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TO OUR READERS

MAGAZINE CLUBS.

As usual, on another page of this issue, will be found a column advertisement of the most active clubs of the current year. The contracts governing these prices expire on October 15th, so don't be disappointed if it is not possible to get these prices after that date. We would advise you to take advantage of any of these offers which are interesting before that date.

Some new bargains in clubs for the new year are the following:

ETUDE clubbed with the *American Magazine* and *Good Housekeeping*, all three for \$2.50; the *Cosmopolitan* can be substituted for the *American Magazine* or *Good Housekeeping*; the price for all four magazines mentioned above will be \$3.10.

Current Literature or *Suburban Life*, combined with *Good Housekeeping* or the *American Magazine*, and with THE ETUDE added, can be sold for \$3.55 for the three magazines, a total retail value of \$6.00.

TO TEACHERS.

We have received thousands of unsolicited testimonials speaking of the value of THE ETUDE to teachers indirectly through the pupil taking THE ETUDE in connection with their studies. Many teachers insist that their new pupils shall subscribe for THE ETUDE. We have said many times that in return for that interest taken by the teacher in THE ETUDE we desire to show some little appreciation, as much as we can afford. In many cases it is unasked, but we prefer to put it that way, and we would refer every reader of this notice to the "Seasonable Premiums" listed under this column in the September issue of THE ETUDE.

For instance, for the sending of one other subscription, not your own, we will give a copy of the best first instruction book, "First Steps in Pianoforte Study." This would mean that if a new pupil, for instance, took THE ETUDE that we would give the teacher sending in that pupil's name a copy of the first instruction book. The advantages of this are apparent. We give two grades of Mathews' Standard Graded Course of Studies for one subscription not your own. We advise all those that are not interested to read that notice; it will pay to get interested, and all those who are interested will certainly find profit in the re-reading of that list of premiums.

NEW PREMIUMS.

On page 652 of this issue we advertise a new premium for women, a Vanity Bag, the very latest novelty in jewelry, one with certainly a great many uses and not an unnecessary article. Be sure and read the advertisement on page 652.

The Vanity Box is a heavily silver-plated, German silver bag, richly embossed, including a mirror, a writing tablet, card case and pocket box combined, as well as other conveniences, and carried from a long, strong wrist chain; this is given for five subscriptions, your own included.

This is a particularly seasonable time to draw attention to our giving as a premium visiting or professional cards engraved in good style. On page 714 of this issue we print an advertisement; we give fifty (50) cards and plate, printed in ordinary style, for only 2 subscriptions; done in old English black type the price is more and the number of subscriptions necessary in that case to be sent to us is 4. Sample copies are always free to all who are earnest in attempting to obtain subscriptions.

THE EDITOR'S COLUMN

A DIALOGUE WITH A MORAL, FOR THE PARENT AND THE TEACHER.

Miss Wilson had just finished Alice Canfield's lesson when Mrs. Canfield came into the parlor and said:

Mrs. C.—Miss Wilson, you spoke to me at the last lesson about some musical paper you thought I ought to take regularly for Alice.

Miss W.—Yes, I was referring to THE ETUDE. Most of my pupils take it, and I almost invariably find that there is a greatly increased interest in music in every home where THE ETUDE goes.

Mrs. C.—But I should think that everything necessary could be included in your lessons. Our means are limited, and while we want to give Alice every advantage, we don't want to incur any unnecessary expense.

Miss W.—That's just it. You are giving your children music lessons, and you desire to have them make as rapid progress as possible. Progress depends largely upon interest. I am with the children only one hour out of the 168 in the week. Their advancement depends more upon what they do in the 167 hours I am not with them. I simply tell them what to do, and how to do their work. I can't do it for them. The more they hear and read about music the more faithfully they practice. In this light, I consider THE ETUDE a necessity.

Mrs. C.—What do we get in THE ETUDE?

Miss W.—Well, in the first place, during the year you get over 180 pieces of music, which are an immense assistance to me in my educational work and which are a real economy to you.

Mrs. C.—Why that's over three pieces a week. You surely can never use that many pieces?

Miss W.—Certainly not, now. But suppose there are 12 pieces you can use, these alone would make it well worth your while, and at the same time the other pieces can be used in later years when Alice is more advanced.

Mrs. C.—I should think they would be good to teach sight reading.

Miss W.—They are—the pupil needs a great deal of music for this purpose and such music is very difficult to secure otherwise. More than this, the pieces are accompanied with descriptive notes that add immensely to their interest, and in this way an educational purpose is served that makes THE ETUDE unexcelled.

Mrs. C.—Alice's brother, Chester, is studying violin. Would THE ETUDE help him?

Miss W.—Certainly. There are departments in THE ETUDE devoted to violin, vocal music, the organ and choir, children, etc., and each issue contains a good organ, violin and vocal pieces on a par with the piano music. One feature I forgot to mention is the piano duet in each issue. Duets help pupils very greatly in sight reading and they are enjoyed hugely.

Mrs. C.—Well, that really does seem worth while. Does the reading matter amount to much?

Miss W.—Nothing could be more helpful. For instance, I went to New York and paid Prof. — five dollars a lesson, and I paid Prof. — in Berlin, 20 marks. Both of these men are among a number of the other great teachers of the world who write regularly for THE ETUDE.

Mrs. C.—Well, are these articles of any real value to Alice?

Miss W.—Most certainly. Sometimes it is very hard to convince a pupil of a certain thing, but when they see it in print, backed up by the authority of some world-famous teacher, it convinces them at once. More than this, there is a department giving the portraits and biographies of the world's most celebrated musicians, which adds immensely to the pupil's interest.

Mrs. C.—Mr. C. knows something about music and used to sing in a choir. Is there anything that he would be interested in, or is it all above his head?

Miss W.—THE ETUDE appeals to the music lover, and the articles are written in such a way that anyone knowing the rudiments of music can enjoy them. There are dozens of articles that should interest Mr. Canfield immensely and make him see that the money he is spending for Alice's musical education is being well spent.

Mrs. C.—Is THE ETUDE illustrated?

Miss W.—Yes, of course, and in addition to the illustrations they give beautiful supplements like those you have seen framed on the walls of my studio.

Mrs. C.—You don't mean it? I saw one just like the one you have in an art store. They wanted \$1.00 for it. Does THE ETUDE contain news of the world of music?

Miss W.—Yes, all the necessary news, but the main purpose of THE ETUDE is musical education. It is not a musical newspaper.

Mrs. C.—Is the publisher reliable?

Miss W.—THE ETUDE is now in its twenty-seventh year and has the largest circulation of any musical paper in the world.

Mrs. C.—The reason I asked was that I have always been afraid of papers that offered so much for such a low rate as \$1.50 a year.

Miss W.—I have been taking it for years, and it becomes more necessary to me all the time.

Mrs. C.—Well, I thank you for telling me all about it and I'll get Mr. Canfield to send you a check for the subscription to-morrow.

This dialogue is, of course, fictitious, but it presents the advantages of THE ETUDE in the home in a simple, direct manner. The teacher who takes the pains to explain the value of subscription to THE ETUDE in the above manner will unquestionably be rewarded with vastly increased interest in her work, and such interest can only lead to one thing, a larger class, a larger income and increased usefulness as an educator. This is the time of the year to try it.

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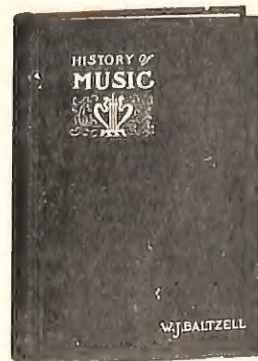
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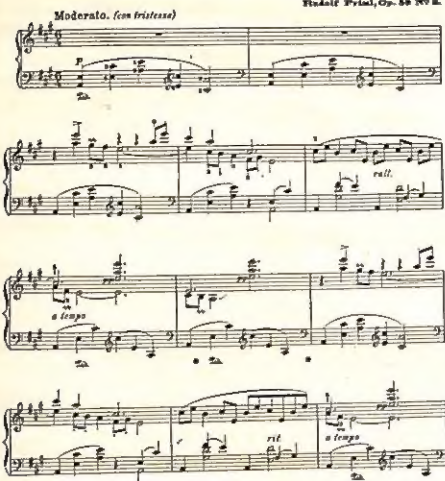
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In art our progress will come, not from falling slavishly before the genius of the great masters of Europe and rendering unending tribute to them, but from realizing our own art sense and carrying ahead the splendid work that has been started by Sargeant, Abbey, Innes, Winslow, MacDowell, Paine, Parker, Chadwick, MacMonnies, Whistler, Nevin, Dr. William Mason, Stephen Emery, Longfellow, Emerson, Whitman, Howells, Hawthorne, Poe, "Mark Twain," William Vaughn Moody, Dr. Eliot and Theodore Roosevelt. This is true Spirit of the Times.

THE PROFIT IN MUSIC TEACHING

AN elderly commentator recently remarked in one of those comfortable old-fashioned literary journals of England: "It seems that there are no more poor musicians. They all apparently have a competence, and some amass fortunes that are almost as immense as those of the great men engaged in industrial pursuits." We do not intend to comment in detail upon the amounts of money which music teachers may earn, but in some ways it appears that our English friend was unquestionably right. We used to have a picture of an aged musician sitting on a soap-box in a dilapidated garret that we kept upon our walls to remind us that if we did not "make hay while the sun shone" we were liable to meet a similar fate. After some years of observation we took the picture down, for we had become convinced that if the musician lives rightly and industriously there is rarely need for want. Often, however, misfortune comes, and it is impossible to keep it away. Sickness, the misdeeds of others, natural calamities such as fire and flood, as well as national financial disasters, reach in and steal the lifetime earnings of some of the most deserving and thrifty of people. Even then there is no need for the garret, the soap-box and penury. Provision has been made to care for the wants of ladies who have devoted the best years of their lives to musical art, but who have been unfortunate in either losing their means or have been overgenerous in giving to others that which many should have retained for their own support. We have frequently described in these columns the "Home for Aged Music Teachers," located at 236 South Third street, Philadelphia, Pa. Here a fine home-like building in one of the old aristocratic sections of the city has been secured and equipped in a fine manner. All the comforts that one could wish, together with the insurance against want or financial worry of any kind are assured the ladies who live there. It is really no more or less than a fine boarding house or private hotel. The only difference is that the board bill never comes around. There is no suggestion of humiliating patronizing,

as the ladies are given to understand that the home is devoted to those who by their service to art and sacrifices to education have won the right to rest and care in their old age. Now the amusing thing about this home is that, notwithstanding the fact that it has been widely advertised, several years passed before more than one or two ladies took advantage of it. It would appear upon first thought that there were no aged music teachers in need of such a home. We do not believe, however, that this is the case, and we very much fear that a kind of foolish pride has kept many from applying for entrance. Such pride is not in tune with the spirit of the times. Although we can in no way be classed with the Socialist movement in the extreme sense, the fact that most of the governments of Europe are providing old-age pensions for those who have fought bravely but who have been overcome by circumstances makes us realize that the world is coming to an appreciation of the fact that service deserves reward. This was the sole motive of the philanthropist who endowed the Philadelphia Home. If you know of any lady whom you believe would be more comfortable in this home, talk the matter over with her and write for particulars.

THE DRAMATIC ELEMENT IN EDUCATION

MODERN thinkers continually admire the manner in which the ancient Greeks struck right to the heart of the most profound artistic problems. It would seem that their process of first formulating a philosophy by years of introspective thought, and then building upon that philosophy, tended to produce art works of astonishing elemental beauty and marvelous permanence. They realized the peculiar political, moral and educational necessity for the drama. They saw clearly how bodies of men and women were swayed by the wonderful performances of the impressive plays of Aeschylus, Sophocles and Aristophanes. The drama was considered a necessity and was regarded as a part of the system of public education.

Later the wise fathers of the Roman Catholic Church realized that in no other way could the people be brought to comprehend the miracles represented in the Bible as clearly and forcefully as through the medium of dramatic presentation. Thus the miracle plays of the Middle Ages had the desired result of leading thousands away from barbarism.

Now we are commencing to realize that the dramatic has just as much educational significance in these days as in the past. We do not refer to the presentations seen in our theatres, although we all know pretty well that a genuinely good play with a good moral has a beneficial effect upon a community, while a bad play with a bad moral has an injurious effect. What we do desire to have our readers notice is that the mimetic and histrionic tendencies are inherent in children, and also that the great educators of our time enthusiastically advocate their development as a means to higher moral and intellectual culture.

If you have not yet realized how strong is the

child's desire to impersonate or act you have not observed children closely enough. Children at the age of two will try to imitate the sounds of animals. Later they will imitate the gait and mannerisms of animals in a very amusing manner. They will try to fly like the eagle, and they will swim like the seal. After this comes the era of playing house, store, railroad train, etc., and they will improvise little dramas in an altogether astonishing manner. Many years ago our teachers employed the dialogue in their school work, but owing to the wishy-washy construction of those pieces of elemental dramatic literature they have succumbed. Children do not want to be preached to, but they are quick to see the moral in a performance resembling a play. We have given in THE ETUDE two dialogue recitals (April, 1909, and May, 1908), and those who have tried them have reported very favorably upon them. We shall give more in the future, and there will be sufficient variety in form to attract interest and insure desirable results.

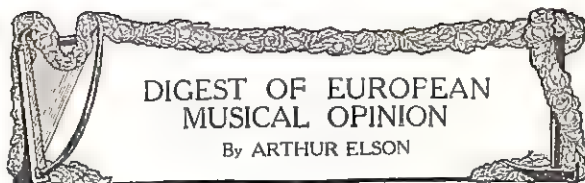
The idea of dramatizing little fables with a moral has been developed by Miss Stevenson in a number of little plays known as "Classics for Children in Dramatic Form." These have been introduced into many public schools with excellent results. The children act the parts in "The Ugly Duckling," "The Fox and the Crow" and "Columbus" in a manner clearly indicating that they are comprehending the moral and historical truths much better than if they merely read these tales in books.

A large Hebrew school, known as the "Educational Alliance," located in the lower part of the East Side of New York, has conducted a most commendable work in its "Children's Theatre," where plays like Mark Twain's "The Prince and the Pauper" are given by children. The effect of these plays upon the community is said to have been markedly beneficial.

"POPULAR HITS BY THE CLASSIC MASTERS"

Who but the irrefutable authority on popular hits, John Phillip Sousa, could give currency to such a catch line? In London he gave a concert advertised as above, the composers being Beethoven, Bach, Mendelssohn, Schumann, Mozart, Weber, Handel and Haydn. Although we think of Sousa in connection with popular music, a reference to his programs reveals that the music that is now popular with the public is music that was regarded as severely classical only a comparatively few years ago. When Tannhauser was first produced in Paris it caused a riot. In a very interesting interview Mr. Sousa has some things to say about classical music that will be of interest to ETUDE readers. Among other things he said: "Wagner is the most popular composer without question, and the Tannhauser overture is the most popular piece of music in the world. Music does not become popular unless it originates in an inspiration. Writing notes is an ordinary accomplishment, but all of it is not music any more than the mere writing of words is literature. Music is the universal language, and what is popular here will be popular in England or in Europe generally. On the other hand, a piece of music that is popular in London will be popular here. In sixteen countries I have given the same program that I give here with equal success. I have had to raise my standard. Fifteen years ago two-thirds of the program was what I call entertainment, and now I would not dare give it. The intellect has to be appealed to. 'Popular' is a horribly misused word. It does not refer to those ephemeral pieces which were popular a year ago, but which if I would play now would bring me a shower of tin cans. It refers to pieces which reach the heart and mind, and have the enduring qualities."

If anyone should be informed on the subject of band is continually engaged from one year's end to the other, and his business is to meet popular approval. His views on popular music are very encouraging to those who have been striving to supplant the barbaric and often vulgar trash that is turned out by the illiterate and money-grubbing hacks of the New York "tenderloin" with music that is really beautiful, and that has some legitimate part in the cultural and educational scheme of the America of to-day and of to-morrow.



In the *Monthly Musical Record* Professor Niecks writes on "The Scores of the Future." It is the scores of the present, however, that form the subject of the article, for the reforms in scoring recently noted in these columns are meeting with much favor.

Music is the most conservative of arts. As an example, Professor Niecks mentions the use of a key-signature, indispensable for the earlier composers, but now actually a handicap for writers of the more modulatory school. So, too, the use of transposing instruments has brought about many complications that are now needless, and the efforts of the publishers Ricordi and Sonzogno to do away with these have received much favorable comment.

Score reading at present is much harder than it has ever been in the past. The later classical orchestra consisted of flute, oboe, clarinet, bassoon, horn, trumpet, trombone, kettledrum, and the usual five parts for strings. The transposition of clarinet parts, or the use of the alto clef for viola, were not confusing in scores of that size. But the parts in a modern work are sometimes more than twice that number. In the scores of the great trilogy of Wagner, for instance, there are nearly thirty staves and perhaps half a dozen transposing instruments.

As every student knows, the need for transposing instruments arose when musicians were not so advanced in technique as they are now. It was considered hard to modulate far from the key with the clarinets, for example; so the C clarinet was replaced by that in B flat for flat keys, or that in A for sharp keys. As these both sounded lower than the first, their parts were written higher, so that the fingering for C would give A on the A clarinet. Also if the oboe player were required to give a short passage on the English horn, which was shaped like the oboe, but sounded a fifth deeper, he would find the part written a fifth above the key of the piece, so that he could use the oboe fingering and let the instrument sound in the proper key. All this was very much like the Dutchman's clock, which struck seven when the hands pointed to a quarter of three, and thus informed him that it was really half past nine.

There is no need of any such complicated procedure now, and the credit for changing it goes to the house of Ricordi. That firm began last Spring to publish the scores of Beethoven's symphonies with the parts printed exactly as they sound, except that the viola, like the contrabass, transposes downward an octave. Only two clefs are used, the bass and treble. Sonzogno has followed this lead by issuing simplified scores of Beethoven overtures and some modern Italian operas. All this is certainly an important step in the right direction.

It may not be amiss to repeat here that a more radical change has been suggested by Stephani. In his scheme there is no clef, but the notes always have the position the G clef would give them, while figures above or below them indicate the octave in which they are to be played. This would seem to be perfectly practicable and easy for both performer and score reader.

ARTICULATION IN SINGING.

In the *Revue Musicale* Mme. Alix Lenoel-Levort has some valuable remarks on the always important subject of articulation in singing. The bad habit of suppressing consonants, of which she accuses many French and Italian singers, should be left to birds and beasts, who possess none of the beauties of spoken language. This would seem especially applicable to such musical tongues as French or Italian. A pure tone on the vowels should always be supplemented by clean and crisp pronunciation of the consonants. It is always better to pronounce them clearly than to sacrifice them to the music; and if the words have been properly set, no such sacrifice will be needed.

The basis of singing, she continues, is declamation. Singing should be much like speaking, with the necessary legato of tone production added. If singers keep this in mind, they will not be apt to indulge in what she calls "cries," or bursts of excessive emphasis where the sense does not demand them. Some schools and teachers err in this matter by their desire to show constantly the strength of the singer's voice, but this mistake should be guarded against.

She advises further that the muscles of the mouth

should not be contracted too much, nor the mouth opened too wide, as this tends to destroy the natural overtones of the voice. The muscles below the larynx should not be put in play, the only muscular movement needed being the articulation. The clear and careful pronunciation of English singers is so well known that the English papers also should be heard from on this subject.

"WHY ENGLAND IS UNMUSICAL."

The past month brings two interesting bits of criticism from England: Thomas Beecham's article on "Why England is Unmusical" and estimates of the great composers given by Delius, both treated in the *Musical Standard*. The words of the orchestral leader might well apply to a nearer country. "First of all," he writes, "let us consider the life of the average Englishman. It is a hopelessly cut-and-dried affair that discourages any development of the imagination. The average middle-class Englishman has eggs and bacon for breakfast every morning, catches a certain train or starts at a certain time to get to his office or shop, returns home at a fixed hour, reads his paper in the evening, and invariably eats roast beef on Sunday. If once in a while he requires amusement, he goes to a musical comedy or a variety entertainment. Perhaps once in ten years expansion in his imagination occurs, but if it does he invariably goes—abroad. It is the conventional life we lead which smothers our imagination, and which is responsible for the fact that, whether it be in politics, philosophy, poetry, drama, literature or art, we have little invention and few ideas."

DELIUS ON MODERN COMPOSERS.

Delius makes a similar point: "Emotion is the flesh and blood of music, and modern writers have no great overwhelming feeling. They are too bewildered by the complexity of life to feel anything deeply. . . . Nothing is more wonderful in art than elemental feeling expressed intensely. But music to-day is sick for want of feeling; it is full of doubt, dismay, self-distrust or blatant self-assertion."

He describes the great composers very boldly: "Strauss? He's simply dished up Wagner with twice as much devil and not half the inspiration; and Brahms is stodgy German philosophy, all congested from lack of exercise and dry for want of rain. Wagner, of course, is a different matter altogether; music has not advanced a step since the 'Ring.' We have no really great men living to-day; the heroes came to an end with Wagner. Debussy? Very extraordinary, of course, and full of interest; but we were discussing great men. Debussy is not great, neither is Sibelius, nor is Puccini, nor is Macdowell." The works of Delius have made him known as one of the rhapsodists, but it is not good at this late date for those who admire and follow Wagner to ignore the noble genius of Brahms. Beethoven, too, comes in for "remorseless criticism."

NOVELTIES IN EUROPE.

In Berlin a success was made by "Sawitei," a posthumous opera by Herman Junge. Other German novelties are A. D. Boehm's symphonic poem, "Der Erste Tag," some excellent selections from W. Dostmann's opera "Sigune," a symphony by Julius Weismann, a humorous interlude from Beer-Walbrunn's Ferdinand Hummel, Wagner's overture, "King Enzo," oratorio by Heinrich Schütz, will be given at Dresden. Wolf-Ferrari's serenade did not please Freiburg, but Mariano Perosi, brother of Lorenzo, fared better at Vienna with his symphonic poem, "Night and Day," is to be given at the Scala theatre. In Russia much praise is given to Rachmaninoff's "Toteninsel," inspired naturally gloomy, even in his scherzos, and he uses who painted a negro hunting a black cat in a dark cellar at midnight.

Belgian works at an annual festival were Gilson's Symphonic Variations, orchestral pieces with solo harps and violin by Blockx, a choral work, "Le Sorbier," organ by Tincl. From London comes news of the instruments, similar to a device to increase the tone of stringed successfully applied to a device which has been producing machines.



Their Obstacles and How They Overcame Them

Difficulties That Have Beset the Paths of the Foremost Masters and the Way in Which They Fought and Triumphed

By LOUIS C. ELSON

[EDITOR'S NOTE.—The trials of others always seem less than our own, but it is of immense advantage to the musician and student to study the careers of the great masters and learn of the battles they were obliged to fight to win ultimate success. Mr. Elson has given us examples which should fill us with renewed courage and willingness to enter the fray and fight with the single object of victory in view.]

THERE is a lesson to be drawn from the story of almost every genius in art—the lesson of the value of obstacles in the path. Almost every genius was a sturdy fighter, at least for his art ideals, and almost always had to overcome opposition before he won his triumph. The trials of the great tone-masters had much to do also with awakening their emotional powers.

Fétis defines music as "the art of awakening the emotions by combinations of sounds." We may add to this that it also in many cases awakens the intellect, as, for example, in fugues, canons and much contrapuntal music. But the fact remains that music is chiefly emotional (certainly the most emotional of arts), and that anyone who has not had his emotions deeply stirred by one cause or another can scarcely hope to take rank as a musical genius. This was, however, less marked in the older contrapuntal music, which leaned heavily to the intellectual side.

The obstacle in Palestrina's path was the fact that musicians set but a slight value on Italian music. All the best work of his era was supposed to be produced by the Netherlands—the Flemish school. In 1544, however, Palestrina proved, by a set of Masses dedicated to Pope Julius III, that an Italian could vie with these northern musicians. Yet during his entire life there were many, particularly among the aristocracy, who held the chief Fleming, Orlando Di Lasso, as far above Palestrina—a verdict which time has reversed.

With Bach, as with Schubert and Mozart, the prosaic obstacle was poverty. His most intricate work, the Mass in B minor, was in some degree the outcome of this, for, although the Mass was sung in the German Protestant churches in his day, yet he hoped by this work to win the patronage of a Catholic court as well as that of the Thomas-kirche, where he was Cantor.

Handel, his great contemporary, was toughened by his constant struggles in the domain of opera. He made fortunes and lost them in his managerial career. The friendship of George I and the devotion of George II were not able to brush these obstacles from his path. Some of the critics ranked him below Buononcini, a view at which the world laughs to-day. But when, after his 50th year (mark it, oh, Dr. Osler!), he decided to devote himself entirely to oratorio, he had conquered so many obstacles that everything thereafter was plain sailing. None of his great oratorios was written before this epoch.

MOZART'S TRIALS.

Mozart's career, after his childhood, was a constant combat with difficulties. The first giant to be overthrown was the terribly low caste of the musician. The Archbishop of Salzburg, in whose or-

chestra he took service, treated his artists not only as servants, but as menials of the very lowest class. When Mozart finally determined to leave the archbishop's service because of this degradation, he was literally kicked down stairs! The entries in his diary show his intense indignation at the outrage. He intended to challenge Count Arco, the steward of the archbishop (who had committed the assault) to a duel. He determined to achieve a position in



MOZART COMPOSING HIS REQUIEM.

This picture illustrates an oft-repeated story of the life of Mozart. He was said to have been commissioned, by some person unknown to him, to compose a Requiem, or Mass for the dead. While composing it, it is reported that he believed he was writing his last work.

art that should force respect. That poverty was also a constant obstacle in the career of Mozart is well known, perhaps too well known, for there is evidence that although there was thriftlessness and shiftlessness in the household (thanks partially to that invalid featherbrain, Constance Weber Mozart), although there was plenty of borrowing and of using credit as far as it would be allowed, yet actual want was not there, as the following letter from Mozart to his wife, written very shortly before his death, may show. The lady was then (October, 1791) taking the waters at Baden for her health:

"Now as to my mode of life: As soon as you were gone I played two games of billiards with Herr von Mozart, who wrote the opera for Schick-aneder's theatre; then I sold my nag for fourteen ducats; then I had Joseph call my *primus* and bring a black coffee, to which I smoked a glorious pipe of tobacco. At 5.30 I went out of the door and took my favorite promenade through the Glacis to the theatre

"What do I see? What do I smell? It is the *primus* with the cutlet—*Gusto!* I eat to your health! "You ought to have seen me yesterday at supper! I could not find the old dishes, and therefore produced a set as white as snow-flowers, and had the wax candelabra in front of me."

Playing billiards by himself; selling a horse which he had been riding for his health; a *primus*, a janitor-valet; coffee, tobacco, an excellent cutlet, dainty tableware—these things give a different picture from the one of barren poverty so often portrayed in musical history.

But Mozart's obstacles were, nevertheless, real enough. The Austrian Emperor was one of these. Franz Josef II was something of a musical amateur and possessed that "little knowledge" which is well described as "a dangerous thing." He did not understand the greatness of Mozart. "Too many notes," said he to the composer after the first performance of "The Escape From the Seraglio." "Just enough for the subject," was the bold reply of the composer. But the lukewarmness of the Emperor caused many others to slight Mozart, and the musicians, especially, were often so antagonistic to him that it was not unnatural for him to imagine, as he did during his last illness, that a jealous musical rival had poisoned him. None of these things turned him from the path of his ideal. His triumph, however, was too largely posthumous.

BEETHOVEN'S DIFFICULTIES.

With Beethoven the triumph came earlier. Dauntless by nature, a born fighter, he loved to meet the obstacles in his way and crush them. Musicians could not always understand the bold reformer and iconoclast, but no opposition could swerve him from his advance.

"These passages are too high for the instrument," said the violinists, of part of the coda of the "Egmont" overture. "They must be played as written," insisted Beethoven, and to-day the high C of the violin passage near the end is considered one of the finest touches in the work. "Beethoven is now ready for the madhouse," said Weber, after the fourth symphony had been produced, and then proceeded to satirize mercilessly the contrabass passages at the end of its last movement. Beethoven's only reply (apart from some rather vehement swearing) was to write an equally difficult passage for the same instruments, in the trio of the scherzo of the fifth symphony.

The greatest obstacle in this composer's life; however, did not come from man—unless (as is suspected) it was a legacy from his father. Can one consider what deafness means to a composer? What it means to anyone? The deaf are generally much more morose and suspicious than the blind. There were suicidal thoughts for a brief time in Beethoven's mind when he

learned that the disease would grow and finally become almost total; but these thoughts did not stay long. He soon determined to work out his destiny even with the fearful handicap. He wrote, "I will grapple with Fate; it shall not quite bear me down," and the rest of his life was keyed to this high thought.

Smetana and Robert Franz fought the same malady with noble courage, but with them it came later in life, and they did not, like Beethoven, achieve their greatest musical works in spite of deafness. We have not spoken of the physical obstacle in the lives of Bach and Handel, for their blindness came late in life, after their chief work had been accomplished; but here, too, the great lesson of fortitude and power to override that which would crush lesser men can be studied. The blind Handel, writing the aria, "Total Eclipse," for the blind Samson of the oratorio, is a subject worthy of a painter.

CHOPIN'S OBSTACLES.

Chopin's career is in strong contrast to such heroism. The roses thrive in sunshine the pansies thrive in shade. Chopin needed the sunshine of life to develop his powers. Yet even here we find music overleaping, not an obstacle, but a great triumph. When the sick man was cast off by Mme. Dudevant

("George Sand") and went to Paris alone, after their great quarrel, he did not pule and weep, but brought forth that masterpiece of resolution, the A major (some say the A flat) Polonaise.

The contrast between Beethoven and Chopin leads us to notice how diametrically opposite is the inspiration of different composers. Schubert wrote his noblest songs when he was in deepest trouble. He complained of the fact that the public seemed to love best that which he brought forth in misery. Schumann, on the other hand, wrote at his best only when he was happiest. Sorrow seemed to make him



WHERE WAGNER LIVED IN THE CITY OF WURZBURG. WHEN HIS SALARY AS CHORUS MASTER WAS LESS THAN TEN DOLLARS A MONTH.

utterly helpless. Yet he, too (study it, ye hypochondriacs!), could fight and master obstacles when necessary.

SCHUMANN'S PATH NOT EASY.

Greater obstacles no composer ever had than were involved in the wooing of Clara Wieck. Nor could one easily imagine a more formidable mishap than a young pianist, cut loose from the study of law after most vehement pleading, suddenly becoming maimed in one hand. In this latter case, when everything seemed hopeless, our hero did not turn back, but simply changed his path from execution to creation in music, and the world was the gainer thereby.

But the story of the wooing and winning of Clara Wieck is the chief idyl of musical history. Not Abelard and his Heloise, not Petrarch and his Laura, can dim this beautiful love story. All the more pity, therefore, that musical "historians" should tamper with it. The tale that is told regarding "Warum," that Schumann was separated from his Clara and wrote this pleading little musical question to her; that she wept over it and took it to her stern father; that he also wept over it; that he sent for Schumann and said, "Bless ye, my children," and that they lived happily ever afterwards, is *entirely untrue*.

But there was enough of obstacle here to call for much heroism. The father, Frederic Wieck, opposing the match, made the vilest attacks upon Schumann, slandering him in every way. Schumann lived that down. The father claimed that Schumann was of no position in art and unable to support a wife. Schumann thereupon worked doubly and trebly hard to advance his standing. He won literary fame, he gave musical history lectures that he might obtain the degree of doctor, he composed great and greater works. He overcame all these obstacles in 1840 and married Clara Wieck. Then he burst into his sweetest song, in the jubilation of perfect happiness.

Other opposition to Schumann there was, both in

Germany and England, and in this matter Mendelssohn was not guiltless. Mendelssohn was at that time looked up to as the greatest of living composers. A few words of praise from him (words such as Schumann had often spoken for struggling genius—for Franz, Chopin, Brahms, etc.) would have smoothed the path at once; but those words were never spoken. It has become the fashion in England to deny that Mendelssohn was antipathetic to Schumann, but the criticisms of Chorley, in London, upon all of Schumann's works were of the most brutal character; and Chorley was the most intimate friend of Mendelssohn, and his worshiper also. Chorley sneezed whenever Mendelssohn took snuff, and his attacks may indicate that the last named was not adverse to having Schumann's music decried.

BERLIOZ'S FIGHT FOR TRIUMPH.

But if there was one critic constantly attacking Schumann there was a phalanx arrayed against Berlioz. All the Paris journals vented their spleen and their sarcasm upon the new school of orchestration that the great Frenchman was founding. It is almost always thus in musical history. Liszt has well named the critics the "rear guard in the army of musical progress." If we were to recite the obstacles raised by criticism in the paths of composers our task would be endless. First, these commentators found Haydn overloaded; then they found Mozart developing his accompaniments at the expense of the vocal parts; of Beethoven one of them said: "Learning, learning and learning, and not a bit of melody, or music, or song. And when one examines it one finds it to be only a crude and undigested learning that only fatigues the auditor." An interesting book might yet be written on "Mistakes of Criticism."

The whole life of Wagner was a fight against obstacles. Not one of them but what was finally conquered. The lions in his path have been chronicled too frequently to need recapitulation here. Suffice it to say that he never gave away in the

fame has faded just as the fashions of his time have faded, while Wagner's stands firm as the eternal hills.

It is not given to every musical life, even among the very great, to meet with obstacles. Mendelssohn, for example, even in his childhood, received the name (not given him at birth) of "Felix," ("happy"), and it fitted to almost his entire life. But the very lack of opposition, the possession of wealth and social position, worked havoc with his greatness; he might have been a genius, he became something less.

Brahms, too, although at first there was something of the sting of poverty, lived a rather phlegmatic life, which alone prevented him from becoming a second Beethoven. Verdi, also, after his earliest period seems to have been without any adverse events. But in his case it led to no emasculation of power; he was a notable exception to the rule that:

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

Haydn also led a sheltered and protected life until nearly sixty years of age at the castle of the Esterhazys, and then produced his best works in a triumphant old age.

Sometimes, alas, the victory is not won during the lifetime of the composer. The careers of Hugo Wolf, of Goetz, even of Schubert, seem to end in defeat, but posterity at least accorded the triumph to their steadfastness under trial. On the whole, however, the lesson in the lives of most musical geniuses is unmistakable. Be true to yourself and to your ideal no matter what difficulties stand in the path. The triumph is possible, nay, if you are of proper calibre, it is certain. "Sweet are the uses of adversity," for in this crucible the pure gold of art is refined.

The Japanese have a high-minded belief in a personal courage. Not merely the courage of the battlefield, or the contempt of danger, but a courage that shall defy the ordinary or the more prosaic obstacles of life; that shall bear want, hunger, sick-



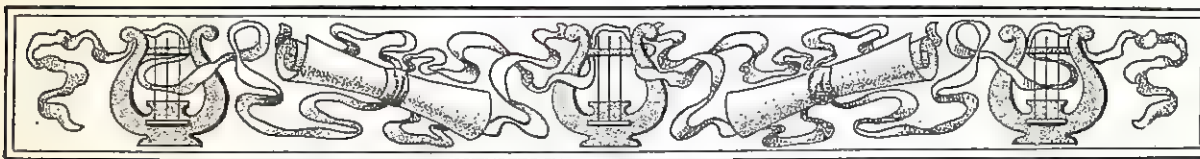
HANDEL AND THE WATER MUSIC.

Handel, while in Germany, was engaged as court musician to the Elector of Hanover. By remaining too long upon leave of absence to England, Handel won the ill will of the Elector, who shortly thereafter became King of England. Being in bad favor at court was a serious obstacle to Handel, but by composing his famous "Water Music" for an aquatic festival on the Thames, Handel regained the king's favor.

slightest degree where a musical ideal was concerned. The result was absolute victory.

The antithesis of this is to be found in Meyerbeer, a man not without high talents, but who turned back from, or crawled around every obstacle that he met. He desired the applause of the multitude above all things. He won it—temporarily. But his

ness, disappointment cheerfully and calmly; that shall win against both the great tempests and the mosquito bites of existence. They call this everyday courage *bushido*. From the lives of many of the greatest composers the lesser musicians may also attain an inspiring lesson for their humbler careers and attain *bushido*.



HOW MUSIC BEGAN

From the Young Folk's "Standard History of Music"

By JAMES FRANCIS COOKE

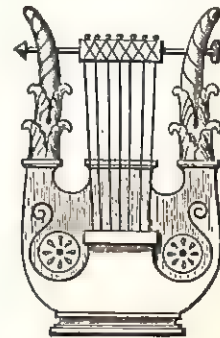
[The following is an arrangement of Lesson I from the work named above, which is now in course of preparation. The book, as a whole, is divided into forty short chapters, each one designed to give in a simple and direct manner one of the steps in the advancement of musical history from the earliest times to the present day. A few other chapters suitable for magazine use will appear in THE ETUDE. This work is intended to supply the wide demand for a practical, interesting and "teachable" history of music for children and young people and to enable teachers and club leaders who have had no previous experience in teaching musical history to give either individual or class lessons successfully.]

So far as our records go all of the people who lived long, long ago before the time of the birth of Christ showed a love for music. We are told that even among the savages of to-day there is always found some attempt to sing or to make some manner of musical sounds. Music seems to be a part of man's nature, by which he expresses thoughts he would be unable to express through words, gestures, or by means of writing, and the arts of painting, sculpture, etc. The Chinese claim that music commenced in their country 3000 years before the birth of Christ. Unfortunately many records of the music of the older nations in the Far East have been lost, and our knowledge comes, for the most part, from carvings on monuments, which show that in India, Arabia, Babylonia, Assyria, Egypt, Persia and among the Hebrews both instrumental and vocal music was known. These carvings show wonderful pictures of the first musical instruments, which are particularly remarkable because our modern instruments of the harp, violin, guitar and drum families are much the same in principle. Here are pictures of some of the instruments used. Note how they resemble modern instruments:

had a scale known to us as the "pent-a-tonic," or five-toned scale, which sounded very much like this:



To each of these notes they gave an odd name, thus: "emperor," "prime minister," "subject people," "state

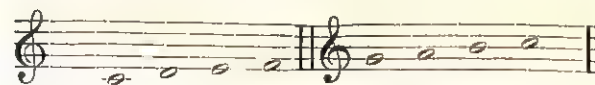


THE GREEK LYRE.

Pyth-a'-go-ras also invented a system of four tones known as the tet'-ra-chord (or series of four notes), which led to the first scale of one octave. The following are tet'-ra-chords:



You will readily see how, when two tet'-ra-chords are arranged thus, an octave scale results.



They also had a chromatic (kro-mat'-ik) scale, which was similar to our chromatic scale, and in time they built up a system of scales which was similar in many respects to a form of our modern minor scales, called the "normal" or the "pure." The Greek system as a whole was very hard to understand, but an idea of one part of it may be gained from the following:

Note that the normal minor scale is the same as the major scale of the same name, with the third, sixth and seventh steps of the scale lowered one-half tone, both going up and coming down the scale. The Greeks gave their scales odd names, such as "dorian," "phrygian," etc., as shown in the following:

I. Dorian (dōhr'-i-an) scale, resembling the scale of D minor.



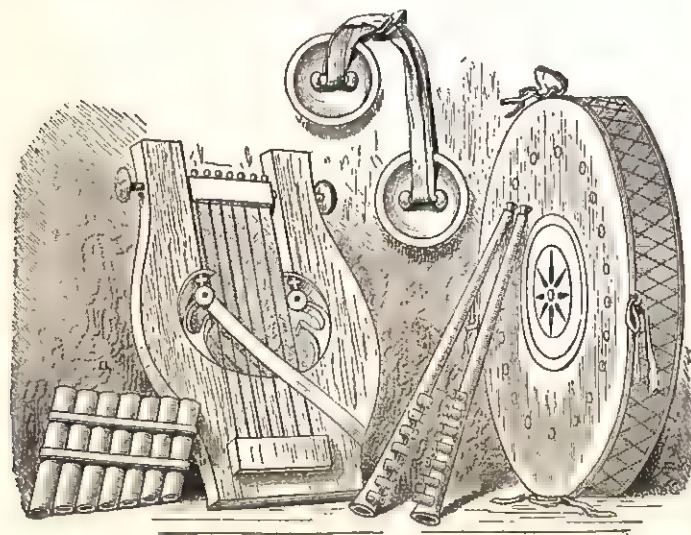
II. Phrygian (frīg'-i-an) scale, resembling the scale of E minor.



III. Lydian (līd-i-an) scale, resembling the scale of F sharp minor.



IV. Mixo-lydian (mīxo-līdian) scale, resembling the G minor scale.



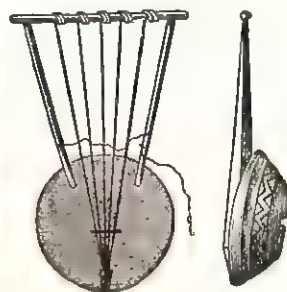
ANCIENT GREEK FORMS OF THE HARP, DRUM, FLUTE AND CASTANETS.



PERFORMING ON THE HARP, FROM A CARVING ON THE TOMB OF AN EGYPTIAN KING.



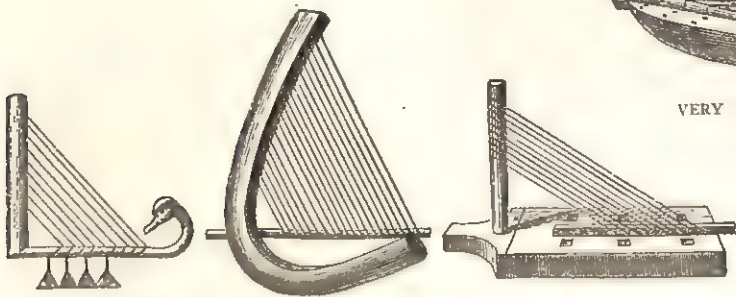
AN OLD FORM OF THE DRUM.



ANCIENT HEBREW ZITHER



VERY OLD FORM OF THE EGYPTIAN HARP, RESEMBLING OUR MODERN VIOLIN.



SOME VERY OLD FORMS OF THE HARP OF ANCIENT EGYPT.

The first music of a nation or people was probably vocal music and then the natural desire to tap time regularly (rhythm) led to the making of instruments of wood, stone, metal, skin, or clay for that purpose. Then, in order to have a system, scales were discovered, and from these foundations the musical systems of all nations have sprung. The scales differed greatly. The Chinese, for instance,

if one had to practice as many scales as that instead of the 24 of which our own musical system is composed?

It was, however, among the wonderful Greeks, who lived before the birth of Christ, that the foundations of our own kind of music were really laid. With them poetry, art and culture were looked upon as real necessities, and the union of poetry with

affairs," and "picture of the universe." Very strangely the five-toned scale was used by the olden time musicians of Ireland and Scotland.

The Hindus divided the octave into very small parts, and had, it is said, 36 scales, although in their writings they speak of as many as 1600 scales. What

V. Hypo-dorian (hypo-dorian) scale, resembling the A minor scale. (Note the B flat introduced in this scale, which makes it different from the other scales.)



VI. Hypo-phrygian scale, resembling the B minor scale. (Similar in form to the Hypo-dorian.)



VII. Hypo-lydian scale, resembling the C sharp minor scale. (Similar in form to the Hypo-dorian.)



The Greeks' scales were also called "modes."

You may see from the foregoing how important scales were considered thousands of years ago. It is not known that Greeks practiced harmony (harmōnī), or the art of combining sounds and chords to produce beautiful effects. We must, however, be grateful to them for many of the terms used in modern music, as in modern medicine.

During the next ten hundred years very little advance was made in musical art, except for the part played by the famous music workers of the early Roman Catholic Church, and for the invention of a system of musical notation without which future musical developments would not have been possible. Of these we shall learn in the following lessons.

TEN TEST QUESTIONS.

1. How long ago do the Chinese believe that music commenced?
2. Name eight nations in the Far East in which music was known.
3. What types of instruments were used by ancient peoples?
4. How many notes were in the Chinese scale?
5. What other nations used a similar scale?
6. How many scales are the Hindus said to have used?
7. How did the people of ancient Greece become familiar with music?
8. What is a tetrachord?
9. What modern scale does the old Greek scale resemble?
10. How many scales (or modes) did the ancient Greeks use?

NERVOUSNESS—HOW AND WHEN TO PREVENT IT.

BY LEROY B. CAMPBELL.

(This essay won one of the six prizes in the short class in the competition for 1909.)

MUCH has been written from time to time about nervousness attendant upon piano playing in public. One writer tells us that it is on account of the fact that the performer has not prepared the piece in question well enough; another writes that the nervousness is due to physical conditions; others, perhaps, believe that the trouble lies in the memorizing of the piece and that if the piece had been visualized the problem would have been solved.

In how far the above mentioned suggestions are a curative it is not my purpose to decide; I will, however, venture to say that we all know many who are good students, competent pianists, have their work most thoroughly prepared, and yet with all this become nervous in public, sometimes even to the degree of playing enough wrong tones to make almost a new composition, or in some cases of breaking down entirely.

We also know others, who are not particularly good musicians, nor are they especially noted for their painstaking preparation of a composition, yet they make one successful appearance in public after another. Now how can we account for this discrepancy?



SAPPHO SINGING TO PHAON.

Showing the manner in which the Great Lyre was played.

I believe in some cases that failure results through sheer fright. Dr. Lindsay, in his work, "Mind in Animals," says, relative to the death-shunning practice of animals when frightened, that they deserve no credit for falling flat on the ground so that they may not be seen, as they are seized with a kind of terror paralysis to the degree that they cannot do otherwise. So I believe many a player who has his piece well in hand is actuated by a similar fright paralysis. It would not matter how well, or by what system he had prepared his work, if he were to be seized with that extreme case of fright he could not do other than make more or less of a failure.

The early youth is the time all habits are formed, especially where intricate skill is involved. The conditions at that time seem to be ripe for establishing a nervous and muscular disposition that will carry the individual serenely through life. My position brings me in almost daily contact with the problem in question. Every week my pupils meet in the capacity of an informal rehearsal, where they play short pieces or etudes for each other, and perhaps a few friends. The older pupils who have not had this recital practice invariably are the ones who break down. Those who have come up under our recital regime find very little, if any, difficulty in making a most creditable appearance.

OVERCOME NERVOUSNESS IN YOUTH.

The young pupils from five to twelve have no fear whatever. They feel no great responsibility, the matter to them is not weighty they are not as yet self-critical, they know nothing about nerves, they enjoy playing, in fact, tease to be allowed to play; they do even better at these little evenings than in the lesson hour. In other words, the conditions are entirely right for the making of a habit which shall not leave them when they become older. Let me quote from James's "Psychology": "In all pedagogy the great thing is to strike the iron while it is hot, to seize the opportune time when the conditions are most amenable to clinch a habit, to lay hold of the wave before its ebb has come, so that a habit may be acquired—a headway of interest, in short, secured on which afterward the individual may float." There is a happy moment for fixing skill, and that time is when Nature is working with you; better work for the most part at forming habits, rather than abstract processes, between the ages of five and fourteen.

With many things learned in the plastic age, the age of curiosity, the age of proper conditions, we never lose entirely our sense of being at home in them. As James says "There remains a kinship, a sentiment of intimate acquaintance, which, even when we have failed to keep abreast of the subject, flatters us with a sense of power over it, and makes us feel not altogether out of the pale." Whatever individual exceptions to this might be cited are of the sort that "prove the rule."

To detect, then, the moment of readiness to work is the duty of the teacher. Take the pupils when they are in that happy condition of freedom from

self-criticism and ideas about nerves; that time when it seems that Nature is working with the teacher, and the pupil can establish a habit of playing in public which will stand him in good stead even when the ideal conditions have passed away. Like a heavy fly wheel, which continues to run long after the power has been withheld, the pupil will, as it were, be carried right on by the momentum received at the proper period.

It might not be amiss to mention some of the conditions under which I have seen successful recitals conducted. In the first place, the events were made just as informal as possible. An effort was made to approach the happy family idea, where each one wishes the best for the other. The predominating idea was that the pupil played for the enjoyment and profit of the listeners and not for criticism. Short pieces, well prepared, were found to be the best. Pupils were made to feel that the weekly rehearsals were simply a part of their study, and that, as in their practice they may sometimes, in spite of careful work, make mistakes, so in the rehearsal they were liable at times to make a mistake. Of course, they were to take the utmost pains not to make such mistakes, but accidents will happen, so when one did forget or break down, the teacher was instructed to make it a point to tell him how well he played, mentioning in a casual manner that the mistake was nothing and not to mind that, since anyone was liable to forget at times. It so often happens with children when playing at recitals that in case they break down everyone avoids them, and as a result they take their blunder too seriously.

The pupils were given short talks on bits of musical history, also on their practice, but nerves or nervousness was never mentioned. When one begins to talk about nervousness suggestion takes it up and it spreads like wildfire. It is like the unsophisticated mother, who, upon going shopping and leaving a couple of small children at home, gave them the following warning. "Now, don't either of you 'young uns' go up in the garret, and in case you should go up there don't get into those peas, and if you do get into the peas don't, for goodness sake put them in your nose or ears." Of course, as soon as mother came home the doctor had to be summoned to remove peas from Willie and Sammy's ears and nose.

There is a way of making pupils' recitals an everlasting help as well as a pleasant pastime and at the same time be firm enough to secure the pupils' very best efforts.

I regret that I have not been able to offer the mature players any cure for their case. I do not mean to convey the idea that the student starting late in life will never be able to play in public. Many can become players, while perhaps not all can be degree of perfection concert artist, yet they may reach a degree of perfection most satisfying to themselves and their friends. Many are never afflicted with chronic nervousness, and again many who are have been able to overcome it to a great extent by following the advice laid down by eminent writers and teachers. But I do most emphatically hold that the best time and the time when the most students would receive benefit is in the plastic age.

The Etude Gallery of Musical Celebrities



Giacomo Puccini



Franz Peter Schubert



Charles Auguste de Beriot



Sergius Vassilievitch Rachmaninoff



Emma Calve



Georges Bizet

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, on the fly sheet of a piece of music by the composer represented, or use on bulletin board for class, club or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. The collection commenced with the February ETUDE of this year and has already included: Meyerbeer, Tchaikowski, Moszkowski, d'Albert, Eames, Gounod, Henselt, Rossini, Reinecke, Scharwenka, Clara Schumann, Sinding, Grieg, Mozart, Sarasate, Buck, Carreno, Mascagni, Raff, Liszt, Schmitt, Guilman, Patti, Joachim, de Pachmann, Händel, Saint-Saëns, Kubelik, Melba, Schytte, Powell, Homer, Blauvelt, Rive-King, Geraldine Farrar, Lillian Nordica, Rosenthal, Beethoven, Elgar, Schradieck, Alboni, Gurlitt, Nevin, Chadwick, MacDowell, Parker, Mason, Gottschalk, Puccini, Schubert, de Beriot, Rachmaninoff, Calve, Bizet. Only a limited number of back issues of THE ETUDE containing portraits are obtainable.

CHARLES AUGUSTE DE BÉRIOT. (Beh'-reco.)

DE BÉRIOT was born in Louvain, Belgium, February 20, 1802, and died at Louvain, April 8, 1870. He studied the violin under his guardian, Tiby, but in his nineteenth year he went to Paris, and, though he did not study with Viotti and Baillot, as reported, his work was supervised by them. He then went on tour, meeting with great success in London, Paris and the great music centers of Europe. In 1836 he married Maria Malibran. After her death, in the same year, de Bériot lived in Brussels, playing little in public. Four years later, however, he went on tour in Germany, where he met and married Marie Huber. The death of Baillot took place in 1842, and his position as instructor at the Paris Conservatory was offered to de Bériot. The great violinist, however, rejected the offer, and in 1843 became chief violin instructor at the Brussels Conservatory. On account of failing eyesight he retired in 1852, and in 1858 became totally blind. He published a great amount of violin music, including seven concertos and eleven *airs variés*, and much pedagogic material. He founded the Franco-Belgian violin school of playing, and possessed wonderful technic. He followed the style of Paganini rather than that of the French school, seeking brilliance of effect rather than purity of tone. (The Etude Gallery.)

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FRANZ PETER SCHUBERT. (Shoo'-bairt.)

SCHUBERT was born at Lichtenthal (near Vienna), January 31, 1797, and died in Vienna, November 19, 1828. He was one of fourteen children, and lived in great poverty. Holzer, a Lichtenthal musician, gave him his first instruction, and Schubert showed abnormal skill in harmony. His voice procured him a position in the Convict, Vienna, where boys were trained for the Imperial Chapel choir. The boys were encouraged to study composition, but the work was of a desultory nature. In 1813 Schubert's voice broke, and, as he failed to pass the examination which would have brought him a scholarship, he qualified as a schoolmaster, and for three years aided his father in Lichtenthal. Salieri aided him in the study of composition, and his works achieved occasional performance. Between his seventeenth and eighteenth birthdays he composed one hundred and forty-four songs, and so prolific was he that he once wrote eight songs in a single day, including "The Erl-King." In 1818 and 1824 Schubert spent his summers as teacher in the family of Count Esterhazy, but mostly his life was spent among Bohemian companions in various stages of poverty. His compositions range from his wonderful songs to symphonies, and in all he proved himself one of the supreme masters. Not even the story of Mozart is more pitiable than that of the neglect Schubert received from his contemporaries. (The Etude Gallery.)

Paste on this Margin.

GIACOMO PUCCINI. (Poo'-tchee'-nee.)

THIS brilliant composer was born at Lucca, Italy, June 22, 1858. Angeloni, of Lucca, was his first instructor, but he subsequently studied under Ponchielli at Milan Conservatory. The success of his *Sinfonia-Capriccio* prompted Puccini, on the advice of Ponchielli, to attempt an opera. "Le Villi" was the result, and met with favor. Subsequently it was enlarged and produced at La Scala, Milan. Puccini's next opera, "Edgar," failed, but he atoned for this in 1893 with "Manon Lescaut." In 1896 "La Bohème" was produced at Turin (February 1), and this placed its composer among the foremost of the young Italian composers. Much of "La Bohème" deals with the composer's own recollections of days spent not unhappily despite an empty purse. "Tosca" was produced in Rome, January 14, 1900, and following this came "Madam Butterfly," the most popular of all Puccini's works. (La Scala, Milan, 1904.) The world is still awaiting Puccini's setting of "The Girl of the Golden West" (1909), and it is possible that this work will show an advance over its predecessors. Puccini has a wonderful gift of melody, and his orchestral and harmonic skill happily reflect the ever-changing moods of the drama he depicts. He is easily the best of the young Italian composers. (The Etude Gallery.)

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GEORGES BIZET. (Bee-zay'.)

BORN at Paris, October 25, 1838, Bizet early showed signs of extraordinary ability. He entered the Paris Conservatoire in 1848, where he remained until 1857, studying piano with Marmontel, organ with Benoist, harmony with Zimmermann, and composition with Halévy, whose daughter he married in 1869. He won the coveted "Prix de Rome" in 1857, and proceeded to Italy. At intervals he sent back examples of his work in composition of an elaborate nature, but neither then nor on his return to France did he succeed in winning favor at first. In fact he barely lived long enough to enjoy the fruits of his genius. His opera, "Les Pêcheurs de Perles," achieved a certain amount of success, but it was not until the production of "Carmen" that Bizet became famous. Three months after the production of "Carmen" he died, at Bougival, near Paris, June 3, 1875. His incidental music to Daudet's play, "L'Arlésienne," met with approval, and is now frequently heard at orchestral concerts in the form of a suite. His music possesses great melodic charm, and Bizet had tremendous skill in producing "local color." "Carmen" is full of it, and the whole score is impregnated with the warm glow of the South. He was greatly given to experimenting with his orchestra, and his works may be examined by orchestral students with great profit. (The Etude Gallery.)

Paste on this Margin.

EMMA CALVÉ. (Cal-vay.)

AUTHORITIES differ as to the date and place of birth of Calvé, but according to Grove she was born at Madrid, in 1864. She was a pupil of Marchesi and of Puget. Her first important appearance was at the Theatre Monnaie, in Brussels, September, 1882, where she made her début as Marguerite in "Faust." Her first Paris appearance was as Bianca in Dubois' "Aben Hamet," at the Théâtre Italien. December 16, 1884. After a tour through Italy she again sang in Paris as Lelia in Bizet's "Pêcheurs des Perles," in 1889. She also created the rôle of Santuzza, at the first production of "Cavalleria Rusticana," in Paris, January 19, 1892, appearing later in the same year at Covent Garden, London, in this opera. It is, however, as Carmen that Calvé will be remembered, and few who were present will forget the indescribable sensation she created in New York when she made her first appearance in this rôle, December 20, 1893. She made her New York début as Santuzza a month previous to the "Carmen" production. She then toured the principal cities of Europe, meeting with uniform success wherever she went. Calvé did not appear in opera during the past season, but she toured America, giving many concerts to delighted audiences. (The Etude Gallery.)

Paste on this Margin.

SERGIUS VASSILIEVITCH RACHMANINOFF. (Rach-man-eeen'off.)

THE birth of Rachmaninoff took place at Nijni-Novgorod, April 2, 1873. In 1882 he entered the St. Petersburg Conservatory and studied under Demjanski until 1885, when he proceeded to Moscow. At the Conservatory in this city he studied under Siloti for piano-forte. Composition he studied under Arenski and Taneieff, and in 1891 he won the "grand gold medal." He then distinguished himself as a concert pianist, and spent some time giving recitals, with such success that he was engaged by the London Philharmonic Society as pianist, conductor and composer. Here again he met with considerable favor. In 1902 he played at the Vienna Symphony concerts, and in 1903 accepted a position as a teacher in the Marien Institute for Girls in Moscow. During the coming season (1909-10) he is to make his appearance in America. At present, however, he is better known in this country as the composer of the beautiful "Prelude in C sharp minor," and various other pianoforte compositions. Rachmaninoff is also the composer of a considerable amount of music of a more elaborate nature. His one-act opera, "Aleko," was produced with success in Moscow in 1893. He has also composed a considerable amount of orchestral music, including a symphony. (The Etude Gallery.)

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ANALYSIS OF BEETHOVEN SONATA, OPUS 14, No. 2, FIRST MOVEMENT

By CLARENCE G. HAMILTON

LEAVING the healthful cheerfulness of Haydn and the graceful polish of Mozart, we approach a work upon which the titanic touch of Beethoven has left its mark. Perfection of form, charming and artistic though it may be, now becomes subordinated to the mighty ideas of that mighty genius whose thoughts compared in nobility and universality with those of Goethe and Shakespeare, though voiced through another medium.

At the start of the sonata under consideration, we are immediately made to feel Beethoven's power of direct, forceful expression in the exuberant, aggressive character of the opening theme, made out of six notes:



(1) Beginning with the brilliant leap upward of an octave, the notes of the tonic chord, D, B and G, are made to sound in turn; while the entrance upon the unaccented part of the measure is calculated to attract attention. We now have the chief text for discussion, for these six notes pervade the whole of the first movement, giving the keynote to its prevailing atmosphere, just as in the fifth symphony the "knockings of Fate" are constantly in evidence.

So the figure is emphasized by repetition, with no change save the altered register of the accompanying bass chords; and again it doubly occurs, this time a degree higher up, intensifying its effect, and pushing on the hearer to the extraordinary leap of a tenth, from A to the high C, whence the melody flutters down the scale, circling around like a leaf blown by the wind, with the consecutive downward seventh, sixth and ninth (2), until it settles gently upon the tonic G.



Nothing could be more compact and satisfying than this exposition of our first theme, with its uplifting of the emotions on the pinions of the text-figure, and the perfect balance and ease with which they are permitted to subside.

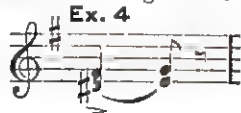
The transition from this theme begins with an indeterminate reiteration of the dominant note, D, as if Beethoven was seeking what path to pursue. More insistently the D appears, now in sixteenth notes, while the undulating bass slowly rises, as if driving it to some course of definite action; and so, starting again with D as a point of departure, the melody proceeds to a series of wanderings, now down the scale, anon scaling the heights of a sixth, rising first to D, then to F sharp, while the bass still remorselessly pushes upward, until with the introduction of C sharp the melody seems to see its goal. Fluttering around this in the triplet fragments (3) it comes to assume a more



tender character, as if beholding before it the feminine charms of the following theme; and at last it runs joyfully up the chromatic scale to meet it.

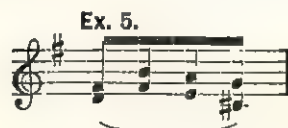
What greater contrast could appear than is shown between the domineering strength of the first figure and this gentle, pleading second theme, which, made up of sweet thirds, seems to exhale an odor of violets as, balancing on A and G sharp, the characteristics of the new tonality, it finally trips merrily down the scale, ending with the winsome, Mozartian appoggiatura

effect (4). While this ending occurs on the dominant,



another entrance of the entire figure, this time a degree lower, brings us to the tonic chord of D. With rare self-restraint, Beethoven avoids clouding the happy serenity of this theme by an elaborate accompaniment; instead, only an occasional broken octave which leaps up through the theme, serves to keep the key in mind, and also recalls the two notes which open the entire movement.

Our melody, now arrived at the chord of D, further emphasizes this by a four-note figure (5) thrice re-



peated, and then twice used an octave higher—a figure which, as it were, holds a little conversation about the tonic and dominant harmonies, while the moving bass gives them vitality; until, intensified by the insistent D (compare measure 9), the melody resolves into a series of rippling runs, which wind upward to F sharp, whence they fall by two stages a distance of two octaves, resolving easily upon the keynote.

Our warlike hero and modest heroine are now introduced, and a short conversation between them follows. The chromatic thirds and the four-note figure in the soprano recall the second theme (6), while the bold



character of the first appears in the upward arpeggio of the bass (7), and the last four notes of the text-

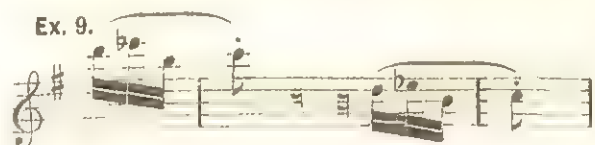


figure (8), repeated, show reminiscences of the first



theme. The atmosphere grows more reposeful, over a sustained D, and, after two little pleading chords, a short trill and a feminine cadence would seem to imply that the lady has the last word in this exposition section.

With the entrance of the development, the adventures of our characters begin. A forboding note is struck by the appearance of the heroic theme, altered to G minor. Its repeated announcement occurs first from D, then from G, a fourth higher, after which the last four notes occur three times, high up in the scale, then an octave lower, then high again, with ambiguous chords supporting them (9), as though the theme were



undecided which way to turn. Yet now it springs out

in the bass, on the dominant chord of B flat, at last becoming sure of its way; and, intensified by its canonic imitation in the soprano, it sounds forth thrice, finally descending the scale to the new fundamental, B flat. In this last key the new theme enters, first on the tonic, then on the dominant chord; but here again, an indeterminate effect is gained by a balancing on two notes (10), while the bass irresolutely moves up chro-



matically, landing squarely on A flat. Now the first theme is thundered forth in the bass twice, while an agitated arpeggio figure in triplets continues relentlessly to drive it on. Suddenly changing the key, the bass runs up and down the scale of G minor, in which key the first figure is again repeated, followed by a succession of upward and downward scales, similar to the preceding, which pass through F minor to the dominant of E flat, which, in turn, is emphasized by several repetitions, and finally sounds emphatically in a full chord that brings these exciting wanderings to a close.

Apparently satisfied with this new goal, the first theme sounds joyfully in the major key of E flat, and proceeds regularly through four measures to the point where it dances down the scale; here it recognizes the fact that it is not in its legitimate key; for, instead of a short descent, as at first, it continues brokenly down, passing through the key of C minor to G minor, as though remorseless fate condemned it to be chained to the latter key for a time longer. Based on the dominant of this scale, it repeatedly expostulates against this destiny in mournful eighth notes (11), while the



rushing of mighty wings is heard in the thirty-second note figure of the upper part. Worn out with its struggles, it has only strength left to gasp out an occasional reminiscence of its original four last notes (12), which occur first in the soprano, then in the bass,



while the undulating accompaniment, still on the dominant of G minor, shows its ever palpitating emotions.

But now a ray of hope gleams into our hero's dungeon. Deliverance and home are seen ahead; and, throbbing with exultation, the four notes of the theme are reiterated in close succession, until the last two notes tumble down the scale, poising on the C sharp before their final liberation into the home key of G major.

The stirring events of the story are now over, and the last scene, or reprise, which thus begins, shows the hero and heroine in their normal characters, as at first, now, however, happily united in the same key. In the transition passage between the two themes we note that the change into C, effected by raising the transition theme a fourth, causes it to balance on G instead of D (13); thence the regular change to the dominant



brings us back to the key of G major, in which the second theme is introduced. With only a few unimportant changes, this is a transposed version of its appearance in the exposition, the final duet occurring as before. At the end of this we are permitted two other glimpses of our hero, in his own home, the G key. In a lingering, lengthened descending scale, our vision of him fades. Twice the final four notes are sounded, each time an octave higher; a little turn, and his disappearance is complete. In this ending we see but one of many instances in which Beethoven shows the simplicity of true greatness. When strong and vigorous expression is demanded, his language is always adequate for the occasion; but he is never thus betrayed

into an exhibition of mere bombast; so, when simplicity is the watchword, he can descend, with the instinct of true greatness, to the level of a little child.

These qualities are well represented in the movement just analyzed. The two well-contrasted themes are clearly defined, and dwelt upon till their characteristics are fixed in the mind; then a fantasia is built on these, in which the incidents rapidly cumulate, and the interest is continually whetted; finally, the two themes are satisfactorily united in the home key, and a little epilogue is added that casts a tone of serenity over the whole tableau. Add that the simple yet characteristic thematic material is always present to give unity and compactness to the whole, and our feeling of satisfaction in the work, as an art creation of the first rank, is complete.

"WILL YOU PLEASE PLAY SOMETHING?"

BY THOMAS J. LENNON.

THERE are to-day many students of music who, while they may be well along in the grades, have nothing they can perform if suddenly asked to "play something." If the much-coddled bundle of pieces is at hand they may "get through" something, but if "the notes are missing" they are baffled. Is it not the duty of everyone studying piano for any length of time to have something he can play? Should he not be able to produce something in return for all his time, effort and money?

A student of piano should have five or six (or more) pieces well memorized, so that he can play them at a moment's notice. An organist should have at least one piece so learned, though two pieces would be better, as then one of the pieces could be of a delicate character, using some of the fine stops, and the other piece could be of a broad, massive style, bringing out the full organ.

An incident happened recently that brought this matter strikingly to my notice. A young lady about eighteen, together with her father, had come from another city to make quite a stay with us. The father had expressed his desire to have me give my opinion of the young lady's musical ability. Her musical education had been conducted with liberality; she had taken piano lessons from the highest-priced local teacher, and a weekly trip to New York City for lessons in voice study was considered necessary, notwithstanding the fact that New York City is over one hundred miles away, and within ten miles, connected by trolley, is one of the finest cities in the State, a city that is noted for its culture.

HOW SHE PRACTICED.

The young lady's practice, as I heard it, commenced with one of those exercises that is embodied in one measure, with a repetition in sequence a note lower, and so on, exactly sixteen sixteenth notes in each measure. I listened to about twenty minutes of hum-drum played at a moderate tempo. When an hour of dreary sixteenth note motion wore on I began to wonder what it was all done for. At last I entered the room and, closing the book, asked her to play one of the exercises.

"Oh! My teacher didn't allow me to memorize."
"Well, why do you play so much of this?" I inquired.

"My teacher said that I should play these for an hour a day," was the prompt answer.

I left the room, and in a few moments a Czerny etude was commenced. It was not much more musical than the previous hum-drum, because, though it contained a continuous motion of thirty-second notes they were played at the same tempo as the technical exercises. I had been listening in vain to

hear the young woman play something musical, and so far had been disappointed, but I expected that when she began on her pieces I should hear something; but, alas! after the Czerny etude was ground out for a while the vocal work was begun, and after hearing five minutes of "oh" and "ah" I fled.

That afternoon the father asked me what I thought of his daughter's musical ability. I answered that I had not heard her perform anything by which I could judge, but that I should be pleased to hear her play or sing something now. So the young lady was sent for and I asked her to play or sing something for us.

"Oh!" she said, "in our haste in coming away I neglected to bring both my songs and my piano pieces."

"But surely," said I, "you have something, no matter how simple, some song or piece that you can entertain us with."

"I fear I have nothing, but I intend to run up home to-morrow and I'll be sure to bring back some of my pieces."

This, after having studied for five years or more, and the father had previously informed me that a



BEETHOVEN IN MEDITATION.

In Beethoven's later years his deafness as well as the ingratitude of his nephew made him morose and often melancholy. Nevertheless, he continued to work, and produced great masterpieces, in spite of the greatest affliction that could come to a musician. In a highly successful drama on the life of Beethoven, which will be produced in America this season, the most tragic scene is the moment when the great master discovers his deafness. The above picture represents Beethoven in one of his moments of silent, toneless isolation.

year and a half or so in Europe was contemplated as the finishing process for the young lady.

She was like Swift's dancing master, "who had every qualification except that he was lame."

THE TEACHER SOMETIMES RESPONSIBLE.

This condition of things is largely the fault of the teacher, who, in his desire to push the student as much as possible, is careful to hear the exercises and studies and new piece; but in his conscientious efforts he finds the time limit of the lesson has expired, and he must stop short of a systematic review of old pieces.

This can be remedied if the order of procedure is exactly reversed every other lesson. This means each alternating lesson should begin with the pieces. One of these should be a piece that has been memorized, or one that is being memorized. The remaining time of the lesson can be used to go on through the lesson, as it were, backward. Don't mind if the review studies and the technical exercises are not reached, as they will start the next lesson; in fact, don't feel any remorse of conscience if the time has expired and you have not even gotten beyond the pieces, for the little musical circle of which our pupil may be the center will benefit by this method.

HOW THE GREAT COMPOSERS WROTE.

BY DR. ANNIE PATTERSON.

It is always interesting to note how celebrated people—whether writers, painters or musicians—have accomplished the work which brought them fame. Methods may be, and usually are, different; but, underlying various ways in which the feat is done, there is the magical impetus which gives life and soul to the endeavor. It is well, then, to bear in mind that all the great musicians we are about to name thought musically almost as soon as they could speak. Like Pope, they "lisped in numbers," for the numbers came; like Edison, childhood and boyhood were full of those marvelous first attempts, those gropings after the unknown in their art, which were subsequently to bear immortal fruit.

Take J. S. Bach, for instance. Born in an atmosphere of music and drilled from boyhood in the science of sweet sounds, the staff became familiar to him about the same time as the alphabet. When he indited on paper what his thoughts suggested, he took infinite pains over every detail, leaving nothing in an unsatisfactory nor an imperfect condition. No voice

or inner part was too insignificant for this master artificer. Every fugal subject, every tiny episode, was as complete as possible; although we find many daring combinations in his wonderful polyphony which must have made the theorists of his day look grave. Bach's mighty contemporary, Handel, on the contrary, threw his genius into designing a powerful whole, often leaving the parts to be filled in afterwards. His speed of workmanship was astounding, "The Messiah" and other great oratorios being put to paper each within the space of a short month. Whether much premeditation went before such creative energy it is impossible to say; but the amount of output and its excellence, in the intervals of a very busy life, are remarkable.

In a highly interesting letter of Mozart we learn that the prince of melodists always perfected a tonal picture in his mind before he committed it to paper. He was not satisfied with his operas until every dramatic situation had just that thematic device or coloring which was required. Every detail was thought out in advance with infinite care until it was wholly acceptable to the composer. Mozart was thus himself his severest critic. But once he had decided upon the nature of a particular melody, the rhythmic design or the orchestral tints of some special number, similarly to Schubert he knew not the pangs of subsequent revision. Down went the ideas of music paper with unfailing accuracy. So, although the famous overture to "Don Giovanni" was written in a single night, it was no doubt fully developed in the master's mind some time previously; it was in reality a summary of the entire opera, the ultimate fate of the pleasure loving Don being foreshadowed in the solemnity of the opening chords.

Beethoven, it is well known, conceived most of his noble thoughts out in the open air amid the woodland thoughts he hastened to record in his sketchbooks. Themes would thus lie dormant for years, whilst the great symphonist was never weary of polishing, retouching and perfecting his first rough outlines. He, too, often stamped about his apartments, humming, until he obtained exactly the effect which he wanted. Rossini, with his facile inventiveness, scribbled in bed; all he thought out both libretti and music in advance, always having "the musical fragrance" of his great scenes in his head as he penned his dramatic verse.—*Musical Opinion.*

SCHUMANN'S GRAMMAR.

But now to our "grammar," as Schumann called the well-tempered clavichord; we will find it a mine of wealth and inspiration.

I often use a selection of the preludes from book one, first choosing those which may appeal most strongly to the temperament of the student. We must have the first, with its rippling, undulating figures, which need such a smooth-flowing, even touch and tone. The second gives solidity and strength of finger, and the third—can anything be more irresistible! Such airy grace and lightness. One can see the two little figures, one dancing for about eight measures, and then retreating to give the other one a chance. In great contrast to the third prelude may be mentioned the eighth, which seems to portray a deeper poignancy of sorrow than is felt in any of the others.

Perhaps Bach had a design in putting these first four fugues side by side, and so contrasting them, for the character of each is so different. The mastery of these four fugues will give the student a wonderful insight into the mysteries and beauties of polyphonic music.

To the teacher I would say: keep up your Bach study and your mental horizon will widen continually and your pupils will feel the benefit. Make the well-tempered clavichord your "grammar," as Schumann did. Master some of the organ preludes

and fugues transcribed for piano by Liszt, especially the ones in A minor and G minor. And after these comes the pearl of them all, the chromatic fantasia and fugue, "music hot from the soul," as a recent writer terms it. I know of nothing in all of the Bach literature to match this fantasia. The noblest spirit speaks through its recitatives. What a study in tone color can be made of it! In the first two pages there are almost more moods than measures. It seems to treat of the weightiest subjects and reminds one of Hamlet's soliloquy—it is spoken music—a soliloquy on life.

Bach in his music is a great intellectual and moral force, and his piano music will endure, ever becoming more and better appreciated. Let us then draw inspiration from this grand and noble music. As Debussy, the eminent modern, says, "Of all the great German musicians, Bach alone is eternal."

A HINT TO SOME TEACHERS FOR THE NEW SEASON.

BY EDITH LYNNE.

I KNOW teachers who have been to certain well-known music centers for the purpose of enlarging their teaching repertoire. They have gained something, but not all they should have

gained. Neither of their teachers have studied teaching needs in the smaller cities and colleges of the South and Middle West, and they do not know what to give to the grade of pupils whom these teachers instruct. The consequence is that such works as the Schumann concerto, Chopin concerto, Spohr, and Bruch's concertos, etc., will be absolutely impractical in their surroundings. Even if the teachers themselves can play these works at the required tempo their pupils cannot do so. Let us be honest with ourselves and teach average pupils average works, realizing that when our pupils go abroad or to large city centers to study with artists of rank they will be ready to do advanced work because they have not attempted too difficult a repertoire with us.

Music will some day become a powerful and acknowledged therapeutic. And it is one especially appropriate to this excited age. Half our diseases, some physicians say all our diseases, come from disorder of the nerves. How many ills of the mind precede the ills of the body! Boredom makes more patients than fever. Want of interest and excitement, stagnation of emotional life, or the fatigue of overwrought emotion, lies at the root of half the ill-health of our young men and women. Can we doubt the power of music to recreate an overstrained emotional life by bending the bow the other way?—Harveis.

The Inspiration of Bach's Piano Music

BY HARRIETTE BROWER

DR. WILLIAM MASON once talked with the writer in regard to the two ways of playing the piano music of John Sebastian Bach. The old-fashioned way, strictly in tempo, with very little variety of touch or expression, and the modern way, the way of Paderewski, all poetry and feeling. The old way came no doubt from the fact that the old clavichords were incapable of much variety of tone, and so Bach put no marks of expression in his music, leaving such things to the choice and taste of the player.

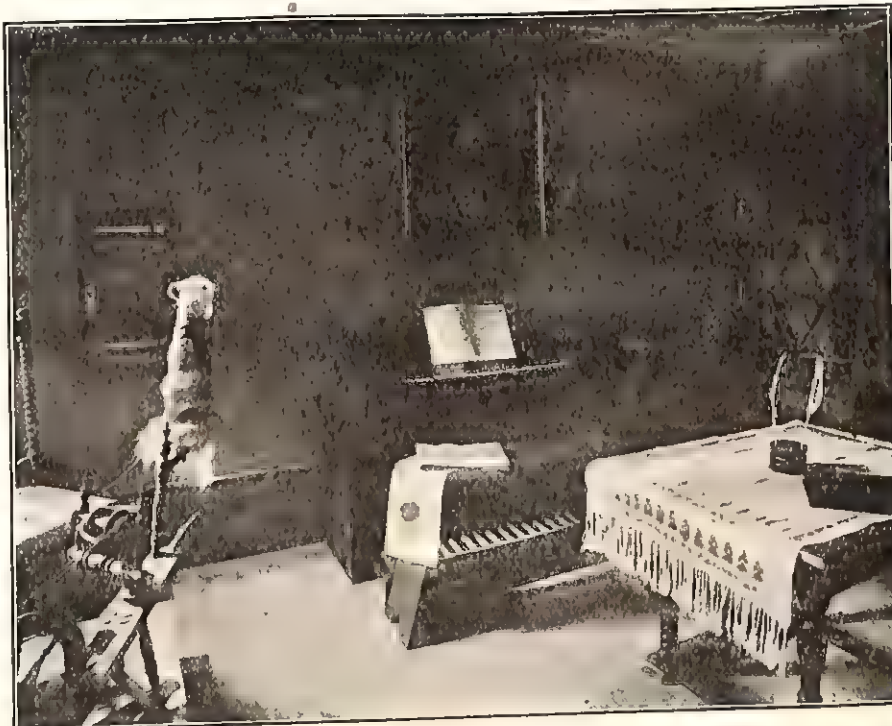
The mighty genius of Bach was far from being appreciated in his own day, and not many decades after he had passed away his works were well nigh forgotten. He must have composed incessantly to have left such an almost inexhaustible mass of works behind, only a few of which were printed during his lifetime. The great mass of his manuscripts lay untouched and unknown for many years; for he had written for the future, and must needs wait until thought grew large and varied enough to comprehend such universal genius. The awakening came about fifty years after his death. Publishers began to inquire for these forgotten works. The well-tempered clavichord was printed in London in 1799. Other publishers in Germany began to bring out these and many other compositions, both for piano, voice and organ. Some of these works, played and sung in concert, made an extraordinary sensation. Mendelssohn did much to aid and spread the Bach revival in Germany, and under his baton the great Matthew Passion was performed in Leipzig, in 1829, just one hundred years after it was composed. The impetus, once started, has gone on and on. The great name of Bach has come to stand for all that is noble, intellectual and exalted in musical art—his music has been revered by all the best composers. Robert Schumann wrote, "Bach is my daily bread—the well-tempered clavichord is my grammar, and the best of all grammars." Beethoven said of Bach, "Compared to him we are all children." Rubinstein was a great lover of the music of Bach. He said of him, "To me Bach is incomparably higher than Handel because more earnest, more genial, more profound. The well-tempered clavichord is a jewel in music; he knew how to express all imaginable emotions in this form. The fugues are of a religious, heroic, melancholy, majestic, humorous, pastoral and dramatic character—alike in one thing only—their beauty. Add to these the preludes, whose charm, variety, perfection and splendor are all entrancing." Chopin was also a worshipper at the shrine of Bach. In preparing for a concert he shut himself up and practiced Bach instead of the pieces he expected to play.

TECHNICAL PREPARATION.

Every piano student who has passed the beginning stage should become familiar with some of this great music. Technically it develops independence of hands and fingers, and aids quick and correct thinking. What Von Bülow calls "a healthy touch" is required to play Bach. Good, honest up-and-down movements of fingers, exact finger action, a firm, clean touch, with command of legato and staccato, and an exact knowledge of note values, with ability to keep time with the metronome. This music will not bear uncertainty in rhythm, muddled, impure touch or slovenly phrasing. The player must have a positive technic, and his left hand ought to be as good as his right. It is true that a systematic practice of Bach's music helps to cultivate these qualities, but there should be a solid foundation of technical principles laid in the first place.

Let the student start aright in his technical studies and acquire in the beginning the principles of the trill, scale, arpeggios, chords and octaves. If he can work out his salvation with the help of clavier and metronome as an aid to the piano he will save time and be ready the sooner to begin his Bach study.

Called at one time to take charge of the music department in a large school I found some of the pupils with books of the two and three-part inventions among their music. No one could play these pieces, for technical and musical reasons. In the first place they had not been taught a positive technic, and in the second the music had not been analyzed and made interesting. Small wonder that the name of Sebastian Bach was a synonym for all that was dull, dry, uninteresting and archaic.



BACH'S WORKROOM.

Johann Sebastian Bach was born in 1685 in Eisenach, and spent some of the happiest and most productive years of his life in the little German city. The above picture shows the workroom of Bach, and is in his home in Eisenach, which is now a museum. The organ shown is representative of instruments of this size used during the time of Bach.

In teaching this polyphonic music I often begin with the Solfeggietto and Allegro in F minor of Philip Emanuel Bach, which form a little introduction leading to the works of his great father. After these can be used number one and number eight of the two-part inventions. Every composition should be thoroughly analyzed and memorized, each hand alone and then together, and worked up to the required tempo, until they can be played with the utmost fluency, control and understanding. There are so many things to be thought of, the music is so many sided. There are the different themes, their repetitions and imitations, the phrases and periods, the touch and phrasing, the expression and tonal dynamics; the whole process is purely mental, and through such intelligent study the meaning of the work grows upon the thought.

Some of the best-known of Bach's shorter compositions are to be found in the "Bach Album," in the "First Study of Bach," Bach's "Lighter Compositions" and in the first Bach volume of the musicians' library. Here we have the old dance forms, the gavotte, musette, bourrée, courante, menuette and others. What vigor and variety in the gavottes and bourrées, what sweetness in the musettes—so full of tender charm. The student who masters a Bach composition never tires of it; the music always seems fresh—and the longer he plays it the more its beauties are revealed.

THE RONDO CAPRICCIOSO.

This article would not be complete without a reference in closing to the Rondo Capriccioso, the most widely and favorably known of Mendelssohn's larger works for the piano. It is not of the first magnitude musically or technically, but is, nevertheless, a world-famous concert number, played by even the greatest artists, and very popular as a recital piece for advanced students in graduation programs, as it contains no insurmountable difficulties for the fairly equipped pianist and is always pleasing to an audience.

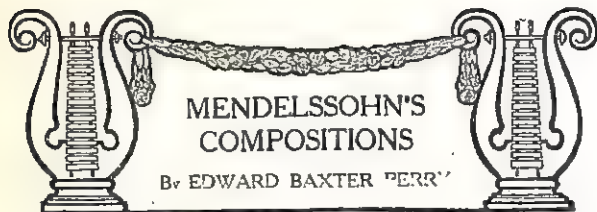
In fact, it is what is known as a very "thankful composition."

Its musical merit is characteristic of its author, and lies in its charm and grace rather than in any great strength or depth.

It may fairly be considered one of his best productions, and is full of quiet, tender, poetic sentiment and delicate grace.

The introductory movement, which should be played at a very moderate tempo, with a warm sustained tone, shows Mendelssohn at his best in the lyric vein and is more significant in content than most of his lyrics, while the bright, dainty, yet playful and sparkling, rondo that follows manifests to the full the capricious, airy fancy, his happy, hopeful optimism.

Mendelssohn's best, most original work was on



[EDITOR'S NOTE.—In THE ETUDE for September Mr. Edward Baxter Perry, the well-known author and lecturer upon musical subjects, gave analyses of some of the most notable pianoforte compositions of Mendelssohn. The following is the conclusion of this article.]

CONSOLATION.

It would be impossible to pass from a consideration of these "Songs Without Words" without mention of "The Consolation" in E major, No. 9, probably the best known and most often played of any of the set. It is a fine study in sustained, smoothly-connected chord playing, and in the production of a full, yet mellow quality of tone in full chords like that of the organ. Though technically simple and devoid of any very profound musical significance, it possesses a certain individual quiet charm which has endeared it to many hearts the world over.

It expresses simply and directly a tranquil resignation to the inevitable, a trustful, reposeful—almost hopeful—submission to a superior will and wisdom, which renders it restful and soothing to many minds in moments of lassitude amid the stress and struggle of life. It reminds one of the little verses which were so popular with a certain class of readers a few years ago:

Be still, my soul, be still and sleep.
The storm is raging on God's deep.
God's deep, not thine, be still and sleep.

Be still, my soul, be still and sleep.
God's hand shall stay the tempest's sweep.
God's hand, not thine, be still and sleep.

Be still, my soul, be still and sleep.
God's heaven shall comfort those who weep.
God's heaven and thine, be still and sleep.

The brief arpeggio passage used as introduction and coda serves little purpose other than to establish the tonality and make a beginning and ending. It is wholly irrelevant, and might better have been omitted.

"IL DUETTO."

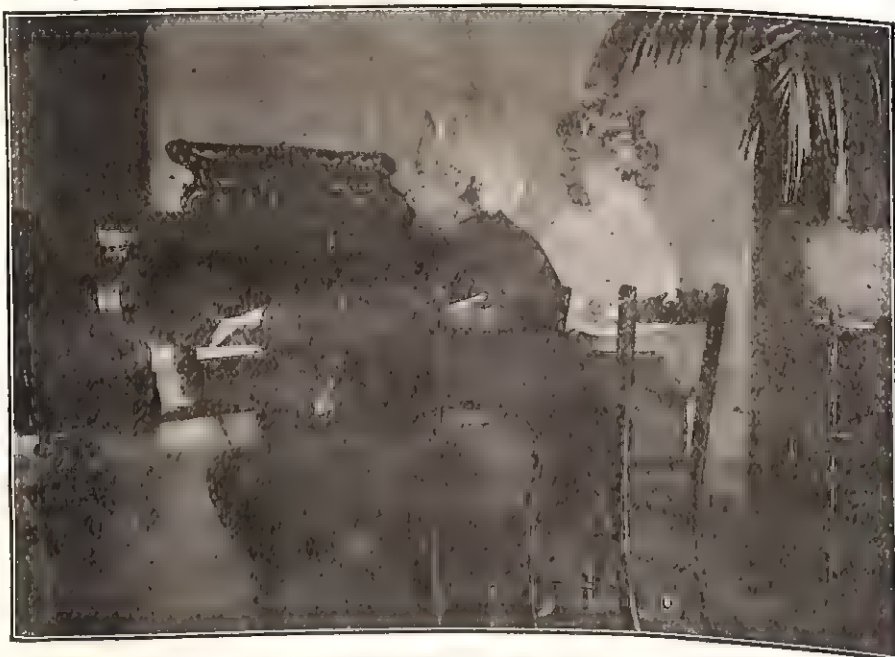
"Il Duetto" is a composition that explains itself. It is intended to simulate a vocal duet between soprano and tenor in the flowing, melodious Italian style. It is attractive to pupils and is an excellent study in melody playing, and dynamic values, and accurate balance of parts; for the tenor theme must be brought out distinctly, and carefully phrased, maintaining a degree of independence while remaining in the main subordinate to the other. Both must stand out clearly, with a warm, full, mellow quality of tone, suggesting the human voice against the quiet, neutral background of the accompaniment like embossed figures in rich red gold on a soft azure field.

Why is it that these purely lyric effects in piano playing, which form one of its most attractive and beautiful features, are so neglected and so rarely well given? Have we no time or taste for anything but *hurry up* music, because we travel by express train and do business by wire? Must we also have our music ground out, machine-like, on high-speed gearing and served against time, like hash at a depot lunch counter? What wonder that our people have musical indigestion!

PRELUDE IN E MINOR.

One of the small works of Mendelssohn, which is far less known and used than it deserves to be, is the Prelude in E Minor, one of the strongest things he has done. It is broad, vigorous, baritone melody, expresses courage, resolution, manly strength and noble purpose. It might be the musical introduction to the principal act in some heroic drama in which truth, bravery and fidelity triumph over fraud and crime, winning final victory through suffering and struggle.

It is a thankful program number and a fine study in the production of a large, resolute melody tone, which suggests the quality and color of bronze from which the statues of heroes are made and predominates over a rapid, stormy accompaniment in a higher register. It is a good example of the noble lyric.



EDVARD GRIEG AND HIS WIFE.

The above picture shows the great Norwegian master and his wife at the keyboard. Mme. Grieg was very musical, and possessed an excellent voice. She appeared in recitals with her husband.

the line of depicting the half-playful, half-fanciful side of life and nature.

He was a tone painter who succeeded best in flower pieces rather than in scenes of battle or tempest; and he was especially happy in his occasional incursions into the realm of elves and fairies, as in the music to the "Midsummer Night's Dream," which was one of his earliest and most famous productions. This line is exemplified in the rondo movement referred to.

I have not been able to find any authentic historical, or even traditional, foundation for my idea, outside of the intrinsic quality of the music, but that is unequivocally suggestive. If called upon to give a word-picture allegorically representing this composition I should do it somewhat after this fashion: I imagine a long, gentle slope of velvet green meadow rising gradually to a line of forest which forms the darker background. The sun is slowly sinking in the west, not in gorgeous flaming splendor triumphing in his conquest over the broken flying host of thunder-clouds, but gently drawing behind him the soft violet amber and pearl-gray curtains of his night pavilion, as if seeking rest after his day's journey. As the silence and the twilight deepen, the dainty little elves emerge from the shadows of the forest and begin their nightly dance and frolic upon the open meadow.

Occasionally, from the depths of the wood, can be heard the good-night call of a bird, or a few distant notes from the horn of a belated hunter wending homeward.

As the sheltering darkness closes in the dance of the elves becomes more wild and unrestrained and their fantastic pranks more daring.

At the close the first chill wind of night sweeps through the tree-tops with a boisterous rush, and her black wings fold over the scene. This is, at least, as I conceive the work, though it is not ostensibly "program music" and has no descriptive title to guide the fancy.

GRIEG AT THE KEYBOARD.

In his very interesting, recently published book, "Grieg and His Music," Mr. Finck, the well-known New York critic, whose articles have often delighted ETUDE readers, quotes Mr. Van der Stucken, who had the pleasure of hearing Grieg play his own compositions in his own home.

"As a performer Grieg is the most original pianist I ever heard. Though his technic suffered somewhat from the fact that a heavy wagon crushed one of his hands, and that he lost the use of one of his lungs in his younger days, he has a way of performing his compositions that is simply unique. While it lacks the breadth that the professional virtuoso infuses in his works, he offsets this by a most poetic conception of lyric parts and a wonderfully crisp and buoyant execution of the rhythmical passages. I heard him play the concerto and the different violin sonatas. Of the latter he seems to like the second (Opus 13) the best. I also heard him perform his 'Ballade' in G minor, a composition that he wrote with his heart's blood in days of sadness and despair. There is no doubt that this beautiful composition is his favorite work, and I believe that all deeper-minded musicians agree with him."

A REMEDY FOR A WOODEN TOUCH.

BY M. A. WHITFIELD.

OCCASIONALLY all teachers are confronted with cases of pupils with a "wooden touch," with whom they must work with great patience in order to evoke more than a succession of dull, unmeaning sounds.

In one such instance I had tried all the usual methods, without a particle of success. The pupil, a bright girl, had, apparently, so many of the qualifications that lacked the principal one. Her touch was wooden and lifeless! Under her hands the piano became a dead thing, producing dead, "wooden" tones.

I spent a great deal of thought over this pupil in regard to her deficiency. Finally it occurred to me to try a course of staccato months I kept her on this kind of music.

At the end of the first month there was some improvement, which became more and more marked as time went on. There was life and spring where formerly there had been only deadness of tone. At the end of six months she had developed an unusually beautiful staccato touch. I then permitted her to play all kinds of music.

That was two years ago. To-day she has a delicacy and elasticity of touch which is generally supposed to be born in one. Music truly ripples from under her hands, and I feel that this successful result has amply justified my experiment.

HANDEL was seventy-four years old when he died; but, when we contemplate the amount of work he accomplished, his life seems short in comparison. Nor did he live in seclusion where he could command all his time. Gifted with abnormal bodily strength, and with an industry truly characteristic of that nation "which" (as says Chrysostom) "has labored more than any other to turn into a blessing the curse of Adam, 'In the sweat of thy brow thou shalt eat bread,'" but besides this he was a teacher, a chapel-master, an opera director and an impresario. He was, with the exception of J. S. Bach, the greatest organist and harpsichord player of his age. He never devoted much time to the violin; but, when it suited him to play, his tone was a model one.—Marshall.



How to Conduct Pupils' Musicales

Some Practical Hints Regarding the Students' Recital Gleaned from Practical Experience

By CAROL SHERMAN

IN the giving of pupils' musicales a little practical experience is worth more than a vast amount of theory and conjecture. One is reminded of the story of the Irish soldier who, several years subsequent to the battle of "Waterloo," was asked what kind of a battle it was and replied: "Sure, there's no way of describin' it. Ye must go an take a look at it yersilf, for be the way they was goin' it when I got hit, they must be fightin' yet."

So many opportunities are open for mistakes that it is little wonder why some teachers declare themselves against the pupils' musicale, but those who have given enough of them to know how they should be given declare that there is nothing in the whole scheme of musical education to take their place as a means of stimulating the work of the pupil. Generally speaking, pupils' musicales are given for five purposes.

THE PURPOSE OF THE MUSICALE.

First: To give the pupil confidence. The pupil who never has an opportunity to play in public rarely, even as a pupil, plays with sureness and finish. The very idea that he is being watched by some one seems to upset him. No matter how long or how carefully he has practiced, the dreaded thing called stage-fright seizes him and demolishes his best efforts. This self-consciousness can only be overcome by repeated appearances before an audience. I once had a pupil who, at the beginning of the season, broke down miserably in Mendelssohn's "Spring Song" before an audience of only a very few people. She was so upset over the whole matter that she ran to another room and cried for at least an hour, imagining that a career as an artist was beyond her reach. I insisted upon her playing at six or seven recitals during the year, and at the end of the season she played complicated pieces, such as Liszt's "Walderauschen," with ease and great confidence. This is only one instance from dozens that have cropped up in my own experience, and I attribute the improvement solely to frequent student musicales.

Second: The pupils' musicale is of immense value in extending the musical view of all the pupils in your class. Not only those who play are benefited, but those who do not play and who may be situated as to have no other opportunity to hear any good music other than the pieces they are themselves studying, are enabled to become acquainted with a wide range of different kinds and grades of music. A musicale inspires younger and less advanced pupils to want to attempt more difficult music, and is often the means of inducing a pupil to continue his musical work who might otherwise abandon it.

Third: The pupils' musicale affords the parents of the pupil an opportunity to get an idea of what the pupil can really do. In many cases the parents are ignorant of the real advancement of their child. They hear the little one practicing, and often have a desire to get as far away from the practice as possible. The father is often quite unable to determine the progress of his son or daughter. He is unfamiliar with your aims, and feels that, when he has paid your bill, his duty to his child is done. If you can induce him to come to your studio to hear his child play in competition with other children you will find that his interest in the child's training will almost double. Music means something more to him than a quarterly reminder that it takes just so much from his bank account. More than this, in many cases, it makes him familiar with a better class of music. He hears, let us say, the Chopin "Nocturne in E flat (Célèbre)," the "March from Athalie," of Mendelssohn's, or Liszt's "Love's Dream" (Nocturne No. 3) and similar pieces, and is at first amazed to find that music that is not "rag-time" or "vaudevillainous" is "really very pretty." Many a man has been turned from a piano-organ taste to a connoisseur by means of the pupils' recital, supplemented by good music in his home.

Fourth: The pupils' musicale is unexcelled from the advertising standpoint. There is nothing like it, and I would place it far above all other kinds of

advertising, profitable as I have found printer's ink to be. In this land of utilitarianism and pragmatism there is no demand so strong or so frequently heard as the meaningful expression, "Can he deliver the goods?" No matter what you say in print you will find that what you can show at your pupils' recitals is a far more eloquent appeal to the average American audience. The American father, with his hand upon his checkbook, doesn't care whether you have studied with Liszt, Leschetizky, Paderewski, Philipp or Scharwenka. He wants to know whether you can really teach pupils to play. If you can and have the advantage of referring to some widely known teacher all the better. The proof of the teaching is in the playing, and if your pupils play creditably at your recitals you can be sure that more and more pupils will come to you in the future.

Fifth: It is a well-known fact that some pupils will work far harder to perfect a piece for a pupils' recital than they will if they have no certain object in view. In this way, if musicales are given frequently enough, the whole class will benefit. A much greater interest is taken in musical progress, and the incentive of the individual pupil is greatly increased.

THE MONTHLY MUSICALE VERSUS THE ANNUAL MUSICALE.

It has been my experience that the pretentious annual musicale, usually given at the end of June, has some advertising value, but its educational value is slight unless it is preceded by a series of monthly or bi-monthly musicales. One of the great principles of advertising is to present the article advertised at the time when the demand for the article is greatest. An advertisement for some staple drug put in the hand of the consumer just as he is entering the drug store might influence him to purchase that drug and neglect some other brand. Thus, the advertising value of the musicale given in June has depreciated by the time the teaching season opens in July. For this reason one of the big New York schools has established the custom of opening the season with a big concert given at one of the largest halls for the obvious purpose of attracting pupils by the presentation of their best, or so-called "star" pupils. We can, therefore, see that the annual recital is really not as good from the advertising standpoint as the monthly recital. Advertisers also know that an advertisement that appears frequently and regularly makes a much deeper impression than one given only once, and at long intervals.

Turning from the commercial side to the educational and artistic side, any one who has had experience with pupils' musicales knows that the monthly musicale stimulates regular musical interest while that of the annual musicale is at best only sporadic. More than this the public is convinced that at the annual musicale the pupils play only pieces upon which they have been working for months and months, and that the annual musicale does not represent the real, "healthy" musical progress of the pupils. In the writer's opinion it is an injustice to both the parent and the pupil to oblige a pupil to work for ten months upon a piece far beyond his ability only to advertise the teacher's business. The regular pupils' musicale has all the advantages mentioned and none of the disadvantages described. I am emphatically in favor of a series of musicales given in the teacher's home, with a small audience. These musicales act as a bridge to the concert hall. It is a terrible shock to a young pupil's nervous system to oblige him to play for the first time in public in a hall. The large audience, the footlights, the flowers, and the fact that one is on an elevated stage in full view of the audience is enough to destroy the best efforts of the most ambitious beginner. The teacher will find that a series of short monthly musicales are far more economical, more effective educationally, and often better from the advertising standpoint.

THINGS TO AVOID IN THE PUPILS' MUSICALE.

Of all things to avoid at the pupils' musicale "dry music" should be placed at the top of the list. The music you select must be interesting. If you happen to be in a district where many of the people have their souls in their pocketbooks and their intellects in their stomachs you must not be surprised if they seem listless and uninterested while your pupils are playing Bach's "Inventions," or Kullau's Sonatinas. You invite people to your studio to hear your pupils, but you do not invite them there to punish them, and you must remember that, no matter what your private opinions on the subject may be, music that requires a musical training to appreciate is a deadly bore to many tired fathers and mothers. They will show you what they think of your judgment by attending or failing to attend your next musicale. There is no reason why you should not select interesting music that is at the same time educational. The catalogs of leading music houses are full of such pieces, and if you use a little good judgment, and, beforehand, try a few pieces on some "unmusical" person, as Molière used to read his plays to his cook, you will be rewarded.

Another thing to avoid is the selection of pieces beyond the grasp of the player. This is a fatal mistake. The player is humiliated, and his progress retarded if he breaks down, and your audience will remember one failure, whereas it might forget a hundred beautiful interpretations. See that the pupil is technically able to play the piece, and that he comprehends it thoroughly, before you run the risk of having him play in public.

Your program must above all things possess variety. If one piece is characterized by flowing arpeggios, such as Lack's "Song of the Brook," let the next one be marked by chords, such as Gounod's "Marche Romaine," or by staccato passages, as in Delibes' "Pizzicati," or by legato, as in Schumann's "Träumerei." I use these popular pieces merely as illustrations of the types. Remember that your audience is likely to know nothing of music, and that the composer's name means little. They judge by the sounds, and if they enjoy them they approve of your recital. If they do not enjoy them they go away with a bad impression. These sounds and combinations of sounds must be carefully contrasted for their benefit precisely as a merchant would contrast different colors of cloth he might be trying to sell.

You will find it an excellent plan to study the Recital Programs given monthly in the back of THE ETUDE.

For this reason it is rarely wise to give a program entirely made up of the works of one composer unless you are sure that you will have a cultured audience or desire to give a little studio talk upon that composer's life.

Another mistake the teacher may easily make is that of giving too much attention or too conspicuous a place to one pupil on the program. Some pupils object to being placed last upon the program, whereas this is really the position of honor. The great virtuoso reserves his most brilliant and effective piece for the last. One of my own pupils was so offended because of being given this position that she came very near leaving me for another teacher. Here the teacher's natural diplomacy must be employed.

Again, the teacher must be very careful not to give the same piece to different players. Not only are comparisons in playing odious, but pupils remember and judge their advancement in this way. If Alice Wood plays the "Scarf Dance" at a recital in June, and Jessica Jones is asked to play it in November, Jessica, who imagined that she was in a higher grade than Alice, is displeased.

It is also somewhat unfair to ask pupils to play the same piece at one and the same recital, as some teachers do when they have prize competitions. This is a custom in some English institutions, but in America it leads to jealousy, misunderstanding and often the loss of a desirable pupil. The teacher must also be sure to give the pupil pieces that indicate technical advance. The parent knows little of artistic advance, fingering, touch, and interpretation, but he does comprehend velocity and any technical show. This is one of the many compromises which the teacher is often obliged to make. You can develop the artistic side of your pupil's playing, but the parent must see what he considers progress—not what you consider progress.

I have often heard inexperienced teachers make business announcements at pupils' recitals—even go

so far as to advertise themselves in very egotistic terms. That this is bad taste and bad business, it is hardly necessary to say. Let your pupils speak for themselves. If they do not proclaim the excellence of your instruction, or your fitness to teach them, nothing you can say will add to your pedagogical stature.

VALUABLE POINTS TO INTRODUCE

I have found the plan of giving explanatory notes a very valuable one. Unless you are giving a formal recital you may adopt the following plan. If there is a story connected with a piece, tell it to your audience, and, if not, some little anecdote about the composer is always appreciated by an audience. No matter what your opinion on pure music may be, you may rest assured that your audience will take a much greater interest in the piece if they can connect some story or legend with it. I have found Mr. Edward Baxter Perry's work called "Descriptive Analyses of Pianoforte Works" very valuable in this connection. It is a book which all teachers should possess, as it tells the stories connected with many famous pieces. In giving your explanatory notes avoid references to your pupils or to their playing. These references may lead to much unpleasant jealousy.

The plan of having a visiting artist is also an excellent one. If you have a friend who can play the violin, sing, or read really well, ask him to assist you. He will often be glad to contribute his services from the standpoint of professional brotherhood, whereas he might not be willing to play gratis for charity. Sometimes it is a good idea to get some prominent man or well-known speaker of your acquaintance to make a short address at your musicale.

It is always wise to have a short program. I have seen programs with twenty or twenty-five pieces on them. What an ordeal for both the audience and the pupils. I would want a large fee to hear a great pianist play as long a program. One naturally becomes surfeited with music in a very short time. Long, dull programs are more injurious to the teacher than no program at all. They give audiences the impression that "classical" music is a stupid bore.

The writer has found it a very profitable plan to serve light refreshments after the musicales given in his home. Some refreshing non-alcoholic fruit-punch accompanied by dainty cakes and served by some charming young lady pupils from your class will promote a desirable sociability. Your guests have an opportunity to talk over the playing of the pupils, and they go home with a much better impression than they would after a formal recital, where the audience is dismissed and winds out as at a church service.

ARE PUPILS' RECITALS EXPENSIVE?

The expense attached to the home recital is so slight that it need hardly be considered when the immense educational advantages are remembered. The principal expense is that of programs. It does not pay to have a cheap program, as it always gives a bad impression. At first I had my programs printed. This I found entirely too expensive, as I was giving as many as three and four musicales a month at certain seasons of the year. Then I had a blank form printed with an announcement on the outside. This was also expensive, and I found that I could get blank forms already in print from my music dealers at a much cheaper rate than I could buy them from my printer. These forms had on the outside: "Recital by Pupils of _____ on _____, at _____," the blank spaces to be filled in either in writing or by the typewriting duplicating process known as mimeograph. These blank forms were very artistic and reduced the cost of the printing bill at least one-half.

The next expense was camp chairs, but by assuring the local caterer that I would use a number during the season he made me a price of twenty-five cents per dozen instead of fifty cents. The cost of the refreshments rarely amounted to over two dollars, and was sometimes under one. I have always felt that these recitals paid me at least one hundred per cent. on my investment of time and money, both from the advertising and the educational standpoint.

HOW THE STACCATO TOUCH BROADENS TECHNICAL GRASP.

BY PERLEE V. JERVIS.

STACCATO playing should form part of the pianist's daily study; the benefits accruing therefrom are many. It develops quickness of up-action, equality and independence of the fingers and lightness of arm; it is also very efficacious in getting the mind into the fingers.

The staccato touch may produced in two ways—by a pulling in of the finger tip toward the palm of the hand, just as one picks the string of a banjo, or by a hammer-like stroke at and away from the key; the tone resulting from the full touch is beautifully crisp and musical, that from the hammer stroke is brilliant, dry and rather hard in quality. Each touch has its uses, but personally the writer prefers more or less finger flexion even with the hammer stroke, unless for contrast a dry tone is required.

DR. MASON'S EXERCISES.

For developing the staccato by finger flexion there is nothing better than the Mason two-finger exercises; the old-fashioned tremolo on one and the same note is also excellent practice; this should be fingered 4, 3, 2, 1, 5, 4, 3, 2, 1, and played as rapidly as consistent with clearness by pulling the finger toward the palm. For developing the staccato from the metacarpal joint it will be well to begin with table exercises. Rest the hand and arm on the table, the hand shaped as for five-finger position at the piano; now raise the thumb till it is on a line with the metacarpal joints, give the raised finger a quick start down, and the instant it touches the table let it spring quickly back to stroke position, just as quickly as if the table were hot; the action must be confined to the first joint of the finger, the hand and arm perfectly quiet. Practice many times with each finger in turn. The metronome is useful in developing a quick up-start; set it at 200, count four, one to each tick; start the finger down at one, let it rest on the table half a count and reach stroke position at "and" of the first count and remain there $3\frac{1}{2}$ counts.

Now raise all the fingers except the thumb to stroke position, and with that finger supporting the hand play the preceding exercise many times. After this raise all the fingers to stroke position and practice the same exercise. When a quick finger action has been secured these exercises may be practiced at the piano.

THE HAND STACCATO.

For the study of the hand staccato rest the forearm as before on the table. Now raise all the fingers except the third to stroke position, then raise the hand on the wrist joint, give it a quick start down and back just as the finger was thrown in the previous exercises, but care must be taken to confine the action entirely to the wrist joint; the extended finger must not move, but be held perfectly quiet; practice many times, taking stroke position on each finger in turn. When this exercise is practiced at the keyboard, as there is nothing to support the arm, care must be taken to keep the latter as quiet as possible.

The arm staccato is produced by the "up-arm" touch as follows: Rest the third finger lightly on C, and with the finger always in contact with the key (which must not be depressed) raise and lower the arm a few times. Now when the wrist is at the lowest point let the arm spring up quickly, and as it does so give a slight push on the key, the push coming from the triceps muscle. There will result a tone of great brilliancy and power, particularly if the push from the triceps is accompanied at the same instant by a forcible flexion of the fingers into the palm of the hand. This up-arm staccato is much used in chord playing where power and brilliancy are required.

"PEARLING LEGATO."

All scales and arpeggios, as well as all legato passage work in pieces, should be practiced for a part of the time with the different forms of staccato touch; there will result greater clearness, sparkle and brilliancy in the general playing. When it is remembered that the so-called "pearling legato" depends for its effectiveness upon a precise stopping of each tone, and as this precision is conditioned upon quickness of up-action, it will be seen what an important relation daily staccato practice has to the general playing.

Staccato playing is also very effective for getting the mind into the fingers. Take any legato run or passage that you think you know fairly well, for instance the Chopin Etude on the black keys, and play it from memory slowly with a finger staccato; if you do not become badly muddled in the fingering you will be an

exception to the general rule of players. In order to insure accuracy of notes and fingering you will probably be obliged to think each finger slowly, and after a number of careful repetitions will find that you have gotten the mind into the fingers to a degree that did not obtain before.

DEMI-STACCATO AND PORTAMENTO.

The demi-staccato and portamento touches are difficult to describe in print. In the demi-staccato the key remains down one-half the time and up the other half. The portamento is the reverse of the staccato in that the key is down three-fourths of the time and up one-fourth, while in the staccato the key remains down one-fourth of the time and up three-fourths.

Perhaps the reader who is unable to come in personal contact with a teacher can get a fair idea of these touches as follows: Set the metronome at 200 and count four, one for each tick.

In the staccato the key is struck at one, the finger springs back to stroke position at two, and is held there through counts two, three and four.

In the demi-staccato the key is held down through counts one and two, the finger reaches stroke position at three, and is held there through counts three and four.

In the portamento the key is struck at one, held down through counts one, two and three, released at four, struck again at one, and so on. The portamento touch is usually played from the arm, the depression of the key being accomplished by a sinking of the wrist; as the key is released the wrist rises until the hand hangs at the wrist joint, and each succeeding key is played with this dropping and raising movement.

If care be taken to time these up and down finger movements with the beat of the metronome a very fair idea of these touches may be gained, though, of course, nothing can take the place of a teacher. The finger, wrist and arm so frequently coöperate in playing a staccato passage that it is difficult to separate one set of muscular movements from another, nor is it necessary so to do; in this, as in all good playing, the ear must be the arbiter. If the required musical effect be realized the pupil need not concern himself too closely with the means used to produce it.

SOME STACCATO STUDIES.

The following pieces are excellent for the study of staccato playing: Intermezzo Scherzoso, Op. 21, No. 9, von Bülow (one of the best staccato studies ever written); La Jongleuse, Moszkowski; Scherzino, Moszkowski; Novellozza, Godard; Gavotte and Musette, d'Albert; Gnomenreigen, Liszt; Campanella, Liszt; Etude, Op. 15, No. 12, Schytte.

SCHUMANN ON LISZT'S PLAYING.

"Liszt arrived in Dresden last Saturday (1840). Perhaps he was never more anxiously expected anywhere than in the residence where pianoforte music and playing are so much admired. On Monday he gave a concert; the hall was brilliant with several members of the aristocratic society, including fixed on the door at which the artist was to enter.

"The whole audience greeted his appearance with an enthusiastic storm of applause, and then he began to play. I had heard him before; but an artist is a different person in the presence of the public compared with what he appears in the presence of a few. The fine, open space, the glitter of light, the elegantly dressed audience, all this elevates the frame of mind in giver and receiver. And now the demon's power began to awake; he first played with the public as if to try it, then gave it something more profound, until every single member was enveloped in his art; and then the whole mass began to rise and fall precisely as he willed it. I have never found any artist, except Paganini, to possess in so high a degree as Liszt this power of subjecting, elevating, and leading the public. A Viennese writer has made a poem on Liszt, consisting merely of the letters used in the titles appertaining to his name. This tasteless poem has made a certain application, for there the letters and meanings crowd upon us from a dictionary, and here we are overwhelmed by the flood of tones and feelings. It is an instantaneous variety of tones and feelings. It is under the hand of its master, the instrument glows described a hundred times already, and the Viennese, especially, have tried to catch the eagle in every way, with pitchforks, poems, by pursuit, and with snares. But he must be heard—and also seen; for if Liszt played behind the scenes, a great deal of the poetry of his playing would be lost."

Short Practical Lessons in Theory

By THOMAS TAPPER

MELODY IN THE MINOR MODES.

BY THOMAS TAPPER.

THE Minor Mode, unlike the Major, is not an unvarying tone series. It exists in three forms. All three forms are practical for melody. Two forms, however (the Harmonic and Melodic), of the three, are more practical than the third form (Normal or Pure). Some practice is essential in all three forms of the Minor Mode.

THE NORMAL OF PURE MINOR.

C D E^b F G A^b B^b C

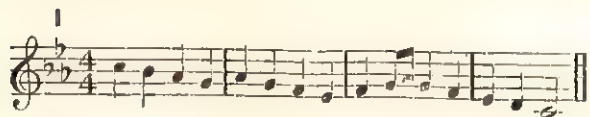
In this scale form the cadence is more satisfactory if it avoids the B^b and C as final tones; hence the final tones should be D falling to C, or G rising (or falling) to C; both of these give the suggestion of a dominant (Major) triad.

If the student is not familiar with this and the two other minor modes he should write each from every pitch in the octave. Practice melody writing in all practical keys. This alone will familiarize one with all tonalities.

Write four-measure phrases in the pure minor mode, as indicated in the following examples. Use steps and skips freely. It is advisable to keep to an extremely simply rhythm:

Ex. 1. In C minor 4/4 Ex. 4. In G minor 2/4
 " 2. " B " 3/4 " 5. " F " 3/8
 " 3. " E " 4/8 " 6. " A " 6/8

Model:



THE HARMONIC MINOR.

C D E^b F G A^b B C

The objection to the use of the Augmented 2d, which is the basis of special rules for the construction of triads in the Minor Mode, does not hold in the single-voice structure. This interval should not be "over employed," but it is not difficult to sing, and it is frequently effective.

Cadences in this form of the minor mode are possible from b to c, d to c, g to c; in other words, from each tone of the dominant triad. Write four-measure phrases according to the following indications:

Ex. 1. In C# minor } 4/4 Ex. 4. In G minor } 3/8
 " 2. " F# " " 5. " E "
 " 3. " B " " 6. " D "

Model:



THE MELODIC MINOR SCALE.

Ascending:

C D E^b F G A B C

Descending:

C B^b A^b G F E^b D C

The variations in this scale form occur in its upper tetrachord (the upper four notes of the scale); hence especial care should be taken to indicate its direction clearly. Cadences, if made in the upper tetrachord, must progress through the Major 6th and 7th. As in the Harmonic form of the Scale, all tones of the dominant triad are available for cadence. Hence D falling to C, B (not B^b) rising to C, and G

(rising and falling) to C. Write according to the following:

Ex. 1. In A minor } 3/8 Ex. 4. In F minor } 4/8
 " 2. " B " " 5. " E "
 " 3. " G " " 6. " C "

Model:



THE PHRASE AND PERIOD.

All examples thus far required have been written in the four-measure Phrase form. With increase in familiarity in melodic construction the student should expand the form to the Period. A Phrase may roughly be defined as a melody (or portion of melody) terminating in a cadence. It may be complete or incomplete. If complete, the cadence will fall on the tonic; if incomplete, on a restless tone of the scale, calling for continuation. The most natural expansion of the Phrase produces the Period which, for our present purpose, may be defined as a group of two Phrases, the final cadence falling on the tonic, the first cadence falling off the tonic. The melody of both Phrases is substantially the same. Thus the following Phrase, not resting on the tonic, is incomplete and calls for continuation:



This Phrase, repeated and turned in such manner that it ends on the Tonic, produces a Period:



All written work required in this lesson, in Phrase form, should also be attempted in Period form.

MELODY AND HARMONY.

Many students find great difficulty in hearing the exercises for four voices which are produced from harmonizing a bass or a soprano. The benefits arising from combining melody writing with the study of harmony are primarily two: (1) The constructive faculty is awakened and developed; (2) the construction of a melody results in the definite appeal to the mind of the content of the tone group. In time the process assists the student to group clearly what is said in a four-voiced structure. There is a vast difference between hearing what one plays and hearing what one reads. Naturally the latter is the desirable end point. With the average student this faculty of hearing accurately is not developed at once; in fact, it comes forth slowly. To hasten its development the student should do with music what the child does with language—read it aloud constantly. Hence any book of simple melodies is an invaluable companion. Further, a collection of simple part songs is valuable, if the student will read each voice part independently, constantly examining the complete chord and aiming to grasp the effect of the four voices. Add to this similar reading of simple piano music one will find that the printed music page, like the printed page of English, abounds in definite meaning. In time the eye resting upon the music page should be able to grasp the meaning at once, as it does in taking in the headlines of a daily paper.

"I COULD PLAY IT ALL RIGHT AT HOME."

BY FANNY EDGAR THOMAS.

Of all the platitudes and excuses the teacher hears none is more frequent than "I don't know why I can't play the piece here. I could play it all right at home." I often think that this lack of ability to play for the teacher while genuine is due to an inability to concentrate properly.

You know how it is when you strike together two pieces of metallic substance, say fork and spoon, two glasses, piece of iron, steel, etc. A certain sound is produced. No matter how prolonged this may be in one case or another, it is bound to come to an end, and this prolongation differs according to the quality of substances struck. So with the mind. An idea strikes it, and remains or leaves it according to the tenacity or holding power called "concentration."

One may train one's self to the possibility of long-continued holding of an idea. I need not add that all mental power depends largely upon this quality for its usefulness. Those who have it by nature are greatly privileged. Try, right now, to think of any idea, person, event, number, line of poetry or of prose, or fact in history. See by your watch how long you may keep thinking of any one of these without the interference of any other idea. I have known people to be astonished upon trying this, people who had acquired good mental control in other directions, and supposed that they had it also in this. In fact, many do not think about this important matter at all.

Is it not astonishing that the mind will steal off duty, so to speak, in this way, without asking permission, or jar, shock, or warning whatever? You commence some mental effort, no matter how important, even interesting, and before you know it you find your thought trailing over Germany, Asia, Switzerland in theatre, school, church, even wondering at the length of shoelace to be purchased, in as many seconds. Unfortunately the majority of minds are usually in this condition. Indeed, the very richness of our life attractions, even in study fields, is largely responsible for this mental tragedy. The "tangled" expression upon the faces of many people you meet indicates the struggle to get the mind back home, or to make it hold on to something which some force seems to be pulling away.

To a performer, vocal or instrumental, this power is invaluable, one without which, indeed, he or she is in very great and very imminent danger at all times. A performer is at every instant under conditions and in circumstances in greatest degree distracting—an audience of strange people, restless attention not yet caught by the work, whispering, lorgnettes, movement, novelty of stage form or decoration, peculiarity of light—hundreds of things, any one of which is liable in an instant to break the connection, leaving the unfortunate one hopelessly stranded. In no other way, perhaps, is such an amount of unjust criticism liable to fall upon a performer. What would to an audience look to be a great artistic weakness might after all be but the motion of a pink hat at a critical moment. One does not know how it comes or when, but presto, and everything is a blank. This as a habit is a great misfortune, and not necessary. One of the greatest securities against it is to have developed by drill and training the habit of incessant mental control under all circumstances. No matter the quality of temperament, this power can be developed to a remarkable degree by anybody who will give it sufficient attention.

Many things depend upon the power of concentration. A lesson is better performed when one has it, and one is spared that absurd humiliation of not being able to play for the teacher what has been easily and well performed at home. Memory, perception, imagination, thought, feeling, all are dependent upon it for their best. Five minutes of concentrated attention in practice is worth five hours where it is not, while the mind is trailing through the world like a tramp. The chief difference between the tramp and the man of business is that one has concentrated his attention, the other has not. Much of the so-called failure in the world is result of the absence of this power. When the "veil" comes over the mind during practice it is infinitely better to stop, to change employment or feature of practice (another use of the "program"), or to get the mind back into trim by some form of mental gymnastics. The watch is one of the best helps in the world.

That this is a faculty which may be brought to a high degree of power, that all persons not "deficient" may attain to a high degree, and that one may by one's self do much toward its development, is at least very encouraging. Begin with the watch, and you cannot begin too soon.

Educational Helps on Etude Music

By P. W. OREM

FANTASIA IN C MINOR—MOZART.

The first portion of this classic masterpiece appeared in the September ETUDE; in this issue it is concluded. The "Andantino" in B flat, with which this instalment begins, is a gem in itself; this movement has frequently been arranged for various instrumental and vocal combinations. The "Piu allegro" movement may prove troublesome at first, but if practiced slowly for a while it may be more readily mastered, and the harmonic scheme be better understood. This passage is a fine example of a continuous modulation through a number of keys, and will repay analysis. It finally leads to a return of the first and principal theme in C minor, to which is appended a very interesting code. This return of the first theme serves to preserve the artistic unity of the piece, and demonstrates the adherence of a classic composer to the principle of "form," even when writing a "free fantasia."

SPRING JOURNEY MARCH—R. VOLKMANN.

This is a stately movement of the "grand march" type, reminding one somewhat of Schumann in certain of his "night pieces" and "novelettes;" in fact, Robert Volkmann (1815-1883) may be regarded as a disciple of Schumann, by whom he was greatly encouraged in his musical studies. The first theme of this march should be played in a crisp, precise and almost jaunty manner; the second theme more heavily. The "Trio" section (in F major) presents several interesting problems. The right-hand part represents two voices or instruments moving in "imitation." Both voices must be well brought out. The left hand has an accompaniment in triplet rhythm. Combined with the right hand this brings about the problem of "two against three." In another column of THE ETUDE will be found an offer of a prize for the best solution of this same problem. Leading to the return of the principal theme is a brilliant *glissando* passage. This passage is best executed with back of the thumb, finishing with the third finger on the last note. At this reappearance the first theme is much enlarged. The final "coda" suggests a flourish of trumpets.

MINUET IN G—BEETHOVEN.

This piece is from a set of six minuets, without opus number, first published in 1796. The "Minuet in G" is No. 2 of the set. It is characteristically Beethoven in style and structure. The first theme is simplicity itself, but graceful and extremely pretty. The second theme is stronger and more richly harmonized. Note the striking effect of the *sforzando* F natural and E flat in the bass of the fourteenth and fifteenth measures respectively, also the *sforzandi* in the right-hand part of the same measures. The "Trio" is in the style of a *ländler* or slow waltz, popular among the Styrian peasants. In the second part of the "Trio" note the "imitation" between the hands, the left hand taking up the theme an octave lower than the right, three beats later. This number may be used to good advantage as a lighter classic teaching piece.

VALSE IMPROMPTU—T. LIEURANCE.

This is an idealized waltz movement in the style of Chopin, its most characteristic feature being the passage work in double notes. The device of a chromatic running passage with alternating double notes is peculiarly pianistic, and is a favorite with many modern composers. A striking example of the employment of this passage is to be found in the celebrated "Polish Dance" by Scharwenka. Of waltzes written for dancing there are three distinct types: the "ländler" (or old German waltz), the more lively Viennese waltz, and the still more rapid modern waltz. The "Valse Impromptu" now under consideration may be considered as an idealized form of the third classification. It must be played in brilliant style.

SONG WITHOUT WORDS—C. H. DÖRING.

Carl Heinrich Döring (born, Dresden, 1834) is a highly esteemed pianoforte teacher and composer. His studies are very useful and deservedly popular. Many of his teaching pieces are much admired. This "Song Without Words" is one of his most recent works. It is attractive in melody and interesting both in rhythm and harmony. The rhythm and phrasing especially will afford valuable study material.

TO SPRINGTIME—G. EGGELING.

A very graceful teaching novelty. This piece will require a clean touch and facile execution. It should not be hurried or too heavily accented.

IN HIGH SPIRITS—A. SARTORIO.

This is new and characteristic movement, by a well-known writer, suggesting mirth and jollity. It should be played in detached style, in strict time, at a brisk pace. The left hand accompaniment of the first part should be played *staccato*. Attention should be given the left-hand part of the section in C major. The triplets must stand out clearly. This would make an excellent recital piece, and it has many useful teaching features.

THE JOLLY COBBLER—F. A. WILLIAMS.

This is a lively characteristic piece in the style of a "rondo." The "tap, tap, tap" motive must be distinctly brought out each time it appears. The imitative fragments of the theme tossed from hand to hand must be given their just value. Aside from its attractive musical qualities this piece has much to recommend it for teaching purposes. Its practice will tend to develop clarity and fluency of touch, and tend to cultivate balance and independence of the hands. Briefly speaking, a "rondo" is a composition in which the first or principal theme returns after the appearance of each additional theme. The themes, usually three or more, are chiefly in closely related keys.

SEXTETTE FROM "LUCIA"—DONIZETTI.

"Lucia di Lammermoor," the plot of which is derived from Sir Walter Scott's novel "The Bride of Lammermoor," is the operatic masterpiece of Gaetano Donizetti (1797-1848). This opera, first produced in 1835, still holds a place on the boards. The immortal "Sextette" enjoys a popularity equal to, if not greater than, the "Quartette" from "Rigoletto." A more modern *ensemble* number, the "Quintette" from Wagner's "Meistersänger," is held by critics to be infinitely superior to either of the above, but as yet the general public does not appear to endorse this judgment. We give this month an entirely new pianoforte arrangement of the "Sextette," playable and thoroughly effective.

MAY DAY FROLIC—C. KRIENS.

This bright descriptive piece is from the pen of a contemporary Dutch composer, violinist and teacher, Christiaan Kriens. The fife and drum imitation, with which the piece begins and ends, should be carefully handled. The opening of the piece must start as softly as possible, as though in the distance, working up gradually to a *forte*. The closing measures must grow softer and softer as the party of merry makers recedes in the distance.

THE GIPSY SHOW—MAURICE ARNOLD.

This is a meritorious easy-teaching piece of very decided character. It is taken from a set of pieces by a successful American composer, entitled "Familiar Scenes." This little piece may be played with striking effect by a pupil who approaches it in the proper spirit. It must be rendered in a picturesque manner, suggesting the strumming of the crude gipsy orchestra. A good recital number.

NORWEGIAN HUNTER'S MARCH (FOUR HANDS)—W. P. MERO.

This is a brilliant and stirring march movement, full of color, based on old Norwegian march melodies. These traditional themes are both quaint and vigorous. Play this march in the orchestral manner, very precisely and not too fast. Regard carefully all dynamic markings.

ANDANTE (PIPE ORGAN)—BEETHOVEN.

This is one of the most noble and expressive of Beethoven's many beautiful melodies. It is a portion of the slow movement of his "Sonata in C

Minor" for violin and piano, Op. 30. This sonata, although it is not popularly so well known as Beethoven's "Kreutzer Sonata" for violin and piano, is nevertheless one of his finest works. The "Andante" will make a most effective soft voluntary for the pipe organ, useful for a variety of occasions.

GAVOTTE (VIOLIN AND PIANO)—GOSSEC.

This is a delightful old classic movement, effectively arranged for violin and piano. Francois Joseph Gossec (1734-1829) is noted as the founder of the "École Royale de Chant" (the precursor of the "Paris Conservatoire"). He was a noted conductor and a prolific composer. His first symphonies were published in 1754, five years before those of Haydn.

THE VOCAL NUMBERS.

The songs this month, all recently composed, are all by contemporary American writers.

Tod B. Galloway's "A Little Song for Two" is a dainty number, with waltz refrain, suitable for *encore* use, by the talented composer of the "Gypsy Trail" and other successful songs.

C. C. Robinson's "I Met a Little Elfman" is another *encore* song, very bright and pretty, with a clever text.

C. H. Lowden's "Kathleen" is a well-written ballad, suitable for teaching purposes, and also available for recital use. This song has a melodious and catchy refrain.

PECULIARITIES OF HUNGARIAN MUSIC.

BY DR. ADOLF KOHUT.

(Translated and arranged expressly for THE ETUDE by F. S. L.)

DR. ADOLF KOHUT, in a recent article on the music of Hungary, lays particular stress on one point: that its origin is not yet clearly understood, though the nature and character of the folk-music of all other European nations have been closely studied and definitely ascertained. In his opinion the prevalent impression that it is founded on the music of the Gipsies is incorrect, though this view is supported by no less an authority than Franz Liszt in his well-known book, "The Gipsies and Their Music in Hungary." Dr. Kohut draws attention to the fact that the Hungarian folk-song differs from all others in being always made up of phrases consisting of an even number of measures; the time signature, too, is always expressed in even numbers—in contradistinction to the German folk-song, which always moves in an uneven time measure, which in triple or sextuple measure.

Other peculiarities of the Hungarian folk-song are as follows: The accent always falls upon the first syllable of the phrase, and this accent is particularly emphasized in the melody; the *césura*, or the point after the last syllable of a dissyllable—thus breaking the monotony of an unbroken series of metrical feet, receives especial attention, though it is entirely neglected in other European folk-songs.

Besides the music of the people, which is characterized by abrupt and violent changes in tempo and feeling, there is an opposite and distinct style known as "palace music;" this in its stately, unvaried movement is a true picture of the haughty and ceremonious nobility of the old regime. As the startling alternations of the old regime. As the brooding melancholy of the *czardas* from deep, only to fall again into its former languid mood of depression, typify the folk-element, so the tranquil dignified movement of the minuet represents the spirit of the aristocracy. These extremes find their counterpart in the Hungarian temperament—in the history, the domestic and social condition of the people, in the unflinching pride and unyielding will of their leaders.

The principal instruments employed in the performance of Hungarian music are, first of all, the stringed instruments and the clarinet, which is played in unison with the first violin; also the cymbal, with which the skillful player often obtains the most astonishing effects. All the peculiarities of Hungary—the almost hysterical gaiety, the sudden lassitude, the wanton mirth, the abrupt transitions, joy to grief—are to be found in Liszt's works, particularly in his Hungarian rhapsodies.

C.H.DÖRING, Op. 306, No.7

Moderato con anima

[illegible]

THE ETUDE
VALSE IMPROMPTUAllegro M.M. $\text{♩} = 69$

THURLOW LIEURANCE

mf

f

f

p

rall.

f

p

cresc.

pp

ff

First system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, with a descending scale in the final measure. The bass clef staff features a steady accompaniment of eighth notes. Fingerings are indicated by numbers 1-5 above the notes. A dynamic marking of *p* (piano) is present in the final measure.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff maintains the accompaniment. A dynamic marking of *p* (piano) is present in the final measure.

Third system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff continues the accompaniment. A dynamic marking of *p* (piano) is present in the final measure.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff maintains the accompaniment. A dynamic marking of *p* (piano) is present in the final measure.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff continues the accompaniment. A dynamic marking of *p* (piano) is present in the final measure.

Sixth system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff continues the accompaniment. A dynamic marking of *p* (piano) is present in the final measure.

Seventh system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff continues the accompaniment. A dynamic marking of *p* (piano) is present in the final measure.

Eighth system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff continues the accompaniment. A dynamic marking of *p* (piano) is present in the final measure.

NORWEGIAN HUNTERS' MARCH

ON MOTIVES FROM OLD MARCH MELODIES

Secondo

Tempo di Marcia M. M. ♩ = 112

Arr. by W. P. MERO

This musical score is for a piano arrangement of a Norwegian march. It is written for two hands on a grand staff, with treble and bass clefs. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Tempo di Marcia M. M. ♩ = 112'. The arrangement features a variety of dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), *marcato*, and *fff* (fortissimo). The piece includes several musical ornaments and techniques, such as triplets, sixteenth-note runs, and slurs. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall style is characteristic of early 20th-century piano literature, with a focus on rhythmic energy and melodic clarity.

NORWEGIAN HUNTERS' MARCH
ON MOTIVES FROM OLD MARCH MELODIES

Primo

Arr. by W. P. MERO

Tempo di Marcia M. M. ♩ = 112

This musical score is for a piano arrangement of 'Norwegian Hunters' March'. It is written for a single piano (Primo) and consists of 11 systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Tempo di Marcia M. M.' with a metronome indication of 112 beats per minute. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a piano (*p*) dynamic and features a variety of textures, including single-note passages, chords, and triplets. A section marked *f* (forte) begins in the second system. The score includes repeat signs with first and second endings. The final system concludes with a *ff* (fortissimo) dynamic and a triplet figure.

p *mf* *f* *mf* *f* *fff* *grandioso* *ff*

THE ETUDE

THE JOLLY COBBLER

Allegretto M. M. ♩ = 104

FREDERICK A. WILLIAMS, Op. 70, No. 1

The musical score for "The Jolly Cobbler" is written for piano. It begins with a tempo marking of "Allegretto M. M. ♩ = 104". The key signature has one flat (B-flat). The score is divided into several systems. The first system includes the instruction "mf" and "tap, tap, tap,". The second system includes "tap, tap, tap," and "last time to Coda". The third system is labeled "CODA" and includes "ff". The fourth system includes "f", "tap, tap, tap,", "tap, tap, tap,", "tap, tap, tap,", and "mf". The fifth system includes "f". The sixth system includes "p". The seventh system includes "p". The score concludes with a final measure.

First system of musical notation for 'The Etude'. It features a grand staff with treble and bass clefs. The music includes various fingerings (1, 2, 3, 4, 5) and dynamic markings such as *f*. The system concludes with the instruction 'tap, tap, tap,'.

Second system of musical notation for 'The Etude'. It continues the piece with complex fingerings and dynamic markings. The instruction 'tap, tap, tap,' is repeated.

Third system of musical notation for 'The Etude'. It includes dynamic markings *p* and *f*, and ends with the instruction 'D.C.' (Da Capo).

MENUET IN G No. 2

Moderato M.M. ♩ = 76

L. van BEETHOVEN

First system of musical notation for 'Menuet in G No. 2'. It begins with a *mf* (mezzo-forte) dynamic marking and includes various fingerings.

Second system of musical notation for 'Menuet in G No. 2'. It features dynamic markings *mf*, *sf* (sforzando), and *f*, and concludes with the instruction 'Fine'.

Third system of musical notation for 'Menuet in G No. 2'. It is marked 'TRIO' and includes various fingerings and dynamic markings.

Fourth system of musical notation for 'Menuet in G No. 2'. It includes various fingerings and dynamic markings, and concludes with the instruction 'Menuet D.C.' (Da Capo).

THE ETUDE
IN HIGH SPIRITS

A. SARTORIO

Allegretto M.M. ♩ = 112

p

sempre stacc.

cresc.

mf

cresc.

f

mf

cresc.

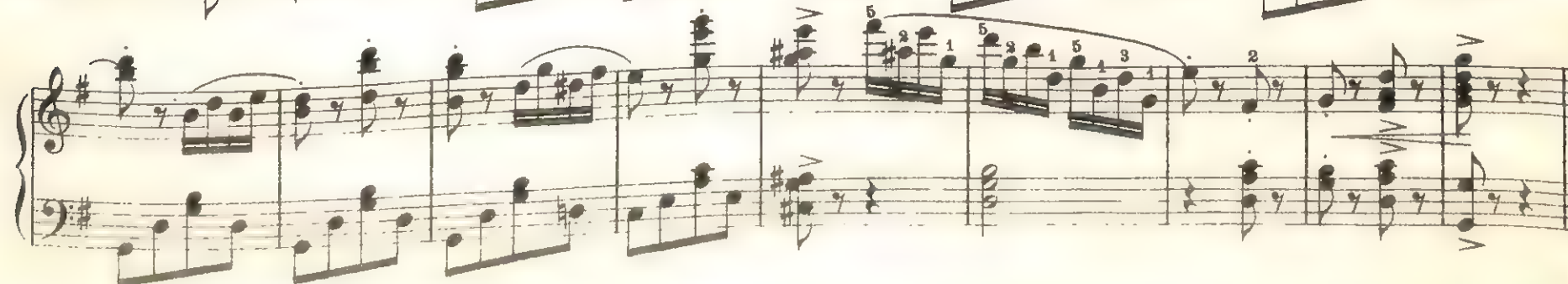
f

cresc.

p

sempre stacc.

cresc.



THE ETUDE
TO SPRINGTIME

Allegretto M. M. ♩ = 112

GEORG EGCELING, Op. 149

The musical score is written for piano and consists of 112 measures. It is in 4/8 time and the key of D major. The tempo is marked "Allegretto M. M. ♩ = 112". The score is divided into eight systems, each with a treble and bass staff. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various articulations such as slurs, accents, and fingerings. The piece begins with a *mp* dynamic and a tempo marking of "Allegretto M. M. ♩ = 112". The first system ends with a *f* dynamic. The second system begins with a *rit.* (ritardando) marking. The third system begins with a *f* dynamic. The fourth system begins with a *f* dynamic. The fifth system begins with a *p* (piano) dynamic. The sixth system begins with a *f* dynamic. The seventh system begins with a *mf* (mezzo-forte) dynamic. The eighth system begins with a *p* dynamic. The piece concludes with a *f* dynamic.

First system of musical notation. Treble and bass staves. Dynamics: *mp*, *p*, *p scherzando*. Fingerings: 1, 4, 4, 3, 4, 3, 4, 5, 2, 3, 2, 3, 2, 4.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*, *f*. Fingerings: 3, 2, 5, 2, 3, 4, 2, 5, 4, 3, 5, 4, 3, 5, 4.

Third system of musical notation. Treble and bass staves. Tempo: **Tempo I**. Dynamics: *mp rit.*, *p*, *p*, *mp*. Fingerings: 5, 1, 4, 3, 2, 5, 3, 1, 3, 4, 3, 1, 1.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *mp*. Fingerings: 1, 4, 5, 3, 1, 3, 2, 1, 4, 3, 5, 4, 3, 1, 4.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*. Tempo: *a tempo*. Fingerings: 3, 4, 4, 1, 4, 3, 3, 5, 1, 4, 3, 1, 3, 4, 1.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*. Tempo: *a tempo*. Fingerings: 1, 2, 3, 4, 3, 2, 5, 4, 3, 1, 3, 4, 3, 1, 1.

Seventh system of musical notation. Treble and bass staves. Dynamics: *accelerando*, *f*, *mp*, *f*. Tempo: **Allegretto**. Fingerings: 5, 3, 1, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4, 2, 3, 1, 4, 1, 4, 2, 5, 1, 1.

THE ETUDE
MAY DAY FROLIC

CHRISTIAAN KRIENS

Tempo di Marcia $M M \text{ } \text{♩} = 112$

p Drum beats in the distance, growing gradually louder.

Fifes and Drums

Giocoso

p

f

Tempo I.

rit.

f

p

Drums and Fifes

f

Receding and dying away in the distance.

p

pp

ppp

ff

Pesante

8

8

8

8

8

8

8

THE ETUDE FANTASIA IN C MINOR*

from "Fantasia and Sonata"

"COTTA EDITION"

No. 18

W. A. MOZART

Andantino M.M. ♩ = 104

The musical score is presented in a single system with two staves (treble and bass). It begins with a treble clef and a key signature of three flats (C minor). The tempo is marked 'Andantino M.M. ♩ = 104'. The score includes various dynamic markings: *p* (piano), *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo). There are also crescendo markings (*cresc.*). The piece is numbered 18 and is from the 'Fantasia and Sonata' collection. The notation includes many slurs, ties, and articulation marks. The key signature has three flats (B-flat, E-flat, A-flat). The score ends with a double bar line and a repeat sign.

* For explanation of this piece see "Self-Help Notes" opposite first music page

Piu allegro M.M. ♩ = 126

f

il basso molto marcato

decresc. poco a poco al

mp

decresc.

pten.

f

ten.

p

ten.

p

This musical score is for the song "The Song of the Lark" by Charles Villiers Stanford. It is a vocal and piano piece in G major, 4/4 time, with a tempo of "Allegretto". The score is for voice and piano. The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The music features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). There are also performance instructions like "ten." (tenor) and "cresc." (crescendo). The score is divided into measures by vertical bar lines. The piano part includes complex fingerings and articulations. The vocal part has lyrics written below the notes. The score is a single system, likely representing a page from a larger manuscript.

Musical score for "The Swan" by Camille Saint-Saëns. The score is written for piano and tenor. The piano part begins with a *rall.* (rallentando) marking and a *fz p* (forzando piano) dynamic. The tenor part enters with a *ten.* (tenor) marking and a *p* (piano) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a series of chords and arpeggios, while the tenor part has a melodic line with some trills and grace notes. The score concludes with a double bar line.

Tempo I.

The score is in 2/4 time and features a variety of dynamics including *f* (forte), *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). The music is written for piano with a treble and bass staff. The key signature has one flat (B-flat). The score includes complex rhythmic patterns, including triplets and sixteenth notes, and a final section marked *mp* with a crescendo leading to a double bar line.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piano part features a prominent bass line with eighth notes and chords. The melody is simple and catchy, with a repeat sign indicating a second ending. The score includes dynamic markings such as *f*, *mp*, *p*, and *pp*. The lyrics are written below the voice staff.

mf *mf* *f* *cresc.* *f* *p* *p* *poco cresc.* *più cresc.*



THE ETUDE
SEXTETTE
from "LUCIA DI LAMMERMOOR"
DONIZETTI

Transc. by H. Engelmann

Larghetto M.M. ♩ = 69

pp *mf cantabile*

fz *sost.* *con passione* *dolce con espress.* *p*

fz *ff* *sost.* *ff* *dolce* *a tempo* *p*

stringendo
cresc.
p dolce
f
mf
cresc.
stringendo
p dolce
stringendo
trem.
marc. stringendo
string.
molto rit.
Allegro maestoso
fff
lunga
ff
ff
ff

THE GYPSY SHOW

MAURICE ARNOLD

Con brio *M M* $\text{♩} = 152$
p
cresc.
f
dim.
last time only
pp
Fine
mf
cresc.
D.S.

THE ETUDE

SPRING JOURNEY

FRÜHLINGSFAHRT

MARCH

ROB. VOLKMANN, Op. 22

Allegretto M.M. $\text{♩} = 100$

The musical score for "Spring Journey" (Frühlingsfahrt) by Robert Volkmann, Op. 22, is presented in a single system of eight staves. The notation is in C major and 2/4 time, with a tempo marking of Allegretto and a metronome indication of 100 beats per minute. The score is divided into two main sections, each with a repeat sign and first/second endings. The first section begins with a piano (p) dynamic and a four-measure rest in the treble staff. The second section features a mezzo-forte (mf) dynamic and includes various musical notations such as accents, slurs, and fingerings. The piece concludes with a final cadence in the bass staff.

This page of piano music, titled "THE ETUDE" (page 691), is written in G major and 2/4 time. It consists of eight systems of music, each with a treble and bass staff. The piece is characterized by complex fingerings, dynamic markings, and a glissando.

System 1: Treble staff begins with a first finger (1) and a slur over measures 1-4. Bass staff starts with a piano (*p*) dynamic and a triplet of eighth notes. A crescendo (*cresc.*) marking is present over measures 3-4.

System 2: Treble staff continues with a slur over measures 5-8. Bass staff features a piano (*p*) dynamic and a triplet of eighth notes.

System 3: Treble staff has a slur over measures 9-12. Bass staff features a forte (*f*) dynamic and a triplet of eighth notes.

System 4: Treble staff has a slur over measures 13-16. Bass staff features a forte (*f*) dynamic and a triplet of eighth notes. A glissando marking is present over measures 13-16.

System 5: Treble staff has a slur over measures 17-20. Bass staff features a forte (*f*) dynamic and a triplet of eighth notes.

System 6: Treble staff has a slur over measures 21-24. Bass staff features a piano (*p*) dynamic and a triplet of eighth notes.

System 7: Treble staff has a slur over measures 25-28. Bass staff features a forte (*f*) dynamic and a triplet of eighth notes. A crescendo (*cresc.*) marking is present over measures 25-28.

System 8: Treble staff has a slur over measures 29-32. Bass staff features a forte (*f*) dynamic and a triplet of eighth notes.

THE ETUDE
GAVOTTE

Edited by N.L.Frey

FRZ. JOS. GOSSEC
(1734-1829)

Allegretto M.M. ♩ = 108

VIOLIN
p con grazia

PIANO
pp

p *mf fliegendes stacc.* *f*

p *Fine mf*

pp *Fine p*

pp

D.C.

D.C.

ADAGIO CANTABILE

Registration { Sw: Soft 8' & 4'
Ch: Clarinet, or Gt. Gamba 8'
Ped: Bourdon 16' (Sw. coup.)

From Violin Sonata, Op. 30, No. 2.

L. van BEETHOVEN
Arr. by J. L. Erb.

M. M. ♩ = 54

MANUAL

PEDAL

The musical score is arranged in five systems, each containing three staves: Manual (treble and bass clef), Pedal (bass clef), and Chorus/Guitar (treble clef). The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Adagio Cantabile' with a metronome marking of ♩ = 54.

System 1: Manual part begins with a piano (*p*) dynamic and a 'Sw.' registration change. The Chorus/Guitar part enters with a piano (*p*) dynamic. The Pedal part has a whole rest. Dynamics include *cresc.*, *sf*, and *p*. Fingering numbers are present above many notes.

System 2: The Chorus/Guitar part continues with a piano (*p*) dynamic. The Manual part has a piano (*p*) dynamic. The Pedal part has a whole rest. Dynamics include *cresc.*, *sf*, and *p*. A registration change 'Sw. off 4'' is indicated.

System 3: The Manual part has a piano (*p*) dynamic. The Chorus/Guitar part has a piano (*p*) dynamic. The Pedal part has a whole rest. Dynamics include *cresc.*, *p*, and *decresc.*. A registration change 'Sw. 8' & 4'' is indicated.

System 4: The Manual part has a piano (*p*) dynamic. The Chorus/Guitar part has a piano (*p*) dynamic. The Pedal part has a whole rest. Dynamics include *cresc.*, *sf*, and *decresc.*. A registration change 'Sw. Oboe' is indicated.

System 5: The Manual part has a piano (*p*) dynamic. The Chorus/Guitar part has a piano (*p*) dynamic. The Pedal part has a whole rest. Dynamics include *cresc.*, *sf*, and *decresc.*. A registration change 'Ch. Soft 8'' is indicated.

System 6: The Manual part has a piano (*p*) dynamic. The Chorus/Guitar part has a piano (*p*) dynamic. The Pedal part has a whole rest. Dynamics include *cresc.*, *sf*, and *decresc.*. A registration change 'Ch. to Ped.' is indicated.

System 7: The Manual part has a piano (*p*) dynamic. The Chorus/Guitar part has a piano (*p*) dynamic. The Pedal part has a whole rest. Dynamics include *cresc.*, *sf*, and *decresc.*. A registration change 'Sw. add 8' & 4'' is indicated.

A LITTLE SONG FOR TWO

J. EDMUND V. COOKE

TOD B. GALLOWAY

Valse moderato



A song from me to you, you say, A ten - der song for eve - ry
 And were there but one theme to choose, One mo - tive ev - er - more to

day, A lit - tle song for two? Why, dear - est heart, each
 use, It were noth - ing to do I'd sing all songs of

note and in word Which I have sung or you have heard, But sings to
 life in one, And when the gal - lant strains were done 'Twould be one

you, to you To you, my love, to you, to you, My eve - ry
 song to you To you, my love, to you, to you, The ten - der

song is ev - er true, and glad - ly, glad - ly yields its due, As does my
 strains were ful - ly true, and glad - ly, glad - ly sings its due, As does my

heart to you _____
 heart to you _____

cresc. *f*

I MET A LITTLE ELFMAN

JOHN KENDRICK BANGS

CLARENCE C. ROBINSON

mf
Allegretto I met a lit-tle elf-man once, Down where the lil-lies blow, I

ask'd him why he was so small, And why he did not grow. He slight-ly frown'd, And

with his eye he look'd me through and through, "I'm quite as big for me" he said, "As you are big for you!"

cresc. meno rall. a tempo
cresc. meno rall. a tempo

mf staccato *rit.* *f* *sf* *mf*

THE ETUDE

KATHLEEN

or Come and Bring My Dawn to Me

ELSIE DUNCAN YALE

C. HAROLD LOWDEN

con spirito

Allo mod^{to}

Kath-leen! Kath-leen! The lark his mat-ins sings, Kath-leen! Kath-leen!
Kath-leen! Kath-leen! The dew the flowers has pearled, Kath-leen! Kath-

p *rit.* *a tempo*

rall. *a tempo*

leen! The dawn her ro-sy ban-ner flings, For me, 'tis night un-til thy face I see, O haste thee o'er the
leen! The joy of morn has filled the world, The buds re-joice in eve-ry bloss-omed tree, O haste thee o'er the

ff **Chorus** *ff*

heath-er now And bring my dawn to me Come, the breeze is soft-ly call - ing, Come where gold-en rays are
heath-er now And bring my dawn to me *a tempo* *l.h.*

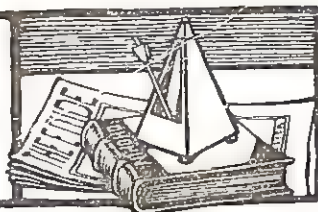
rit. *a tempo* *ff*

accel. *ff*

fall - ing, Day is break-ing, Earth a - wak - ing, Sleep for - sak - ing, Kath - leen!

accel. *ff*

my queen, O come and bring my dawn to me.



Conducted by N. J. COREY

"What can I do with the omnipresent pupil who cannot be made to practice? I plan out a course of study, and expect a certain advancement to be made by the next lesson, so that a new piece may be assigned, only to discover at the lesson that all practice has been shirked. All sorts of excuses will be presented, some even declaring they have practiced their full time, when it is only too evident that they are prevaricating. I have expostulated, coaxed, tried to buy, and, as a last resort, threatened to report to the parents, but generally to no purpose. In the latter case I have often had parents take the part of the children with all sorts of excuses, doing nothing to remedy the difficulty. What is one to do when no help can be obtained from the home? I make it a rule to teach nothing

"Then, again, I make it a rule to teach nothing but *good* music. I insist upon making the selections, which do not always correspond with the parent's taste. I have sometimes lost pupils who might have made good players, had it not been for the difference of opinion in regard to pieces. Is there no rule to follow, no argument with which to defend one's use of good music?"

"One more matter. Have you ever noticed a tendency in children to mistake G \sharp for G \flat ? Or is it only peculiar to my pupils? It occurs only on the one note, and I am unable to account for it."

Nothing can be accomplished in this world without intelligence, and when you encounter a case in which it exists neither in the child nor the parent you might as well give up first as last. You can develop and guide intelligence, but you cannot create it. Certainly, you can accomplish nothing when there is no coöperation on the part of the parents; especially with children, for they will do nothing that seems like work, especially after the novelty wears off, except under compulsion. Children are sent to school, and there they are compelled to learn their lessons, or it is in the power of the school authorities to inflict penalties more or less severe in character. They are sent to the music teacher to recite what they have learned at home under parental supervision. *Parents* should learn that it is they *themselves* that must superintend the child's practice hour. At school they study under the constant watchfulness of the teachers. If they are not at work they are promptly called to account by one of the teachers. The music teacher has no advantage of this sort; he cannot control the occupation of students when out from under his attention. It would be better for pupils if they had to go to their music lessons in the same manner as they do to day school, and were obliged to practice in the school-room. But of course the very nature of the work precludes this, and hence practice must be carried on in the home. It is a mistake, however, on the part of many parents, to hold the teacher responsible for the pupil's use of the practice hour.

The best the teacher can do is to insist on thorough work, and treat the pupil like a rational being who is interested in his or her work and willing to practice for the sake of the results for which the teacher is being paid to show the best manner of accomplishing. In the case of young children, whose intellects are in the early processes of development, the parents should see to it that the pupils follow out the teacher's instructions, both as to manner and length of practice. Of course they will be unable to exercise jurisdiction over the details of the practice, unless they happen themselves to be accomplished musicians, but they are the only ones who can enforce obedience to directions, at least in a general way. During the lesson hour the teacher should be privileged to compel obedience, and insist on the student making every effort to carry out his directions when at practice. With refractory pupils it is a good plan for the teacher to make "pastoral" calls on the parents and try and make them understand what is necessary for musical progress and what their functions should be in looking after their child's disposal of his practice hour. With a reasonable amount of intelligence, they ought to be able to understand conditions which may be beyond the immature intellect of the child. With pupils who are both dilatory and desultory results are exceedingly difficult to gain, and practically impossible when the parents are unwilling to exercise the authority which is rightfully theirs. In such cases as that which you outline in your first paragraph, the only course open to you

is to take the parents fully into your confidence, and if you can then accomplish nothing to improve matters decline to continue the pupil's lessons.

In regard to the question brought up in your second paragraph, I would suggest that it is one in the management of which you will need to exercise a great deal of tact. The wise teacher will study his pupil, the conditions under which he has been brought up, the nature of his intelligence, home influences, etc., etc., and govern himself accordingly. There is an old saw to the effect that we should not give meat to babes. In capacity to assimilate the advanced products of art and æsthetics, could there possibly be anything more infantile than the average untutored mind? Minds that are highly educated along some lines are also often infantile in the extreme in their attitude towards music. The sooner you recognize this the sooner you will begin to smooth your pathway, so far as your success with such pupils is concerned. Pupils who have never heard anything but the most vulgar music, and have no great natural aptitude for it, are not going to take kindly at first to what you term good music, although, if led on step by step, they may in the course of time have their taste raised to a level where they may be very fond of it.

of it.

There are hosts of people whose religious development is on so low a level that the Church can do nothing for them. The Salvation Army appeals to such as these and gradually raises them to a point where they are glad to accept the ministrations of the Church. There are hosts of people who, in their relation to music, are on the Salvation Army level, people, too, of average intelligence and culture along other lines. You will find difficulty in getting hold of them and leading them on to higher things. You will have to begin, musically speaking, on Salvation Army methods. If you begin by insisting on their taking music that they are wholly incapable of understanding they are repelled, and you alienate them so that you will be unable to do anything for them. If, however, you treat their depraved taste with kindly consideration, difficult though this may be, you will obtain their sympathy and will eventually be able to lead them step by step to higher and still higher conceptions. In dealing with human nature and human taste it is not wise to be too arbitrary at the beginning, for you thereby lose people's sympathy, and in losing that you destroy all the influence you might hope to gain. You cannot lasso your pupils like wild horses on the plains and forcibly compel them to undergo the training you have laid out for them.

Furthermore, did it ever occur to you that such people have certain rights in the matter? If a person comes to you for lessons, or brings his child to you, has he not a right to tell you what he wants to learn, or have taught to the child? If you do not care to teach what he desires, the only legitimate course open to you is to decline the pupil. You may grant this, and truthfully assert that the majority of people of elementary musical taste do not come with this request, but with the expectation of being taught to play as well as anyone, and to be made musical so far as they can understand it. Granting this, I can only answer that you would better try to become an influence with them, and not a compelling force. The idea of being made musical is a very rudimentary one, and they are apt to be very opinionated, as well as dogmatic and stubborn. While learning to play, their brains have got to be practically created and developed to a point where it will be possible for them to form a musical conception above the primitive level. Such minds cannot be developed by leaps, but only by steps, and very short ones at that. Do not forget that the entire musical field is absolutely a *terra incognita* to them, and, unless gifted musically, becoming familiar with it will be like blazing a trail through a dense forest. Carlyle's works and Browning's poetry are not given to the elementary classes in schools. Many music teachers, however, have shown their unfamiliarity with pedagogic

principles by giving music far in advance of the mental conception of their pupils.

A leading voice teacher taught for a couple of years in a Western university. In reply to a question, he said that he found the students bright, intelligent and eager to learn, but that many of them came from country villages where the best music they had ever heard consisted of Gospel hymns, and hence it was difficult for him to find songs that were simple enough in conception for their first efforts, although when they once began to grasp the idea of a better class of music they advanced rapidly. You will find this principle true in your instrumental teaching, and in order to get hold of your less favored pupils and lead them on, you may find it necessary to begin with music that is repugnant to you. Pupils of advanced musical taste, and those studying to become musicians you can treat in a more arbitrary manner, and insist on their following out a prescribed course of instruction, which inculcates the various principles that it is necessary for them to know, but when they are in the purely formative stage, devoid of taste and previous musical experience, ignorant along all lines, and hampered by a family equally untutored and inexperienced, as well as unmusical, you will probably have to reorganize your list of available music to be used for instruction purposes, or decline such pupils. Unless a teacher's clientele is very large, however, he cannot afford to pick and choose his pupils. Furthermore, many of these unprepossessing students have in the end turned out musicians of the first order, thus well repaying the pains taken by the teacher. Many are the trials of the music teacher, and many of them may prove insurmountable; but by studying to deal with them in a tactful manner, and adjusting your instruction to the individual peculiarities of the various pupils, you may doubtless be able to overcome many difficulties that at first seem impossible.

In regard to your third paragraph, I can only say that it belongs to a class of inaccuracy that is likely to crop out anywhere and at any time in a pupil's progress. The only way you can cure it is to hammer away at it with patience. Young students are very prone to confuse the sharps and flats during the early stages of instruction. It is one of the many little annoyances which one has to learn to put up with.

A MISTAKEN DOCTRINE.

"A teacher, whose reputation descends from a parent teacher, condemns the learning of all pieces that are played by artists in concerts. She says: 'It hurts me to hear anyone play those splendid compositions, so I do not teach them.' Is it possible to overcome the trouble that this teacher is making? A little girl of fourteen plays Paderewski's famous Minuet very well indeed. The remarks of the aforementioned teacher have been repeated, and now the child is very sensitive about playing for anyone. How can the influence of such a person on sensitive people be overcome."

When you encounter a hobby of this sort, which is being promulgated to your detriment and that of others in the profession, an idea that plainly verges on the edge of asininity, I see no course for you except to combat it frankly, vigorously and as politely as you can. What does your colleague teach? She must of necessity be reduced to absolutely nothing but music of an inferior grade, for there is nothing of the great composers that is not or has not been played at one time or another by the great artists. Hence her students cannot become familiar with the standard literature of music, without a knowledge of which no student can become a musician, or even a near-musician. Or does she include in her blacklist only such compositions as she has herself heard played by the great artists? Does she approve of the use of the first waltz of Chopin, but not the second, because she has heard Paderewski play it? Her idea, carried to its logical conclusion, would preclude Rosenthal from playing a certain Chopin nocturne, on the ground that Paderewski played it better.

According to her theory she could not permit herself to read the balcony scene from "Romeo and Juliette," in her family circle, because Sothorn and Marlowe had read it so beautifully. Neither could she read the imprecation scene from "King Lear," because she could not approximate the marvelous elocution of Edwin Booth. Has she had aspirations as a piano player? If so, she must have long ago completely given up her playing, for it is not reasonable to believe that she may be a great artist like Hoffmann, Bauer and others, and her own attempts to equal the playing of the compositions they have helped to make famous must have also "hurt" her musical sensibilities and driven her from

the field. With her super-refined taste she could not possibly content herself with the commonplace music to which she must confine her pupils, and hence there would be nothing left for her to play. Her idea carried out would exclude every great poet from the literary course of every college and university in the country, just as it would exclude every composition of every great composer, from Bach to MacDowell, from the teaching repertoire of every teacher, whether private or conservatory, in the world. No fine players could be trained, because during their student years they could not play the necessary repertoire of a pianist as well as Joseffy. No aspiring music lover could become familiar with Beethoven's sonatas, because the opportunities to hear great players perform many of them is exceedingly limited, even at best.

There is a modicum of truth in her assertion, to this extent. Young players should confine their efforts, in such things as they intend to play for others, to those that are well within their technical powers. Things that they intend to play in public should not be emotionally nor intellectually far beyond them. Experienced musicians are not entertained by hearing amateurs play or sing the great compositions, instrumental or vocal, but will accept them without criticism and with kind consideration when performed by students who are making an earnest and honest effort to learn. Furthermore, things that are done by amateurs in an amateur performance should not be rated on a great artistic plane.

As a matter of study, all good students should spend a large portion of their time on the great compositions of the great masters. Every pupil of any musical ambition wishes to know the works of Chopin, Schumann, etc. There is absolutely nothing else for such students to work on. If deprived of these, they might as well stop at once. They do not study music for the sake of playing trash. They wish to know music in the highest and best sense of the term, leaving the trash for those of lesser aspirations. To a healthy musical taste the achievements of Paderewski and others are an inspiration, and serve to stimulate a desire to study beautiful works, not to blot them. Even students' practice of the classical repertoire is contributing enormously to the advancement of the general average of musical taste in the country. The statement that is troubling you so much in your work falls of its own weight. It is so plainly a *reductio ad absurdum* that I see nothing for you to do but to laugh it out of town. If you can do this you will even confer a benefit on the one who promulgates it, and raise her to a higher level of musicianship.

WRITTEN WORK FOR STUDENTS.

"I have pupils of the first, second and third grades. Will you kindly advise me as to what is best to give them for written work? I have never given written work, but hear the pupils of other teachers speak of doing such, and, therefore, fear lest I am neglecting mine."

It is of great assistance to young students to write everything connected with the rudiments of music. It fixes all musical signs in their minds, and trains them to recognize everything, from notes to directions for musical expression, and eventually makes rapid readers. Merely to learn to decipher the sign language of music is a very difficult task in itself, to say nothing of the training of the fingers to play, and the more elementary pupils write, the faster they will learn to interpret the music page. They should write all the signs, clefs, signatures, etc., as well as the notes and rests of every value. Exercises in the rhythm of measures are also invaluable, using notes and rests arranged in innumerable ways, learning to fill the measures correctly, and afterwards to count the measures while tapping the rhythm on the table with a pencil. It is also a good plan to teach the construction of the scales and how to write them, each scale being developed by the pupil from the one that immediately precedes it in natural order. For a very nominal sum you can procure copies of "Writing Books for Music Pupils," by Charles W. Landon, in two books. In these blank pages for the exercises are included. Also "Writing Primer for Music Students," by M. S. Morris. With this you will need to use Clarke's Music Tablet. Or Marks' Writing Book will be found excellent. It contains blank pages for ordinary writing of notes, etc., on one page, and ruled pages for writing music facing, so that notes and examples can be kept together.

IMAGINATION IN TEACHING LITTLE FOLKS.

BY H. EARDLEY WILMOT.

SPECIALISTS in teaching often tell us that we should endeavor to remember our own experiences as children in order to apply our own conception of these juvenile experiences to our own work. I well remember my first teacher, and still have a horror of the drudgery of those first lessons. My next teacher was a German, one Herr Hoffman, who made my study full of interest and pleasure. His method of teaching the scales always seemed excellent to me, as he employed the imagination to inspire the pupil to work.

I remember with great delight our scheme about the scales. Each note was a soldier; we had two regiments, the majors and the minors. Each scale was a small company of seven soldiers, who answered the roll call each morning—we always began with the scales. The order given, "Regiment major, company 'C,'" brought forth the response in a correct, steady, firm succession of notes, quite like the soldierly answer to the roll call.

Finger exercises, in which the treble took the air and which was repeated in the bass and finally ended in unison, was represented as a lesson in school. The right hand taking the part of the teacher teaching the lesson, the left hand the scholars who repeated in turn what the teacher said, and finally the whole school reciting in unison.

Czerny's exercises were often most interesting singing lessons; the music master playing the accompaniment in chords in the bass, making little remarks during the lesson in a succession of small notes, and often singing in duet by way of encouragement to the singer.

Bach fugues were long or short conversations, as the case might be. Arguments and quarrels, I think, were my favorite interpretations of Bach.

Of my first "pieces," as I used to term them, Grieg was my first favorite. Herr Hoffman read me his life and of his works, and we used to roam the forests with his fairies, watching their dances.

To "grown-ups" this may sound all very foolish and absurd, but those of us who have had to do with the teaching of children will realize that imagination is strong in youth, and that childhood is made up of fairies and enchanted castles—a long dream of "make believe."

I remember one day going to a lesson feeling very much annoyed over something or other, and making up my mind to be neither consoled nor interested in anything. I was to play a "Lullabye" that day that was to be ready the following Friday for one of the little recitals that the Herr Professor had every three months. The story for our "Lullabye" was a mother singing her baby to sleep, which was brought out in the treble. The bass was composed of running arpeggios represented the rocking of the cradle. This, of course, had to be steady and even to help the baby's journey to the "Land of Nod." Occasionally there was a sustained note in the bass, which we called the baby's murmur of content as he dozed. To-day the murmur was loud, the rocking uneven and jerky. At the finish the professor said softly, "The little girl is cross to-day I am afraid." "It isn't me," I replied with a fine disregard for grammar, "it's the baby," knowing well he referred to my playing. Herr Hoffman only smiled and let me go.

As each composer was taken up the first lesson was spent in finding his picture on the wall, or if not there, in a large book which seemed, to my small mind, to contain the pictures of almost everyone in the world, it looked so large and heavy. Then a simple outline of his life, some amusing anecdotes, his best known compositions, following the finding of his picture. Of world famed compositions, such as Beethoven's "Moonlight Sonata" we learned the place, time and circumstances under which they were written; and when possible to whom they were dedicated, finally, the story which the music itself told.

To the child's imagination this is a great source of amusement and interest, as well as a musical education, and to those lacking it it makes their music and the mastering of it very much easier.

THE STUDENTS' BALLOT OF PERSONAL SUCCESS.

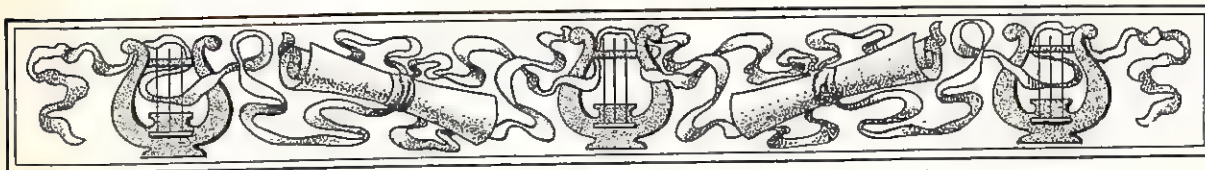
BY DANIEL BLOOMFIELD.

How would you vote if the following ballot were presented to you. Voting on the "ballot of life" means doing. It doesn't mean desire, ambition or intention; it means work and service. If you vote on the success side, and vote by doing, you will in all probability be successful. Most of the failures in the musical world are preventable. The writer knows of dozens of cases of musicians who have had the best of training and who have had decided musical ability, but who have voted on the wrong side of the ballot of life. Look over the following, and ask yourself if your failure to attain some pet musical ambition may not be due to the fact that you have cast your vote on the failure side.

SUCCESS	FAILURE
Place a cross in the square opposite the quality which, after honest self-examination, you know you possess.	
Knowledge	Ignorance
Education	Bigotry
Industry	Idleness
Faith	Scepticism
Imagination	Conventionalism
Self-Confidence	Fear
Lofty Ideals	Immorality
Broad Ideas	Prejudice
Foresight	Aimlessness
Judgment	Thoughtlessness
Enthusiasm	Apathy
Temperance	Dissipation
Humor	Dullness
Self-Control	Bad Temper
Sympathy	Coldness
Originality	Sameness
Courtesy	Bad Manners
Generosity	Avariciousness
Straight-Dealings	Dishonesty
Self-Sacrifice	Selfishness
Love	Hate
Dependability	Unreliability
Fixity of Purpose	Fickleness
Thrift	Extravagance
Optimism	Pessimism
System	Disorder
Sincerity	Hypocrisy

We know of a man who kept such a ballot as this hanging in his bedroom. Every morning when he arose he cast his ballot for the day, and at the end of six months he claims that it made him a new man.

Those who have traced Wagner's career from boyhood know how patiently he has questioned every art, how passionately he has surrendered himself to it, for a time; how willing he would have been to rest; how inexorably experience and feeling have urged him on until, like the hardy navigators of old, he broke at last to a new and undiscovered ocean. At the age of eleven he had read Shakespeare. At the age of presson of thought and feeling could go no further. But he would test it as a form of art by experiment, and see how it worked. He immediately constructed a drama, horrible and thorough—a cross between *Hamlet* and *King Lear*. Forty-two characters suffered death in the first four acts, so that in the fifth, in order to people the stage at all, most of them had to reappear as ghosts. The Shakespearean method was closely adhered to, and for several years he continued to brood over it lovingly.—*Haweis*.



COMMON MUSICAL TERMS RELATING TO TEMPO

By ORLANDO A. MANSFIELD, MUS. DOC., F. R. C. O.

This Essay won one of the Twenty-five Dollar Prizes in the 1909 Contest. Other successful Essays will be published in later issues of THE ETUDE.

QUITE a large number of authorities, including one of my musical namesakes—Orlando di Lasso—are credited with being the first musician to make use of definite terms to denote speed or expression in musical composition. Orlando di Lasso was the last and greatest of the Netherland musicians. Born about 1520, his reputation, before his death at Munich in 1594, embraced, like his travels, the whole of musical Europe, including England; and he is credited with the composition of as many as 2,500 works. Having spent some years at Rome, it was only natural that he should employ Italian terms.

With but few exceptions his example has been carefully followed. Beethoven temporarily employed German terms, Mendelssohn occasionally, and Schumann constantly. Berlioz and several French writers have used French. Also the old English glee writers often used such old English terms as "cheerful," "briske," etc. But, as Mr. Rockstro once remarked, "the Italian terms still hold their ground; and the adoption of a common language, in such cases, is too obvious an advantage to be lightly sacrificed to national vanity."

DIFFERENCES IN THE SPEED.

But while any attempt to change the language in which musical terms were originally expressed has only met with very slender success, the course of years has brought about a very decided difference in the speed formerly denoted, and that at present understood, by many of the common terms relating to tempo. Strange to say, this change, as Mr. Franklin Taylor remarks, has taken place "in opposite directions, the words which express a quick movement now signifying a yet more rapid rate, at least in instrumental music, and those denoting slow tempo a still slower movement than formerly." Thus a modern instrumental presto would be almost as quick again as the presto of Bach or Handel. On the contrary the classical adagio would be almost as slow again as that of the older masters. The reason for this is, probably, twofold. In the one direction the improvements effected in modern instruments, and the development of instrumental technique, now enable performers to execute music at a much more rapid tempo than heretofore. In the other direction the acquisition of an improved *sostenuto*, as in the case of the modern pianoforte, has enabled performers to indulge in greater prolongation with increased, rather than lessened effect. Hence the force of Mr. Taylor's wise remark that "the period to which music belongs must, therefore, be taken into account in determining the exact tempo."

CHANGES IN MEANING.

Furthermore, the course of years has not only brought about a change in the tempo denoted by some of the most common of the Italian terms, but it has produced a very radical difference in the meaning assigned to the terms themselves. Too often the original and literal meaning of the latter has been almost entirely superseded by some conventional interpretation or, which is far worse, by some faulty definition derived from some popular but inaccurate text-book. An excellent instance of the former case is noted by the late Mr. H. C. Banister. He says, speaking of the term *allegro*, that although it means *gay*, it is applied to quick compositions "which have none of that character about them, being sometimes used in conjunction with words of quite an opposite tendency, such as *maestoso*, *serioso*, etc. Therefore, in its musical sense, the word must simply be understood to mean 'quickly.' An instance of inaccurate text-book definition is supplied us in the case of the expression *con anima*. This means, literally and correctly, with spirit, soul, or deep feeling; and does not always

imply a quickening of the tempo. Whereas, numerous text-books confuse it with *animato* or *con spirito*, and construe it as *with animation*, quickening the tempo accordingly. Indeed, it is largely with the hope of assisting the student in distinguishing between the correct and faulty definitions of the common terms relating to tempo that this article has been undertaken.

GRAVE AND ANDANTE ADAGIO.

The first term to be considered will be grave, an expression probably denoting the slowest of all tempi. Familiar instances of its use are to be found in the introductions to the overture to Handel's "Messiah" and to Beethoven's Sonata "Pathétique." In each of these cases the beat is M.M.=60, the latter being represented by a quarter note in the first case and by an eighth note in the second case. The term is identical in spelling, and in literal meaning, in both English and Italian. The next term in order of speed should be *largo*, meaning, literally, "large," "broad," or "grand." But, as Sir George Grove remarks, "the very varying metronome marks attached to it show conclusively that style and not pace is its principal intention." Dr. Riemann considers that "excessive heaviness is the characteristic feature of a movement indicated *largo*." Haydn used it for his Representation of Chaos and Introduction to the third part of his Creation. Beethoven, as evidenced by the slow movements of his Sonatas, Op. 7 and Op. 10, No. 3, attached an almost tragic meaning to this term. Certainly it is not a term to be used "lightly or unadvisedly." It is, perhaps, scarcely necessary for me to remind my student-readers that all the equable terms relating to tempo are also used to designate a whole movement. Thus we speak of the *largo* from Beethoven's Op. 7, etc., etc., the whole movement being understood by this designation.

Adagio, the next term to be considered, literally signifies "leisurely" (*ad agio*, at ease), and is usually applied to movements of a more emotional or expressive character than those indicated by grave or *largo*. With Clementi, the father of modern pianoforte playing, adagio denoted a slower tempo than even grave or *largo*, but Dr. Marx considers that "largo and its gradations" indicate "the slowest degree of movement," while Dr. Riemann emphasizes the interesting fact that "in Germany adagio is interpreted as indicating a slower tempo than in Italy." But however greatly authorities differ as to the exact tempo denoted by adagio, they all agree that, as Professor Prout puts it, "the word shows that the music is of a soft, tender, elegiac tone." And after pointing out that the adagio is, generally, a more florid movement than the *largo*, the learned professor suggests, *inter alia*, a comparison between Beethoven's adagio from the Sonata "Pathétique" and the *largo* from Op. 7.

Here some of my readers will be sure to ask what Italian term really stands for the English word "slow?" Strange to say, a word which never receives credit for that meaning, viz.: the term *lento*. This Sir George Grove defines as implying "a pace and style similar to a slow *andante*." Dr. Baker considers the term as an intermediate between *largo* and *andante*. It is a matter for regret that its real meaning is not more emphasized by the text-book writers and more fully grasped by the student. Unfortunately, its use by the great masters is comparatively rare. Mendelssohn, a composer the present writer never hesitates to place amongst the immortals, uses it in the introduction to his "Ruy Blas" overture.

ANDANTE.

Around my next term, that blessed word *andante*, a whole world of misrepresentation and misunder-

standing has arisen. One fearful and wonderful text-book, which I will not advertise by even mentioning in this connection, construes the term as "slow and distinct." As though any music should ever be performed indistinctly! But amongst the average teacher and student "slow" is the meaning of *andante* which most frequently obtains. Whereas, literally, the word means "going," it being derived from the verb *andare*, to go. Musically, *andante* should be interpreted as "moving at a moderate pace." But this pace must not be the funereal movement of the grave, the heavy tread of the *largo*, or the slow and solitary walk of the *adagio*. On the contrary, it should represent a quiet stroll in spring time, when the time of the singing of birds has come, and the sap is slowly but surely flowing through the veins of the forest trees. "Pacing," says the English translation of Dr. Marx's "Universal School of Music;" but, in any case, as Dr. Riemann wisely remarks, "We must guard against taking *andante* in the sense of 'slow,' for in that case, certain additional indications would be misunderstood." One of these is Handel's "Andante Allegro." This, if *andante* means "slow," would have to be translated "slowly quick," or "gaily slow." Which is absurd. Fortunately, unlike *lento*, the use of the term *andante* is so frequent in classical and modern music that reference to any particular example is unnecessary. But Mozart employs it in his "Jupiter" symphony.

Thus, then our examination of the common terms denoting a slow tempo. But, before leaving these for those which denote a more or less rapid tempo, I would like to say that I have not forgotten that most of these terms are subject to qualification or modification, either by the prefixing of some qualifying adverb, or by the affixing of some termination signifying diminution or augmentation. This, however, I shall hope to discuss when I come to the consideration of supplemental or additional terms relating to tempo.

MODERATO.

Moderato, as its Italian name implies, signifies "in moderate time," or "moderately." Indeed, it is so often combined with other terms that it is almost as much a supplemental as an equable term. According to Mr. Fuller-Maitland, Beethoven never used this term alone; Mendelssohn was very partial to *allegro moderato*; Schumann to *moderato* alone, or to its German equivalents "massig" or "nicht schnell." Dr. Riemann, however, alludes to the term as "a time indication which falls somewhere between *allegretto* and *allegro*." The learned doctor also declares that the term "is not to be distinguished from *allegro moderato*." Here, I venture to think, the celebrated German theorist is open to criticism. To me he appears to have confused the adjectival and adverbial significations of the term.

(To be continued.)

CORRECTING MISTAKES AT THE LESSON.

ONE of the most extravagant habits the pupil can have is that of bringing unnecessary mistakes to the teacher for correction. Meyer-Olbersleben, in his article on Franz Liszt in the June ETUDE, stated that nothing made Liszt quite so irritated as having a pupil make unnecessary or stupid mistakes at the lesson. Of course, in the first lessons mistakes are a part of progress. One is obliged to make mistakes to learn, but the pupil who carelessly fails to read notes correctly at home, or who does not listen to the teacher intently enough at the lesson to avoid making mistakes at the next lesson, is extremely unwise. After the pupil has passed through the grades in which the chief object is the study of musical notation he is supposed to be responsible for all mistakes depending upon notation. The failure to read an accidental correctly, to observe the correct dynamic marks or marks of tempo, to play in incorrect rhythm, are all mistakes which the pupil should endeavor to avoid. To come to a lesson with the work filled with nerve-trying yet trifling faults is an injustice to the teacher of which the pupil should never be guilty. It is the teacher's business to direct the pupil's education by suggesting the more important matters pertaining to interpretation. He should also be ready to correct any significant mistake that has escaped the pupil's attention but he should not devote the whole lesson to the straightening out of little technical trifles.

Ideas for Club Workers

Conducted by MRS J. OLIVER
Press Secretary of National Federation Women's Musical Clubs

A JAPANESE MUSICAL PARTY.

BY RAY T. NATHAN.

In preparing this little entertainment for children, the invitations should be hand-written in colored ink on fine Japanese paper. A note accompanied by the syllable from the musical number which is to be sung by the children, as described in the following, should be written on the top of the sheet in the left-hand corner, and the invitations retained by those invited. As will be seen below, the note differs with each guest.

DECORATIONS.

The room in which the party is to be held should be decorated as nearly as possible to represent a Japanese tea-garden, with colored lanterns, screens, low stools or tea-stands, and a large supply of floor cushions. Many ways of carrying out the scheme will no doubt suggest themselves to our readers. A tramp to a neighboring wood, if there is one, to secure a few evergreen branches, will be a pleasant way to get a form of decoration which will add greatly to a party of this kind. It is not difficult to obtain Japanese fans and ornaments which will readily serve to add "local color" to the surroundings. It would also be advisable for the little guests to be dressed as far as possible in accordance with the Japanese idea. The costume may be as elaborate or as simple as you please, and the children should carry paper fans and parasols. Their hair should be coiffured with paper chrysanthemums in the style made familiar to us by many recent Oriental light opera productions.

ENTERTAINMENT.

The chief entertainment consists in performing the "song." Each child has a tea-cup on which is written the letter name of a note, identical with that sent on the invitation. The child is expected to sing her note wherever it occurs when performing the "song." It will thus be seen that the children are expected to have some knowledge of their notes. As many cups as there are notes in the selected number will be required, and they should be of a fanciful kind, preferably Japanese. There should, however, be a plain surface on the cup, upon which the letter should be written with marking ink. It might be written on a piece of paper, and then pasted on the cup. It is advisable to rehearse the children individually with piano accompaniment before the invitations are sent out, so as to make sure that every note in the piece has been included, and also that the children have some idea of what is expected of them.

With regard to the music, an admirable piece for performance is the following melody selected from "The Mikado." It was adapted from Japanese sources by Sir Arthur Sullivan, in writing the opera, and has also been employed very dramatically by Puccini in "Madame Butterfly."

The words are, of course, by Sir William S. Gilbert, and consist of a kind of "mock-Japanese," such as this whimsical author no doubt delighted in inventing. Pronounce the *a* as in father, *e* as *a* in



Selection from "The Mikado."

fate, and *i* as *ee* in street. At the entertainment the tea-cups should be scattered about upon little tea-tables of bamboo or wicker. As the children file in, each holding his invitation with the note exposed, each is expected to find the particular cup corresponding with the note and syllable on his invitation. This



JAPANESE GIRL MUSICIANS.

search among the china, of course, causes great merriment, and during the process the pianist should be playing very slowly the piece which the children are to perform. As each of the little guests finds the cup required, he sings or hums the note written on it. When all the children have found their cups, they range themselves in proper sequence around the piano. This part of the entertainment usually causes endless fun, owing to the many changes of position required before every one is in his own place, and the piece can be performed.

A TALK ON MUSIC

After this a paper might be read by the teacher upon the music of Oriental nations. The necessary information for this can be obtained from any good library or encyclopedia, and might be made very interesting as well as instructive. After the lecture refreshments are served, which should consist of different blends of tea, with cream or lemon served at the different tables; tiny rice cakes, candied ginger, and, in fact, any dainty, yet wholesome, confections likely to appeal to children.

The tea-cups may be presented as

souvenirs, or possibly pictures of Geraldine Farrar as "Madame Butterfly."

The little entertainment is both instructive and novel, and can be a source of great pleasure and amusement.

The teacher may use this form of entertainment as a model for other musicales or club meetings of a national character. A Dutch musicale might, for instance, be readily costumed, and the simple decorations which the modern manufacturers of crepe paper and novelties provided will be found useful.

Dutch national costumes are very simple, and at the same time very picturesque. In choosing the music, care should be taken that the melody selected is within the range of children's voices, and also that it contains no more notes than there are children to perform them.

TWO WONDERFUL BLIND MUSICIANS.

Some time late in the seventies three musical gentlemen held a normal music school. They engaged the only music hall in the place for their use every night during the month. "Blind Tom's"

advertising agent wished to have him give a concert in Whitewater, and was informed that the hall was rented for the music school. The agent came to the teachers and persuaded them to let him have the use of the hall one evening. As "Tom" had a national reputation, and the teachers as well as pupils wished to hear him, the use of the hall was granted.

The late Dr. J. W.

Bischoff, the blind musician

and author, who was organist and choir director of the First Congregational Church in Washington, D. C., for nearly or quite twenty-five years, was their piano teacher. He was, of course, present to hear Blind Tom, and was very much interested in him. It was arranged that Dr. Bischoff should play the primo of a four-hand duet, one of his own compositions that had not been published, and Tom was to play the secondo of this piece, which he had never heard.

At the proper time Dr. Bischoff was led to the grand piano and was seated at the right hand and Tom sat at the left. The composition was a polka of the old-fashioned order, and Prof. Bischoff had no sooner started to play than Tom enthusiastically commenced the accompaniment. The whole piece, with all its modulations and syncopations, was performed; and, had they not known that it was new to Tom, the company would have thought he had known it all his life, so well did he bring out its natural harmony and accent.

When it was finished the musicians changed places and Tom played the melody, which he must have comprehended and stored somewhere in his memory while at the same time he was improvising the accompaniment, for he played the melody almost note for note the same as Dr. Bischoff had played it.—T. M. Towne in *Christian Endeavor World*.

SOME INTERESTING FACTS ABOUT SOUND.

The majority of us are so interested in music from an artistic point of view that we are apt to forget that many learned scientists have found lifelong employment in delving into the mysteries of sound-waves and tonal combinations. In the more elaborate forms of composition and tremendous effects obtained by such modern writers as Richard Strauss it is difficult to know where the artist and musician leave off and the scientist begins. Music, nevertheless, has a purely scientific side in which art cannot be reckoned. Sound is produced by air displacement. When any air has been displaced a vacuum is formed, and since nature abhors a vacuum the vacuum has to be filled with air, which rushes back with such force as to leave a smaller vacuum elsewhere, which in turn has to be filled. This process continues until the air has become completely becalmed again. Thus in a thunder storm the lightning or electric discharge brings about the destruction of electrically charged clouds, and air rushing to fill the vacant space causes the thunder. If the air-displacement takes place at regular intervals the consequent vibrations become periodical, and a musical sound is obtained. In order to obtain a musical sound clearly audible and distinguishable to the ear there must be at least sixteen vibrations to the second. The note produced by this means is our lowest C, from which is derived the whole series of notes which we call the "scale." The greatest number of vibrations which the human ear can appreciate is 4,224 per second. After that the sound produced becomes shrill and hissing and very unpleasant to listen to. Sound travels at the rate of about 1,120 feet per second (Temperature, 60 degrees Fahrenheit).



SUGGESTION FOR A JAPANESE COSTUME.



Department for Singers

Editor for October,

HERBERT WILBUR GREENE

YOUNG MEN IN THE VOCAL FIELD.

BY HERBERT WILBUR GREENE.

WHILE it is clear that much of the prejudice that used to prevail against permitting young men to adopt singing as a profession has disappeared, the gain has been offset by other influences of a distinctly practical nature which have arisen, deterring them from pursuing the study as a means of gaining a livelihood.

It was with but scant patience that the practical fathers of the seventies, eighties and nineties of the preceding century viewed the tendencies of their sons, gifted in music or voice, and parental authority has robbed the profession of many possibilities of great careers in all branches of the art. Unfortunately success is measured by its cash value. In the business world the majority of men, even those who pride themselves on their integrity, have no higher aim in life than the amassing wealth for the sake of the power that goes with it and the creature comforts which it will provide. We do not undervalue the advantages that money gives, but we dare suggest that there are other immense advantages in the professional life as compared with a business career. And we will be even more daring and assert that there are advantages in the musical profession not afforded by the other professions.

The first presumption in favor of any calling is that it is embraced in answer to the call. While admitting that misfits are almost the rule rather than the exception, for the sake of a fair presentation of our argument, misfits cannot be taken into account.

THE MEN WHO WIN.

A business man with no particular aptitude for business, but with a definite gift for some branch of research, may succeed in business, but to just the extent of the influence that the development of his gift would have exerted, have the wheels of progress been retarded. Quite as fatal to progress may be urged the error of judgment in misinterpreting the call, for a failure in any of the professions is even more lamentable than a failure in business. Statistics are kept with commendable accuracy of failures in the business world. This is done for the protection of business men. There are no such methods possible in professional fields. So in a measure society is at the mercy of professionalism, except as those who have achieved distinction in their professions may be felt to be dependable because of that distinction. It may be well to pause just here and inquire what, apart from the fact that both business and the professions must first afford the necessities of life to those who are engaged in them, is the radical difference in their objectives? An answer to that inquiry is enlightening in the extreme. It comprehends the play of the two greatest forces in the social fabric. One is selfishness, and the other is self-sacrifice.

The business man works for himself; the professional man works for his neighbor. Not that many business men

are ungenerous, or that many professional men are not selfish, but fundamentally, in the abstract, this distinction is sound. The physician relieves his neighbor's pain, the dentist draws his neighbor's teeth, the lawyer protects his neighbor's property, the minister offers spiritual consolation to his neighbor's soul. The musician carries joy to his neighbor's house, and the professors in the different halls of learning impart knowledge to their neighbor's children. It is this view of a professional career that adds to its dignity and lends a charm to those who comprehend it fully. And quite in proportion as the devotees of a profession realize this fact do they reach the higher levels of life.

SACRIFICES.

What is more beautiful than the fatherly kindness of the physician who has grown old in unselfish service to the community that has been his responsibility; or the lawyer of sterling integrity who has won the confidence and respect of his neighbors by his safe conduct of their interests, and thus in all professions, regardless of the motive that prompted them to enter it. The time will come sooner or later to all earnest professional men and women when they will recognize that their commission is based on the sacrificing of their own strength that others may progress. It is a most healthful incentive to good work, and it is this message that we bring to young men who have the vocal gift and are deterred by selfish considerations from making the art their life work.

There are two avenues that are open in this specialty, singing and teaching. They do not dovetail perfectly. Any man who has been properly instructed can in time and with experience become a competent and safe teacher. Any man who has been perfectly trained can become an excellent singer, provided nature has endowed him with all excellent voice supplemented by the important accessory elements. It is this provision that must determine the direction of his career. If he has not an excellent voice, but is strongly attracted to the vocal profession, then he will be an exceedingly fortunate acquisition to its ranks, for it is of this material that the greatest teachers are made. There are a few good teachers who have been great singers, but not to be compared in numbers with those who have not been successful.

Contrary to expectations, while the career of an artist gives one a broader view of the applied art, it almost invariably dulls his perceptions of the exceedingly persistent routine requirements of the profession. The artist makes a good teacher, but the teacher who is artistic is equally good as a teacher and better in fundamental work. Therefore, as excellent voices, voices that have in them the possibilities of great careers, are in proportion of one to a thousand of those who can hope to be successful as teachers, we will devote the remainder of our message to those who would become teachers for art's sake.

A prime requisite for a broad success is an education. For two reasons, the first of which is almost unnecessary to state,

yet it is not esteemed at its true value by all students. Culture of the kind which an education affords is the only passport to that part of musical patronage which is able to appreciate the right sort of instruction, the sort that wields the best influence. Culture for culture's sake should be the aim of every student in any branch, but when a young man at that moment of his life that he actually must decide his life work selects the career as a teacher of singing, he must weigh every influence that can effect his success. He will balk at the college course, since it will consume so much time. The sacrifice in years will find much more than a recompense in the stability of character, the discipline mind, the refinement of taste and the appreciation of the literary and art values so closely identified with singing.

The second and an eminently practical reason for an education before entering upon active musical work is the attitude of most colleges to those whom they engage for their responsible positions. It is almost impossible for a man who has not had a college training to get an election to a professorship in an institution of any standing, and those who are reading the signs of the times might realize that the chief and most reliable educational influences even in music are to emanate from universities and colleges. The time is approaching, if not already here, when important seats of learning will establish the standards of excellence in music far more definitely and with a greater insistence as to equipment than the conservatories have ever done. Competition between them will not exist, since conservatories will derive their patronage from that part of society which does not estimate its college training at its true value, while the part that does will know that the highest order of talent procurable is sure to be found in the musical departments of colleges.

COLLEGE REQUIREMENTS.

The recent foundations that are going so far toward strengthening the schools afford the strongest argument for their ability to command the best men, which means the highest ideals. A long step toward dignifying the art has just been taken at Oberlin by paralleling the requirements for entrance to the academic and musical departments. This fall marks the adoption of the rule that students must pass the same examinations to enter the department of music that they do to enter other departments. Other colleges will see the force and justice of that demand and do likewise.

There can be but one result. College-bred musicians will dominate musical thought and elevate the standards everywhere, and further, they will finally equip the entire country with a teaching force that holds to standards tested under the most favorable conditions. It is this rapidly changing attitude of educators to the art, their recognition of the fact that it has a value and influence not equaled by any other art or science that has removed the stigma formerly attached to it and accorded it an honored place among forces for uplift and culture.

The money consideration is the last worthy and last to be considered. One of the fruits of college training is a correct estimate of money. It is looked upon as a necessity first and a convenience after the necessity has been met. College salaries provide the necessities most adequately, usually with some margin for convenience. It is this certainty of sustenance and generous provision recently made for the care of college professors later in life that enables the teacher to enjoy a free play of his faculties, and give of himself the best, unhampered by solicitude as to the future. These are ideal conditions for achieve-

ment. Young man, if you have talent for the greatest and most mysterious of the arts, cultivate it, and with it your ideals, and give to the world, either as an artist, by your productivity, or as a teacher, the best you can. Thus will you meet your personal obligation in the great system of evolution which is hastening toward the perfection of the world beautiful.

SHOULD OUR GOVERNMENT SUBSIDIZE MUSIC?

BY H. W. GREENE.

OPINION is divided as to the value of the attitudes, differing so widely of European and American governments to the subsidization of art. The Europeans are loud in the praise of their system, claiming that its beneficence shows two results that must exert a healthful influence. First, it lifts the individual teacher out of the stress of competition and encourages him to take a patriotic as well as artistic pride in advancing standards; and, second, it compels the government to take a practical as well as paternal interest in the art for which its own laws in a measure hold it responsible.

It cannot be said that the Americans are agreed as to the advantages of this system, which accounts for spasmodic efforts to influence the lawmakers to adapt the foreign mode. Those who are of the opinion that the government should keep its hands off art use as an argument the claim that under conditions at present existing here a much larger proportion of the people is aroused to an interest and appreciation of music by the keen competition kept alive by individual interests. It is not our purpose to take up the question for discussion, but to suggest the direction of effort if those who would like to see the European system inaugurated would move intelligently to accomplish it, and they are, we think, in the majority; at least it would so appear if one can judge by the enormous amount of money expended by Americans for musical instruction abroad.

In a republican form of government there are two forces at work. The first is a control exercised by those in authority. From the very nature of things their elective prerogative is to uphold the cardinal principles of safety and development. For example, fostering education, the making and sustaining of laws, acquisition and control of public property. On the other hand, there is a force at work which emanates from the people direct. It is cumulative and comprehends various phases of culture and activity, vital to the interests of large and widely differing groups of the body politic. These phases are presented from time to time as worthy of being incorporated into the great national scheme, and are more or less vigorously championed until those in authority are brought to recognize their importance, resulting finally, if the cause be a just one, and the organization be complete, in their being adapted and supported by the government itself.

It is through this second force that a nation finally attains to dignity and distinction as a patron of the arts and sciences. America is a young country, established and developed under conditions which have never before obtained. Our original legal code was largely borrowed, but from that point, beginning with the Constitution of the United States, we have molded our own destiny as a people, and all that we possess, all the features for which we claim superiority in our system, be-

BREATHING.

BY H. W. GREENE.

it finance, religion, commerce, art or education, have been evolved from an understanding of our own special needs. We are in the midst of that process of evolution to-day. As I have intimated, organization is the basis of our growth and strength. This second force is the only means by which recognition can be gained from the government. Disregarding this fact is a serious defect in the influence of the musical profession as a whole at present. It is this problem of securing justly deserved recognition that confronts us. It devolves upon us as a profession, representing through the art of music the interests and aims of a great people, so to cement and strengthen ourselves by organization that the many rather than the few, that the art rather than the artist, that posterity rather than the contemporary, may be recognized, honored and benefited. We may not all live to enjoy the fruit of our labors, but that should not deter the patriotic musician. All worthy effort reaches out to posterity as the natural, if not only, beneficiary of our thought and industry.

THE MUSICIAN'S OFFICIALITY.

The trouble with the musician has been that he has lived too much in the narrow circle compassed by his individual aims and ambitions, giving too little thought to the underlying principles of artistic brotherhood, which is its identification with posterity. The requirements of the profession are such that he is in a measure excusable for this. His limited earning capacity greatly prescribes his horizon. The want of comradeship, a conceded characteristic of the craft, together with the powerful fascinations of his art, have tended to blind him to the possibilities of power and usefulness through organization.

Various efforts have and are being made to organize, the objects being diverse in the extreme. The Music Teachers' National Association and the various State associations have proclaimed as one of their objects the security of subsidies for music. One fact that is being forced upon us constantly applies as aptly to music as to other things. It is, organization is an inevitable answer to a demand if the demand is universal. Our divided opinion on the subject explains our weakness. Unanimity of opinion can only result from agitation. If those in the musical profession would rouse government authorities to action in their behalf, let them agitate.

MOZART has often been compared with other great men, Shakespeare, Goethe, Beethoven, Haydn, etc., but the truest parallel of all is that between him and Raphael. In the works of both we admire the same marvelous beauty and refinement, the same pure harmony and ideal truthfulness; we also recognize in the two men the same delight in creation, which made them regard each fresh work as a sacred task, and the same gratitude to their Maker for His divine gift of genius. The influence of each upon his art was immeasurable; as painting has but one Raphael, so music has but one Mozart.—*Martineau.*

THE human voice is really the foundation of all music; and, whatever the development of the art, whatever the boldest combinations of a composer, or the most brilliant execution of a virtuoso, in the end they must always return to the standard set by vocal music.—*Wagner.*

THE subject of breathing is treated in musical and other journals with a regularity that puts the metronome to shame. Different writers say the same things, and the same writers say different things. Of course the same things said by different writers are expressed differently, and the writers who say different things show how desperate are their efforts to keep before the public and not repeat themselves.

The most characteristic illustration of the attitude of the vocal profession to this important subject was afforded by a convention of singing teachers held in New York less than a year ago. The subject of the evening was announced as breathing. It is needless to say that there was a large attendance and that every teacher present came fully prepared to defend his or her particular conviction. Among the claims that were put forth as final that evening were:

1st. High chest breathing, with the explanation that the chest must be lifted high before the breath is taken.

2d. High chest breathing, with the understanding that the chest was to rise with the inhalation of the breath.

3d. Directing the breath so it should feel that it was proceeding towards the back, leaving all bones and muscles not involved in that effort to take care of themselves.

4th. Abdominal breathing, with the hand placed in the vicinity of the navel, to insure definiteness as to the exact meaning of the term.

5th. Spreading volitionally the floating ribs during inhalation, to permit a free play of the diaphragm.

6th. Diaphragmatic breathing without moving the ribs, except by sympathetic displacement.

7th. Every conceivable permutation on the above group that the mind of man or woman could possibly conjure up.

And now, facing the fact that the doctors do disagree, who shall be the judge? Or, differently expressed, what is the sincere student, who desires nothing more than to advance safely, to get out of this hodge-podge of contradiction? Naturally he turns to the body-builders, the athletes; and what does he find? He at least has the satisfaction of eliminating the upper chest theories, and also the abdominal, but the agreement ceases there. Two quite distinct systems are advocated by the athletes. One school claims that the greatest endurance is gained by the spread-ribs method, and the other by the method that depends upon the diaphragmatic action solely for the inspiratory process. Even now he is not quite clear in his mind as to whether he is on the right track in his search for a solution of his problem, for perhaps the breath that will best sustain the athlete is not the ideal breath for the control of the singing voice. So, grateful for the extent that the problem has been narrowed, he turns to the masters of the speaking voice, the elocutionists. Here he finds his difficulties again multiplied. They may not differ as widely as the singers in principle, but what they lack in this direction they make up in terminology. Indeed, his is a hopeless search, but somewhere he has heard or read of the stress that is placed upon correct breathing by the great Indian philosophers, they who claim that to breathe well is to live well, to live well and healthfully. What do they teach? Not one book, but many, he must read to learn that again

he must decide between opposing claims, not as to the value of right breathing, but as to the method that should be employed to secure the best results, and thus he has run the entire gamut of book learning, the claims of the great or near-great specialists, the speakers and the Marathon runners, and he knows only theories. Theories are not to be despised. Nothing has ever materialized of any great value that did not find its first expression in a theory. If he has been observing, numerous questions have arisen in his mind. One is, how is it that that tight-laced girl who uses only half of her lungs in breathing, and who could boast of scarce a hundred and twenty-five inches of breath capacity if she used them all, can sustain a tone fully twenty seconds longer than he can himself, or why is it that that huge fellow with a voice like a trumpet and a bellows like those in a blacksmith shop must needs breathe every six or seven seconds when singing the most undemanding songs, and why is this disciple of the diaphragmatic breath gasping constantly for a fresh supply, while the clavicular advocate singing next to him seems entirely comfortable?

The student who has thought thus far, and anxiously, cannot fail of arriving at one conclusion, which is, after all, the only practical one. It will be, "I must work this problem out for myself." Being thoughtful, he has come to realize the value of a system. His first premise is a sound one. "I cannot hope for perfectly dependable results in much less than a year. In order to be assured of progress I must keep an exact tab on my condition." An instance is on record of a student who took his watch, a pencil and paper on which to record the date. "I can sustain as I breathe G in full stress so many seconds, in half stress so many. I find that the fifth above I can sustain only so many seconds, in the two stresses, and the octave G even less." After many repetitions of the test he placed the average result against the date for future reference, but he went even further and more carefully into his experiments. He found that the more seconds he consumed up to a certain point, in taking in his breath, the longer he could sustain the tones, and, to his surprise, he also learned that the more slowly he inhaled the more directly and exclusively did the breath seem to go easily to that particular spot in his anatomy known as his diaphragm. These findings were also recorded on the paper. Thus far his progress had been ridiculously natural. He had not directed his breath to any place in particular. He hadn't lifted his chest or spread his ribs or worked his abdomen or wrenched his back or pumped himself full, but had simply compared the results of breath taken quickly and that taken slowly, with the astonishing result that the slow inhalation gave more seconds of sustaining power and seemed to seek the diaphragm as the point for the most normal center of displacement.

He also found that when sustaining the tones to the full limit of the breath thus taken he felt a distinct fatigue in the vicinity of his diaphragm. He was really quite happy about this, for the fatigue felt good to him. It was the sort that promised increasing strength and control by much of just that kind of practice. So he determined to continue his work along these lines. After he went to bed at night and was relaxed and quiet he took a few very slow breaths and discovered that whenever he gave no heed to how or where the breath should go, but simply took it

slowly and naturally, the same comfortable and definite phenomenon was observable.

Each day he gave another fifteen minutes to the subject, with his watch and paper and pencil, and at the end of the week, to his great surprise, he found he had gained fully three seconds in every count. This was almost beyond belief, for as yet he hadn't done anything in particular except breathe quietly and let the breath take care of itself. At the expiration of two months he again took up some of his favorite oratorio numbers in which the runs had tormented him because of their length. Hitherto he had been obliged to breathe two or three times in some of them, and now once was quite all he required.

Not only could he sustain his tones better, but they had more vitality, his range increased, his control was more secure, and, quite apart from his singing, he felt better. His appetite increased and he found he was gaining in weight. He was not the sort of man to abandon an experiment once he had entered upon it. So he kept it up for fully a year, timing himself by his watch and placing the results in seconds upon his paper. How unnecessary to tell the result! There were no runs in the scores of the oratorio that he cut into quarters or halved to accommodate his insufficient breath. On the contrary, he entered upon them without the least effort or solicitude, for had control become not only a habit, but a pleasure to him, and he found that when he had to take his breath quickly, as singers must, the long practice had given him the ability to do so without in the least affecting the length of his sustaining power or control. Now he is so exceptionally strong in the matter of breath control that singers frequently ask him how he does it and who taught him to do it. The clavicular lady asks him, the abdominal man asks him, as also do the back breather, the candle snuffer, the feather blower, the rib spreader, the diaphragmatic pushers and pullers. All of them urge him to tell them what method he used, and they all claim him as an exponent of their particular fad, and prove it. Don't his ribs spread, and doesn't his abdomen move, his back swell, his chest rise and expand, and his clavicle wiggle, and because he can sing in one breath what any of them require two or three breaths to sing, doesn't it prove they are right? Of course it does, and it always will. One can prove anything by success, but he answers them all the same way, "I breathe 'perfectly naturally.' I practiced breathing slowly at first and kept tab on my progress in seconds, and, finding I was improving, kept it up. That was all." "But you breathe from your diaphragm, don't you?" said a worshiper of that particular fetish. "Yes, I suppose I do when I am asleep, and I never take pains not to when I am awake. But I never have made any special effort to do so when I sing." And he closed the interview by saying, "If one practices breathing slowly the breath will go where it will do the most good, and if he keeps practicing long and systematically enough he will get all the breath and all the control he can ever require in singing, and a plenty to spare."

The above simple recital is a fact. Facts make history, and, fortunately, history sometimes repeats itself, which explains why the practical common-sense singer, who isn't obliged to slaughter his phrases by breathing in the middle of them, has a commiserating smile for those faddists whose breath gives out at the point when he feels he is best equipped with a reserve.

VOCAL QUESTIONS ANSWERED

I AM a woman of long experience as a vocal teacher and fully accustomed to solving my knotty problems alone, but circumstance has awakened me to the privilege, long neglected, of casting my cares upon THE ETUDE, and I will thank you to answer the following questions:

Question one. What would the singing editor advise in the case of a pupil twenty years old, possessing unusual musical endowment and a voice short in range and very abrupt in its termination at either end?

Answer. It is our impression that the voice in question exemplifies one of three conditions: It may present the physical idiosyncrasy of a short range, it may result in an inherent lack of muscular elasticity, or, which is far more probable, the teacher is at fault having undervalued the necessity, in the treatment of most voices, of coaxing the extreme notes into existence and control by methods of the utmost delicacy. The latter being the case, if the pupil is yet young and the voice not forced, the defect need not be in the least hopeless or discouraging.

Question two. A young man of good musical ability and knowledge wishes to sing. His throat seems in a chronic state of irritation that is betrayed in his speaking voice only. A throat specialist finds no treatment necessary. Is there anything to discourage in this situation?

Answer. The young man probably uses his speaking voice incorrectly. The fact that his state of chronic irritation does not show itself in his singing voice argues strongly for that view of the case. It would be at least worth while to give his speaking voice the benefit of the same rational tonic of training that singing voices have. To this end I strongly advise you to procure for him a book by R. W. Cone, of Boston, one of the best, if not the best, technical works on the speaking voice yet published, and take him slowly through the exercises therein outlined. I see nothing discouraging in the situation.

REMEDY FOR A THIN VOICE.

Question one. A young woman of twenty-five finds after several years of serious study that her voice betrays a slight twang or threadiness at upper E and above. There is no strain or forcing apparent as far as my ear can detect. Will you kindly suggest a remedy?

Answer. If the voice is full and satisfying until it reaches the E in question, it is clear that the method is not at fault. The teacher should know that there, or at F, the next half tone above, the voices of all women fall within the influence of another muscular control. She should also have found that in the earliest appearance of correctly taken upper tones in the large majority of women's voices they are light and thin in the extreme. The pupil is yet young at twenty-five, and in no need of haste. Three influences should be put to work in combination to broaden her voice: First, much use, at least an hour each day in twenty-minute periods of scales and arpeggios; second, a most judicious study of the *mesa de voce* in the upper range of the voice, two ten-minute periods of daily; and third, a wise selection of repertory that will encourage expansive and broad employment of tone in climaxes that fall within the range of notes to be strengthened. Such selections need be but few, but the same climaxes should be led up to repeatedly and by transposition, carried to all the notes that the

teacher wishes to influence. All of these suggestions are based upon the supposition that the teacher is correct in her statement that there is no strain or forcing apparent.

Question two. When in Europe two years ago in a discussion overheard at my hotel, a German of learning and experience expressed himself as very averse to the training of the boys' voices on the ground that they were thereby unfitted for the best development after getting their mature voices. He stated that no singer of prominence in his country had ever been a choir boy. Please set me right in this matter?

Answer. The best data obtainable covering this question at present comes and for some years yet must come from England, where the training of the boy's voice for cathedral purposes is the rule and not the exception. There every quality of mind, gift of insight and aggregation of experience has been concentrated toward the safest methods of training the voices of boys, both to the end of securing a good quality of tone and preserving the voices as long as possible without injuring them. The results of these efforts are certainly remarkable as displayed by the perfection of their cathedral services and also by the influence that such careful training has upon the maturer musicianship of boys who enjoy these privileges. But it must be acknowledged that England gives to the world comparatively few great male artists. On the other hand, she contributes quite a few great female singers, so it is the writer's opinion that the data afforded by England is not reliable. A rational conclusion would be that if voices were not strained in youth or allowed to sing quite up to period of mutation, no possible injury could result from use up to that period. It would be as instructive as it would be interesting to learn the views of our American boy choir directors who have had experience sufficiently long to cover the development as singers of those boys who were once choristers under their direction.

Question three. Recently a musician of note alluded in my hearing to voices that had barnacles or warts upon them. Not caring at the time to ask any questions, I make appeal to THE ETUDE in regard to these blemishes, and would inquire whether they may be seen through the use of the Laryngoscope?

Answer. Undoubtedly the musician of note was either facetious or was attempting to talk down to the level of his auditors. If he was alluding to the ordinary obstacles that every singer experiences at one time or another, such as mucus, particles of food, or bits of nuts, the last of which is the most obstinate source of roughness in the voice, he selected the term barnacles somewhat aptly, for they both are removed by scraping, but the aptness of the term ceases with the analogy. It is quite as dangerous to scrape the throat as it is to leave the bottom of the ship encrusted with barnacles until the ship referred to nodes or nodules which doubt referred to nodes or nodules which are the almost inevitable price the injudicious singer pays for forcing, and while of a distinctly different nature from warts, have, when viewed through the laryngoscope, somewhat the same appearance. Surgery has been employed to remove them, but the more modern methods of treatment is to reduce them by exercises that directly oppose the use of the voice that caused them. It can be clearly seen that only those who have a very clear and definite knowledge of the anatomy of the vocal instrument should attempt to correct this very real obstacle to vocal health.

NEW PUBLICATIONS.

Grieg and His Music, by Henry T. Finck. Published by Lane & Company. Price, \$2.50 net.

It is needless to tell our readers, who have been made familiar with Mr. H. T. Finck's style through frequent articles in THE ETUDE, what a pleasure awaits them in the volume "Grieg and His Music." Mr. Finck was one of the few Americans who enjoyed the friendship of the great Norwegian master. His book is written with an insight, and one might also say an affection, that makes it doubly charming. It is very much larger than his previous work, and is handsomely illustrated. The work not only tells of the composer's life and home, but gives detailed and extremely valuable descriptions of his compositions. This is a volume which all lovers of Grieg should not fail to possess.

The Upper Tenor Tones and How Every Tenor May Acquire Them, by W. P. Schilling. Price, \$2.00 net.

This work presents a great variety of exercises evidently designed to focus the tones forward by associating forward consonants with the vowels. The writer gives opinions of many celebrated vocal writers to corroborate his own, which indicate wide reading upon the subject of voice culture. The success of the method, however, must depend largely upon the personal administration.

The Recent Revolution in Organ Building, by George L. Miller. Published by The Charles Francis Press. Price, 25 cents.

This is a very comprehensive and attractive little work illustrating the immense advance in organ construction made during the latter part of the last century. The writer shows a thorough grasp of his subject and has the faculty of expressing himself so clearly that the average young organist can get an idea of many of the things about the new form of organ which he should know. The organ of to-day is an almost entirely different instrument from the organ of fifty years ago, and it is very necessary to keep up with the times if one wants to be successful as an organist.

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Department for Organists

Edited for October by

HARVEY B. GAUL

YESTERDAY, TO-DAY AND TO-MORROW OF ORGAN MUSIC.

BY HARVEY B. GAUL.

This article is not meant to be all-inclusive nor encyclopedic. The object has been merely to sketch or outline the growth and development of organ music, touching on the valiant points and mentioning some composers who have made and unmade the history of organ music.

We must go back over "the road to yesterday" and look for a moment at the early forms of organ literature. Historians are agreed that the early forms of organ music were derived from the folk dances and folk songs.

The record of those folk dances and songs can be seen to-day, for are there not some organists who would have us come into church to a gavotte or minuet, and leave after service to the tinkling melody of a march?

In 1583 the Pope and Bishops were somewhat disturbed by the dance music used by organists. At the Council of Trent it was ordained that "the Bishop must take care that the sound of the organ is not lascivious and impure—nor must worldly and frivolous music be used."

As dance music was discountenanced after the Council of Trent, the early organists were obliged to find material for church use. The natural recourse was to the popular motets and madrigals of the period. At first the voice parts were merely supplemented. Then organists "grew in skill and grace." They embellished the parts with all manner of ornate passages, which was termed *colorato*. From this there developed a form of composition known as the "*Ricercare*," in which were brought out contrapuntal and imitative effects. Out of the *Ricercare* grew the "*Toccata*," which seems to be early Italian for anything rapid or brilliant. The fugue, as well as the *toccata*, was the outgrowth of the *Ricercare*.

Germany's contribution to organ literature virtually begins with the fifteenth century. Archaic German music was quite like the contemporary Italian school—both sought for *coloratura* effects.

The result was many such pieces as the "Battle of Marignand," these early forms of program music being analogous to the "Storm" pieces of the last two hundred years, so dear to the heart of Lefebure-Wely, Lemmens and all that merry crew of realistic writers.

In Germany there developed from these *coloratura* pieces, after a tortuous growth, the fugue and chorale. One volume of chorales of that period was so arranged and annotated that "each player could add his own *coloratura* and mordents," and *à propos* of mordents one may presume "that one good turn deserved another."

Luther's hymns, like Luther's doctrines, brought about a reformation, and with great promptness the German

organist renounced all elaborate musical ornamentation.

GERMAN ORGAN MUSIC.

The present high standard of German organ music can be traced directly to the sixteenth century. That century was productive of the chorale with its unlimited treatment. The forms of writing used were the prelude, *toccata*, fugue, *canzona* and *fantasia*. They developed and reached their highest attainments under Buxtehude. After Buxtehude came that Titian of organ composers, Bach. The great cantor wrote every known form of organ music. His tremendous *toccatas* and fugues were the high watermark of organ music.

Of the early organ music of Spain and France we read little, with the possible exception of Rameau in France. These countries produced great organists, but none in the class of Bach.

To England we must look as the contemporary and rival of Germany in church music.

Early in the sixteenth century we find music written exclusively for the organ by Tollis, Tye and Byrd. With the maturity of Pelham, Humphrys and Purcell, English music developed in conception and form. After Purcell we come to Handel, who did much for the development of English music. His organ concertos and fugues established a new era, which for some time made him the patron saint of church and organ music. Between the Handel and Mendelssohn-Wesley periods there were few writers with any special message.

With Mendelssohn came a more flexible, genial form of writing. All over "that tight little, right little island" of Britain his sunshiny temperament was felt. His organ sonatas set a new standard for that period.

Since then, however, some pedants insist that his sonatas are pianistic rather than organistic, while others of the musically erudite have it that they are not sonatas at all, because, as they say, the majority of them are not in sonata form, but are choral arrangements on a large scale. As far as the criticism of form is concerned, similar fault, if one wishes to quibble, may be found with some of Guilmant's sonatas, and, to bring it up to date, some recent American and English works of this kind border on the *fantasia*. Certainly, as regards structure, the modern composer snaps his fingers at the so-called sonata form. Ever since Wagner, Mendelssohn has, to some extent, fallen on evil days, yet there can be no question that Mendelssohn was a genius of the first water and his works of great worth.

RHEINBERGER AND MERKEL

In the early part of the nineteenth century the two dominant factors of the German school were Rheinberger and Merkel. Rheinberger added more particularly to the elaborate works while Merkel contributed to the lesser forms. To Merkel we owe many happy hours of our student days, and many weary,

boresome hours of our teaching life. Rheinberger was opposed to the treatment of the organ as an instrument for the reproduction of orchestral effects. His music was built up of striking and effective counterpoint, combined with virile melody.

The modern French school owes a great debt to César Franck, if for no other reason than that he liberated France from the Lefebure-Wely-Batiste influence. Wely was at the head of the picture-program cult, and Batiste was dean of the *maître à tout faire* school of music. César Franck freed the French school from the *maître à tout faire* sway.

After Franck comes that tower of strength, Saint-Saëns. Guilmant's writings are powerful. His mastery of fugue, combined with his splendid feeling for lyrical effects, has made him one of the happiest writers for the instrument. He writes to bring out the dignity of the organ and at the same time to show its varied colors and resources.

Contemporary with Guilmant is Widor. Unfortunately, not so many American students go to study with him as with his confrère, consequently he is not so well known in this country. His symphonies are some of the most brilliant of all organ literature.

The leading light in Germany seems to be that delightful vandal, Mr. Max Reger. Reger is a powerful writer, and his organ works will stand for some time as monumental.

ENGLISH COMPOSERS.

England, since Henry Smart, has produced many composers of breadth and depth. With the modernists some of our American writers will surely take rank. Of the English school, Sir Walter Parratt, Hollins, Lemare and Faulker are composers who are striving for new ideas. They make telling use of dynamic effects, tonality, and suggestive registration. Faulker, the last named, has produced so many compositions within the last few years that he reminds one of the story told of John Kendrick Bangs and Andrew Lang. Someone mentioned Lang's name to Bangs as being a clever man. Bangs replied that Lang wasn't a man, he was a syndicate. It is a great question as to whether Faulker is not a "syndicate," his work is so good and so voluminous.

What the future offers in organ music will be hard to say. Organ composition is in the process of changing. It is changing in form and fiber. The organ builders are playing a tremendous part in the nature of present-day music. They have made it possible to obtain almost accurate orchestral effects, and have at the same time preserved the diapason tonality of our forefathers' organs. The mechanism has improved one hundred fold.

The trend of the performers is towards virtuosity. Thanks to our organ builders, many of our composers, realizing this, are offering their pyrotechnical wares for just these executants, consequently the nature and tempo of such composition is altering.

The echo organ, that joy of the Laura Jean Libbey organist holds new effects. So, also, does the solo organ. The *crescendo* and *sforzando* pedals make possible dramatic (ofttimes theatrical) climaxes that were unknown in the days when the organ was dubbed the "King of Instruments."

The modern French and English schools of writing have instilled new ideas, fresh traits, unusual rhythms, and delightful colorines into their literature. These will doubtless hold for years to

come. What the new forms will be, or whether the same forms may suffice, it is impossible to say.

CONCERNING THE CANTICLES.

BY WM. HENRY DOODY.

THE speed at which these are taken varies very much according to the taste of the organist or others whose desires have to be consulted. They are in some cases rushed through at a reckless speed, to the entire destruction of sense and devotion. In others they are dragged until they become wearisome. What I would suggest is that at practice the choirmaster should beat the time, beginning where the recited portion ends—two beats in the bar, about 120 metronome, or two beats to a second by the watch—observing the same strictness of time in the last bar of each portion of the chant. This will prevent ragged endings. Taken about this time, it would enable the words to be distinctly enunciated.

It is on the reciting that the greatest care is needed. The commas should be observed in all cases, so that not the slightest doubt remains in the singer's mind as to whether they are, or are not, to be observed. In some psalters the commas are more numerous than in others. I think the plenitude of commas an advantage, for the reason that I have always found long sentences more difficult than short ones, especially where boys are responsible for the treble part. I have even found it advisable to insert commas to overcome the difficulty. Also there are points at which, without a comma, a slight pause is a great gain.

The recited portion should be smooth, the words being rendered with uniform evenness till the rallying point is reached, and that syllable only dwelt upon which is marked out for special emphasis. There are various ways of showing this, according to the compilers of the different psalters, some adopting capitals, others italics, or a circumflex accent over a word, etc. I do not presume to say which is best, but the fact of so many efforts being made in this direction serves to show the existence of a difficulty.

But why allow unnecessary stumbling blocks to remain? I have a remedy to suggest and it is with all diffidence that I venture on advocating such a change from established usage. The remedy is as follows:

Do away with the accent in reciting altogether, and use the first accent where the melody of the chant begins. I cannot do better than to quote the words of Sir Herbert Oakley in support of what I have just said.

"Chants consists of two distinct divisions: one portion is recited or chanted—the other portion is sung. The recited portion ought to approach as nearly as possible to good monotone, the words not hurried over, but no stops or breaks made, excepting those shown by the punctuation. A prevalent fault is to hesitate, although no stop occurs in the text, just before the barred or strict time commences."

The real accent cannot commence before the real bar, previous to which distinct enunciation, as in good reading, and great care in punctuation should be the aim.

"If it be necessary to call attention to some special point in reciting, this can be indicated by the choirmaster, although if the two points of excellence just mentioned are kept in view, it will be found, as in the ages before such innovations as 'imaginary' bars, that good chanting is attainable without modern hieroglyphics."

The Verite is usually sung to a single chant, which should be of a bright and cheerful character. Those chants are most suitable which have their reciting

The Magnificat.—A chant of a smooth character best suits this canticle, one in which the intervals in the treble are not very wide. If the last half of verse 4,

I NOW feel more vividly than ever what a heavenly calling art is, and for this, also, I have to thank my parents. Just when all else which ought to interest the mind appears so repugnant and empty the smallest real service to art lays hold of your inmost thoughts, leading you so far away from town and country, and from earth itself, that it is, indeed, a blessing sent by God.—*Mendelssohn.*

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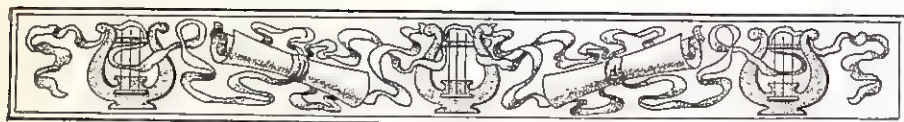
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This October number is the first issue of the third volume of this magazine, which has been a success from the beginning. Each issue has 32 pages of pipe organ voluntaries, the pedal part being on a separate staff throughout. Scholarly dignified music adapted to the needs of American church organists. Subscription price, \$1.50 a year. October number, 85-cents. 9 voluntaries by 5 authors in this October number.

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Department for Violinists

Edited by

ROBERT BRAINE

ABOUT PRACTICE.

"How much shall I practice?" is a question which is continually being asked of the teacher and violinist. With a moment's reflection it must be apparent to every one that it is impossible to lay down a hard and fast rule which will cover all cases, since so much depends upon the individual and upon how far he wishes to go on the road towards a complete mastery of the instrument. It is very evident that a pupil who has all his time at his disposal for music study, and who expects to make a profession of violin playing, would naturally be expected to practice much more than a school boy, or youth attending college, and studying violin playing in an amateur way.

Much also depends on the bodily health and strength of the pupil, and much on his temperament. Violin playing, if done with the player's full energy and strength, and with intense mental concentration, is one of the most exhausting pursuits in which a human being can engage, and pupils with an intense nervous temperament cannot safely indulge in such practice for many hours in a day. Other pupils of a sluggish, phlegmatic temperament can do an unlimited amount of practice, seemingly without bad effects.

Louis Spohr, one of the world's greatest violinists and teachers, who produced more than one hundred pupils of high rank in his lifetime, says on the subject: "The violin is a most difficult instrument, and is, in fact, only calculated for those who have a great inclination for music, and who, from advantageous circumstances, are able to study the art thoroughly. For the amateur (if he likewise possess the requisite talent) it is necessary that he set apart for practice at least two hours every day. With such application, if he do not attain to the greatest proficiency, he may nevertheless make such progress as to afford himself, as well as others, great enjoyment in music, in quartet playing, in accompanying the pianoforte and in the orchestra."

Spohr did not state how many hours a day he thought a student studying for the profession should practice, but there is little doubt that he required much longer hours in the way of practice from his professional pupils. The Germans love thoroughness above everything in the world, and I have known many young men in the German schools of music to put in from five to eight hours a day on the violin; as a matter of course, some of them break down under the severe strain.

Much depends on the talent of the pupil as to how many hours daily he should practice. A real genius, who possesses the gift of absolute pitch and fine musical instinct, will learn more in an hour than a pupil of limited talent in four. The pupil of great talent practices with much less nerv-

ous strain also, because it is easy for him.

I have talked personally with Sarasate, the late eminent Spanish virtuoso, and with Mischa Elman, the young Russian violinist on the subject. Both assured me that they did very little practicing after their student days were past, except when preparing their repertoire for a tour, or when studying new compositions. While *en tour* they did almost no practicing outside of what they got in actually playing before their audiences. During his student days Mischa Elman states that he never practiced any stated length of time, but thought that probably it might have averaged two hours daily. Sarasate invariably made fun of violinists who practiced long hours.

Paganini is said to have had extraordinary fits of energy in practicing in his youth, at the time when he was reconstructing the entire art of violin playing, and inventing feats of technic and violin effects unknown up to that time. Some of his biographers state that for weeks at a time he would spend his entire waking hours, twelve or fifteen hours a day, practicing with feverish energy and developing his technic, so intensely interested was he in his epoch-making work. It is also claimed that this practice greatly injured his health and nervous system, and brought on the chronic disorders which tormented him throughout his entire later career. During his later life, and when traveling over Europe giving concerts, he is said to have practiced very little.

Fritz Kreisler, a noted contemporary virtuoso, in a recent article in the *Musical Courier*, said of practice: "I hold the theory that if one practices well in youth the fingers should retain their suppleness in later years, and that the idea of being compelled to practice several hours a day is the result of self-hypnotism, which really does create the necessity. I have hypnotized myself into the belief that I do not need it, and therefore I do not."

It would be somewhat dangerous, however, for the average pupil or violinist to jump to the conclusion that because these eminent artists got along with very little practice, they can safely adopt the same course. None of these great men left off strenuous practice until their profession was thoroughly learned from a technical standpoint. Besides they were all possessed of wonderful intellect and prodigious memory, and an hour's practice with the intense concentration they could bring to bear on the subject was worth an entire day's work of the ordinary violinist. Then these men get much practice at rehearsals and in the actual work of their concerts. All such geniuses are also able to do much mental practice, and so wrap up are they in the musical life that the great compositions they play are constantly singing in their brains during almost all of their waking hours.

From my own experience in teaching here in America I have found that public school pupils, and students in colleges, etc., are rarely able to get in more than an hour, or an hour and a half of daily practice on the violin, with, say, two hours or more on holidays and during vacations. Violin pupils studying for the profession, with all their time to devote to music study, if possessed of good health, can safely do three or four, if the practicing is scattered throughout the day in periods of one hour each. Students of exceptionally rugged constitution and phlegmatic temperament often do more, but from my observation, if any student fails to master violin playing with three or four hours' practice, it is a pretty sure sign that he has not the requisite talent. Occasionally one may meet students of an intensely nervous temperament who cannot do more than two hours daily.

It must be remembered in addition that all violin students studying the art seriously should study the piano as well, in addition to harmony, composition, theory, counterpoint, etc. The student who understands these branches thoroughly will invariably progress twice as fast with the same amount of practice as the pupil who does not.

A TRUE PATRON.

ONE of the reasons why the musical art is so highly developed in Europe is because of the great interest taken in developing talent by almost every one, and especially the nobility and the wealthy classes. Let a talented child, or young musical artist, appear in any European city and the greatest interest is immediately manifested by the resident nobility, by wealthy music patrons or even the city authorities. If poor, the young artist is often taken in hand by these music lovers, and means are furnished for his education. The death of one of these noble patrons of music in the person of Lady Palmer, wife of a well-known English baronet, is just reported from London, and will cause regret to violinists all over the world.

Lady Palmer was a true friend to young musicians and especially violinists. The great pleasure of her life seems to have been the discovery of talented young violinists and furthering their interests. Lady Palmer presented both Jan Kubelik and Francis Macmillen, the young American violinist, with Stradivarius violins. The two violins cost \$7,000 each, and are now used in their concerts by the young artists. Besides the gift of the violins, Lady Palmer arranged recitals at her splendid mansion in London for both artists, where they had an opportunity to meet personally the most notable people in London, which was an immense advantage to them in furthering their artistic careers. She also did everything in her power to make their public concerts in London the fashion, and to aid them in every way. She interested herself in scores of other young musicians and violinists in all sorts of ways, and the entire musical world owes her a great debt for discovering and bringing to the front many splendid talents.

If the wealthier classes of our own country had more of the spirit of Lady Palmer in taking young artists by the hand and interesting themselves in their development many a young genius, whose talents are now buried, would be saved to art.

CREMONA VIOLINS.

A RECENT cablegram from Berlin says: "Berlin, August 14.—A few days ago Robert Beyer, the noted collector of curios, displayed in his window two violins, which were made by Antonio Stradivarius toward the close of his life.

"One was made in the year 1719, and the other in 1724. He placed a price of \$25,000 apiece on them, and both were bought by agents of the Kaiser within 24 hours of the time they were first placed on exhibition.

"In connection with this sale it is learned that Stradivarius constructed about 1,100 violins during his lifetime, and that only about 550 are now in existence, showing that over half of the instruments have been destroyed."

If the sum of \$25,000 was actually paid by the Kaiser for each of these violins, it marks the record price for Stradivarius violins. However, it is possible that the price was 25,000 marks, which would be a little over \$6,000 in American money.

The dispatch is chiefly interesting, as showing the eager market which exists for Cremona masterpieces. All the really important dealers in old instruments, both in this country and Europe, have standing bids in the market for Stradivarius violins, and the owner of one, which is undoubtedly genuine, can sell it for cash at any time.

There have been pretty well authenticated instances of Stradivarius violins being sold for \$10,000 to \$15,000. It is also said that the "King Joseph" Guarnerius, said to be the finest example of Guarnerius' work in existence, was sold for \$12,000 to the late Henry Havemeyer, president of the Sugar Trust.

The best Cremona violins have a value as curios, aside from their value as musical instruments, and they have been steadily enhancing in value for many years. The number in the market is steadily growing less through accident, wear, loss, theft, etc., so that there is no reason to suppose that their value will not tend to increase in the future. They are like the work of the old masters in painting, sculpture, etc.; they can be imitated, but not reproduced. In the Royal Gallery in London I saw a painting by Raphael—and one of the lesser paintings at that—which had been purchased by the British government for \$500,000 in cash, and the greater works by the same master, such as the "Transfiguration" in the Vatican, could not be purchased for millions. The situation in regard to Cremona violins is very much the same, inasmuch as they are the greatest of their kind in the world.

All the rulers of Europe are ambitious to possess them, and every museum in the world has the same ambition. Other eager purchasers are private collectors of violins, to whose eyes the rich hues of a "Strad" are more beautiful than the greatest masterpieces of Raphael or a Michael Angelo. In addition to these customers for Cremona's is the violinist, who values them higher than any of the rest, since he can make them sing, where to the others they are mute. Owing to their high prices, only the wealthiest amateur or the highest-paid solo violinists can hope to possess one, and it seems a shame that so many of these glorious of museums and in the hands of collectors, when they might be "discussing such artists, who are frequently forced to play on inferior instruments.

It is useless, however, to complain about conditions for which there is no cure, and we must be thankful that some Cremona violins at least have fallen into the hands of virtuosos.

THE TARIFF AND STRADAVARIUS VIOLINS.

THE business interests of the country are delighted that the tariff agony has finally been settled, and that business can now go ahead. Violinists are disappointed that the duty was left at 45 per cent. on musical instruments, strings, etc. It is no doubt a laudable idea to encourage American violin makers, who are turning out some grand instruments, but why such a large duty should be imposed on ancient Cremona violins, of which there is only a limited and constantly decreasing number in the world, is a mystery. The duty on Cremonas should have been entirely removed, so that American violinists would have a chance to buy these instruments at the same prices they bring in Europe, which is high enough as it is. The duty on Italian violin strings is also entirely too high. These strings are the best in the world, and many violinists will use no other no matter what they cost. Violinists and violin students are never overburdened with this world's goods, and to prevent the majority of them from the luxury of using genuine Italian violin strings by a 45 per cent. duty is certainly a mistake. Brought in free of duty the finest Neapolitan violin strings could be sold at 15 or 20 cents each, retail.

A COMPREHENSIVE COURSE.

If a growing child is to develop as it should, both in bodily and mental vigor, so that it may attain perfect manhood or womanhood, its food must contain all the elements necessary for perfect growth. A varied diet has been found best; this food contains one element, that food another and so on, the various articles of food supplying all the elements necessary for the up-building of the body and the brain.

It is the same in the development of a violinist; the course studied should contain all the elements for complete development. For the violin the course should embrace:

- First—Scales and arpeggios.
- Second—Finger exercises and purely technical left-hand work.
- Third—Bowing exercises to develop the technic of the right arm and wrist.
- Fourth—Etudes of all kinds for the development of general technic, style, expression, etc., etc.
- Fifth—Pieces of all kinds, from simple melodies to concertos, as the pupil is ready for them, and embracing all the best works in the literature of the violin.

As soon as the pupil is far enough advanced to take them, these five elements should be present at all times in his daily practice. Besides these there should be orchestra and quartet practice, ensemble work of all kinds, and frequent practice with the piano, and he should constantly attend concerts and hear as much music as possible.

Such a course will give the violinist a broad, thorough foundation, and adapt him for anything he may be called upon to do in his career as violinist.

STUDENT ORCHESTRAS.

THE violin student who lives in a town which possesses a good student orchestra, to which he has access, is able to make double the progress which he would be able to achieve without such an opportunity. Interest in orchestral work in the United States is proceeding by leaps and bounds, and the demand for orchestral violinists is constantly increasing, owing to the formation of symphony orchestras in many cities, to the building of opera houses for grand opera, and to the demand for orchestra violinists to play in the hundreds of theatres being built every year in our rapidly growing country.

Most of the conservatories and music schools in our larger cities have their own student orchestras, many of them of a most pretentious character. Not only is this the case in the Eastern cities, but also in the Middle and Far West and on the Pacific coast. Take the work done by the student orchestra of the College of Music in one of the most musical cities in the Middle West, for instance. This orchestra was founded for the purpose of giving the students of the college an opportunity for orchestral training, and to furnish orchestral accompaniment for vocal work, choruses, concertos, etc.

The college is an endowed institution, and not conducted for profit. A broad and liberal policy is pursued, and earnest students of orchestral instruments are admitted, although they may not at the moment be taking private lessons at the college.

The orchestra meets twice a week, and the rehearsals last over two hours. There are three directors, each having charge of a portion of the work, and each one an eminent musician, with a wide European and American reputation. A large number of violinists, as well as students of the double bass, 'cello, viola, and wind instruments, take advantage of the orchestra practice, which is entirely free.

At regular intervals concerts are given in the Music Hall, seating 3,500 people. On the public occasions the orchestra is augmented by a number of professional players, who play instruments not represented in the student body, so as to fill the orchestra to the number of fifty performers, with a well-balanced symphony orchestra instrumentation.

During the past year many important works have been studied, including the First Movement from Schubert's Unfinished Symphony in B Minor; Overture in D, Bach; Overture, Ruy Blas, Mendelssohn; Minuet and Finale, Blas, Mendelssohn; Haydn; the Landgrave's Major Symphony by Goldschmidt; the Dream Fantomime music from "Hansel and Gretel," and many other equally interesting works. A grand opera, "Amico Fritz," by Mascagni, was also produced, the student orchestra furnishing the orchestral backing. Concertos for violin, piano and 'cello were played, for which the orchestra furnished the accompaniment, as well as for the vocal arias, choruses, etc.

These student orchestras, of which there are now a great many in this country, are doing a remarkable work for the cause of music, for it is impossible to imagine a better or more practical training for the young orchestral player. Only the larger towns can hope to have a student orchestra with full symphony instrumentation. There is hardly any town, however small, but it can have a small orchestra, including a few violins and other instruments.

Answers to Violin Queries

M. C. C.—In the particular composition you refer to, Ovide Musin's Mazurka de Concert, the notes marked with a cross (+) are intended to be played with a light stroke of the bow, and those marked (O) with the left-hand pizzicato. As a rule composers of violin music mark notes to be played left-hand pizzicato with a cross (X) and notes to be played harmonic with (O) above them.

Mrs. W. D.—There are millions of violins in existence, all duly ticketed with the Stradivarius label inside. It is impossible for anyone to give an estimate of the value of your violin without seeing it. You had best submit it to an expert.

K. H.—The most difficult of the pieces you name would rank about in the fourth grade, in a classification of six grades in which the sixth grade includes some of the most difficult compositions written for the violin. If the pupil can play the compositions you name, with really good technic and expression, he is entitled to be considered as fairly advanced.

F. E.—The "Memoirs of Ole Bull," by Mrs. Sara C. Bull, spoken of in the recent article on Ole Bull, in THE ETUDE, together with the other works you mention, can be obtained from Theo. Presser, publisher of THE ETUDE.

H. B.—In regard to your query as to the value of your violin, which you think is a genuine Stradivarius, we have received a communication from Victor S. Fletcher, of 23 Union Square, New York City, stating that if you have an authentic Stradivarius, dated 1724, which is genuine, he will pay \$3,000.00, and possibly more, for such an instrument, all depending upon the tone, varnish and condition.

A. E. O'C.—The label in your violin means that it is a copy of an Antonius Stradivarius of 1736, made by a violin maker named Aug. Glass. As it is only a copy it cannot possess any great value. However, if it is a faithful copy and artistically made it may be a good instrument. It is impossible to give any intelligent opinion on a violin without seeing it.

J. H. S.—If your pupil has not already had the thirty-six studies of Kayser, Op. 20, and the "Special" and "Brilliant" studies of Mazas, Op. 36, she would, no doubt, derive much good from their study. Kreutzer should be studied thoroughly when she is ready for it, following which the Fiorillo studies should be used.

You should no more play without phrasing than speak without inflection and grammatical pauses.—Charles Landon.

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Department for Children's Work

Edited by

C. A. BROWNE

THE STORY OF THE PIANOFORTE.

BY C. A. BROWNE.

IN speaking of this, the chosen instrument of intimate home life, a prominent writer upon musical matters gives its "family tree" in a single, terse paragraph. "Before the pianoforte," he assures us, "came the harpsichord; and before the harpsichord came the spinet; before the spinet came the virginal, and before the virginal came the clavichord and monochord; before these, the clavictherium; before that, the citole; before that, the dulcimer and psaltery, and before them all, the Egyptian, Grecian and Roman harps and lyres innumerable."

The fact of the matter is that the fundamental principles of the pianoforte are almost as old as music itself. They are:

1. A stretched string—as a medium of tone production.
2. A keyboard—as an agency for manipulating the strings.
3. A blow—as the means of exciting the strings to vibratory action.

Or, expressed a little differently, these three underlying ideas become percussion (hammer), vibration on sonorous box (sounding board) and finger touch through mechanical action (keyboard).

In most of the instruments which preceded the pianoforte the keys did not act on hammers striking the strings, but on jacks, with quills or other contrivances, which twanged the strings.

In a grand or in a square piano the instrument itself is laid down horizontally, whereas in an upright piano the instrument stands on end.

The remarkable improvement in the modern pianos over the old ones is due to the immense advance which has taken place in the drawing of music wire; for it is to the successful experimenters in cast-steel wire that the modern concert pianist owes his mighty, crashing chords. Stringed instruments with keyboard and wire-drawing seem to have appeared about the same time in Europe—somewhere around the middle of the fourteenth century. The earliest wire-drawing mill is alleged to have been erected then, at Nuremberg. And only by patient, careful advancement in the art of making this music wire did the present pianoforte become possible, for the tension on its strings varies from 12 tons to nearly 20. A famous maker constructs his concert grands to bear a strain of 60,000 pounds—nearly 27 tons. And the explanation of the system mentions a possible pull on the strings of 75,000 pounds, with reference to what the metal frame would bear. In some concert grands made within recent years by an English manufacturer a tension of nearly 30 tons has been attained.

Up until the year 1820 pianofortes, like spinets harpsichords and clavichords, were entirely constructed of wood, and consequently weak at the upper or treble end. Father Bach com-

plained of this defect in his day. But gradually the metal framing now in use was devised. It is this alone which preserves the instrument from being destroyed by the tremendous strain put upon it.

English grand pianos have the curved sides of solid wood, bent by steam, and afterwards veneered. But an American maker builds his grand pianos of layers of continuous maple and oak—like a jellycake—but of only veneer thickness. Sometimes as many as twenty layers are glued together, bent into the required shape in metal presses, and then veneered. To con-



A GERMAN CLAVICHORD.

struct a good instrument requires about six months. The softly padded hammers of felt oftentimes come from Paris and are very expensive, like all the rest of the mechanism.

THE KEYBOARD.

As early as the eleventh century the keyboard was applied to the organ, which is a wind instrument, the wind being supplied by the bellows. The pictures of these early organs look very odd to us now because the keyboards were placed so high above the seat of the player that the elbows were considerably lower than the hands. No wonder that the thumb and little finger were seldom used in playing.

The application of the keyboard to stringed instruments came as a later development in connection with the monochord. The hurdy-gurdy is an ancient instrument which represents the attempt of some long-forgotten enthusiast to adopt a row of keys to the zither.

The damper is a piece of cloth which descends upon the strings after they have been struck, in order to check the vibrations and to prevent the sounds

from running into each other and blurring the tone.

The damper pedal, which we miscall the loud pedal, was invented about 1780, and might better be called the undamper pedal. For by raising the dampers throughout it leaves the instrument undamped and prolongs the tone, even after the fingers have released the keys; and that is why great judgment is required for its proper use.

The soft pedal brings the little hammers nearer to the strings. This shortens the stroke and produces a softer tone.

The standard of international pitch is A (second space, treble clef), with 435 vibrations in a second. This is, of course, the same note from which the violin student "tunes up."

ITS ANCESTORS.

It hardly seems possible that the pianoforte has not always been one of the most familiar objects of domestic life since the world began. But the position it now occupies in our homes was held at one time, in other homes, by the lute, and at another time by the harpsichord or spinet, and clavichord.

clavichord). Imagine the young girl's disappointment when part of her father's letter read this way: "I reply," he wrote, "because of thy tender years thou canst not know of thyself—that playing is an art suited only for vain and frivolous women; whereas, I would that thou shouldst be the most chaste and modest maiden alive."

After considerable more gentle reproach in this strain, he concludes by saying, "Therefore, content thyself with the pursuit of the sciences, and the practice of needlework." Poor Elena! She made the mistake of living four hundred years too soon! Had she only waited until 1929—she might have played the piano from morning till night, and need never have bothered her head about knowing one end of a needle from the other.

THE CLAVICHORD.

The word clavichord comes from the union of the two Latin words *clavis*, a key, and *chorda*, a string. In the clavichord a series of wires were stretched horizontally in an oblong box (which was provided with a sounding board and a keyboard. It looked somewhat like our square pianos, and originally it was portable. But later on it was made to stand upon its own legs, so to speak. In playing on the clavichord, the wires were pressed or rubbed by means of small brass wedges, called tangents, connected with the keys, and a very delicate tone was obtained. Particular mention is made of the "sweet, gentle and decidedly pretty sound which it gave forth." Five hundred years ago it was the joy of musicians; and, with little variation, it held its own, right down to the end of the eighteenth century, a hundred years back. An old German writer speaks of it as "the comfort of the sufferer, and the sympathizing friend of cheerfulness." The great Sebastian Bach preferred it to all other stringed instruments of that kind, although his work for the harpsichord is of supreme importance. And he never really "took to" the pianoforte, which, even in his later years, was in its musical infancy and rather a new-fangled affair that did not altogether suit his entire life with its predecessors. But he had twenty children in all, and some of them lived to see great improvements in the instrument which had failed to appeal to their father. Galileo—the same earth did move, even after he had been twice persecuted for it by the monks of the Inquisition—Galileo states that the harpsichord was so named because it represented a "couched" (lying down) harp. It was practically a harp with a keyboard attachment; and if you will look inside, at the "works" of your pianoforte you will see that it is much the same, in a general way.

Harpsichords were shaped somewhat like our grand pianofortes, but were much smaller. This instrument was also termed a clavier; in France it was called a clavecin.

(To be continued)

It is as idle to inquire the meaning of a composition as it is to inquire the meaning of a sunset. We may call the sunset "angry" without passing the legitimate bounds of metaphor; but we should have little patience with the fancy that seriously enlarged upon the degree or cause of its anger. In exactly the same way we may call a musical composition "agitated" or "gay," but we cannot give concrete shape to its gaiety or its agitation. Indeed, we are commonly irritated by any attempt to explain the poetic significance of a musical work.—Hadow.

The lute was an instrument of the guitar type, and a great favorite in its day with cultivated amateurs. It had a clear, silvery tone, but its one great defect was the difficulty of keeping it in tune. Matheson says that if a lute player lived eighty years he had certainly spent sixty of them in tuning his instrument.

The monochord of the ancient Greeks was the primitive device which led, in the Middle Ages, to the invention of the clavichord. This monochord consisted of a long box of thin wood, with a single string stretched the length of it, over a sound-board, and measured off into vibrating lengths by a movable bridge. Very early other strings were added, and finally a sort of keyboard. This developed afterwards, as has been said, into the clavichord of mediæval times.

There has been preserved to us a quaint old letter, nearly four centuries old—for it was written in 1529. It is a reply from Pietro Bembo, an Italian poet, to a letter from his young daughter, Elena. She had written to him from the convent where she was being educated, to ask him if she might have lessons upon the monochord (it was really the

THE ETUDE

THE GREAT VIRTUOSO PIANISTS

709

A Series of Prize Puzzles.

READ THE FOLLOWING CAREFULLY: THE ETUDE herewith commences a series of prize puzzles, which will run through three successive months. Each picture suggests the name of a famous virtuoso pianist. No prize will be awarded until the entire number in the series has been properly answered. Do not, for instance, send in the replies for one month alone, but wait until ALL have appeared and send in your replies after receiving the December number of THE ETUDE. No separate replies will be considered. To the first ETUDE reader who sends in a complete list of correct replies will be awarded a maelzel metronome with bell. To the second reader to send in a complete list of correct replies will be awarded a music roll. To the third, a copy of "Baltzell's History of Music." To the fourth, a subscription to THE ETUDE for one year. Kindly remember that no answers are to be sent until the complete list of Prize Pictures has appeared in the December issue. The correct answers to these puzzle pictures will appear in the January issue of THE ETUDE, together with the announcement of the prize winners.



PUBLISHERS' NOTES

The New Young Folk's Standard History of Music.

This new work, by James Francis Cooke, the editor of THE ETUDE, has

been prepared to meet a known demand which no other musical historical work can fill. In order that teachers may thoroughly comprehend its advantages we set them forth in classified form:

1. Absolute simplicity throughout, but an absence of those characteristics which disgust the child by an evident attempt to make it juvenile or "kid-dish."

2. All the entertaining features of musical history preserved, but a great mass of useless detail eliminated, for the reason that children and young people need only the essentials and rarely retain the non-essentials.

3. A work that comprehends not only the great masters, like Beethoven, Haydn, Chopin, Liszt and Strauss, but also writers like Cramer, Czerny, Clementi, Wolf, Franz, Paderewski, Stradivarius and others, but does not include the hundreds of lesser known musicians of whom only the most advanced musician ever hears.

4. A price that is so low that the teacher can have one for each member of the class or history club.

5. A division into forty very short chapters but with each chapter long enough to tell all that is really essential.

6. A set of ten test questions after each chapter, each of which is completely answered in the text.

7. A division of the chapters so that the work may be used by very young children and the other parts reserved for later study and reference.

8. A work that presupposes only a knowledge of musical notation and the scales upon the part of the student, and

which does not even require this when the teacher is present to explain.

9. A work which requires no previous knowledge of teaching musical history upon the part of the teacher, but which may be adopted and taught successfully and profitably in connection with any system of music study by any music teacher who has never seen the work previously, or who has never taught musical history in any form.

10. A work in which every technical term is defined when first given, and in which every rare word is accompanied by its phonetic pronunciation.

11. A work which may easily add great interest and a definite income to the teacher's business.

12. An appendix giving advice how to organize and conduct a musical club, which in itself is worth the price of the book to the teacher and club member.

13. A list of programs for club meetings and teacher's "history class" recitals.

14. A work written by a teacher of twenty years' experience with pupils and educational needs, a work written with a purpose for regular use year in and year out and yet embodying many of the best features of a gift book of real value to the music student.

15. A work properly and generously illustrated in an attractive manner.

The introduction price of this work has been placed at 40 cents—just a little over the mere cost of paper and printing.

Easy Pieces. By H. Engelmann. This is an album of favorite pieces by this popular composer. It contains his very easiest pieces and the most pleasing of them.

Later on we are in hopes of publishing an album of his more pretentious pieces. There are no composers at the present time more suited for writing easy teaching material than Engelmann. Every composition in this little volume will be a gem of its kind. These pieces will be among the first that are given to a pupil. There will be something like twenty-five (25) pieces in the volume.

Our advanced price for this little

volume will be 25 cents so that each piece will cost 1 cent. This is the cheapest form in which music can be had. If you wish the book send this month, as it is the last month that the book can be purchased.

"Dollars in Music, or Advertising for the Music Teacher." The question of making music pay and pay well is one which every teacher is obliged to consider.

Very few are in the position of Franz Liszt, who was enabled to give lessons without charge because he had made vast sums of money as a virtuoso. There is no shame in receiving money for professional services, as some ultra-fastidious people imagine. It is a business matter, and because business enters into the problem in no way lowers the professional standard of the musician. Mr. Bender has written a book designed to tell the musician how to get the most for services through the medium of advertising. Teachers all know that it is not always the ablest teachers who get the largest returns, but those who conduct their business affairs with the same basis of system and common sense that the business man is obliged to employ to secure the proper income from his business. Very few music teachers have any acquaintance whatever with business methods, owing to the fact that their work has been almost exclusively professional. No wonder so many of them fail. Mr. Bender's book contains several practical ideas that the teacher will find of immense help in procuring new business and "securing" the old business. The book will be well worth the perusal of the teacher who means to be successful, and since the advance price is but 50 cents the expense of securing a copy by ordering prior to publication is very slight.

The Morning Star, Christmas Cantata. We have now in preparation, to be speedily issued, a new Christmas Cantata specially intended for church

use. It is the work of a successful American composer and organist. It is an interesting and beautifully written work of moderate difficulty and may be performed either by a quartet or chorus choir. There is effective solo work for soprano, alto, tenor and bass, and some smooth and cleverly constructed four-part writing. One of the old German Christmas Chorales is effectively introduced, adding and preserving an artistic unity of the entire work. This cantata might be sung at a regular or special service. The time of performance is about thirty minutes. All organists and choir directors, who are contemplating the production of any special work during the coming Christmas season, should not fail to order a copy of this cantata and give it careful consideration. The cantata will be out in plenty of time for rehearsal. The work is now entirely engraved and it will shortly go to press.

The special introductory price during the current month will be 30 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Student's Manual of Sight Singing. This work is prepared for the purpose of teaching sight reading, and

is adapted for the use of seminaries and choral practice. It was published by the author some years ago in a small edition. The work has now been remodeled and enlarged and has come into our possession. Some of the special features of the book are the way it presents the rudiments of music and the completeness of the elementary course, the excellent variety and superior character of the selections and the choice collection of part songs and glees. Many of these have never been interested in choral music will find this a very valuable book. It stands midway between the old-fashioned singing book and a book on voice culture.

The advance price for this will be 20 cents, postpaid, if cash accompanies the order.

(Continued on page 710)

PUBLISHER'S NOTES

(Continued from Page 709)

Melodious Velocity Studies. By Sartorio. This popular composer has written for us, at our special invitation, a set of easy melodic piano studies, which will be presented to the public in a very short time. Mr. Sartorio has become the best writer of easy salon music that we have at the present day. He possesses all the good qualities of Behr, Lange and Lichner. He is very fluent and pleasing. Teachers will find these studies very useful for pupils having finished a year's study, or just soon after they emerge from the instruction book.

These studies will most likely be withdrawn from the special offer next month, as they are all in type and on the press. In the meantime our special offer is only 25 cents, postpaid, if cash is sent with the letter. If our regular customers desire this work charged, postage will be additional.

Batchellor and Landon Kindergarten Method. We have to ask your patience again

on this work. The teachers' book is going through the final correction, and the musical selections, which it was decided to include at the last moment, are being engraved. These rote songs at the end of the book will be found very useful. Quite a few selections for every purpose in kindergarten work will be found represented. The special advance price of \$1.00 for the entire set is still open. We will make no promises, but we are striving to the utmost to get this work to the advance subscribers at the very earliest possible moment.

25 Thoughts. This work is very nearly ready, but the special offer will be continued during the current month. It consists of a set of original songs suitable for home, school or kindergarten use, written by a highly successful teacher and writer, who has had special experience with young pupils. The vocal part is very tuneful, of limited compass, suited to the child voice, and the piano part is simple but effective.

The special introductory price is 20 cents, postpaid, if cash accompanies the order.

Nature Studies: Children's Songs. The larger portion of this new collection of children's songs consists of a cycle of ten numbers, named according to the months of the year, beginning with June. Mr. Bristow is one of the most successful writers of school songs, action songs, etc. Some of his very best work has been put into this volume, and it will doubtless prove a great success.

The introductory price of the work will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Art of Finger Dexterity, Op. 740. By Czerny. This popular educational work will be ready for delivery some time during the present month. There are a great many editions of this work already on the market, but we will combine all the good points of previous editions. It will possibly be news to a great many to know that this work sells in as great numbers as the Velocity Studies, Op. 299. It is supposed to be taken up at

the time Op. 299 is finished. It is quite a large volume and contains six books of studies. Our advance price is only 40 cents for the complete volume, delivered free to your door.

Music Teachers' Supplies. Our general advertising often contains the expression that

we supply music teachers with everything that they need promptly, economically and satisfaction is guaranteed. The state of the music trade in this country to-day means that there are very few houses equipped to do the above. To supply everything needed in the music teacher's work promptly means the keeping of a stock of music almost unlimited in size. We can truthfully say that this house has one of the largest, and we are sure the best selected stock of both foreign and American publications in the country.

To be able to supply almost everything on an order upon the day of its receipt without ordering from another house, as is very usual, means the return of an order by mail or by express to the consignee in so short a time that it is most surprising. The twenty-four-hour limit even covers an immense circle; the return of an order certainly on the second or third day would cover all the Middle West.

Economy means the giving of the best discounts that it is possible, making the net prices of books the lowest possible. The retail pricing of both sheet music and music books at reasonable prices (this is quite an important point), the sending of the best edition rather than the cheapest, is sometimes an economy.

Satisfaction, as we often say, is guaranteed. We will correct any error at our own expense. We will help the teacher in every way in our power; advice is free. The sending of music On Sale is laid out on the most liberal basis possible. We send on "thirty days" selection even those things that it would otherwise be entirely impossible to send on inspection at all, and we do give satisfactory service because our business is a positive proof of that fact.

We are equipped to take care of the orders of every music teacher and every music school in the entire country. We are very glad to send supplementary selection or selections, if the first is not satisfactory, and for any special needs. We do not pay transportation on music sent on inspection—that would be impossible—but we do not insist upon any specific amount being kept. We think our system is better than the contrary.

On Sale Music. Following the above note, referring, as it does, to the sending of On Sale music,

we desire to supplement it in saying that thousands of music teachers and music schools take advantage of this original plan of ours of sending music On Sale. We send a selection made up of anything that is ordered, either of our own assortment or the customers, to be kept and used for an entire season from September to June, returns to be made following that season, and the complete settlement is then made. Regular orders for music positively ordered are charged on monthly account, which implies monthly settlement, although special terms can be arranged. Our every effort is to make the teachers' work lighter, and to furnish them with proper educational material in the most convenient form and system that

is possible. The discount on On Sale music is the same as on regular orders.

Novelties Sent Monthly On Sale. We usually call this system the *New Music On Sale* plan.

During the busiest teaching months, from November to May, we send about ten pieces of new instrumental or vocal music, or both, to all teachers who desire them. They are sent as part of the above On Sale plan, same discounts, same terms, simply added to the On Sale account and a complete settlement made at the end of the year. Don't hesitate to try a few months of these novelties. They can be stopped by the sending of a postal card at any month. We also send four times a year octavo novelties. Write us for further information on this subject.

Regarding On Sale Music. Although music that is sent On Sale is not to be returned if it has been used or worn, it is readily understood

that On Sale music once returned is not absolutely fresh.

In your season's On Sale package you may find some such selections. We ask that this be overlooked, as the liberal sending of music On Sale is not a very profitable transaction at best; or you can regard such as selection copies only and reorder any number of copies which you can use and we will send fresh copies. Those sent with the On Sale shipment may be returned to us later.

Keep all On Sale music in a clean, systematic manner, and we will gladly supply you with wrappers for the purpose, free for the asking.

Returning Music for Correction. With our efficient corps of order clerks it is seldom that an error occurs in the filling of an order, but should a mistake occur at any time we will cheerfully correct same for you. If necessary to return music to us at such a time be most careful to plainly mark the package with YOUR NAME and address, for identification.

No Name Orders. A frequent cause for complaint of the non-receipt of an order is due to the fact that orders reach us daily unsigned or with incomplete address, and often such letters even have a cash remittance enclosed. Be careful to sign each order with your NAME and full address. We also order postcard, together with self-addressed envelope, and these are neatly done up in a folder giving full explanations how to order, which we will cheerfully mail you on request; write to us for same.

Shipment by Express. If delivery of your order or On Sale selection is not made to you promptly, before you enter a complaint

with us first make inquiry for such a package at the express offices in your town, since local delivery at some points is not made and your express agent may not immediately notify you of the arrival of the package, although he is supposed to do so by postcard. We make shipment through the Adams Co., who transfer with various express companies all over the United States prepaid, at printed matter rate of 8 cents per pound, unless the package is sufficiently large to go cheaper at the regular collect rate, which is less on large, heavy packages or to nearby points. Every shipment is made a matter of personal consideration as regards transportation charges, and we always ship to our customers' advantage.

Flagler's Anthem Book.

We will continue on special offer during the current month this excellent anthem collection. This work may be considered as practically new, since the author originally printed but a small edition, and it has not been widely disseminated. The collection is fine in all respects, representing the product of Mr. Flagler's many years' experience as an active organist and choir director. The anthems are all moderately difficult, suited for general use for various occasions, and consisting of original compositions and arrangements.

Our special introductory price will be 20 cents, postpaid, if cash accompanies the order.

Album of Easiest Pieces.

This is a volume which should prove more than welcome to teachers engaged in elementary work. It will consist of the very easiest pieces: pieces suitable to be assigned to first-grade pupils. The volume is carefully graded, beginning with pieces lying entirely in the treble clef for both hands, and in the five-finger positions of each hand. All the pieces are melodious and attractive, such as will appeal to young pupils. This work may be used to supplement any instruction book, or the first volume of any graded course.

The special introductory price during the current month will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Student's Popular Album for Violin and Piano.

This new volume is now nearing completion, but it will be continued on special offer during the current month. It is a bright and pleasing collection of pieces for the violin and piano, grading from easy to medium, containing much original material, and is entirely free from dry or commonplace numbers. All the pieces have very genuine musical value in addition to their educational qualities. The pieces are all carefully edited, with bowing and fingering indicated for the violin.

The special introductory price during the current month will be 25 cents each, postpaid, if cash accompanies the order. If charged, postage will be additional.

Special Advance Offers Withdrawn.

The moment that one of our works appears on the market our system is to take it off the special price list, otherwise it interferes with the sale of the book by all other means. We want to take this occasion to say that, to the best of our knowledge, not one of our advance of publication offers has ever disappointed a buyer. This is because we honestly make the price almost that of paper and printing. If a person has enough confidence in our publications to buy before the work is even made it is an excellent means of introduction of the work itself, if the work has merit.

We withdraw the special offer with this issue on the following works:

Peer Gynt Suite 1, E. Grieg, Op. 46. Retail price, 75 cents.

The Beginner's Pipe Organ Book, by Geo. E. Whiting. Price, \$1.00. This work is now on the market and will be found to be a complete and practical pipe organ instructor for the use of the teacher or for the pianist who desires self-instruction.

Book of Interludes, by Dr. H. R. Palmer. Price, \$1.00.

Through the Major Keys, by E. Ransom. Price, 75 cents.

A complete and thorough explanation of these works will be found in page

638 of the September ETUDE. We are always willing to send any of our publications on inspection to those who desire to see them. These works so ordered are returnable, and are charged at the regular professional price, plus the postage.

Standard Compositions for the Piano, Vol. VI, Grade VI. This volume, now in course of preparation, will prove one of the very best of the entire series. Each of the five preceding volumes has proved a decided success. The pieces are selected not only from an educational standpoint, but on account of their musical interest and attractive qualities.

The special introductory price on this new volume will be 20 cents, postpaid, if cash accompanies the order. If the book is to be charged, postage will be additional.

Teachers' Helps. In our Professional Price List, which we very gladly send to every interested person, this class of publications will be found listed under "Teachers' Specialties." This is a suitable time to draw schools' and teachers' attention to the fact that we carry in stock all sorts of "aids" to educational work and that we are very glad to make to order any special book or blank, if desired, in a quantity that is large enough to be worth the initial expense.

These teachers' helps include blank music paper of all sizes and kinds; blank music books, in different shapes and sizes; tablets of blank music paper of various sizes of pads and wideness of lines; teacher's class book; pupils' lesson books; ruled chart paper; time cards, upon which to carry on the lessons and practice record; blank bills and receipts; gummed paper and linen tape, for repairing music and music books; blank program forms; ETUDE club buttons, to interest the children; keyboard chart, a great help to beginners; music writing pens; an erasable folding music slate, costing 25 cents, and made of silicate, to be used with a lead pencil and erased with a damp cloth, taking the place of blank music paper very successfully and conveniently.

Metronomes. Every teacher who desires pupils to play with strict regard to time appreciates the metronome as a necessary part of a student's equipment; the use of this instrument lightens the teacher's work and hastens the pupil's progress in acquiring correct ideas as to the various tempi indicated in musical compositions. At this season we make a special feature of metronomes, and are able to offer several makes at prices considerably below those usually charged for reliable instruments. During the month of October, 1909 we will supply metronomes of standard make, each guaranteed for one year against mechanical defects, at the following rates:

American Metronome (door attached), without bell.....	\$2.15
American Metronome (door attached), with bell.....	3.15
Imported French Metronome, without bell.....	2.40
Imported French Metronome, with bell.....	3.40
"J. T. L." (highest grade) French Metronome, without bell.....	2.90
"J. T. L." (highest grade) French Metronome, with bell.....	4.15

These prices are net, and do not include the cost of transportation, but if cash accompanies the order we deliver with charges prepaid.

This special offer expires October 30th.

Advertising Under the Head, "Professional Directory." On another page of this issue you will find the above class of advertising.

The space is small, only a quarter of an inch, but it is very plainly and attractively set up. The smallness of the space renders it possible to charge an exceedingly small price: \$1.00 per issue; on a yearly contract, \$12.00 per year.

It takes an effort to write a testimonial, particularly an unsolicited testimonial. We have received several unsolicited testimonials of the good that these small cards under the "Professional Directory" are doing for teachers and schools.

The reason for this directory was the large number of requests that we had for a teacher or a school in a special locality. Other worthy uses have also been found. We believe that the original purpose of this classification is being successfully carried out, even in its present limited scope. Every teacher and school of music in every locality could afford to have their name listed under this head.

We take this occasion to also draw attention to the more revised form of our *Special Notice Column*. Small advertisements, set in other form than the usual reading matter shape, will be found represented. The price for simple want notices is 5 cents per word, for all business notices 8 cents per nonpareil word. The amount of space that will be charged for can be readily computed by measuring and counting the words in one of the solid reading matter notices under the same head.

Editions Reprinted During September. Notwithstanding the most careful estimate made in advance of what books we should reprint before the school season opens, this month always finds us short on the number of books. The present season has opened with such a rush of prosperity, and the list is so long, that we can hardly do more than simply mention some of the titles.

The Czerny-Liebling Studies, as well as Velocity Studies, Op. 299, we mention first. The Standard Graded Compositions, the 50-cent volumes to go with the Mathews' Standard Graded Course of Studies, and all other courses for Grades 2, 3 and 5, have been printed during the current month.

Other 50-cent albums reprinted are the following: Popular Parlor Album, Little Home Player, Well-Known Fables Set to Music, by Mr. Spalding; Musical Poems for Children, by Octavia Hudson; Four-Hand Parlor Pieces, Modern Dance Album and School and Home Marches.

Of the \$1.00 collections there is the Modern Drawing Room Pieces; also, Handel Album, and our new collection of songs for low voice, called Church and Home, and the Standard Graded Songs, both for first and second year. This series consists of two volumes.

Our new organ collection of Pipe Organ Selections for all purposes, a work only published a few months ago, work only published a few months ago, but entirely out of print. Organ Repertoire, compiled by Preston Ware Orem. Price, \$1.50.

A work deserving more than passing mention is the Analyses of Piano Compositions, by Edward Baxter Perry. Price, \$1.50. This is a poetical description of a number of the best known piano compositions, a work suitable for clubs, for private study, a work that will add 100 per cent. to the enjoyment of the rendition of any of the pieces that are therein analyzed.

Special Notices

RATES - Professional Want Notices five cents per word. All other notices eight cents per nonpareil word, cash with orders.

POSITION wanted. Accompanist for voice or instrument. Slight reader. Reference. Mrs. Acele S. Naar, 1706 Oxford street, Philadelphia.

FREE TO VIOLINISTS—A copy of my publication "The Violin of a Master." Send name and address to-day. W. T. Glendy, Tama, Iowa.

A COMPETENT TEACHER WANTED in every city and town to introduce the Russell Methods of Music Study—Voice, Pianoforte and Choral Class Work. These works are bringing results everywhere. Reference, etc., required. Address Headquarters, The Normal Institute of Music, Carnegie Hall, New York.

THE TRINITY MUSIC STAND (3 in 1)—stand, case, folio. The best and only complete one in the world. Illustrated folder shows you why. Hope Music Stand Co., Mashapaug street, Providence, R. I.

THE TAUSIG HAND EXPANDER, an aid to pianists with small or stiff hands. One dollar postpaid. Essex Publishing Co., 853 Carnegie Hall, New York.

SEND FOR (FREE) "How to Make Technic Fascinating." "The Secret of the Artist" and other new ideas for teachers. See Shepard System Advertisement.

"SCALES, KEY SIGNATURES, RELATED KEYS" is endorsed by leading teachers. 35c. net. Testimonials mailed. Address The Musical Press, Box 422, Philadelphia.

ALVAH GLOVER SALMON, permanent address after Sept. 1st, Carnegie Hall, New York. Pianoforte instruction and lecture recitals (Russian Music), based upon personal investigation and study in Moscow and St. Petersburg. (Boston, Mass., Mondays.)

EXPERIENCED PIANO TEACHER desires position; graduate with medal and diploma. Latest Methods in Harmony and Theory. Norma Bosworth, Greenup, Ill.

WANTED. Position by lady piano teacher or assistant teacher in or about Connecticut. Best references. M. A. Bolan, 27 Canal St., Waterbury, Conn.

STANLEY T. REIFF, 208 Fuller Bldg., Philadelphia. Correspondence lessons in Harmony and Counterpoint. Mailing address, Narberth, Pa.

HOW TO BE RICH, and have the best of everything, showing how to conquer conditions and command success. By Madame A. Pupin. Price, 25 cents. Address Mme. A. Pupin, Station O, New York City. Please mention THE ETUDE.

OVIDE MUSIN, the world-renowned violin virtuoso, has severed his connection with the Royal Conservatory of Liege, Belgium, to enter the wider field of artistic usefulness which is open to him in the United States.

Ovide Musin is now in his prime, and the numbers of artists who left his hands (during his eleven years of Professorship at the Royal Conservatory) to occupy brilliant positions in the music centers of Europe (obtaining these positions by competitive examinations over the heads of contestants from different countries) will bear testimony to the thoroughness of his methods and his great talent for imparting his knowledge. His "Virtuoso School of Music," at 7 East Forty-fifth street, New York City, will, from now on, embrace instruction in all branches of music.

Free scholarships will be given to exceptionally talented students of limited means, and the diplomas and prizes will be free of cost to the graduates and winners of degrees.

NORMAL CONSERVATORY, INDIANA, PA. The registration for the opening term of the Normal Conservatory of Music, of Indiana, Pa., is the largest in the history of the institution. Two extra teachers have been added to the faculty. This certainly speaks well for the school.

WANTED. Positions as teacher of violin and piano, in some large conservatory or institution, by two artists having a European reputation and now living in Berlin. Address H. L. care of THE ETUDE.

UNIVERSITY Graduate desires position to teach elementary and advanced harmony. Satisfactory references. Address R. S. care of THE ETUDE.

VICTOR RECORDS ENTHUSIASTICALLY ADMIRER BY MUSICIANS. A board of experts of high musical training is continually engaged in examining the "Victor Talking Machine" records with a view to finding the most desirable ones. Among those which recently met with high approval are "The Last Scene," from Puccini's "Mme. Butterfly," sung by the great prima donna, Emmy Destinn; Mattia's ever popular ballad, "Dear Heart," sung by the famous American tenor, Geo. Hamlin; "Auld Lang Syne" and Adam's "Holy Night," sung by Evan Williams; a piano solo by Wilhelm Bachaus, who, as the winner of the famous Rubinstein prize, won first rank in Europe (Liszt's "Liebestraum" Nocturne, Opus 62, No. 3); Drigo's Serenade, played by the wonderful young violinist, Mischa Elman. These are a mere fraction of the number of master records which are available for use in the studios of progressive teachers. A booklet giving miniature portraits of the artists mentioned will

be sent upon application to the Victor Talking Machine Company, Camden, N. J. Educators now recognize the talking machine as a real educational necessity.

OF INTEREST TO PIANO TEACHERS. We know that those of our readers who are interested in the piano, either as teachers or music students, will be decidedly interested in the announcement of a new method for the piano which was sent to us for review.

The new work has been aptly named "The Most Popular Piano Instructor." Even a casual examination of the book will prove most interesting to the average pianist.

The entire work has been compiled and edited by Paolo Gallico, the celebrated concert pianist and instructor, and aside from the fact that no expense has been spared from a typographical standpoint, the book commends itself at once for the practical and common sense method in which the material is laid before the pupil. In the compilation of this work Mr. Gallico has constantly endeavored to remove the dryness and mechanical part of the study, supplanting a good many of the dry studies used in so many methods with bright, interesting little melodies and an unusually fine assortment of easy pieces by such well-known composers as Gurlitt, Lichner, Lange and Streabog. In addition, he has arranged a large number of melodious little compositions, each individual one of which serves for a particular purpose in the training of the student. A feature of exceptional value is a useful dictionary of the terms used in music. The book contains 122 pages, beautifully bound and linen stitched, so that it will lay open on the piano. The price is 75 cents.

We are pleased to say that under a special arrangement with the publishers, Messrs. Hinds, Noble & Eldredge, 31-35 West Fifteenth street, New York City, readers of THE ETUDE may have this invaluable book mailed to them by sending 45 cents direct to the publishers and mentioning THE ETUDE. This is an attractive proposition, and will be held open until October 15, 1909, when the regular price will prevail.

KINDERGARTEN MUSIC MATERIAL

Send for new catalogue

D. Batchellor & Sons

454 W. Brighthurst St. Philadelphia, Pa.

MANDOLIN

BANJO and GUITAR MUSIC. A 48-Page Catalogue FREE. Send 10 cents for a sample copy of *The Mandolin* (first published 1894), a monthly magazine—36 pages of reading matter and 16 pages of absolutely new music for MANDOLIN, BANJO and GUITAR. **WALTER JACOBS**, Publisher, 167 Tremont St., BOSTON.

PIANO POLISHING PASTE

removes scratches and that bluish appearance from pianos, fine furniture, musical instruments, and imparts an unequalled, lasting lustre. 25c per large box, by mail 28c. Our Polish Powder is colorless, non-poisonous, does not evaporate, it preserves pianos, furs, rugs, clothes, pianos; also banishes roaches and ants. 25c per box, by mail 30c. Agents wanted. Write for terms.

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ALVAH GLOVER SALMON, the well-known Boston pianist and American authority on Russian music, has opened a studio in Carnegie Hall, New York. This will be Mr. Salmon's permanent address after September 1, although he will teach in Boston on Mondays, and continue his interesting lecture recitals on Slavonic music in the New England States, as well as in other sections of the country.

It is with regret that we announce the death of Mr. Richard Hoffman, of New York, well known as a composer. He was born in Manchester, England, and came to this country when he was sixteen years old. He accompanied Jenny Lind on a tour of the United States in 1850. He had been an honorary member of the Philharmonic Society since 1854. His "Souvenir de Trovatore" is well known to our readers, and also many others of his songs and pieces.

SCHOOLS in which church music plays an important part in Europe are numerous. The recent excellent departure made by Columbia University in establishing a church music department in connection with the University Extension work has been attracting favorable attention everywhere. As might be expected, the teachers are specialists of wide experience who have gained recognition as being among the foremost authorities in their professional branches. Mr. Walter Henry Hall, late organist and choirmaster of the Cathedral of St. John the Divine, is one of the prime movers in the work. He will direct the department of Choir Training and Chorus Conducting, which in itself is a departure in American educational methods. The singing of the boy choirs under Mr. Hall's direction has drawn crowds of enthusiastic critics to his churches. At Columbia there will also be departments for Organ, Harmony and Counterpoint, Musical History, Orchestration, etc., under famous teachers.

Abroad.

BONCI (pronounced Bon-che) is singing at the Grand Opera in Vienna.

FELIX WEINGARTNER (pronounced Vine-gahrt-ner) has engaged an American tenor named Miller to sing at the Vienna Opera.

MASCAGNI will direct the opera season at the Constanzi Theatre in Rome next year.

It is asserted with authority that Mme. Melba proposes to attempt a season of grand opera in Australia when next she visits her native land.

A BIG Schumann festival is to be held at Zwickau next June in celebration of the hundredth anniversary of the composer's birth.

FRANZ LEHAR (pronounced Lay-har), who wrote "The Merry Widow," has composed another opera, entitled "Graf Luxembourg."

YVONNE DE TREVILLE (pronounced Tray-veel), a Texas girl, has signed a contract for sixty appearances at the Imperial Opera, in Vienna.

YOLANDE MERO (pronounced May-ro), the noted Hungarian pianist, who has been winning golden opinions in London and on the Continent, is to make her New York debut, November 8, 1909.

KARL DÖRING (pronounced Dehr-ing), who is the leading professor of piano at the Royal Conservatory in Dresden, recently celebrated his seventy-fifth birthday.

THE Grand Cross of the Legion of Honor has been awarded to Camille Saint-Saëns. The playwright Sardou held this distinction prior to Saint-Saëns.

THE report that has been rife for some time that Mme. Melba is of Jewish descent has been emphatically denied by her friends. She is Scotch only.

THE city of London is said to spend \$25,000,000.00 on public education during the year. There are 750,000 board schools, which correspond to our public schools. This is said to be the highest mark reached by any city of the world.

KARL GOLDMARK is engaged in writing a new opera. The drama is by Eugen Madachs and the title will be "The Tragedy of Man-kind."

MASCAGNI (pronounced Mahs-cahn-yi) is now engaged in writing a new three-act opera to be called "Isabeau." The libretto is to be by Illica.

DR. HUGO RIEMANN, the noted musical writer, recently celebrated his sixtieth birthday.

It is announced that the corner-stone of the Memorial Museum to Mozart, which is to be erected in Salzburg, will be laid next year. Mozart was born in Salzburg, Austria.

EDITH DE LYS (pronounced Lee), who has been on the stage for only three years, has been re-engaged to appear at Covent Garden next season. She is a Boston singer and was trained by De Reszke.

MARION WEED, the American dramatic soprano, who has appeared at the Metropolitan, New York, has been engaged on a five years' contract to appear at Hanover, Germany.

LEIPZIG has lost an American singer, Jane Osborn Hannah, who has been heard at the Royal Opera House for the past three seasons. Miss Hannah is to appear at the Metropolitan, New York.

A NORWEGIAN teacher of music has invented a dry electric accumulator which has accomplished what Mr. Edison has been attempting to bring about for years.

MISS AUGUSTA ZIMMERMAN, an American piano pupil of Lambert and Leschetizky, after four years' successful playing abroad, has accepted a position, offered by George Edwardes, to sing in light opera at a salary of \$1,000 a week. She is said to rival Geraldine Farrar as a "post-card beauty" in London.

PADEREWSKI (pronounced Pah-de-rev'-sky), who has recently received the Cross of Officer of the Legion of Honor from the French Government, has been signally honored. The only musicians who have previously received that distinction without passing through the grade of Chevalier are Liszt and Rubinstein.

THE Royal Music School of Würzburg, Germany, has recently completed its thirty-fourth year of official existence, although it is the outgrowth of a conservatory over 100 years old. The institution is small, but excellent from the pedagogical sense, and has been attended by many American students with much success.

A CHOPIN FESTIVAL is to be given shortly in the Trocadero, an enormous festival hall in Paris. The German papers criticize the giving of a festival of Chopin's works in so large a building, claiming that they require a smaller hall for proper appreciation.

SIR GEORGE MARTIN, who was knighted a little more than ten years ago, has been appointed president of the Royal College of Organists in London. What his work has been, since he first became connected with St. Paul's Cathedral, only those who remember the services at that historic building before and after the work (commenced by Sir John Stainer) can appreciate.

MME. CHARLES CAHIER, the American contralto, who has been very popular as a member of the Vienna Royal Opera Company, has resigned her position in order to take up concert work in this country. Many opera directors are endeavoring to dissuade her from this work, and to stick to opera. She will not return to America until she has completed an extended tour in Europe.

WAGNER enthusiasts have risen in protest against the municipality of Lucerne, which has decided to pull down the composer's residence, the Villa Tribschen, and erect in its stead a station for Zeppelin airships.

PROFESSOR KARL WENDLING, the celebrated violinist and first concertmaster of the Royal Court Orchestra at Stuttgart, an artist well known over here by his concert tours in the United States, has just signed a contract as teacher of the violin at the Royal Conservatory, Stuttgart, and will assume his new office on September 15 next. In this capacity Professor Wendling will, along with the renowned senior master, Professor Edmund Singer, give violin lessons in the various classes of that institution.

At the same time the number of teachers at the Royal Conservatory will receive the further highly promising additions in the person of Miss M. Paulus, a most successful pianist, in the art of singing; the pianist, pedagogue in the art of singing; the pianist, Mr. Angelo Kessissoglou, pupil of Professor Max von Pauer, and Miss M. Steinwender. This last-named lady has been engaged specially for giving instruction in rhythmical gymnastics after the method of Jacques Dalcroze, which now forms part of the general plan of instruction.

Among the body of teachers at the Royal Conservatory, Stuttgart, will be found many names of high repute, such as: Director Max von Pauer, Professors Ernst H. Seyffardt, G. Linder, Otto Freytag, S. de Lange, H. Lang, R. Seitz and Theodor Wiehmayer.

ACCORDING to a London paper, a Neapolitan family, wishing to honor a dead relative by a grand funeral, hired a party of bandmen. When the procession started for the cemetery, however, many street musicians out of work quickly joined the ranks from every byway until one of the most powerful orchestras ever heard in Naples drew the attention of everybody. Fearful of the gratuities that would be expected the mourners stopped the coaches and attempted to get rid of these unwelcome volunteers. The volunteers refused to leave, as they said it would be disrespectful to the dead. A terrific fight followed, mourners and minstrels battling with sticks, stones, axes and trombones, until the police man bolted with the coffin. When the police arrived it was necessary to convey most of the funeral party to the hospital.

WE learn from Le Ménestrel that the Berlin publishing firm "Harmonie" offers two Berlin prizes of \$2,500 and two other prizes, first prizes of \$2,500 and two other prizes, for honorable mention, of \$650, for the best for honorable mention and form of the work operas. The subject and form of the work operas are left open. The only condition is that the opera must take in performance at least one hour. This competition will be renewed every three years. For this year the manuscripts sent in will be examined by two juries. The first (MM. Fr. Breitkopf, Erich, Gura, Wolf and Reznick) will select what they think best and these will be submitted to a second jury (MM. Richard Strauss, Ernst von Schuch and Leo Blech). Of the two first prize operas one will be produced at Hamburg in November, 1910, the second in 1911.

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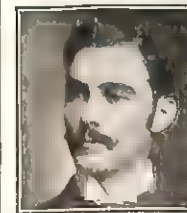
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Nowadays, dancing has generally come to be looked upon as a form of entertainment and a source of pleasure, and on this account fell into disrepute among our grave Puritan ancestors as one of the seductive influences sternly to be repressed. Nevertheless, dancing was at one time regarded also as a means of expressing deep woe and tragedy. It still has this significance in the less civilized parts of the world, and efforts are being made to reawaken interest in the subject at the present time. It is certainly possible to portray an enormous variety of emotions by means of gesture and rhythmic movement. It will be of very real gain to the artistic world when the dance has regained its place as an art form and vehicle for emotion. The art-loving Greeks fully appreciated its worth, and among Oriental nations dancing has always held a high place. After all, the impulse to gesticulate under stress of excitement is no less genuine than the impulse to sing or to moan, and there is no reason why the one should not be highly developed into fine dancing any more than the other has been developed into the wonderful art of modern music.

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Flying Sparks, Engel; Playtime, Schmidt; Haunt of the Fairies, Crosby; Negro Melody (4 hrs.), Wachs; The Mill, Jensen; Dance at the Fair, Schul; Carillon, Trojelli; Little Soldier, Baumfelder; Shepherd's Song, Behr; Mazurka, Chopin; Gavotte in B Flat, Handel; The Storm, Burghmueller; March, Burghmueller; Rondo, von Weber; Shadow Picture, Reinhold; Lady of Quality, Wolf.

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Whirling Leaves, Read; Dance of the Sunbeams, Cadman; Lullaby, Brahms; Withering Leaves, Read; The Little Boy Blue March (4 hrs.), Engelmann; Robin's Waltz, Keatley; Happy Elves, Lawson; Belles of Evening Krogman; Wild Rose Waltz, Read; Dancing Stars (4 hrs.), Sartorio.

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Answers to Questions

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Q. What is meant by the word "Requiem?" (D. E. S.)

A. A mass for the dead. It is a part of the Roman Catholic Church service, but some of the great requiems, such as the "Manzoni" requiem of Verdi, the great requiem of Berlioz, and the "German" requiem of Brahms are frequently performed at choral concerts. The requiems of Mozart, Cherubini and Gossec are also famous.

Q. What is the difference between a motive and a phrase? (J. L.)

A. A motive is the short theme from which a longer passage is made. A phrase in the melody sense may consist of only two notes, but it is usually longer. It may best be defined as a "passage of melody, complete in itself and unbroken in its continuity." It has also been called a "single, definite musical thought or idea." Some writers consider a passage as long as a complete musical sentence of eight measures a phrase. There is much difference of opinion upon the subject and many uses of the term.

Q. Are double sharps and double flats on white keys—the sharps a tone above and the double flats a tone below? (Old Subscriber.)

A. The double sharp is the sign used to indicate the use of one whole tone higher and the double flat the sign used to indicate one tone lower than the notes before which these signs are used. In practically all cases the double sharp, as well as the double flat, falls upon a white key on the pianoforte, but it key, as in the case of a double sharp or a double flat. Such cases, however, are so rare that they need not be considered.

Q. Shall I instruct my vocal classes to pronounce the word wind wind or wind? (D. W.)

A. This must be determined by the rhyme of the verse and by the personal taste of the teacher. In some districts wind is preferable, as wind might be considered affected.

Q. Is it safe for a young man to begin voice culture as soon as his voice has changed? (M. J.)

A. It is safer to wait and often better to wait as long as a whole year.

Q. Do pianists or singers constantly count "to themselves" while performing in public, or do they depend upon their developed natural sense of rhythm to keep strict time? (W. I. H.)

A. This depends upon the individual. Some count, but the ideal way is to depend upon the rhythmic sense, which is often developed by years spent in counting.

Q. Is there any particular reason why publishers state that a vocal selection is "for Baritone in the Key of D," or for "Soprano in the Key of E," etc.? Is there any way in which I can tell from a given key the highest and lowest notes in a selection? (Victoria.)

A. If you know the selection you desire and have a knowledge of the scales, you can tell the vocal limits of the piece in another key. The fact that the key is given is of no value to you unless you have previously seen the great value to teachers who desire to order familiar pieces in other keys.

Q. Are the works of Meyerbeer considered as great as those of Wagner? (B. E. S.)

A. No.

Q. What is a quadruplet? (M. O.)

A. A group of four notes to be played in the time usually given to three or six of the same denomination. Where a movement has been in groups of three, as in the case of the eighth notes in 9/8 time, and a group of four notes is introduced instead of three eighth notes, the group of four is called a "quadruplet."

Q. Has any country ever employed a scale of six equal tones?

A. Yes. The Japanese have such a scale. It runs C, D, E, F#, G#, A#, C.

Q. I am told that music that contains imitations of the sounds of Nature is always of a lower class. Kindly tell me whether any of the great composers have attempted to imitate the sounds of Nature in their music?

A. Some famous masters have attempted to imitate the sound of animals. In the "Cat's Fugue," by Krieger, we have the mewing of the cat. Haydn attempted to imitate the crowing of the cock and the roaring of the lion in the "Seasons" and in "The Creation." Beethoven, in the pastoral symphony, has the quail, and Mendelssohn, in the lark and to "The Midsummer Night's Dream," is said to have tried to imitate the hum of the bees. There are numerous other instances. Examples are given in Ralph Dunstan's excellent "Encyclopedic Dictionary of Music."

Q. What is a Strathspey? (Inquirer.)

A. A quick Scottish dance in four-quarter time. The movement is characterized by groups of notes consisting of a dotted eighth followed by a sixteenth.

Q. When did Weber write the piece known as "Weber's Last Waltz?"

A. The piece to which you refer is falsely named. It was not written by Weber, but by Reissiger, who was a German musician born at Wittenberg.

Q. What is the difference between the dash or point (·) and the dot (.) used over notes to mark staccato? (Treblic.)

A. The dash or point indicates that the note is to be played very short. The dot is used where the note is not so short. Some writers make a general rule that in the case of the point the note should be played for one-quarter of the length indicated, while in the case of the dot the note is held for one-half of the length of the note indicated. The point is the oldest form of staccato sign.

Q. What does "Magg." mean? (L. S.)

A. This is an abbreviation of Maggiore, the Italian form of the word Major.

Q. How is Auber pronounced? (S. of C.)

A. O-balr.

Q. Did Haydn ever write a "Toy Symphony?" (Z. A.)

A. Yes. An attractive article upon the subject of how to conduct children's symphonies with toy instruments appeared in THE ETUDE for April, 1908, and was part of the Children's Department.

Q. Please recommend a book on the subject of "How to succeed in music."

A. Mr. Tapper's work, "The Music Life and How to Succeed in It," is excellent and treats upon the subject from both the practical and the ideal standpoints. Mr. Geo. Bender's "Dollars in Music," which will be published shortly, will treat of the subject from the business standpoint. Both books are full of new ideas for musicians and students.

Q. What is a vorschlag?

A. This is the German term for the appoggiatura or the grace note.

Q. Who was the great violinist who toured America with Rubinstein?

A. Henri Wieniawski.

Q. Who is called the "Saviour of Church Music?"

A. Palestrina.

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(Continued from page 717.)

pense of about forty-three cents per hour. Many teachers might devote, let us say, three hours per day for practice. This would bring the hourly expense up to sixty-eight cents for the teacher who gives five lessons daily. A selling expense of \$20.00 per month would bring the expense to be charged against the lesson up to eighty-seven cents per hour. Fifty per cent. profit upon a lesson might be considered a fair profit. If forty-five per cent. profit were to be added to this expenditure it would bring the lesson price up to \$1.50, which would not be considered an exorbitant price in these days of high cost of living.

In a manner similar to this the reader may estimate his expenses and determine what his price should be. Perhaps he has imagined that all he received was clear profit and because he lived "at home" there was no expense. This is all a great mistake and the teacher who fails to consider the business side of the question is very likely doomed for failure.

THE GROWTH OF HARMONY.

THOSE who are bewildered by the complicated dissonances of Richard Strauss and of many of the modern writers are in very much the same condition as music-lovers have been for many centuries. Harmony as we know it to-day has made enormous strides from the harmony of even fifty years ago, and there is no knowing where further study of it will lead the next generation.

The first instance we have on record of a person attempting to combine two musical sounds on anything approaching similarity to modern usage is that of Hucbald. Hucbald was born about 840 A. D., and was a monk of St. Amand, Flanders. His idea was that if two persons were singing and one held strictly to one note, the other might sing at will. He also introduced harmony in fourths and fifths. Harmony based on fourths and fifths is not very beautiful, but it was at least a beginning. It was not for some centuries later that somebody discovered that thirds and sixths sounded better, and even then many people looked—or rather listened—very suspiciously to this novel form of music. It is not so long since the harmonies of Wagner were sternly decried by critics on account of his numerous unresolved dissonances; that is, discords that do not return to concords, which, theorists believe, give the sense of completeness. Grieg also came in for censure on account of his "crude" harmonies. Nowadays many people who applaud these masters with great fervor find it difficult to follow Strauss and Debussy. There are advanced musicians who declare that there is only one scale in music—the chromatic—and one may begin or end on any combination of notes contained in it.

WHAT IS A MUSICIAN?

In a recent prize competition conducted by the *London Musical Herald* the readers were asked to tell in 120 words just what a musician is. Of this somewhat impractical competition the editor says:

"A remarkable crop of well-considered papers is the result. Nearly all are good; nearly all work towards the kernel—the spirit that lies behind the letter. Had we room, we could print many more than the few which follow. Here and there a significant phrase may be noted, as in the paper by 'Irene,' where we read: 'To be skilled in the art of music does not make a man a musician any more than to be able to speak French makes a man a Frenchman.'"

The prize was awarded to the following:

"A creature in a world of its own, without nationality or time. Often a bundle of nerves whose very fibers are as sensitive of melody or discord as a mellow old Stradivarius. Birth alone can supply the virgin soil from which, by judicious cultivation, the perfect plant is produced. Music is its breath, its soul, its very existence. At its prime, frequently an unconventional creature, difficult for those without the pale to understand and almost always a direct contradiction to the creature called 'business.' It is peculiarly impressionable, and is ever in either a rhapsody of delight or the lowest depth of despair. It is in nearly every instance an unconscious disciple, and often dupe of charity."

The above, to our way of thinking, does not come so near being comprehensive and thoughtful definitions as the contributions of other readers of the *Musical Herald*, which follow:

"A musician is a man who (1) Has a sensitive ear, backed by a keen and penetrative intellect. (2) Seeks the artistic in all music, and attempts to reveal it in every way he can. (3) Though trying to appreciate music on first hearing, is not hasty in passing judgment upon it. (4) Endeavors to be critical but broadminded, and to welcome artistic originality. (5) Strives always to broaden his musical knowledge and make more thorough his musical conception. (6) Is willing to try, by patient and laborious analysis, to follow the innermost thoughts and workings of a composer. (7) Has definite opinions on music he has had the opportunity of studying."

"A musician is a person whose soul is alive and tender, whose sympathies are large, whose heart-strings are tuned to respond to the new wonders of each day, and who can recognize in all the events of life the manifestation of the love which lies at the heart of things. His contemplation of the wonders of the world around him moves him to express his emotions by means of the musical forces over which he has control, be they string, pipe or the eloquence of speech or song, and the true musician is able, through these forces, to reach, as if by a kind of wireless telegraphy, the responsive hearts of his auditors, and awaken therein the emotions which stir his own soul."

PASSION, whether great or not, must never be expressed in an exaggerated manner; and music—even in the most harrowing moment—ought never to offend the ear, but should always remain music, which desires to give pleasure.—Mozart.

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