisation should be clear and bright, and not intended only for the contrapuntist.

Before giving us a practical illustration of his theories and taste in improvisation he played, to our great delight, his magnificent "Prelude and Fugue in E minor, No. 1 of the set of six, Op. 35. It is impossible to convey to yours the impression he made with this masterpiece, how he wound up towards the end leading to the *Triumphal Chorus*, with the grand octaves in the left hand—it was as if the gates of heaven opened, and it was difficult to decide which was the greater, the wonderful power of his organ, or the grand, masterly work. The audience was simply electrified, and he was evidently more than pleased at the impression he made on his friends. After a short pause, he let his fingers run over the keyboard, gradually more solemn sounds were heard, the improvisation assumed a more dignified character, then like fairy whisperings, alternating with heroic, then again humorous phrases, now simple, now more complicated and polyphonic. After some allusions came the superb theme from "Judas Maccabeus." "See the Conquering Hero," in all its grandeur and might. What a fund of mastery treatment of that immortal theme Mendelssohn displayed here! We had arrived at the climax—so we presumed—of his performance, but we were completely mistaken. Gradually the majesty began to change, suggestions of quite a different subject appeared in fragments, which we heard "Vedrai Carpentier" class of composition. A shorthand writer might have committed to paper a highly instructive debate on that subject by the musicians who took part in the discussion.

#### MENDELSSOHN'S MEETING WITH CHOPIN.

(From letter to his family, 1835.)

"The day after I accompanied the Hensels to Lisich, Chopin came; he intended only to remain one day, so we spent this entirely together. I cannot deny, dear Fanny, that I have lately found that you by no means do him justice in your judgment of his talents; perhaps he was not in a humor for playing well toward first, which may not unfrequently be the case with him. But his playing has enchanted me afresh, and I am persuaded that if you, and my father also, had heard some of his better pieces as he played them to me you would say the same. There is something so thoroughly original in his pianoforte playing, and at the same time so masterly, that he may be called a most perfect virtuoso; and as every style of perfection is welcome and acceptable, the day was most agreeable to me, although so entirely different from the previous ones with you—the Hensels.

"It was so pleasant for me to be once more with a thorough musician, and not with those half virtuosos and half classics, who would gladly combine the *honours de la vertu* et les *plaisirs du vice*, but one who has his perfect and well-defined phase, and however far asunder we may be in our different spheres, still I can get on famously with such a person; but not with those half-and-half people. Sunday evening was really very remarkable when Chopin made me play over my oratorio to him, while curious Leipzigers stole into the room to see him, and when between the first and second he dashed into his new Etudes and a new concerto, to the amazement of the Leipzigers, and then I resumed my 'St. Paul,' it was just as if a Charlocke and a Kaffir had met to converse. He has also such a lovely new *nocturne*, a considerable part of which I learned by ear for the purpose of playing it for Paul's amusement. So we got on most pleasantly together; and he promised most faithfully to return in the course of the winter, when I intended to compose a new symphony, and to perform it in honor of him. We vowed these things in the presence of three witnesses, and we shall see whether we both adhere to our word. My collection of Handel's works arrived before Chopin's departure and were a source of quite childish delight to him."

#### A CAST OF MENDELSSOHN'S HAND.

#### MENDELSSOHN'S MEETING WITH ROSSINI.

(From a letter to his mother.)

"Then Hiller is here, at all times a delightful sight to me, and we have always much that is interesting to discuss together. To my mind, he is not sufficiently—what shall I call it?—one-sided. By nature he loves Bach and Beethoven beyond all others, and would therefore prefer adopting the graver style of music; but then he is much delighted also with Rossini, Auber, Bellini, etc., and with this variety of taste no man makes real progress. So this forms the subject of all our conversations as soon as we see each other, and it is most agreeable to me to be with him some time, and if possible, to lead him to my mode of thinking.

"Early yesterday I went to see him, and whom should I find sitting there but Rossini, as large as life, in his best and most amiable mood. I really knew few men who can be so amusing and witty as he, when he chooses; he kept laughing incessantly the whole time. I promised that the St. Cecilia Association should sing for him the B minor Mass, and some other things of Sebastian Bach's. The Queen was so charming to see Rossini obliged to admire Sebastian Bach; he thinks, however, different countries, different customs, and is resolved to howl with the wolves. He says he is enchanted with Germany, and when he once gets the list of names at the Rhine Hotel in the evening the water is obliged to show him to his room, or he could never find it. He relates the most laughable and amusing things about Paris and all the musicians there, as well as of himself and his compositions, and entertains the most profound respect for all the men of the present day—so that you might believe him, if you had no eyes to see his sarcastic face, intellect, and animation, and wit sparkle in all his features and in every word he says, who those who expatiating in this way, and they would change their opinion."

## INTERESTING EXTRACTS FROM MENDELSSOHN'S LETTERS.

Comments upon Music and Musical Affairs from 1833 to 1847, which throw a light upon the remarkable and lovable character of Mendelssohn, and which have a significant present interest.

[Editor's Note.—In no way can we get closer to the nature, attitudes and personal traits of Mendelssohn than through his correspondence. Mendelssohn's correspondence, as preserved by his brothers Paul and Carl, is very complete and interesting. After reading a few pages of the book you have a feeling that you would like nothing better than to have had the privilege of knowing so amiable, manly and brilliant a man. With every line your admiration increases, and when you reach the end of the volume you feel as though you knew Mendelssohn personally, for he has made you laugh, sympathize and work with him. The following extracts are of particular interest to those who admire Mendelssohn and desire to become more familiar with his ideals and characteristics.]

#### ON EMPTY VIRTUOSITY.

(From letter to I. Moscheles, London, in 1833.)

"Was should I be forced to listen for the thirteenth time to all sorts of variations by Herz? They cause me less pleasure than rope-dancers or acrobats. In their case we have at least the barbaric excitement of seeing that they may break their necks, and of seeing that nevertheless they escape doing so. But those who perform feats of agility on the piano do not even endanger their lives, but only our ears. In this I take no interest. I wish I could escape the annoyance of being obliged to hear that the public demands this style; I also form an opinion of the public, and I demand the exact reverse."

#### HOW MENDELSSOHN WORKED.

(From a letter to his father, in 1836.)

"The week before the 'Wasserträger' (Cherubini's opera) was given was most fatiguing; every day two great rehearsals, often from nine to ten hours each on an average, besides the preparations for the church music of the week, so that I was obliged to undertake the regulation of everything—the acting, the scenery and the dialogue—or it would all have gone wrong. On Friday, therefore, I came to my desk feeling rather weary; we had been obliged to have a complete general rehearsal in the forenoon, and my right arm was quite stiff. The audience, too, who had neither seen nor heard of the 'Wasserträger' for the last twenty years, were under the impression that it was some long forgotten opera which the committee wished to revive, and all those on the stage felt very nervous."

#### A PARENT'S APPRECIATION.

(From a letter to his father, in 1833.)

"During the carnival there was a pretty girl here who played the piano, the daughter of a manufacturer near Aix-la-Chapelle, and whose relations, though strange to me, asked me to allow her to play to me occasionally to benefit by my advice; in fact, to give her a few lessons. This I accordingly did, and read her some severe lectures on all her little errors, and so forth, and on the day of her departure she left with a quantity of newly-purchased Mozart and Beethoven; so yesterday arrived a large parcel for me, with a very polite letter of thanks from her father, saying he had sent me a piece of cloth from his manufactory as an acknowledgment. I could scarcely believe this at first, but the parcel really contained enough of the finest black cloth to make an entire suit. This favors of the girl Alex; the painters are mad with envy at my good luck."

#### ON HIS SISTER'S COMPOSITIONS.

[Mendelssohn evidently entertained ideas upon the subject of Women's Songs quite different from those being promulgated these days, as the following letter, written to his mother in 1835 indicates.]

"You write to me about Fanny's new compositions, and say that I ought to persuade her to publish them. Your praise is, however, quite unnecessary to make me do so, for I know and think them charming and admirable; for I know by whom they are written. I hope, too, that I need not say that, if she does resolve to publish anything, I will do all in my power to obtain every facility for her, and to relieve her, so far as I can,

#### HOW MENDELSSOHN SAW A QUEEN.

[The following extract from a letter to his parents shows the composer's delightful naïveté and sense of humor.]

"Dear Mother, I saw the Queen of Bavaria, but not in state. I was seated in a boat, and it gave to jump into the Rhine with two friends, when Her Majesty arrived in her steamboat. As none of us possessed any swimming attire, so were not in a very happy state of mind. As the boat was in a *tempo* into the water as she came, and we saw all the ceremonies, and how Graf S. presented the clergy and the generals, and the *senatus populusque Düsseldorfensis* stood on shore and made music. I had no opportunity of seeing the Queen again."



FANNY MENDELSSOHN.  
(Felix's Talented Sister)







## THE ETUDE

## EXPLANATORY NOTES ON ETUDE MUSIC

Practical Teaching Hints and Advice  
for Progressive Students and Teachers

By PRESTON WARE OREM

## BIRD AS PROPHET—R. SCHUMANN.

This is one of the most popular recital numbers of the present day, played by all concert pianists. It is taken from the set of pieces, Op. 82, known as "Forest Scenes." There is no story in connection with this particular number, nor has the composer left any explanation of it. The key to its interpretation is to be found in its title and in the musical content of the piece itself. It is one of the best of all "bird pieces," its closest rivals being Henselt's "If I Were a Bird" and Grieg's "Bird-ling," all three being of contrasted character. "Bird as Prophet" consists of two principal sections, in G minor and G major. The first section is built upon a characteristic figure consisting of a dotted eighth note followed by a triplet of thirty-seconds. It is a most interesting example of Schumann's method of thematic treatment. In playing this figure the time must be carefully worked out and the passage smoothly and clearly executed with a certain delicate and sprightly quality. The middle section in G major affords a splendid contrast. This portion must be played with the smoothness and breadth of a string orchestra. The transition to E flat just before the return to G minor is most effective and poetic. This passage must be played very softly with contrasting tone color.

## SPRING SONG—MENDELSSOHN.

Mendelssohn's "Songs Without Words" will be found treated at length in another portion of this issue. There are many interesting facts in connection with these pieces. The "Spring Song" is one of the best known and best liked of all. The beautiful melody must be delivered in song-like manner with warm tone and breadth of phrasing. The harp-like accompaniment must be truly subordinated and played with clear and delicate touch. These chords, written in grace notes, will differ in nowise from arpeggiated chords written in the usual manner preceded by a wavy line. The execution is the same in both cases. Even though Mendelssohn did not name this piece, one could scarcely conceive a title more apt or truly characteristic.

## PASQUINADE—L. M. GOTTSCHALK.

Gottschalk, one of our first American pianists, was born in New Orleans, 1829, of German and French extraction. As a composer he possessed a wonderful gift of melody, and is further distinguished by the fact that he was the first to avail himself of the characteristic rhythms and melodic peculiarities of the folk music of the southern negroes and of the Latin-American races. His "Pasquinade" has enjoyed much popularity. A "pasquinade" is a capricious bit of writing, jocular, with a certain sly humor. According to the dictionaries a "pasquinade" is a lampoon or satirical skit. Here we have the key to the interpretation of the piece. We find also some of the characteristic rhythmic and melodic features mentioned above. There is also an occasional suggestion of the "banjo," often to be met with in Gottschalk's pieces. Attention is called to the canonic effect to be found when the theme appears in E major (measures 27 of this section). The tinkling grace-notes in the upper register of the piano are also characteristic. They should be played with a certain crystal shimmering quality. This capital drawing-room piece demands a brilliant execution and graceful, easy style.

## AMOROSO—C. W. KERN.

This is a drawing-room piece of the modern "intermezzo" type. The movement is that of a gavotte. It is tuneful and not at all difficult to play, but it will prove very effective and should be much liked. It should be played steadily and with good rhythmic swing, not too fast. "Amoroso" means lovingly, or tenderly.

## ITALIAN DANCE SCENE—G. HORVATH.

This is an instructive and melodious characteristic piece taken from a new set by this popular writer. The rhythm is that of the "saltarello," one of the Italian peasant dances. This piece should be

taken at a brisk pace, strongly accented. It will require a clean finger technique and a crisp touch in order to attain the best effect.

## PLAY OF THE FOUNTAIN—J. T. WOLCOTT.

This is a drawing-room piece of lighter character. When well played it should prove brilliant and effective. It will be found useful as a study in touch and finger facility. It must be played throughout with lightness and delicacy.

## "PUSS IN BOOTS" (VIOLIN AND PIANO)—G. POPINI.

This is a very attractive, a rather easy violin number, which should prove useful for recital. It is a characteristic march movement, cleverly constructed. The violin part is melodious and well suited to the instrument, and the piano part is interesting. Attention is called to the little figure in grace notes in the left hand part, suggesting the tread of the "boots."

## CALLIRHOE (AIR DE BALLET)—C. CHAMINADE.

In Mme. Chaminade's article in the December number of THE ETUDE hints are given as to the interpretation of several of the *airs de ballet*. Although No. 4 is not mentioned it belongs in the same series, and the composer's remarks are, in a general way, also applicable to this piece. "Callirhoe" is the title of a ballet from which these airs are extracts. "Callirhoe" was a nymph, mention of whom is made in Homer's "Iliad," the heroine of various mythological happenings. The chief technical feature of this piece is the figure in double notes, upon which the principal theme is founded. It reminds one of a well-known study in C major, No. 24, of the "Fifty Selected Studies." Cramer-Buclov, in fact, this study would prove an excellent preparation for the piece itself. The augmented prime, C natural—C sharp, occurring several times in the principal theme, lends a piquant effect. It will be noted that in order to indicate this interval properly a split or double stem must be used. The two tones are to be struck exactly together. From a musical standpoint the accompaniment is altogether one of the best of the composer's shorter works.

## SPRING SERENADE—E. HANSEN.

This is a quiet and refined but very melodious and expressive "song without words." It affords a splendid opportunity for the cultivation of the singing tone and a reposeful style. The themes must be well brought out with broad phrasing and the accompaniment must be played in steady time, well subordinated.

## KINDERSTUCK—F. MENDELSSOHN.

This is the favorite number from Mendelssohn's celebrated set of six short pieces, Op. 72. It is No. 2 of the set. This piece might well have been included as one of the "Songs Without Words," since such it really is. It certainly is hardly a "Children's piece" in the ordinary acceptance of the term. It is a beautiful number and deserving of all attention.

## AUTUMN IDYL—PIERRE RENARD.

This is an easy drawing-room piece, very pretty and a very useful number for pupils of the early third grade. The *staccato* variation of the theme in repeated double-notes should be played with delicacy, lightly from the wrist.

## TYROLIENNE—B. WANDELT.

This is a useful easy teaching piece, attractive, yet affording good practice. It should be played in steady time, not too fast.

## ROSSY FINGERS (FOUR HANDS)—P. WACHS.

This is a brilliant drawing-room waltz, in the French style. It has been very popular in the solo version. In the duet arrangement the parts for both players are interesting and well balanced. This waltz should be played with considerable dash and abandon. It would make a striking recital number.

## AWAKENING (PIPE ORGAN)—H. ENGELMANN.

This piece is taken from the volume for piano solo entitled "Impressions of the Heart." It is peculiarly adapted for organ arrangement and will make a splendid voluntary or recital number. The registration indicated will prove practicable and effective on most organs of moderate size.

## THE VOCAL NUMBERS.

Mendelssohn's "O for the Wings of a Dove" is an adaptation of a portion of his celebrated motet, "Hear My Prayer." This is an excellent number for church use. It is a beautiful melody, representing Mendelssohn at his best. Vaghorne's "Lullaby" is rather out of the usual type and should prove a useful number. The closing phrase of each verse can be made very effective.

## WRITTEN EXAMINATIONS.

By ELPHIA SMITHSON.

A LITTLE helpful suggestion, and one that I have tried with success, I might state here. As written examinations are very essential in the public schools, and so are they essential in the school of music. The idea came to me some time ago, and I immediately put the plan into execution, and I will add that I was more than pleased with the result. It is a change from the regular routine usually followed, and I think parents will not object to occasionally having the lesson hour used for such a purpose, if they are made to understand the advantages to be gained by it. Variety is a great factor in keeping the pupil interested in his work. As a written examination has a novelty all its own, and especially so for the younger pupils, I find it to be a source of pleasure as well as being beneficial to them. Some time before I prepare a list of questions suitable for each individual pupil, and when I wish the pupil to take the examination I read the questions to him and he writes the answers on paper that I furnish. These examinations are given privately, not to an entire class at one time.

These examinations need not be given very often, say once a year, I think, is sufficient. One of the principal advantages gained in this written examination, aside from the review work itself, is the impression that is made upon the mind of the child. Expressing his thoughts in writing and seeing his sentences before him on paper will give him a more lasting impression than simply reviewing part of his last work during the lesson hour.

## HOW HELEN KELLER ENJOYS MUSIC.

MISS HELEN KELLER, a blind and deaf author, tells how she enjoys music:

"I enjoy the music of the piano most when I touch the instrument. If I keep my hand on the piano, I detect tiny quavers, returns of melody, and the hush that follows. This explains to me how sounds can die away to the listening ear."

"I am able to follow the dominant spirit and mood of the music. I catch the joyous dance as it bounds over the keys, the slow drags, the reveries. I thrill to the fiery sweep of notes crossed by thunderous tones in the 'Walküre,' where Wotan kindles the dread flames that guard the sleeping Brinnhilde."

"I have never succeeded in distinguishing one composition from another. . . . Nor can I distinguish easily a tune that is sung. But by placing my hand on another's chest, I enjoy the changes of the voice. I know when it is low or high, clear or muffled, sad or cheery."

"The thin, quavering sensation of an old voice differs in my touch from the sensation of a young voice. Sometimes the flow and ebb of a voice is so enchanting that my fingers quiver with exquisite pleasure, even if I do not understand a word that is spoken."—Musical News.

## LISZT ON THE MUSICAL TRINITY.

And what, after all, is music? In answering this question, we, for our part, own and call to witness both the history of music and the different forms it has assumed in successive ages, that we cannot dispel the three essential elements of rhythm, melody and harmony. Wherever we find one of these powerfully developed, wherever we find them in a new, original, characteristic form, there we say is music. Whether the predominating element be rhythm, be melody, be music of ancient Greece; harmony, as in the highest form of sacred music; melody, as in Italian opera; whether two of them are combined, or all three are merged into one; whether they undergo any perceptible modification or not—in its essence music remains one and the same, like a deity having many attributes. It is a trinity whose constituents are those named above, but a trinity one and indivisible. Every composition pervaded by the living breath of one of these three creative powers has a right to exist in the empire of music.—Liszt.

## AUTUMN IDYL

PIERRE RENARD

Andante comodo con espress. M.M. 46

*p cantabile*

*pp dolce*

*sempre stacc.*

*1st time only*

*CODA for fine only*

*rit. morendo*

*pp*

*Animato*

*f*

*rit. D.S.*

*OP. 82*



# SPRING SONG SONGS WITHOUT WORDS No. 30

Allegretto grazioso M.M. ♩ = 88

 Felix Mendelssohn-Bartholdy,  
 Op. 62, No. 2.  
 (Composed in 1842)



THE ETUDE  
 ROSY FINGERS  
 LES ONGLES ROSES  
 VALSE ELEGANTE  
 SECONDO

PAUL WACHS

Animato

*ff*

Tempo di Valse M. M.  $\text{♩} = 72$

*p*

*cantando*

*p*

*Fine*

THE ETUDE  
 ROSY FINGERS  
 LES ONGLES ROSES  
 VALSE ELEGANTE  
 PRIMO

PAUL WACHS

Animato

*ff* *brillante*

*poco rit.*

Tempo di Valse M. M.  $\text{♩} = 72$

*p*

*leggiere*

*p*

*Fine*



## THE ETUDE

**TRIO**

*Cantabile*

**SECONDO**

*mf* *cresc.*

*rit.* *mf a tempo*

*Vivo e leggiero*

*p* *cresc.*

*mf* *cresc.*

*rit.* *mf a tempo*

*D. S.*

## THE ETUDE

*Cantabile*

**PRIMO**

**TRIO**

*mf* *cresc.*

*rit.* *mf*

*f* *espressivo*

*Vivo e leggiero*

*p* *cresc.*

*mf*

*cresc.* *rit.* *mf*

*mf* *f* *espressivo*

*D. S.*



## PLAY OF THE FOUNTAIN

SCHERZO

J. TRUMAN WOLCOTT

Allegro M. M. ♩ = 80

Musical score for "Play of the Fountain" Scherzo by J. Truman Wolcott. The score is in 2/4 time, key of D major, and consists of 16 measures. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked "Allegro M. M. ♩ = 80". The score includes various musical notations such as slurs, ties, and dynamic markings like "mf" and "p".

Musical score for "Italian Dance Scene" by Geza Horvath. The score is in 2/4 time, key of D major, and consists of 16 measures. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked "Presto M. M. ♩ = 152". The score includes various musical notations such as slurs, ties, and dynamic markings like "p" and "mf".

## ITALIAN DANCE SCENE

ITALIENSCH TANZSCENE

GEZA HORVATH

Presto M. M. ♩ = 152

Musical score for "Italian Dance Scene" by Geza Horvath. The score is in 2/4 time, key of D major, and consists of 16 measures. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked "Presto M. M. ♩ = 152". The score includes various musical notations such as slurs, ties, and dynamic markings like "p" and "mf".



# THE ETUDE TYROLIENNE

BRUNO WANDEL, Op. 8, No 1

Allegretto grazioso M.M. = 126

# CALLIRHOË

AIR DE BALLET

C. CHAMINADE

Allegretto M.M. = 104

\* The C♯ and C♮ are to be regarded as attached to a single stem and are to be played exactly together.



## THE ETUDE

*pp* *poco cresc.* *cresc.* *Poco piu vivo* *f* *accel.* *fff*

## SPRING SERENADE

FRÜHLINGS STÄNDCHEN

EDGAR HANSEN

Moderato M.M. ♩ = 116

*mf* *con Pedal* *pp rit.* *mf marcato il melodia* *atempo* *rit.* *mf* *marcato il basso*

## THE ETUDE

*poco rit.* *a tempo* *mf marcato il melodia* *a tempo* *tranquillo* *sostenuto* *poco a poco rit. al fine* *quasi cello* *poco marcato il basso* *marzando* *rit.*



## AMOROSO

## INTERMEZZO Á LA GAVOTTE

CARL WILHELM KERN, Op. 161

Not too fast M.M. ♩ = 88

*p* *pp* *p* *glocoso* *pp* *p* *mf* *p* *cresc.* *f* *dim.* *p* *rit.* *à tempo* *mf* *f* *cresc.* *p* *mf* *f* *dim.* *f* *cresc.* *f*

Tempo I

*dim.* *p* *p* *rit. molto* *p* *pp* *a tempo*

Registration  
 (Sw. Viola and Stop. Diap. 8' with Oboe  
 (Gt. Gamba 8' (Sw. coup.)  
 Ch: Dulciana 8'  
 Ped: Soft 8' and 16'

AWAKENING  
SONG WITHOUT WORDS

FOR THE ORGAN  
 H. ENGELMANN, Op. 620, No. 2

*Andante cantabile* M.M. ♩ = 69  
*p con espress.* *p* *mf* *a tempo* *rit.* *mf* *dim.* *p* *cresc.* *f* *dim.* *p* *rit.* *à tempo* *mf* *f* *cresc.* *p* *mf* *f* *dim.* *f* *cresc.* *f*



# THE ETUDE

## KINDERSTÜCK

### CHILDREN'S PIECE

F. MENDELSSOHN Op. 72, No. 2

Andante sostenuto M.M. ♩ = 60

*cantabile*  
*sempre legato*  
*p*  
*cresc.*  
*dim.*  
*rall.*  
*pp*

# THE ETUDE

## PASQUINADE

### CAPRICE

L. M. GOTTSCHALK

Giacoso M.M. ♩ = 84

*mf*  
*f*  
*p*  
*cresc.*  
*dim.*  
*rall.*  
*ben marcato*  
*poco animato*  
*senza rall.*



**Piu animato** M.M.  $\text{♩} = 100$   
*rapido*  
*scintillante e ben martellato*

*senza rall.*

\* 16 means play two octaves higher

*f* *grazioso* *rapido*

*ff* *scintillante* *brillante*

*la melodie marcato* *sempre ff*

*f* *ff*



THE ETUDE  
PUSS IN BOOTS  
PETITE MARCHE  
VIOLIN AND PIANO

GUIDO PAPINI, Op. 101, No. 3

Tempo di Marcia- Moderato M. M.  $\text{♩} = 100$ 

VIOLIN

PIANO



## O FOR THE WINGS OF A DOVE!

W. BARTHOLOMEW  
Con moto

F. MENDELSSOHN - BARTHOLDY

O for the wings, for the wings of a dove!

Far a-way, far a-way would I rove! O for the wings, for the wings of a dove! Far a-way,

far a-way, far a-way, far a-way would I rove, In the wil-der-ness build me a nest, And re-

main there for ev - er at rest, In the wil-der-ness build me a nest, And re-main there for

ev - er at rest, In the wil-der-ness build me a nest, And re-main there for ev - er at rest.

*1st time*

Coda (last time only)

ev - er at rest, for - ev - er at rest, for - ev - er at rest,

And re-main there for - ev - er at rest, And re-main there for - ev - er at rest.

And re-main there for - ev - er at rest, And re-main there for - ev - er at rest.

O for the wings, for the wings of a dove, the wing of a dove, Far a-way far a -

way would I rove, Far a-way would I rove, a-way would I rove, far a-way



[illegible]

# A LULLABY

C. HENRY WHITE

W. R. WAGHORNE

Andante moderato

1. Soft-ly and slow-ly the night shades fall,  
2. Slow-ly the moon mounts high in the skies;  
3. Pret-ty one, rest, for the night is here,  
days will come, and the days will go.

O'er field and town and  
Night comes, dark and  
Day cometh all too  
Trou-ble and strife to

*p*

*p rall. e dim.*

creek; To rest a-while in the tree tops tall  
dear — y; All a-round us the still-ness lies,  
soon; Ang-les will guard thee from all fear;  
bring; The ways of life will ebb and flow,  
And the storms will meet you as you grow.

Come the birds that an-swer o-ver a-ning's call,  
Save for the sound of the owls' cries.  
Naught shall harm thee while moth-er is near.  
Sleep, my pret-ty one, sleep.  
Sleep, my pret-ty one, sleep.  
Sleep, my pret-ty one, sleep.  
Sleep, my pret-ty one, sleep.

*p*

*p rall. e dim.*

*pp*

1. 2. 3. 4.

4. The

## BIRD AS PROPHET

Edited and fingered by  
Maurits Leefson

Langsam sehr zart

Andante con molto tenerezza M. M.  $\text{♩} = 63$

R. SCHUMANN, Op. 82, No. 7

Andante con molto tenerezza M. M.  $\text{♩} = 63$  R. SCHUMANN, Op. 82, No. 6

The musical score is presented in a single system with two staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo and mood are indicated as 'Andante con molto tenerezza' with a metronome marking of 63 quarter notes per minute. The score is divided into several measures, each containing musical notation for both the right and left hands. The notation includes various note values, rests, and dynamic markings such as *pp*, *f*, and *p*. The piece concludes with a section marked 'Piu lento' and 'una corda', featuring a final chord and a 'Fine' marking.

a) If the D is played with the left hand, as advisable, use the upper fingering. b) see a).

*una corda*



A new popular success, although published by one of the largest and best known publishers of popular music in the country, was pushed in a similar way. Advertisements of it could be seen everywhere, even in street cars, and a popular bandmaster was induced to use it in his concerts.

If you regard your music as coming under the term high class, you can hardly expect to make much out of it, as the sale for such music is so limited. But the laws that govern the sale of popular music also apply in a similar manner to high class music. You must in some way make it known.

The fact that your piece is better than other that have made hits will have little to do with it.

in this case the children were not to blame for the appreciation. That extended to a large part of the audience. Brahms is an acquired taste. More so than Beethoven, more involved than Schubert, this work was a severe strain on the abilities of the orchestra as well as the endurance of the

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## THE ETUDE

making a success of it. Unless it possesses that peculiar quality which catches the public fancy, it will not go. Every exceptionally popular piece that has a large vogue, has some peculiar touch about it, some turn of melody coupled with catchy rhythm, that even momentarily fascinates the attention of musicians, in spite of its vulgarity of character, and often much to their annoyance. If your piece is possessed of this character, you will doubtless be able to make it go; otherwise you will have difficulty.

## SULKY PUPILS.

This is my first letter to the *ROBUST TALENT*, but two things are troubling me in my teaching that I would like advice about. What is the best method to pursue with a sulkily pupil? I have tried to be very lenient and indulgent, but when a child becomes sulkily after every little correction, what can I do? I have tried to study studies should be taken up in a sulkily pupil. I have tried to study studies should be taken up in a sulkily pupil. I have tried to study studies should be taken up in a sulkily pupil.

1. Average impulse would like to answer—Spank him, and send him home. Something like the summary treatment used by David Harum when his horse became balky would perhaps be effective with balky human beings. There is nothing that seems less worthy of tolerance than silliness, for it is so devoid of reason. However, summary treatment is outside the province of the music teacher. Have you tried making your corrections in such a way as to seem little like corrections? Let him play a few measures, praise him and thus try and get him in a good humor. Then ask him if he would not like to try some other ways of playing what he likes best. Ask him to play the same passage, and see which he likes best. Ask him if he doesn't think the way you do it sounds best. Show him how you like it, play two or three times, and then ask him to see if he can do it the same way. If finger motions are poor, ask him to see if he doesn't think the sound is better if he will try and make the motion in another way. Try in this manner and see what you can do. Little by little, varying the process in any manner your ingenuity may suggest, you will find a way to get him to play.

2. It is a good plan to begin the Standard Course at that point, going over the easier portions for a review, during which time you can make such corrections in finger motion as seem necessary. Reviews are excellent for this, for pupils can more easily change the finger action in passages that are easier than he has been playing. During this first looking, you can begin the first book of the Czerny-Liebling studies.

## LOSING ONE'S PLACE.

Will you kindly tell me how I may overcome the fault of losing my place? I have been doing from music to keyboard, in order to find the bass notes, for example, my eyes become blurred and I lose my place and skip a measure. I have unsuccessfully practiced one page for four days. I can play slow but difficult chord music, but cannot play the simplest little waltz without stumbling. I have a good plan to take the music away from the keyboard, and read over the bass notes in order to get them fixed in my mind?

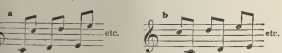
If, as you say, your eyes become blurred, you may be in need of glasses. Unless you overdo the glancing process far too much, your eyes ought not to become blurred. Your trouble may be partly physical, in which case an oculist's attention is needed. Then, too, skipping a measure sounds as if you were using your eyes more than your ears in your practice. After a reasonable amount of practice, that music should become so fixed in your mind that your ear would unconsciously prevent the skipping. Also, your trouble seems to be an inability to manage the skips so common in the bass of piano music. You would better make exercises for yourself, modeled upon the basses you find in your music, beginning with short skips and gradually making them larger, and try to make them without looking at the keys. You will find your facility will increase very much in a short time. After you have practiced in this way for a few weeks, practice the left-hand part alone of a piano piece that has skips, until you can play it without looking at the keyboard, and then put the right-hand part with it. Practice each measure, half measure, or you can even skip, until you are reasonably sure of it, even single skip, until you can play it without looking at the keyboard, and then put the right-hand part with it. Practice each measure, half measure, or you can even skip, until you are reasonably sure of it, even single skip, until you can play it without looking at the keyboard, and then put the right-hand part with it.

## DESIRABLE TEACHING PIECES.

1. In the example given, use the curved lines for the pupils, and the straight lines for the teacher. If not, please explain how they are to be played.

2. Kindly give a list of pieces for small hands for a pupil, who plays Burgmüller. Study the first two, which would certainly give greater gain to a hand that can reach an octave with difficulty?

1. The lines are ties. The term for the small notes should be acciatura instead of appoggiatura. 2. Practice six cords of medium size and push them between the fingers close up to the hand, so as to spread them apart slightly, and wear them thus for a time every day, when reading, for example, during which time your hands will not be otherwise occupied. You can also insert them when going to bed. At the keyboard practice broken octaves, as follows:



The second form, you will notice, compels you to stretch a fifth. Reverse the forms for the left hand. You will find the following third-grade pieces interesting: "Dance of the Fireflies," Brackett; "Matushka," Polish Dance, Engel; "Just a Dream," Ferber; "Song of the Leaves," Kern; "The Keepsake," Gavotte, Peterson; "Sweet Lullaby," Schnecker; "The Mill Song," Ringnet; "Two Thoughts," Arranged by Necker; "Farfalletta," Marks; "The Chatterer," Ringnet; "Rustic Chit-Chat," Sudds; "The Sky-lark," Schellwiesky; "Fair Polka," Op. 245, Wenzel; "The Zephyr," Op. 68, Wenzel; "Lullaby Melody," Geibel; "Gipsy Dance," Hunt; "Girard Gavotte," Fondy; "Modern Sonatinas," Leefson; "Sonata Album," Kohler; "First Studies in Classics," Landon.

## WHY SHE SUCCEEDS.

BY GEORGE HAHN.

SHE thinks. She aspires. She is determined. She really loves music. She is happy in studying music. She knows practice pieces do not always please; but she does not irritate others by continually holding down the loud pedal. She cultivates a graceful manner while performing.

She judges friends by the class of music they call for; but she refrains from comment. She believes she is building the foundation of an accomplishment that will be part of her life. She does not attend church, a concert or a theatre to admire hats, though hers reflects her own in taste, should anyone be looking.

She is anxious to know why knowing musicians call "heavy stuff" great music—therefore she covers the reason earlier than Mary, who doesn't care.

She is willing to admit she likes a piece because it may be better, but doesn't insist it is better than something less inclined.

She doesn't attempt to mangle music totally beyond her comprehension, though with some practice she is glad to please friends; but will not be imposed upon.

She does not "show off" with Chopin when she is asked to play. She is not pedantic enough to hold that everybody should enjoy involved counterpoint; but that she does not interfere with her own appreciation of it.

She knows that the reason some musicians are as good as they might be is because they are unacquainted with the principles of the art, as well as aesthetic work. She always looks sweet while playing, and not too serious; and her manner is polished, and she

knows that when she is the center of the gathering any deficiencies in this score are sure to be noticed. She does not need coaxing before she consents to play; and the noise she acts as if to come to the wishes of the crowd were a burden to her. She is never narrow-minded respecting another's opinion, taste or learning, knowing full well the fallibility of self.

She keeps in close touch with the musical life in her town, and is, indeed, part of it.

She never becomes jealous and never talks of her professional friends save in terms of admiration. She is never over-though learning and possesses the happy faculty of noting new beauties in a piece each time it is repeated.

She is a good critic and a harsh one where she herself is concerned, though her self-criticism is a mental one only.

She does not compare music with other arts to wonder if it is as great. Life to her is too short. She knows her duty to her art, to her talents, and to herself, and their relation to that minute portion of the world with which she comes into contact. She knows her duty and does it—here "all the hours lie."

She is not impetuous to honest criticism, but she hates indiscriminate praise, as that is worthless.

She tries to improve and widen her conception of music with every passing hour.

She is not satisfied to merely master the technicalities of the finger board, as this only serves to open up a musical world that is quite worth while to one who honestly wants to know.

She works hard at her play because she knows it is the work which gives her the greatest joy. She knows that her talent is worthless unless she hitches it to a star and drives hard.

She does not overtax her strength, nor does she over-exert, nor does she court brain fog or nervous collapse—she knows when to stop and relax.

She knows the value of fun and fellowship, and if friends are not at beck and call she finds quite their equivalent in the radiant atmosphere of her art, which, like good books, is ever at her service.

She is not "Bohemian" enough to keep her piano untidy.

She knows the value of common-sense in choosing what to study.

She knows that to perform what is within her mental and digital grasp well is better than floundering in the choppy seas of uncertainty and discord. She is frank with herself and realizes a shortcoming before her friends notice it and loses no time in eradicating it.

She knows that the path to artistic excellence is a long, glorious grind.

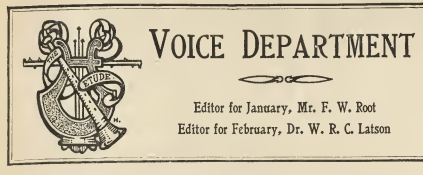
She realizes that a certain amount of conceit is good for a person—it keeps unoccupied minds at a safe distance. But she devoutly detests a real, unadulterated big streak of that doubtful quality.

She knows that apart from a sensuous enjoyment of the art itself, music produces a genuine refinement of mind and adds to her mental equipment. She knows that music is very much worth while for its own sake.

## CHOPIN'S REMARKABLE HAND.

FREDERICK NIECKS, in his fine biography of Chopin, describes his master's wonderful hand as well as follows:

"No one can look at Chopin's hand, of which there exists a cast, without perceiving at once its capabilities. It was indeed small, but at the same time it was thin, light, delicately articulated, and, if I may say so, highly expressive. Chopin's whole body was so light as a clown, throw his legs over his shoulders. After this, we may easily imagine how great must have been the flexibility of his hands, those magnificent instruments of his, which he had specially trained in arpeggios, and, which constantly occur in his compositions, and, which, until he introduced them, had been undreamed of, and are now so familiar to us, seemed to offer him no far from being compared with a pleasant surprise, for he executed them with ease and freedom. Stephen Heller, those small hands expand and cover a third of the keyboard. It was like the opening of a serpent's mouth which is going to swallow a rabbit whole. In fact, Chopin appeared to be made of caoutchouc (india rubber)."



Editor for January, Mr. F. W. Root

Editor for February, Dr. W. R. C. Linton

(Mr. F. W. Root, who edits the "Voice Department" for this month, is the son of the well-known American musical educator, Dr. Frederick Root, Mr. F. W. Root is a pupil of his father, Mr. F. C. Root, of William Nasson and European teachers of note. As an organist, lecturer, writer of musical works and as a vocal teacher, he has gained a wide reputation. He is the author of the well-known course of vocal study entitled "The Technique and Art of Singing.")

## UPON OUTLINING A COURSE OF STUDY FOR SINGERS.

BY FREDERIC W. ROOT.

This effort is frequently made to outline an educational course for pupils in singing by arranging vocal material, vocalizes, etc., in grades and specifying the work for "First year, Second year," etc. These efforts always follow the line which has been pursued so successfully in the department of instrumental study, the reasoning being that as graded materials, good studies and pieces, arranged in a progressive order of difficulty, are helpful in the field of piano teaching, and that as an outline of conservatory work gives to pupils an idea of what attainments they may expect from a given period of study at that institution, that a similar arrangement of vocal material, or outline of work, will be equally useful in the vocal department.

Colleges and conservatories which publish such an outline for the first, second, third, and perhaps fourth year, in the piano department, often give a corresponding prescription for the vocal department; and a school catalogue might contain something like the following, which is representative of pages from music school catalogues of the past:

## PIANO DEPARTMENT.

FIRST YEAR: Presser's First Steps, Landon's Foundation, Marcucci's Damm's Piano School; Czerny's Selected Studies, Book 1; Lemoine Studies, Op. 37; Loeschhorn's Selected Studies, Major Scales; First Sonatinas; first work in chords and arpeggios.

SECOND YEAR: Kiehl's Studies, Op. 20; Duvernoy, Op. 120; Berens Studies, Op. 61; Minor Scales and their corresponding chords and arpeggios; Heller's Studies, Op. 47; Czerny, Op. 299; Easy Sonatas, Mozart and Haydn; Bach, Little Preludes; Salon pieces by various composers.

THIRD YEAR: Heller, Op. 45; Bach, Inventions; Czerny, Op. 740; Scales in double thirds; Introductory octave works; Fessler's Beethoven Sonatas; Mendelssohn's Songs "Without Words"; Fessler's Chopin Nocturnes and Waltzes; some imitative work in Schumann; Salon pieces, Bendel, Godard, Moszkowski, etc.

FOURTH YEAR: Studies by Cramer and Moscheles; Clementi, "Gradius ad Parnassum"; Bach's Suites and Well-tempered Clavichord, etc.

## VOICE DEPARTMENT.

FIRST YEAR: Panseron's A, B, C; Abts' Vocal Tutor, Parts 1, 2, 3; Littgen's Songs; First work in vocal exercises and passages with "Scales and Various Exercises;" Bonoldi's Six Studies, etc.

Concone's Thirty Exercises; Sieber's Eight Measures Studies; Concone's Fifty Lessons; easy songs by writers of merit.

SECOND YEAR: Concone's 25 Vocalizes; Thirty-two Short Song Studies, Op. 24, 25, 26; Sieber, Op. 47, 48, 49; scale and passage work continued with Viardot's "An Hour of Study," Part I; Vacca's "Methodo" with Italian pronunciation; Salon Songs by modern authors.



THE VOICE  
Breath control, Placing, Vowels, Consonants, Register, Timbre, Evenness of scale, Freedom, Compass.

THE STRUCTURE OF MUSIC  
Rhythm, Key-relations, Modulation, Modes, Scales, Beats, Music-physics, Timbre, Parts.

Harmony

THIRD YEAR: Nave's Solfegeos, Op. 1; Panofka's Vocalizes, Op. 31; S. Marches Studies, Op. 15, with Italian vowels; scales and passages, Viardot, Book II; songs by classical authors and the lighter operatic aria.

FOURTH YEAR: Panseron's Complete Method; Bordogni's Thirty-six Vocalizes; M. C. Marches's Scales and Passages, Op. 1; Panseron's Dramatic Songs from the opera, oratorios, etc.

Such schedules as these are designed to force prospective pupils the broad, thorough work which music education demands, and which it is the design of an institution to enforce.

It is doubtful if such a program as this is ever fully carried out, but if in the piano department the actual accomplishment of a pupil approximates the printed schedule, one is certain of some solid valuable musical attainments and the promises of the institution offering the course are measurably justified. But, how is it with the vocal department?

If the same proportion of its program were learned and retained to the teacher, would the pupils' attainments be as solid and valuable as in the piano department? I think not; at least there is no guarantee of it in the existing list. The vocal pupil may have sung the list throughout without making one correct tone, and the voice which perhaps began the work with some natural charm may have become shrill and ungainly; the first efforts with song may have had a naïve appeal, expression in them; while at the conclusion there might be nothing but a mass of artificiality and affectation, utterly foreign upon that instrument—with his sense of rhythm, his sympathetic comprehension of musical phrase and his facility in striking the keys so as adequately to represent these.

## THE SINGER MUST MAKE HIS INSTRUMENT.

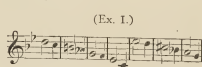
The singer must in a large degree make his instrument. The pure tone, the sufficient compass, the even scale, which is brought ready made to the pianist in an instrument supported and braced by props of wood and iron, must be obtained by the singer from an instrument of sensibly yielding structure, subject to frequent fluctuation, an instrument which the performer must construct and keep in order by long continued and most skillfully directed effort; and unless that work be done correctly, nothing else that he does in his vocal study is of real value. In the case of one who produces his voice badly, the successive work with Concone, Sieber, Marchesi, Panofka, and so on, may seem to him like progress; but nothing that good taste may sanction can appear in performance with a breathy, nasal, strained voice produced with evident effort and uncertainty.

The singer must cultivate the sense of pitch, rhythmic force, the ability to think music correctly to a far higher and more accurate degree than the pianist, and must learn these things earlier in a course of study. The piano student can execute a chromatic scale, a minor scale, arpeggios of the diminished seventh and augmented fifth chords, can attack a tone with perfect accuracy, can pass from tone to tone readily, can take high notes without effort, can play long successions of notes without stopping for breath, and such other technical attainments from the first lesson because of the mechanical means furnished by the instrument; whereas, the singer, having no mechanical aids, must go over a great deal of ground and encounter many complications of adjustment before the same proficiency is reached.

Ear training comes incidentally to the piano pupil while he is learning to read and execute music; whereas, the vocal pupil finds here a special department in which he must become proficient, because he can read and execute only so fast and so far as he hears, and thinking of music is developed.

The diligent piano pupil may play his Heller Studies and his "Songs Without Words," before he has learned to think a minor scale accurately; while the pupil in singing must be able to sing the minor and chromatic scales and all sorts of intervals before he may properly attempt the corresponding grades of vocal music; or, even, a grade much lower.

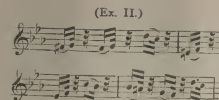
To take an illustration from the best known book of vocal studies, Concone's "Vocal Lessons": How easy it would be for a comparatively unskilled piano pupil at an early stage of his training to play such passages as measures 25 to 32 of No. 8:



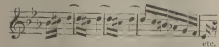
or measures 28 to 35 of No. 21:

## THE ETUDE

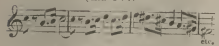




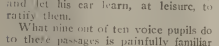
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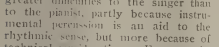
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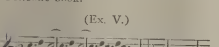
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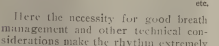
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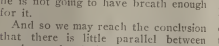
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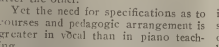
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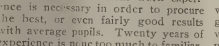
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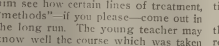
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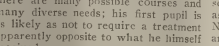
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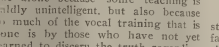
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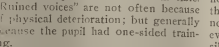
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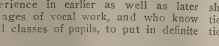
(Ex. XIV)



(Ex. XV)



(Ex. XVI)



(Ex. XVII)

form a safe and comprehensive schedule for the guidance of younger teachers, and to aid in outlining a course of vocal study in schools and conservatories. The work has been shown, cannot be done by giving lists of graded studies and exercises; but it might be accomplished in a degree that would prove helpful in a great measure of the points involved in good singing, together with a description of their relative positions in vocal education.

What do we want voice pupils to know and master? What is the relative importance of these items to good singing, and in what order or proportion are they to be taken up?

#### HELPFUL HINTS.

Here are some suggestions: 1. No singing is acceptable that does not conform to the laws of pitch and rhythm and no singer is well equipped without some knowledge—the more the better—of keys, intervals, scales, etc., leading to a correct reading, perception of rhythm and a sense of harmony if not a theoretical knowledge of it. Moreover, there must be development of ideas regarding the melodic, symmetrical, graceful, tasteful things that a voice is expected to make manifest. Cultivating the voice without gaining such concept of its use is like building a boat in a desert.

2. To sing even the simplest song in a manner acceptable to good taste must be able to make agreeable ones throughout a moderate compass, and must use the breath so as to sustain and shade intelligently.

He must enunciate distinctly, having for the purpose gained some mastery of vowel and consonant utterance of all pitches and combinations. Then, to meet the needs of more ambitious song, he must have technical achievements must be gradually and carefully enhanced so that while adding to the power and compass of the voice, the power and tone loses none of its purity, freshness and spontaneity, but rather gains in such desirable attributes.

3. Again, good taste requires that, in vocalizing, tones shall group themselves according to certain rules that define style, execution, phrasing—rules bearing upon attack, legato, accent, shading, etc.

4. Finally, the words of a song, which are its inspiration, should be given not only with the mechanical virtue of distinctness, but with refined pronunciation, and the discriminating emphasis that indicates intelligent appreciation of sentiment, redolent of imagination, magnetic appeal, sincerity.

This we may call Diction, although the word is commonly used in a more restricted sense.

Artistic song, that which our secure, results from the attainments as the flower grows from the stalk. Now it will be seen how dependent the singer's requirements are one upon another.

#### THE DICTON IMPORTANT.

Fine diction is unavailing for song if style and execution be faulty. Satisfactory style and execution are impossible if the singer's tones are forced, precariously, uneven and if the breath is the best tone and controlled. And nothing of song without time and tune, even if good vocal technique were possible of the mind has an insecure hold of the voice.

Or, we may put it pictorially and show song, that monument of civilization, rearing upon its necessary foundation, arranged in proper order.

This is the most enlightening and informing method of laying out a course of study for singers which the present writer has been able to arrange, to show the orderly path of progress than to specify printed works for use. Studies by Cancone, Marchesi, etc., must be used in at least three of these departments; the prime essential is not the book but the use of the book.

Some text books are better adapted to certain purposes than others. But almost anything that the public here offer can be made to serve if teacher and pupil take up their tops in the right order and in putting the proper foundation under each item.

#### A GOOD FOUNDATION NECESSARY.

This does not mean that a pupil has to build a foundation to its broadest proportions before commencing upon its superstructure. A little knowledge of tone relationship and rhythm will support elementary tone-production scales, etc., leading to a correct reading, perception of rhythm and a sense of harmony if not a theoretical knowledge of it. Moreover, there must be development of ideas regarding the melodic, symmetrical, graceful, tasteful things that a voice is expected to make manifest. Cultivating the voice without gaining such concept of its use is like building a boat in a desert.

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In putting this subject into pedagogical order, we have in mind only teachers and pupils who are not yet to be superficial. Many of "study" singers are entirely content with a naive warbling of popular songs, which, owing to a lack of understanding of culture, and yet such singers are brought face to face with their deficiencies, then questioned about keys, rhythms, or when asked to read a piece of music, are seldom able to read and ready to start upon systematic work. After that the amount that accomplished depends upon the morale of the pupil and the teacher's ability to make the work interesting. But, however little foundation work is done is worth doing. Ideas grow like plants if they are once started.

In the grade stated requirements by laws and terms are at all times the students of singing, the most likely department for such arrangement is that of musicianship. And it is in this department of vocal work more than any other that devices are made to compel pupils to do the work that ought to be done. They are always such as people who attend to their work, and wish to be posted. The dry points of technique are avoided entirely. Such a class requires a competent pianist for the accompaniment for to accomplish its purpose it cannot stay long upon individual numbers, and the pianist must be one who can carry the songs along to some extent. The songs are sung in unison for the most part, but with some solo performance from those competent to interpret adequately. Great care is taken, however, to eliminate from such performance all that is superficial, ostentatious, personal, and to keep the composer and his art solely in view.

Almost all the best songs are printed in two or more keys, so that both the low and the high voices may have their suitable editions. In this class the union singing is usually at the lower pitch; if, however, the compass of a song strikes a better average for all the voices at the higher pitch, the accompaniment is played from that edition. While introducing this wealth of music to the class, the leader seeks to augment interest by calling attention to details of the personality of the composer, the history of the song, the lyrics, methods of work, their treatment by the public and the critics, the chronology of their works, anecdotes and other professional career, and by pointing out certain felicities of composition, dramatic effects, striking modulation, voice-leading, contrapuntal treatment, and so on, and so on, may focus attention and arouse enthusiasm.

The too frequent custom among singers of giving but scant study to the music they sing is corrected in this class. Every season the work includes as a matter of course, readings from the songs of the foremost song writers, Schubert, Schumann, Franz, Brahms and Grieg, and no member shirks the season without knowing, for instance, the dramatic story of "Die Schöne Müllerin," who wrote the poems, the character of Schubert's work, the lyrics of the songs of the Cycle, the date and circumstances of the composition, which numbers are most in use on recital programs, and other external points of interest and general knowledge.

It is more important, a love of the music and a sense of its deeper significance

is highly desirable in whatever line development is sought—manners, music, scholarship, language, as well as music. In several of our American cities and towns the conditions for musical study compare favorably with those in the European capitals, except perhaps that the average expense is higher there than here. The best teachers and producers are heard of in the amount offered is large. It is a practical question with each teacher, especially one who works elsewhere than in a musical center, how a satisfactory program for his pupils, giving it to them in such amounts and in such a way as shall not interfere with the careful fundamental work which is done better in this country than elsewhere. Teachers generally are alive to this and we see in print excellent suggestions bearing upon the point. Possibly one more may be of interest.

#### AN "ATMOSPHERE CLASS."

In Chicago for the past eight years a class has met for an hour or so each week during most of the school year for the purpose of reading over the best songs, classical and modern, with some analysis and biographical, historical and interpretative comment from the teacher. The class, which still continues, is made up mostly of singers, but is open to any who wish to come, such as people who attend to their work, and wish to be posted. The dry points of technique are avoided entirely. Such a class requires a competent pianist for the accompaniment for to accomplish its purpose it cannot stay long upon individual numbers, and the pianist must be one who can carry the songs along to some extent. The songs are sung in unison for the most part, but with some solo performance from those competent to interpret adequately. Great care is taken, however, to eliminate from such performance all that is superficial, ostentatious, personal, and to keep the composer and his art solely in view.

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have been awakened; the closer students of the company can identify, from hearing, all the melodies, and, perhaps, have learned to play and sing them.

#### GROUND COVERED.

In this way a great deal of ground has been covered, some of it with more and some with less repetition, but always in a way to develop "atmosphere" and some other editions.

Here is a record of the principal works read through without omissions: Schubert—"Die Schöne Müllerin," Winterreise," "Schwengensang," and Selected Songs"; the four sections of the Schubert Collection in current use; also, "Die Altmacher."

Schumann—"Dichterlehre," "Woman's Love and Life," "Mythen," "Lieder-creien," and the miscellaneous songs—the large volume of this author's songs: Franz, Vol. I (Peters) and Book III (Schirmer) and some other editions. Brahms, Vol. II (Simrock) and Book II (Schirmer) and some others.

Lovace—Ballads, Vol. I (Peters). "Winterreise," "Schwengensang," and Selected Songs"; the four sections of the Schubert Collection in current use; also, "Die Altmacher."

Beethoven—"To the Distant Beloved" Cycle, and "Adeleide." "Winterreise," "Schwengensang," and "Agnes Dei" (arranged from air for G string).

Mendelssohn—Schirmer Library edition. "Robinson"—50 Selected Songs. Jensen, Vol. IV (Schirmer) and some others.

Trakalowsky—"Mastersongs," Vol. I, and some from other editions. Massenet, Vol. I (Schirmer). Franz Kreis—Album. Van Fickles—"Elland" Cycle and others.

Hugo Wolf—Selected Songs (John Church Co. edition). "London Ronald"—"Summerme" Cycle and "Song from the Hill."

Two excellent collections that have been much enjoyed were "Treasury of Modern Song" (containing songs by Franz, Brahms, Dvorak, Henschel, Grieg, Strauss, Lassen, Sinding, Tschalkowsky, and other eminent writers) and "Fifty Mastersongs," edited by Finck. Another collection which proved to be less adapted to the use of this class was the "Anthology of Italian Song."

Some of the authors who were students from sheet music songs were Liszt, Strauss, Elgar, Saint-Saëns, Cornelius and also our best known American writers.

Some of the serious music study, the elevation of taste, the broadened intelligence and the keen enjoyment which comes of such class work constitute a musical atmosphere which cannot be put up in bottles, but may be procured by any music teacher who follows the above suggestions.

#### MENDELSSOHN'S SONGS.

BY FREDERIC W. ROOT.

The critics who disparage Mendelssohn—and there are many such—occupy a standpoint that it is hard to comprehend, unless it be that they base their judgment upon some one line of work only.

In certain respects we may admit that his compositions do not reach the highest level; his songs as a whole do measure up to the standard of Schubert, Schumann and Franz. But taking him all in all as a composer, there are many of us who can more readily agree with the distinguished musician, who the other day in presence of the writer of this article

closed a performance from the Mendelssohn repertoire with the remark: "He knew it all." His vast knowledge of the technique of music seemed to require instrumental resource for its free scope; the limitations of the single voice seemed in his case as in those of Beethoven and Chopin to fetter the imagination. He could sing "without words" and without the other components of the voice and then his song was perfect. Or if he found himself inspired by a great dramatic subject and equipped with large resources for performance, in an orchestra he could put vocal music on the highest pinnacle.

There is nothing in the repertoire of song more masterly, often and sincerely eloquent than "O God Have Mercy" from St. Paul, the Psalm "Hear My Prayer" for soprano solo from the same source, and the author's biblical settings. And when he writes in what is known as the contrapuntal style for choruses of from four to eight parts, with a variety of parts, it is his voice leading, marvelous in its skill, the envy and despair of students, becomes a very subordinate detail in the broad, powerful drama of the whole.

Witness his eight-part chorus "Judge Me O God," or that little four-part gem from "St. Paul," "See What Love Hath the Father," or, indeed, any of the well-known choruses like "He Watching Over Israel." One is so impressed with the genuineness of the expression and the satisfactory balance and symmetry of the composition that he must be a highly trained listener to realize also the masterful treatment of melodic material entering into its structure.

In his miscellaneous songs, however, we do not find any such depth of inspiration. Spring was a theme to which Mendelssohn's spirit responded warmly, and he wrote a number of songs in its honor, the best one of which, however, is for the piano alone.

#### FAMOUS SECULAR SONGS.

Nearly all of his songs play as well as they sing. "On Wings of Song" will give more pleasure, fairly well played, than when sung by any but a highly competent singer. And so it is with Zuleika, Cradle Song, Italy and Venetian Gondellied—there are but few of Mendelssohn's songs that are widely known. This instrument, Mendelssohn's song composition is seen when we observe the peculiar vocal requirements of Schubert's songs or of those of Brahms and Schumann. With these we can turn our eyes around and say that the "Erl King" or "To Be Sung on the Waters" are songs which, when fairly well sung than when played, are just as well; and "Who is Sylvia?" must be sung, even though the sentiment, which is supposed to be the soul of a song, is in this case nil.

One of Mendelssohn's tributes to Spring is "Frühlinglied." Der Frühling mit Brausen—there are several translations. It is a song of great vigor and brilliancy that deserves to be better known; it can hardly fail to bring the glow of interest, even enthusiasm, to the singer, and, depending upon the singer, to the auditor. Song recital artists in making programs should not overlook this vein in the Mendelssohn repertoire. The brilliant, rushing, buoyant selections therein contained would light up a program effectively. Such a one, for the male voice probably, is one of the two songs named Reiselied (Der Herbst-

wind rüttelt die Bäume), and another, for the female voice, is Andes Maie-lied (another May Song). In such as these, the composer's ready technical facility seems to find congenial outlet. He is at his best when much is demanded of him. His duets, requiring greater skill, are better than his songs. There are many others by this master that are worthy of study. "The First Violet" is a purely vocal conception, full of grateful passages for the voice and points for phrasing and expression. Needless to say, the musical composition is consummate. And we may speak similarly of "Da lieg' ich unter den Bäumen" and the simpler songs Maie-lied (Man soll hören), Ferne (In Weite Ferne), Frage, and the exquisite Favorite Song (Lieblings-plätzchen); also the popular folksong "Es ist bestimmt" Mendelssohn's songs are in his compositions on sacred themes. Some of these, such as "O Rest in the Lord" and "If With All Your Hearts," would seem to the author as the best of his songs.

There are three psalms for contralto solo and chorals that are worthy of more attention than they get.

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## Violin Department

ROBERT BRAINE, - Editor

### MENDELSSOHN'S VIOLIN WORKS.

WHEN the name of Mendelssohn is mentioned, the violinist at once thinks of his great violin concerto, Op. 64, in E minor. It seems incredible that a composer capable of producing such an immortal masterpiece as this concerto should have written so little for the violin. The work is so spontaneous, so violinistic, and so dramatic and effective that it certainly stands without a peer among all the violin concertos of the entire literature of the violin. The Beethoven concerto, which many eminent critics rank ahead of the Mendelssohn, as a classic masterpiece, has never attained the popularity with concert goers which has been the case with the work of Mendelssohn, and it is probable that on the concert stage this is the world's most popular violin concerto is played ten times to every time the Beethoven concerto is played once.

Arthur M. Abell, the well known Berlin critic, writes of this concerto: "Mendelssohn and Bruch gave the world really ideal violin concertos. Both are beautiful and dramatic; both are admirably violinistic and both reflect in the treatment of the orchestra the musical spirit of the times in which they were written. To do and behold! Mendelssohn and Bruch, the writers of symphonies and other orchestral works, are in their violin concertos more at home than any of their works. Mendelssohn was himself an admirable pianist, and he wrote a great deal of piano music; yet his piano concertos are already practically banished from the concert platform, and his smaller piano compositions are fast fading, while his violin concerto is fresh as the eternal spring, which to me it symbolizes."

John S. Dwight in a review of the works of Mendelssohn says of his violin concerto: "And speaking of Mendelssohn's concertos, we must not forget the one for the violin, which surely ranks only after that of Beethoven, and is attempted by all the violinists. Its charm is never failing. The fine intensity of the impassioned allegro has something feminine and far reaching in its quality. The middle movement seems divine, and the finale, heralded by the brass, is so brilliant and impetuous, that it admits of being taken at the most rapid tempo. It is perhaps the most popular of all violin concertos."

The violin concerto is in the repertoire of every concert violinist, and it is often heard alone with the student as part of the course of study by every advanced student of the violin. It presents great technical difficulties, and is fairly effective manner by beginners, and yet are music which the student, after, which is not only delightful to listen to, but which will infallibly develop the taste of the student. The "Songs Without Words" are admirably adapted for teaching purposes. The devotional style of many of them and their peculiarly useful character make them play at church services. The piano accompaniments to some of them can be effectively played on the pipe organ.

a remarkably fine cantilena to make it effective. An arrangement can be procured of the andante in simplified form, so that it can be rendered effectively by a violinist of medium attainments. The Mendelssohn concerto is frequently played with the first movement omitted, the andante, followed by the allegro, being alone used, thus making a number of more appropriate length for the average concert. The last movement, *allegro molto vivace*, is as a rule played rarely, and it seems to be a matter of rivalry among concert violinists to see who can play this movement the fastest.

The violinist Sarate made his first mention in Germany, at Leipzig, by the execution of this final movement at enormous speed and with absolute accuracy. The movement is ineffective unless taken at great speed and brilliancy, and violinists and students whose technic is not equal to playing it in this manner had better let it alone and play something else, or, if they wish to play something of the concerto, play the andante only.

Outside of the violin concerto Mendelssohn has left nothing of real importance for the solo violin, although he wrote considerable chamber music. The violinist or student whose limited technic will permit him to play in the gorgeous hues of the concerto need not on that account be deterred from enjoying the genius of Mendelssohn altogether. Indeed, many teachers and arrangers have made for the violin transcriptions and adaptations taken from his piano, orchestral and other works, almost without number. Many of these can be played by violinists of limited technic and some even by beginners.

### THE SONGS WITHOUT WORDS FOR VIOLIN.

Mendelssohn's charming "Songs Without Words" are admirably suited for string instruments, and are favorites with violinists and students the world over. Arrangements can be had for violin and piano, cello and piano, two violins, etc. Friedrich Hermann, the late eminent violinist, has made a fine arrangement of the songs, which are published in one volume, and Hans Sitt, another eminent violinist, has made transcriptions of the songs, also published in one volume for violin and piano. The songs of Mendelssohn arranged in this form are admirably adapted for the amateur student violinist and many of them are technically easy, and can be played in a fairly effective manner by beginners, and yet are music which the student, after, which is not only delightful to listen to, but which will infallibly develop the taste of the student. The "Songs Without Words" are admirably adapted for teaching purposes. The devotional style of many of them and their peculiarly useful character make them play at church services. The piano accompaniments to some of them can be effectively played on the pipe organ.

There are a large number of beautiful pieces for the violin published separately, which have been adapted from the "Songs Without Words" by other works of Mendelssohn, which are not technically difficult.

Preeminent among these stands the "Spring Song" (Frühlingssong). Many different arrangements of this beautiful composition have been made for the violin and piano, and the lovely setting of the melody adapts itself to the violin as if it had been originally written for that instrument. It is an extremely effective encore number and audience-pleaser, and is one of the most popular of the world's most popular melodies. Other adaptations of Mendelssohn's works for the violin and piano which are effective and popular are the "Wedding March" from the "Midsummer Night's Dream," the "Priest's War March" from "Athalia" and the "Venezian Song" from the "Spinning Song" and the "Rondo Capriccioso," among the most celebrated of Mendelssohn's piano compositions, have also been arranged for violin and piano, and are technically harder than the above. Other works adapted for violin and piano are the "Canzone" from the quartet, Op. 12, from the "Symphonies," the "Quartet," and the "Mimic" from the Third Quartet. There is also a good arrangement of the Nocturne from the "Midsummer Night's Dream." Hans Sitt, the violinist, has made a fine arrangement of the Third (Scottish) and the Fourth (Italian) Symphonies by Mendelssohn for the violin and piano.

Friedrich Hermann's arrangement of six children's pieces (Kinderstücke) is also found useful to the teacher.

### OTHER EXCELLENT ARRANGEMENTS.

Mendelssohn's overtures, "Ruy Blas," "The Wedding March," and the "Hebrides," called the "Hebrides," "Meerestille und Glückliche Fahrt" (Calm Sea and Happy Voyage), "Schöne Melusine," and the "Night of St. John's Eve." His most noted overtures, can be obtained arranged for violin and piano, in the Edition Peters. This arrangement of these beautiful works is not technically difficult, possesses great educational value, and will give many a delightful hour to the amateur or student. The teacher would find it a great advantage to his advanced pupils to have the violin part of the overtures played in unison by them, with the accompaniment of the piano.

The "Spring Song" of the "Gondellied," "Songs Without Words," the Adagio, Op. 65, No. 1, and other well-known compositions of Mendelssohn have also been arranged for two violins and piano and make delightful violin duets, or can be used to accompany. The sonata for violin and piano in F minor is a left a wealth of beautiful music in the form of string quartets and other forms of chamber music in later years for the violinist.

Mendelssohn had an excellent knowledge of the violin, having studied the well-known boyhood with Henning, was also fond of playing the violin. He more than once played the viola part in his own orchestra. He neglected his violin in public. He neglected piano, but one of his biographers says that he played occasionally, and that "if the desk, and to see him bending over just as if he were a boy."

In the life of Mendelssohn the student of violin playing will be greatly interested with the portions which deals with the composition of the violin con-

certo, showing how Mendelssohn submitted the various passages of the concerto to Ferdinand David, director of the violin department of the Leipzig Conservatory, for criticism and advice. And uncouth, the great authorities on the subject of violin playing, and his advice and suggestions on the concerto were of the greatest value to the composer. The famous composer deferred to the judgment of David in regard to many passages, and the concerto was not given to the public in permanent form until these two master minds had gone over it measure by measure, discussing and criticizing each passage to make it as effective as possible. The result is that the concerto is rarely violinistic. One cannot imagine it being effectively played on any other instrument. As violinists say, it "lies perfectly" for the violinist.

Not every violinist succeeds in rendering Mendelssohn's composition with the composer's true spirit. His best effect is obtained by a light touch, deep feeling, and exquisite grace, and it is these qualities with a rather large post is best for an instrument that has a light, thin top. In most cases, violins should be made of different diameter and careful note taken of the effect upon the tone of each, after having been put in the right position. The latter condition is the most difficult thing of all to obtain. The best tone results will follow placing the soundpost just the thickness of the violin top in rear of the right foot of the bridge. The thickness of the top at this point can be ascertained only by calipers. When fitted properly, above and below, the post should stand as perpendicular as possible, both ends fitting, of course, accurately to the plates. Increased brilliancy and solidity of tone result when, after placing the post, the violin is placed on the right foot of the bridge as is the base bar with the left foot, measuring always from the outside of both bar and the post, providing the post stands perfectly fitted at both ends without springing the plates, by forcing both ends carefully outward about a sixteenth of an inch. The strings should be let down to prevent any pressure upon the top while the post is being fitted. These rules for making and setting a soundpost are applicable chiefly where the violin is properly made and the base bar set in right position. A base bar wrongly located will hoodoo any violin. The rules herein given for setting soundposts apply to violins, violas, cellos and basses—Joel B. Swett.

### CARE OF STRINGS.

In the hands of careless or inexperienced violinists or pupils, a large proportion of violin strings are ruined in the course of a few days. A violin string is like a fine piece of steel wire; it cannot be bent double or "kinked" without greatly injuring it. A violin string must be handled as you would handle a watch spring, without getting any kinks in it. Many strings are ruined in getting the little gut threads off with which the strings are tied, when the strings are tied. When these are cut off with a knife, great care must be taken not to allow the blade to gash the violin strings. The rules herein given for setting soundposts apply to violins, violas, cellos and basses—Joel B. Swett.

### A COMMON ERROR.

A GENTLEMAN who took lessons from me owned a valuable violin. He paid, he told me, \$4,000 for it. So valuable he would bring it and sometimes not. In an adjoining room was a lady artist, who was quite musical, played the piano and a member of the orchestra of the Haydn Society. She would frequently see this gentleman and asked about him, and I told her about it. One day he came for a lesson, and after he had gone she said, "she had been very rude, as her sister and she had listened at the keyhole and heard his musical conversation over the 'rice' wall." She went in and that instrument and longed to see it; for he was "certainly wonderful!"

As this is from a firm brought whose hands many of the finest violins in the country pass, it is interesting as showing what constant attention fine old violins require.

### VALUABLE QUESTIONS.

"Succumb" writes. The Bureau for answers to a series of questions which are of such general interest that they deserve an answer in detail.

1. Do you think it is possible to learn to play the violin as well as the best violinists in our theatres if one begins at the age of nineteen and has talent for music?

It is practically impossible to learn to play the violin well commencing as late as nineteen years. It is possible that our correspondent might learn sufficiently well to play the violin as a second violin part, which, as the music is arranged at the present day for theatre orchestras, consists principally of chords. The technician required to play the music used in the best theatre orchestras in our large cities, so far as the first violin part is concerned, could not be acquiring commencing such an age. A pupil should commence at eight or ten years of age if he is to acquire a really fine tone and good technic on a string instrument.

2. Are there any new violins made that are as good for solo purposes as any old violins, excepting the Cremona violins?

Al, that is the question! You touch upon a discussion which has been raging for the last hundred years, and which has consumed tons of paper and seas of ink. Thousands of violinists and violin makers will answer yes, and thousands of other violinists no. One thing is, however, certain: the vast majority of violinists choose to play on old violins. If they cannot get Cremona instruments they purchase old violins made by obscure Italian, French or German makers. All old violins are not good, however. A good new violin is much better than a poor old one. I have known violinists to insist on playing the old violins of their fathers, and simply because it was "old," when a good new violin, made on correct principles, would have been vastly better. The great violinists of the world insist on having the best Cremona violins their purse will command.

3. At what age did the world's greatest violinists become famous?

Most of the great violinists commenced the study of the violin in their earliest childhood. Spohr, we are told, commenced between the ages of four and five, and Paganini is said to have been a good violinist at six. Most of the great historic violinists had acquired the greater part of their technique and become famous before the age of twenty. Many of them were boy prodigies who traveled the world over while still in their teens.

4. How many years does it take for the average student of the violin to play ordinary music at sight?

An answer to this question is impossible because we do not know what our correspondent means by "ordinary music," besides, "sight reading" is a gift. Some very good musicians are sometimes poor sight readers. A talented violin student should commence to read at sight fairly easy music, extending into the positions, in four or five years' study, to reading two hours per day, and studying with a good teacher.

5. Are short, and rather thick, fingers a drawback to good violin playing?

In many ways they are. There are so many stretches of a tenth, at least in violin compositions of any difficulty, that it is almost impossible for short and chord passages, that a violinist with stubby fingers is at some disadvantage in playing such passages. It is not, however, as bad as it seems, for the finger reaches the tail-piece, if so, move your chin-rest so that it is

ist with fingers abnormally thick at the end, owing to the fact that the tones lie so close together. Still there have been eminent violinists whose hands were not large and whose fingers were short and stubby. Ferdinand David, a violinist of great eminence, possessed hands which were comparatively small. A violin student with a small hand need not be deterred from study on that account, however, as witness the remarkable performances of clever children and violinistic prodigies, who give us instances of excellent renditions of some of the great works of the literature of the violin, notwithstanding the fact that their hands are small, and have not nearly reached their full development. It is usually possible to change passages where the hand of the performer is too small to execute it as written.

### THE SENSITIVENESS OF VIOLINS.

Old violins, no matter how carefully they are kept, are peculiarly sensitive to atmospheric changes, and are very apt to become unplayed in warm, damp weather. Especially is this the case with old instruments with weak, thin wood in front, where many cracks which have formed there may be repaired. Keeping such instruments in repair is quite an item of expense, as they can only be safely entrusted to a first class violin repairer, whose charges are quite high as a rule. I recently had mine recently had some regluing done, of my violin—a fine Klotz—by one of the leading violin repairers in the United States. It held very well for months and then came unglued in the same place. She wrote to the repairer asking him to do the work over again. He refused, and the latter refused to claim that it was impossible to guarantee work of this character. His letter throws so much light on the subject of the repair of violins from the standpoint of the repairer, that I am sure it will prove of interest. The repairer wrote:

"We cannot guarantee repairs, much though we would like to do so. They are like a violin G string, liable to last for years, and just as liable to give out in a short time. Glue is subject to atmospheric conditions in musical instruments, as well as in furniture and everything else where it is used. If we conscientiously felt that we were laying with our workmen we would say, send the violin to us and we will put it in shape gratis, but this we cannot do. We feel that we should be held in any way to blame."

"The young lady referred to should have no complaint to make even if she must have her violin repaired occasionally. We venture to say that it is not a Stradivarius, Guarneris or Amati violin in existence that is being used daily that does not go into the hands of repairers for adjustment and other attention, at least twice and perhaps more times every year. Some artists have their instruments attended to every month, and some of the fine old masterpieces there is no reason why a cheaper instrument should not occasionally need attention."

As this is from a firm brought whose hands many of the finest violins in the country pass, it is interesting as showing what constant attention fine old violins require.

### ANSWERS TO QUERIES.

L. J.—I have no doubt that the queer grating noise you say your violin makes when it is bowed is the chin-rest touches the tail-piece. If so, move your chin-rest so that it is

separated from the tail-piece at least an eighth of an inch, and you will have no further trouble.

C. P.—You complain of the "screaky" tone you make on the higher notes. It is likely that you play with the bow too far from the bridge. When the higher tones are played the bow should approach closely to the bridge.

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## CHILDREN'S PAGE

This Page is Not Designed to be Solely of Value to Children, but is also intended to Provide Teachers with Material to be Used with Children.

### THE STORY OF THE CHILDHOOD AND YOUTH OF MENDELSSOHN.

By C. A. BROWN.

A GREAT many famous people were born in 1809, just a hundred years ago—our own Abraham Lincoln, for one. And surely it was a lucky Friday that brought the little Felix Mendelssohn into the world, on February 3 of that same year, at Hamburg, Germany. He was the son of a wealthy banker, Abraham Mendelssohn, and never, for even one day in his whole life, did he need to shiver with cold, or go hungry, as poor little Franz Schubert used to do. And they named him Felix, which is the Latin word for "happy"—and just described his surroundings and natural disposition.

The name Mendelssohn means the son of Mendel, and is the usual Jewish way of forming names. For he belonged to that wonderfully gifted race, whose far-away country was, once upon a time, the land of music and melody—the race that produced King David, called "the sweet singer of Israel," whose beautiful Psalms are yet said and sung in our churches; and whose people built the great Temple of Jerusalem, nearly three thousand years ago—when our own ancestors were still barbarians—like the American Indians.

There were Fanny, Felix, Rebecca and Paul. The father was himself a fine-looking man, and the mother, whose name was Leah, is described as both beautiful and talented, in many ways, so it is no wonder that the children were so clever and so good-looking.

#### A SPLENDID MOTHER.

Being very musical herself, the mother was Fanny's earliest teacher, and guided her so skillfully through the most difficult studies of Bach that when the little girl was but a mere child she was able to play—from memory, mind you—not only a great quantity of Beethoven's and Mozart's music, but twenty-four of Bach's fugues—enough work to frighten any of us.

She was nearly four years older than Felix, and both of the children received the same thorough musical discipline, first from the mother—later, when they were seven and eleven respectively, they were taught by Madame Bigot, who was a remarkable musician. Felix, later, by the great and tyrannical music teacher Zelter, whose words of praise were so rare that they were counted as pure gold. He also taught the children thorough-bass and composition, and with added instruction for the violin, and still another for drawing.

For all that their parents were rich, they were all kept so closely to their lessons that in after years Felix used to tell how much they enjoyed the Sunday days, because it was the only day that they did not have to get up at five o'clock in the morning, to work, and crawling out of a nice, warm bed at five o'clock in the morning is no joke.

Felix was eleven years old when he entered the Singakademie, as an alto, where he took his place in the singing class and among the top-notch people in his child's unit. Talented as he was, it was a joy just the same, and it was desperately hard work to keep still. He had a great habit of thrusting his hands down into the flaring pockets of his little trousers, and rocking his curly head from side to side, as he shifted restlessly from one foot to the other.

He had large brown eyes, and a delicate mouth with a pleasant little smile at the corners; full of fun at all times, yet so considerate of those around him that his manners were winning and attractive. He always loved sports and games and had a special weakness for chess play.

All his life he was a great letter writer; we can

still read these, for many of them have been published. But, unlike most boys, or girls, either, for that matter, he had a passion for neatness. He also had a business-like habit of doing one thing at a time, and doing it well. He once told about playing a trill, several minutes a day, for a number of months, till he had perfected it to his satisfaction.

Joachim said that his student was the most remarkable thing, for life and crispness; and that when he played the "Spring Song," of the "Songs Without Words," it was quite electrifying.

His chord-playing was beautiful, but he never strained the instrument in the least—nor hammered. Strict time was another of his hobbies. He speaks of "free, strict tempo" as something particularly pleasing.

The only trouble was that, being so gifted, and having such a wonderful memory, his brain was too active for the young, growing body, and it was only by long, restful sleeps that nature could repair the over-strain of his waking hours.

When he was in his twelfth year, he began to compose, systematically. And his symphonies, operas, quartets and concertos, as well as other works, were not written for exercise only.

He had the great benefit of hearing his compositions performed, which was a thing that most other musicians have wished for in vain. Then, too, he had the practice of conducting, and in playing before an audience.

#### INTERESTING HOME MUSICAL PARTIES.

It was customary with the Mendelssohn family to have musical parties every other Sunday morning—that is, twice a month, on the first and third Sundays. They played in the large dining-room of the house, and the programs included one or more of Felix's compositions.

Either he or Fanny, or perhaps both, took the pianoforte part, while Rebecca sang, and Paul played the 'cello. But it was always Felix who conducted, even when he was so small that he had to stand upon a stool, to be seen.

The room was not big enough for a large audience; but it was always full on these occasions, and there were few musicians of note who passed through Berlin without being present.

Moscheles, then called "the prince of pianists," though just turned thirty, was among the great artists who played at Felix's pleasant home. He summed up the party as having never known before; Felix, a mature artist, and yet but fifteen; Fanny, extraordinarily gifted, playing Bach's fugues by heart, and with added correctness—in fact, a thorough musician. The parents gave me the impression of the highest cultivation.

Felix rarely played from a book of music. Even works like Beethoven's Ninth Symphony he knew by heart.

In performing the operettas and operas, at all private concerts, no attempt was made to act them. The characters were distributed as far as possible, but the parts were concerned, but the dialogue was read out from the piano and the chorus sat around the informal, Zelter, though musically by no means perfect, usually presided, and would criticize the piece after the performance. Sometimes he praised, and sometimes he blamed, and he took it all in good part. Theatricals were often gotten up, and music went on every evening, more or less. The parents were so hospitable that there was a constant coming and going of young, clever and distinguished people, who made the suppers charmingly gay and noisy, and among whom Felix was the prime favorite.

#### HIS TALENTED SISTER.

There was also the bright, enthusiastic Fanny, whose own great musical gifts, as well as her in-

mate companionship with her famous brother, have made her name familiar to us. She was the inseparable companion of all his studies, and his equal, as far as skill went. And she is said to have been unacknowledgedly the author of some of his finest "Songs Without Words." Among these may be mentioned Nos. 2, 3 and 12, in Opus VIII, and Nos. 10 and 11, in Opus IX. No doubt there are others that have not yet been identified.

Once upon a time long after, when Felix visited Queen Victoria at Windsor Castle, the Queen sang for him one of his own songs, as she supposed, "Fair and Fairer"; but Felix was honest enough to own up that his sister had composed it. However, in those days, it was not considered proper for a woman to appear before the public as a composer. So it was not until years afterwards that Fanny ventured to publish anything in her own name.

Being so handsome, it is quite notable that Fanny was not vain. She did not care especially for luxury, or for fine clothes, but she enjoyed beautiful things—flowers and scenery. She was fond of meeting people of talent and refinement, and it is said to have been a most constant and faithful friend to those she loved.

His father did not intend that Felix should be a musician by profession, and it was only with great reluctance that he afterwards gave his consent. It was simply as an amateur that the lad was given such a thorough course in composition, piano, violin and organ-playing—in fact, everything that relates to the theory and practice of music as an art.

On his fifteenth birthday, February 3, 1824, the fourth opera that Felix had composed was publicly heard. This was a great event in the boy's life, for at supper, after the conclusion of the work, the gruff old Zelter, adopting freemason phrasing, raised him to his feet, and declared that he had named him an "assistant," in the name of Mont, of Haydn and of Bach.

During the summer of that year, the father took Felix and his mother to Dover, and they went, in a sailing-boat, to the Baltic. Here Felix caught his first glimpse of the sea; and the impression which it made upon him was afterwards recorded in the "Meditation" for violin and piano, upon the poem by Goethe, called "Meeresstille und Glückliche Fahrt"—that is, "Calm Sea and Prosperous Voyage."

#### AN ADMIRABLE HOME.

As the Mendelssohn family were beginning to outgrow the accommodations of the grandmother's house, and the father had become one of the leading bankers of Berlin, they removed to a large, attractive house in the suburbs. It is the address which is best mentioned in so many of Mendelssohn's letters—No. 3 of the Leipziger Strasse. It was a beautiful old house, with spacious, lofty rooms, and a fine stretch of ground—about ten acres—which was half park and half garden, with noble trees and lovely flowers. The house itself contained a large room, precisely fitted for large music parties or private theatricals. There was also a garden, or conservatory, where the family used to hold their occasional hundred persons, which was a perfect place for the home concerts.

It was here, during the summer of 1826, though only thirteen years of age, that he composed that wonderful overture, "A Midsummer Night's Dream," with its airy fairy lightness, which is so beautifully descriptive of Shakespeare's play of the same name. Felix and Fanny played it as a piano and violin duet, many times, before it was played by an orchestra. And it was an odd thing that he did not compose the music for the rest of the play until it was just twelve seventeen years old. But it was this overture, which he had written, that really made him a finished musician, leaving behind him the lovable little boy with whom we are so loath to part.

"Happy Musician," he is called, and let us be glad that he escaped the dangers of the world, the disappointment and ill-health that afflicted the lives of those other great artists—Beethoven, Schubert and Schumann.

"DIFFERENT roads lead to Parnassus," but on first starting on their journey they have each and all, for some time to walk the same road, till they come to a place where many different roads branch off. These great masters who have traveled the same road with success are the most likely to conduct others—Sir Joshua Reynolds.

### OUTLINE FOR A MENDELSSOHN CLUB MEETING.

By MRS. HERMANN KOTZSCHMAR.

ONE of the most successful teachers I ever knew organized a "Mendelssohn Club," and her ideas were so practical and helpful that I thought they might benefit others.

Helen's education was a devoted student of Mendelssohn, and, deeply imbued as she was with a veneration for all the great tone masters, Mendelssohn peculiarly attracted her. "I can hardly explain my admiration for the man and his music," she would say, when urged to give a reason for her preference, "except that in all he has written his character is so fully revealed—his simplicity, his sincerity, his purity, his impetuosity, his loveliness, and above all his utter consecration to his art; all shine forth in each 'Song Without Words' in the Concertos, Overtures, 'St. Paul,' and the matchless 'Elijah'."

His father was a born music teacher—in fact, an enthusiast in her profession. Of unusual ability, all her talents had been stimulated and trained by foreign travel and study. In early womanhood, losing her parents and fortune while abroad, she returned to her native village of Riverbank, in an eastern state, determined to devote herself to teaching on as broad lines as she could devise.

"It is not the children only I'm to teach," was her earnest thought, "I must reach the parents, especially the mothers, and make them realize how essential it is for them to be actively interested in what their children and daughters are doing musically, and to do it with them."

Helen began her work with house to house visiting, by no means to solicit pupils, for these came in numbers beyond her time to devote to them, but for a "heart to heart" talk with the mothers; and when one could keep them interested in one's work, how soon this is felt, and how quickly the way opens for success. The mothers literally bring up Helen's words, and when she said, "I want to immediately organize a Mendelssohn Club for pupils and mothers, and I want each mother to be an active member," one and all pledged their support.

"You don't expect us to play Mendelssohn's music," queried Mrs. Stone, somewhat dismayed. "Oh, no," was the smiling assurance. "There is much to know about Mendelssohn's music which does not involve its execution. We will leave to the pupils the work of playing, and I will leave to the mothers the work of teaching. I shall give the use of my musical library to the club. I want the mothers to read Mendelssohn's life, write papers, and discuss with us the *man* as well as the *music*."

#### HOW THE CLUB STARTED.

The news that a Mendelssohn Club had been organized, with president, secretary and treasurer, and a list of pupils, while at the first meeting of the club the mothers of all the pupils were present.

Calling me afterward of this first meeting, Helen said, "It was a joy to look upon all those eager faces—mothers and children. To many of them Mendelssohn and music itself were but a name, so I preferred the actual business meeting of the club by

an informal talk on music, striving to show them how wonderfully it glorified our daily living."

"Of course," Helen continued, "our interest naturally centers now in the music we organized as 'Mendelssohn Club,' and her ideas were so practical and helpful that I thought they might benefit others."

Helen sketched briefly the beautiful home life, the ideal relation that existed between Felix and his adored sister Fanny. "It was this 'Sister Fanny' to whom are credited some of the lovely 'Songs Without Words,' and so close was the musical association of the two that they often wrought as one. The name 'Songs Without Words' is most appropriate, as the song sings itself upon the piano with the accompaniment as a shadowy background; and, to the unbounded delight of the club, Helen went to the piano and played 'The Venetian Gondellied,' the 'Serenade,' and the exquisite 'Duetto.'"

**MENDELSSOHN'S BRILLIANCE.** Mendelssohn's career as a composer was outlined. His brilliancy as a writer was shown in the famous letters from Italy, and extracts read from the chapter "Music of the Holy Land" in Rome, where he says, "The Miserere commences with a chord, softly breathed, and gradually branching off into two choirs. This beginning, and its full harmonic vibration, made the deepest impression on me."

Mendelssohn's sojourn in London, his friendship with Queen Victoria, and his acquaintance with the royal family, the queen and her singing for him, pleased the younger members vastly; while a description of his untimely death, and the grief it caused, saddened the writing of his masterpieces.

At last the long-looked-for February third came. The pupils transformed the studio into a hall of green, festooning walls and pictures with wreathing. A large view of Mendelssohn's birthplace in Hamburg, first attracted the attention. On either side were pictures of Berlin University, where the composer studied and Leipzig, where much of his life work was done. Mendelssohn's photographs, from early boyhood to his death at thirty-nine, showed the same sensitive, highbred features, thin but intensifying the marks of thoughtful study, easily discernible. A raised platform at one end of the studio supported the grand piano, at the side of which was a life size picture of Mendelssohn upon an easel, from one side of the easel extended a large laurel wreath, and across the top of the framed picture the German and American flags were waving and blowing. For one thousand dollars I know we can have five delightful concerts, which will do much to raise our musical standard, and make known to many the charms of music."

This plan was ultimately carried out with success far beyond the originator's most sanguine expectations, and proved a great educational factor, creating the interest in everything musical that Riverbank soon became famed as a music loving community.

#### A MENDELSSOHN FESTIVAL.

It was in the Autumn that the club held its first annual festival for February. Helen decided to propose a Mendelssohn Festival. For one thousand dollars I know we can have five delightful concerts, which will do much to raise our musical standard, and make known to many the charms of music."

This plan was ultimately carried out with success far beyond the originator's most sanguine expectations, and proved a great educational factor, creating the interest in everything musical that Riverbank soon became famed as a music loving community.

were so eager to participate that it was deemed advisable to hold the Festival three successive evenings. February third soon became the Musical Mecca toward which the thoughts of each one turned, and earnest and effective work was done to prepare a festival worthy of their beloved master.

From the youngest to the oldest pupils, each showed an eagerness to take part which was most gratifying to Helen. One little maid of eleven said, "Oh, I'll play 'The Venetian Gondellied' if I possibly can. I'll remember about the strong accent on the third beat, and I'll make the lovely 'diminuendo' of the double trills. Please say 'Yes,' Miss Thornton." Needless to say this wish was gratified, and "Klavier-Stück" received an encore at the concert. Naturally to Ruth Weyman was given "Rondo Capriccioso," for she had worked upon it several years and played it with a delicacy and fairy-like lightness, which she would not have dreamed of. The introduction to the Rondo, with its soft legato-staccato chords, was played most musically; and the Rondo, with its extreme rapidity and lightness, roused the greatest enthusiasm.

Helen's aim throughout her teaching was not only to have pupils play Mendelssohn's music, but to learn to know the man—to grasp the underlying principles of uprightness which formed his manly character. He says, "The Miserere, argued, can a composer's musical thoughts be adequately interpreted. With this in view, three special papers are presented, by the members of the Mendelssohn Club, taking up different aspects of his life, and showing how one and all contributed to the growth of his genius, and influenced the writing of his masterpieces."

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#### FIRST EVENING'S PROGRAM.

Duet.....Overture, "Ruy Blas." Solo.....(a) Consolation. (b) Song of Victory. (c) Venetian Gondellied, Opus 72, No. 1. Vocal Solo....."But the Lord is Mindful of the Poor." from St. Paul's Epistle to the Romans. Paper.....Outline of Mendelssohn's life and works. Solo.....(a) Gondellied. (b) Hunting Song. (c) Rondo Capriccioso. Duet.....Wedding March.

Answers to the puzzles in the November and December issues will appear next month.

#### SECOND EVENING'S PROGRAM.

Duet.....March from Capriccio, Opus 22, for Four Hands. Vocal Solo....."Oh, enough, for 'Elijah.'" Solo.....Scherzo, in E Minor. Paper.....Mendelssohn's Hymn of Praise, from the oldest papers. Solo....."St. Paul" and "Elijah." Solo.....(a) Spring Song. (b) Venetian Gondellied, in G Major. (c) Fantasia, Opus 16, No. 1. Song.....(a) "On the Wings of Song." (b) Greeting. Duet.....War March of the Priests, from "Athalha."

#### THIRD EVENING'S PROGRAM.

Solo.....(a) Spinning Song. (b) Funeral March. Paper.....Mendelssohn's Influence upon Music. Solo.....Scherzo, in E minor, Opus 10, No. 1. Duet.....Music to "Midsummer Night's Dream," (Overture, Scherzo or Nocturne).

As the last strains of the immortal Wedding March fell on their ears the enthusiasm of the audience was at its height. "Bravo! Bravo!" broke forth. Then one of the fathers in Riverbank arose and said, "I'll voice the feelings of the community in expressing appreciation of Miss Thornton's work amongst us and we all desire to give sincere thanks for many delightful hours we have enjoyed in this studio as the results of her faithful and efficient efforts. Some what embarrassed, the young teacher thanked the audience for their kind and appreciative attention. "I cannot let you go without summing up, as it were, the meaning of these musical meetings held here. While the past year has been but too keenly that of late years it has been the fashion to decry Mendelssohn's music, and to deny him the crown of genius; to speak of his work as effeminate and lacking in virility and originality.

"The sublime oratorio of 'Elijah' should prove sufficient reiteration of such judgment. While the past year has been but too keenly that of late years it has been the fashion to decry Mendelssohn's music, and to deny him the crown of genius; to speak of his work as effeminate and lacking in virility and originality.

Throughout all his relations as son, brother, husband, father and friend he found his support, and his program served him well. The life of Felix Mendelssohn is open to the closest scrutiny; not one act in his life, his genius but the complement, the one of the other, and each gives the brighter as we view the other. And so, dear friends, each year we love to set apart this day of February third, to give thanks for the life of this glorified this human life, and by his genius makes us realize our infinite possibilities."



## PUBLISHERS' NOTES

### Kindergarten Method.

We have received hundreds of letters asking if there was any practical way by which the taught in classes and so at a lower tuition price. The musical kindergarten methods have grown up to meet this demand as well as to give a better foundation for a musical education. The Musical Kindergarten Method by Landon and Batchelor that we have in press, is especially adapted for such class work. Its pedagogical principles make it a welcome book to all teachers regardless of which of the many systems they are familiar with, or if kindergarten work is entirely unfamiliar to them. Every idea is amply explained and fully illustrated in the well known clarity of style of this author. Our introductory price is low for a book of its large size; and it contains the needed study appliances, games, rote songs, marches and other material for this rhythmic exercise of this class and a collection of biographies and classic music for the formation of taste.

There is a very general interest in Kindergarten methods, and parents especially desire the best possible instruction for their children, if they can get it "cheap," for they seem to particularly begrudge paying a good price for teaching a beginner. When there is a "Condition" and a "Demand" it is a good financial policy to meet it. To make it possible for teachers to do the directions and illustrations are so full and complete that any music teacher can use the book successfully, and as the teaching is all class work it can be done at a low price, and this tends to build up the teacher's class to a better paying basis. But the best of all is, the book lays a foundation for the best possible musical results and does so in an interesting manner. The book is unusually large and contains everything demanded for actual work but chairs and tables. You will find it especially desirable. We make our usual low introductory offer of \$1.00 for the two books to teachers and pupils.

**Little Velocity Studies** This volume without Octaves, Op. 242, is now ready by L. Kohler. The special offer is hereby withdrawn, but we should be pleased to send the book for examination to any who may be interested. This opus is a favorite with many teachers.

**Guide for the Male Voice.** This volume is nearly ready by the By F. W. Root. The special offer will be continued during the current month. We can add very little to what we have previously said about this interesting and valuable work. It is a real addition to the literature of the voice, and must be seen to be appreciated. Every one interested in the male voice and its training and development, either as teacher or singer, should possess a copy.

For introductory purposes the special price for this volume will be 30 cents, postpaid, if cash accompanies the order. If charged postage will be additional.

**Musio Folio With Strings and Handle.** Our regular music folio with strings, with which a number of our patrons are familiar and which retail for \$3.00 each, is now made not only as it has been but also in a much improved manner. In general appearance the same, but so that it will hold a larger amount of music, with a strong leather back, heavier side boards, and in addition to the strings are handles so that this ordinary music folio for use on the piano can also be used as a carrying satchel without rolling or bending the music. We think that this is a great improvement. Although the cost has been considerably enlarged, the retail and professional selling price remains the same.

**1909 Calendars.** On another page of this issue will be found the same advertisement as appeared in the December number of our 1909 calendars. We would refer all who are interested to this advertisement; it saves space of explanation here. Let us suffice to say that this entire edition, and it was by no means small one in quantity (in fact, larger than we sold of our entire calendar output of a year ago), was exhausted before this issue went to press. We have cabled the foreign manufacturers, and will again be able to supply the enormous demand for these calendars before the New Year. Don't fail to read the advertisement on page 63 of this issue.

**Czerny's 101 Preparatory** This is an other Czerny opus which is very widely used. It will also be added to the Presser Collection, complete in one volume. These studies are intended chiefly to develop mechanism and also style and velocity. They are graded from about three to five.

During the current month for introductory purposes we are offering this volume at 20 cents, postpaid, if cash accompanies the order. If the work is to be charged, postage will be additional.

**Extension Studies** This volume is for Small Hands, about ready by the By F. Atherton. The special offer is continued this month. We would advise all teachers in need of exercises which are intended to strengthen and develop the span of small hands to give the work a trial. They will be pleased. The special introductory price is 15 cents, postpaid, if cash accompanies the order.

**Sacred Songs.** We have in press two volumes of sacred songs, one for high voice and the other volumes, however, will not be identical as there are quite a number of sacred songs that we have that are distinctively for high voice and cannot be transposed. We are making the volumes as much as possible contain songs of a decided character for the particular voice. There will be a few of a medium grade and every one will be selected for its real worth and for the success it has made among church singers. There will not be an uninteresting or poor number in either of these volumes. They will be just what is needed as every choir singer

Our introductory price for the current month will be 40 cents for each, postpaid, if cash accompanies the order. If the work is to be charged, postage will be additional.

**First Grade Studies.** We have in press By L. A. Bugbee. a volume of first grade studies of a very melodic character, by this popular author for children. These studies may be taken up by the very best beginner. They are all of a very melodic nature. Most of them have names and none go beyond one sharp or one flat. This will make a very excellent volume for the teachers who are seeking to make piano study interesting.

Our introductory price for this volume will be only 20 cents, postpaid, if cash accompanies the order.

**Heuser's** These studies are published, not that they are in any demand for them, but for their intrinsic worth. They are the finest set of studies that we have come across in years. The harmonies are modern and there is not a superfluous note. Every note has a telling effect on the technique. Besides this the studies are interesting. Alfred Heuser is one of the teachers in the conservatory at Cologne. These particular studies are not taken from any of his earlier works. They are published by the publisher of the Conservatory of Cologne, and fill a place like Op. 50 of Kohler, but are much more modern and interesting. These studies are a real preparatory to Op. 299 of Czerny, and a great many cases the figure of the studies is very similar, so that they form a direct preparatory study. We predict that these studies will replace many of the old studies that have outlived their usefulness.

The advance price on these studies will only be 20 cents. Order as many copies as you desire before this special offer is withdrawn.

**Standard Compositions, Grade V.** We have been publishing a set of books containing a graded list of pieces that are suitable for use in conjunction with Mathews Graded Course. Four of them have already been published. The fifth is now in press. The success of the course is unusual. The pieces contained in these volumes are the very best that it is possible to collect. Besides that, they stick closely to the grade, so that every piece in the volume is useful for any particular grade. The fifth volume will be particularly attractive. Our advance price is only 20 cents, postpaid, and there is not a single piece in the volume that does not sell for double this amount in sheet form. This offer will no doubt be withdrawn next month, so order before the new year.

**Musical Fairy Book.** This is a delightful set of easy, characterful pieces both hands in the treble clef which we will issue complete in one volume. Each of the pieces is intended to illustrate some familiar story which the tale. Stories are accompanied by appropriate verses which tell the story. Soprano's work is an entertaining writer of piano for the popular market. This work is intended to be known to require extended comment. This work throughout is quite up to his usual standard, and it cannot fail to please and interest young players.

For introductory purposes during the current month we are offering this volume at 25 cents, postpaid, if cash accompanies the order. If the work is to be charged, postage will be additional.

**Guritt's 100 New Exercises for Young Players, Op. 82, Vol. 1.** We will add this opus to the Presser Collection. This is an excellent book to take up with players just past the rudiment stage. It begins with both hands in the treble clef, both hands playing alike at a distance of an octave and progressing by easy stages, the bass clef being introduced at the 26th exercise. These exercises are melodious and modern. Vol. 1 is much used. It contains the first and second books as printed in the usual sheet form.

This work will be gotten out in introductory purposes, we are offering this volume at 20 cents, postpaid, if cash accompanies the order. If the book is to be charged, postage will be additional.

**Musio Supplies.** Now that the holidays are over and the teacher's work has recommenced, the need of new or additional teaching material comes to the fore. The teacher naturally occurs just after the holidays gives a chance to give more than ordinary attention to all orders, especially we refer to selections. We take this occasion to suggest to all music teachers, whether they are now dealing with us or not, to make their wants known and be supplied for the remainder of the season with a good assortment of pieces, studies, etc., ON SALE, subject to settlement at the close of the teaching period. The ON SALE plan materially lessens the labor of teaching and saves time for both teacher and pupil.

Our business is not by any means confined to sending out "On Sale" packages; this is only one of its several important features, the supplying of all kinds of musical material, ranging from another, and in some respects, a more important part of it. Both these branches of the business are conducted on a thoroughly up-to-date and systematic plan, and every order is related to give satisfaction in every particular. This is attained by the conscientious interpretation, careful filing, and prompt forwarding of all orders; so we go on from year to year, and our business constantly increasing; and the past year, in spite of notably untoward conditions, has been no exception to the rule; we mention this not to boast, but to show that our patrons are appreciative, and that our reputation is based upon something substantial.

It is our desire to interest all possible new customers, and we are sure that there are many who, if they knew of it, would be glad to take themselves out of our system of dealing; to which we extend a hearty invitation to write us for terms and catalogues.

**Czerny's 110 Exercises.** This popular Op. 453, and useful to the Presser Collection, will be added to the Presser Collection, published complete in one volume. The work is nearly ready, but during the current month we are offering it at a special introductory price. The exercises are more varied in character and cover a wider range, probably than any other opus by Czerny. Each exercise and each one is intended to bring out some particular rhythmic or technical point. They grade from two to four, arranged in progressive order.

During the current month we are offering this volume at 20 cents, postpaid, if cash accompanies the order. If the work is to be charged, postage will be additional.

We are prepared to duplicate any clubbing offer, in which a subscription to "The Etude" is included, made by any reputable publisher or subscription agency.

**Organ Repertoire.** This volume is now nearly ready, and the special offer will be continued during the current month, which will probably be the last. This will be a very useful volume considered from all standpoints. It will be suitable for teaching purposes, and will contain numbers available for church work, for recitals, concerts and for special occasions. The numbers are chiefly of intermediate grade; all are of real interest. This volume will prove a real addition to the library of an organist. The work will be gotten out in introductory purposes, we are offering this volume at 20 cents, postpaid, if cash accompanies the order. If the book is to be charged, postage will be of the best.

For introductory purposes during the current month, the special price will be 65 cents, postpaid, if cash accompanies the order. If the book is to be charged, postage will be additional.

**How Not to Order.** A great many of our customers write to us, "send us the same as last time," and many of the orders referred to have been selections. It is almost impossible for us to fill such orders because we do not keep a record of what has been sent. Our music is all charged by price, and it is only through the memory of the clerk who has filled the previous order that such an order can be filled correctly. In ordering it is always best to state precisely what is needed avoiding any reference to past transactions. It is not generally known that we fill from 600 to 800 orders every day, and it is next to impossible to remember just what has been sent to any particular customer.

**Complete School of This splendid Technic.** By Philipp, work is now ready to give the full list, but every teacher and student who is interested in the use of the most modern teaching material should keep constantly before them our complete catalog, which we will cheerfully send without charge, and remember that we will send on inspection any of our works at all times.

### A LETTER FROM MOSZKOWSKI

*Respected Herr,  
Für die besten Klänge im  
Lande der weisen Jahre  
einen Artikel für die Etude  
zu schreiben und acceptieren  
das ist ein Thema gewiss  
für einen Ambitionisten.  
Hochachtungsvoll  
M. Moszkowski  
Paris 26/11/1908.*

#### TRANSLATION

"I am prepared to write an article during the next year for THE ETUDE and accept the offer you have made. This letter is from one of the greatest living composers for the piano, M. Moszkowski, an exceedingly busy man. We congratulate our readers upon the prospect of receiving an article from so noted and able a writer, and we thank M. Moszkowski for his willingness to assist musical education in America through THE ETUDE."

**Editions of educational works published by Theodor Presser.** Owing to lack of space under this head during the last two months it has not been possible for us to record the list of works which have become exhausted and needed reprinting. There is perhaps no more positive indication of merit of an educational work than the actual sale of the same. The catalog of the house of Theodor Presser has always been known to be the most active one in existence. This is because every original work published has positive, practical value added to the teacher, and of more and more common value to the students that every reprint published by this house must first go through a most careful editing and revision. The above work has been suggested by the length of the list of works which it has been necessary for us to reprint during the two months mentioned. Not less than 39 volumes are included.

Among the original works, "Foundation Materials," by Chas. W. Landon, and the volumes of "Touch and Technique" naturally head the list. "Well-known Fables Set to Music," by Spaulding; "New Songs Without Words," by Ferber; "The School Singer," by Reddell, are included, as well as ten of our popular 50-cent folios.

Of the reprint class, those of which several editions exist, we would first mention the "Complete Scales," by MacFarren; "MacDowell's Six Poems;" "Chopin Waltzes;" "Mendelssohn's Songs Without Words," and the Presser Collection, which is being constantly added to, and the value of which is being recognized more and more by the teachers of the country, it has been necessary to reprint not less than 17 different volumes. Space does not permit us to give the full list, but every teacher and student who is interested in the use of the most modern teaching material should keep constantly before them our complete catalog, which we will cheerfully send without charge, and remember that we will send on inspection any of our works at all times.

It is the air which is the charm of music, it is also that which is most difficult to produce. The invention of a fine air is a work of genius. The truth is, a fine air needs neither ornament nor accessories in order to please. Would you know whether it is really fine? Strip it of its accompaniments—Haydn.

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**THEODORE PRESSER**  
1712 Chestnut St. Philadelphia

### MENDELSSOHN REFERENCE BOOKS.

READERS OF THE ETUDE who desire to make a more comprehensive study of Mendelssohn will find the following standard works desirable:

Edwards (F. G.). The History of Mendelssohn's Eljah.

Hathaway (J. W. G.). An Analysis of Mendelssohn's Organ Works.

Hensel (S.). The Mendelssohn Family.

Hiller (F.). Recollections and Letters of Mendelssohn.

Lampadius (W. A.). Life of Mendelssohn.

Letters of Mendelssohn from 1833-47. Letters of Mendelssohn from Italy and Switzerland.

Letters of Mendelssohn to Ignaz and Charlotte Moscheles.

My Recollections of Felix Mendelssohn-Bartholdy and His Letters to Me, by Devrient. (Scarce.)

Polko (Elise). Reminiscences of Mendelssohn.

Rostock (W. S.). Life of Mendelssohn (Great Musicians Series).

Sheppard (Elizabeth). Charles Augustus. A Novel, with Mendelssohn as its Hero.

### CALENDARS

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Above mentioned calendars, photograph books, in the large above size, and in smaller sizes, are available from the publishers: Gustav Steinhilber, Philadelphia, Wilmington and New York.

Selections made to guarantee success on every order, and are printed and bound by the best workmen in the country. Optics made in the shops of the publisher, and by the publisher.

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Why my productions take from my hand that particular form and style that makes them Mozartian, and different from the works of other composers, is probably owing to the same cause that renders my nose so large, so aquiline, or, in short, makes it Mozart's, and different from those of other people.—Mozart.

### A BANNER YEAR FOR THE ETUDE

WE are pleased to inform our readers that our plans are so far summarized that we can confidently announce that THE ETUDE for 1909 will contain articles and features of exceptional interest. In addition to the partial list of contributors given in THE ETUDE for December including the names of Moszkowski, Scharenka, Philipp, Reincke, H. T. Finck, Wm. Sherwood, E. M. Bowman, Clarence Edy, F. W. Root and others equally well known, we have secured contributors and articles, to be announced later, which will give THE ETUDE a new impetus that cannot fail to make it even more necessary to our readers. If M. Moszkowski's letter giving his consent to write an article for THE ETUDE is printed herewith, notwithstanding the unusual pressure upon his time he is arranging to spare some of it for THE ETUDE readers, like the Sauer, Chamade and Bloomfield-Zeiler articles in the December ETUDE, this will double be of unusual interest.

#### ARTICLES NO MUSIC LOVER SHOULD MISS:

Emilio de Gogorza on "Opportunities for Oratorio Singers in America"  
Wm. H. Sherwood—"A Contrast Between Music Study and Piano Playing in Europe Twenty-five Years Ago and in America Now"  
Mrs. Corinne Rider-Kelsey—"Why American Girls Succeed in Opera"  
E. M. Bowman—"Shall I Teach?"  
Chas. E. Wolf—"Making Music Pay"

The above also a list of the important articles that will appear in THE ETUDE. Can you afford to do without one of them? A number of exceptionally attractive pieces have been secured for 1909. No teacher or student who will be presented to the musical world first through THE ETUDE, if you want to keep up to date upon the best teaching pieces of the day you must read THE ETUDE. The Departments will be under the supervision of noted specialists, some of whom have never consented to publish their ideas elsewhere prior to this time.











## AND ENGRAVERS



## SOME THINGS YOUNG PLAYERS NEED.

BY NEIL WHALEY.

You have often heard it said that the little things in life are the things that count; that unless we take care of the many little, commonplace things that seem to be of such insignificant value, we shall fail in the achievement of great things. Large things are the sum of small things.

The child that sees no advantage in saving his pennies will never make dollars. The child that puts no thought and earnestness into the getting of his little lessons in the text-books will not make an accurate or thorough scholar and will lose much of the joy of life because of his inability to observe closely and to put to practical advantage what knowledge he has acquired. The old-fashioned words, industry, diligence, thoroughness, count as much now in forming stability of character as they did with our grandfathers.

In the same way it is the little habits that are formed in the study and practice of music that determine whether or not a pupil will develop into an earnest and appreciative student of this most delightful art; in short, that will make him a dullard, or that all-round kind that the teachers call a "good pupil."

## POSITION AT THE PIANO.

In the first place, I would mention the position at the piano. This will depend somewhat upon the height of the player. Place the music stool at a distance from the piano that will allow the heels to rest comfortably on the floor and the ball of the foot on the pedal. There is a double advantage in keep-

ing the feet in position constantly: they will be ready for pedal use and the body will have an erect and graceful appearance. Have the stool high enough to bring the wrists above the level of the keyboard. A position too close to the piano cramps the action of the muscles and causes awkward playing. Keep the music directly before you in the middle of the music rack. Hold the fingers curved so that the ends of the fingers will touch the keys. (For this purpose the nails should be trimmed evenly with the tips of the fingers.)

Now, there should be some system in practice. Do not go to the practice-room "dreading the task," but go determined to make the hour a pleasant one, and to accomplish as much good as possible in the short time. Study faithfully and do not waste one minute of time.

## SCALES AND PROGRESS.

Begin on the scales, playing all you have taken every time. They are invaluable for accuracy and velocity in fingering. An imperfect scale should be played again and again until rendered with perfect ease. Pass the thumb under the hand and the hand over the thumb by using the joints of the fingers, not the wrists nor the arms. Correct at once the habit of striking two keys with one finger, thus blurring the tone. Play each note distinctly and clearly, so that there will be some depth to the sound, both in scales and pieces. The "singing tone" is acquired by holding down each key its full time until the finger is in position to play the succeeding note. Avoid playing too rapidly, as this habit gives you a thumping touch. And you do not like to be told that you "thump on the piano," do you?

After scales, practice chords, thus giving exercise to both fingers and wrists.

Give most earnest attention to the exercise. This puts to use all you know of time, notes, scales and expression. Go over and over the difficult passages until you have made them your own.

Follow the exercise with the piece. If it is new to you, go slowly, getting every note correct. Count the time aloud. Let me say to you that unless you begin at the start to practice counting and continue to do so until the end of your course you will never play well. Time is the all-important factor in music, second to none. If you think you can learn music without counting the time you are mistaken. You must know how and every kind of rest, so it would be the best thing to learn these as rapidly and as thoroughly as you can.

If you are memorizing a piece, learn one strain of it at a time before you attempt the next one. If one has an ear for sound, or a talent for singing, method in learning a piece can be done quite easily. If one has not such talent let him practice each score until he masters it thoroughly before proceeding to the next.

## EXPRESSION IS IMPORTANT.

Lastly, expression. Note every mark of expression and interpret it to the best of your ability. Frequent reference to a musical dictionary will be necessary to make you skillful in this matter. A teacher can never impart expression to a pupil. He must aid you in the understanding of terms and passages, but the piece as a whole must be rendered with your own feeling and interpretation. Unless you look upon

music as a high art, worthy of painstaking cultivation, and unless you have a purpose in playing, you had better not take lessons.

Use care in the selection of pieces. It is well to have a variety of pieces at your command for the entertainment of your friends. Learn some classical, some ragtime, popular ballads and sacred songs. An all-classical musician is quite tiresome to the ordinary mortal. "We must not dispute about tastes."

## DON'T REFUSE TO PLAY.

When asked to play for your friends be courteous in your response. Do not allow yourself to be insisted upon, but go cheerfully and play as well as you can, and they will appreciate it. If you can, and they will probably will forgive them, or probably will be none the wiser. Nothing will give you more self-confidence than playing for others besides your teacher whenever you are asked. Cultivate this habit at the start and you will grow easy.

As a parting word, avoid all affectation in manner. It is certainly a painful thing to watch the gesticulations of the piano player who is affected. No fault can be so disgusting, and it is a fault that will spoil the effect of the most beautiful music.

Play every piece you begin to the end. One of the most serious mistakes of the young player is to begin and play a dash of this and a dash of that, completing nothing. It is sorely annoying to the listener and injurious to the player.

When technique, already faultless, is qualified by refinement and poetry in touch and taste it ceases to be simply mechanical, and becomes artistic—Christian.

## INCREASE IN THE DEMAND FOR MUSIC IN AMERICA.

The present scarcity of musicians competent to fill places in the local symphony and operatic orchestras, is merely one of the many signs that point to a greatly increased activity in musical affairs during the next few years. It is more than probable that the changes to take place during that period will exceed what we have witnessed in the last decade. And who would have dared ten years ago to prophesy the changes that have come about in the last two years since the New York could not support two opera houses. The fallacy of that opinion has been demonstrated.

More interesting than its merely local manifestation is the awakening of interest in musical affairs throughout the country. German cities much smaller than many in this country, and certainly much less wealthy, support their opera houses liberally, and the same is true in a less degree of France and Italy. Even in Russia, which is commonly regarded as a less cultivated country, interest in music and pecuniary support of it are much more general than they ever used to be.

A German city with a population of one hundred thousand has its opera house just as inevitably as it possesses its state theatre and its courts of justice. Hitherto our own cities of that size have given scant support to occasional and brief visitations of grand opera in its best form. The large cities were scarcely less indifferent. Boston, which has been described as the most musical of American cities, is not always cordial for more than one week. It took nearly twenty years to make Philadelphia regard the visits of the Metropolitan Company during the season as worthy of generous support. Now both these cities are to have new opera houses in addition to what they already possess. Chicago, although it owns an auditorium with the finest acoustics in this country, has recently indicated a desire to possess a new opera house.

It is impossible to conclude that these facts indicate anything else than a great awakening in music in parts of the country that had hitherto regarded the art as occasionally interesting, but by no means indispensable. This change is due, in a measure, to the clubs of women that now exist everywhere and offer the most gratifying results of women's interest in music to be observed in this country. They spread a knowledge of the art, and it is through their efforts that the best exponents of the art are brought to the smaller cities. It will probably be owing to the efforts of these same organizations that an interest in opera will be created and sustained until it is sufficiently strong to make first rate performances an artistic necessity of every large community. In view of the progress made during recent years such an event would not be unexpected. —New York Sun.

## IMPORTANCE OF FIVE-FINGER EXERCISES.

FRANKFURT, in his book "Technical Study in the Art of Piano Playing," has the following suggestive remarks to offer on the subject of five-finger exercises: The great results to be obtained by the practice of so-called five-finger exercises are rarely ever realized, the reason of which may be sought for in the fact that they are never practiced long enough, and scarcely ever on proper principles, the dominating object, as a rule, being to get through

them as fast as possible (for the reason, probably that they are not considered interesting). *Slow movement*, strict attention to *legato* and *equality of touch*, are the three leading rules to be observed. There are advocates for playing these exercises rhythmically, accentuating certain notes, but this can only tend to hinder the attainment of that great acquisition, equality of tone. Five-finger exercises in the form of triplets are for this reason to be objected to, although frequently met with.

"Mastering an exercise" is a familiar phrase, constantly preached, but, as a rule, never sufficiently enforced by the teacher. To have mastered one exercise means to have mastered a hundred, to have practiced a hundred exercises without having mastered them means not to know even one. The desire to please the pupil, to make practice agreeable and diverting, is the prime cause of untold waste of time and money. Why are simple technical exercises found monotonous and tedious? Because they are practiced mechanically, thoughtlessly; the mind consequently not being occupied. Once let the simplest exercise be practiced with constant and strict regard to the due observation of the cardinal rules laid down before, and the mind is bound to be occupied; practice will therefore be no longer found uninteresting; the student will then find that he is doing real work, experiencing the supreme feeling of pleasure and inward satisfaction, which is the reward of all hard and earnest labor, apart from the realization of material results.

## RUBINSTEIN ON THE PLAYING OF BRAHMS.

In Mr. J. Laurence Erb's contribution to the "Master Musicians Series," a biography of Brahms, the following interesting facts are noted:

Rubinstein did not know what to make of Brahms, for he wrote to List: "I hardly know how to make clear the impression he made upon me. For the *alton* he is not sufficiently at ease (*gracioso*); for the concert-room not fiery enough; for the country too primitive enough; for the city too cosmopolitan enough."

When he played he bent his head down over the keyboard, and when particularly excited, hummed the melody aloud as he played it. His playing was supremely artistic, powerful, and again, exquisitely tender, always spirited; in fact, he was at this time more generally admired as a pianist than as a composer. Schumann said: "His playing and his music belong together; such original tone-effects I do not remember ever to have heard."

As a rule he never spoke about works upon which he was engaged, and made no plans for future compositions. His compositions of this early date are already full of the most extraordinary and unusual combinations, though even the most striking of these sound inevitable and original, appearing everywhere quite naturally and almost as if Brahms stands almost alone in striking at once his characteristic keynote. For years his works gathered dust on the shelves of his publishers; only gradually did they find their way into the concert-room.

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