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James Francis Cooke

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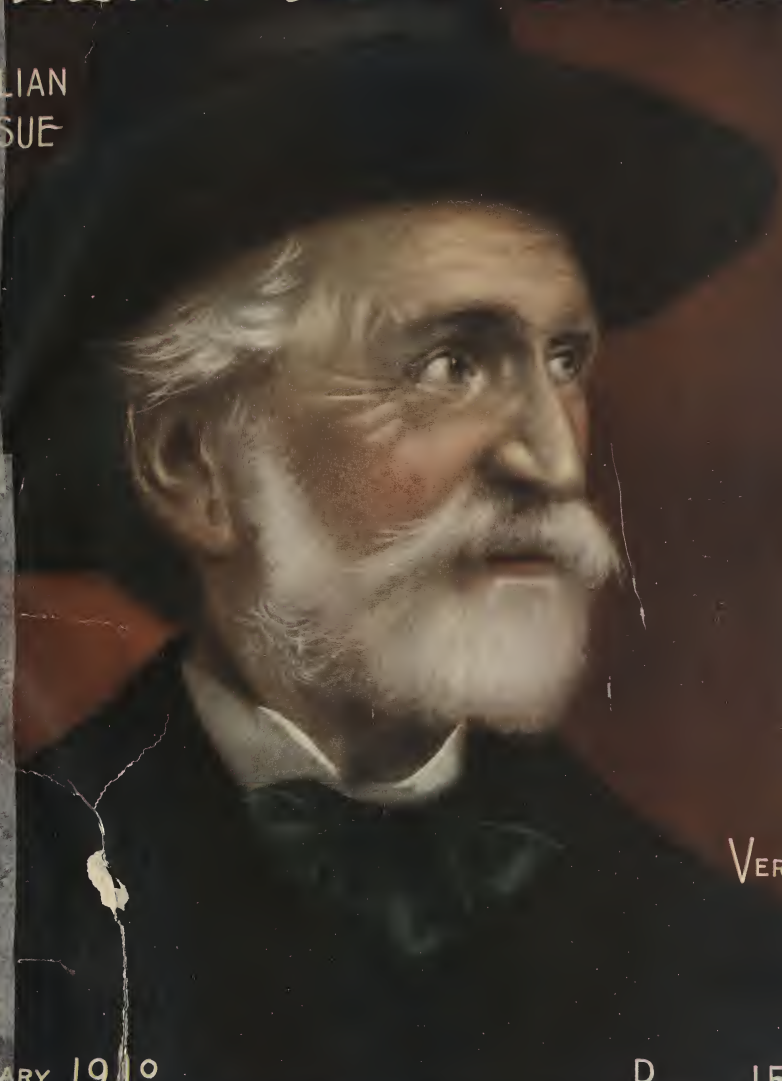
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FOR EVERY MUSIC LOVER

THE ETUDE

ITALIAN
ISSUE



VERDI

JANUARY 1910

PRICE - 15¢



SHORT BIOGRAPHICAL NOTES UPON ITALIAN MUSICIANS

Amari (Ah-mah-ree), Celebrated family of violin makers and composers, sixteenth and seventeenth centuries. (From whom Amati, 1596-1664, was descended.)

Aruffo (Ah-roff), One of the most famous of the founders of church music—especially plain-song.

Bartolomeo (Bar-to-lo-may), Famous contemporary piano virtuoso, composer and editor. Author of excellent piano transcription of Bach's 48 preludes and fugues for the organ.

Casini (Gah-chee-nee), Giulio, Rome, 1536; died about 1615. One of the followers of the "new school" and one of the originators of oratorio.

Chailly (Chail-ly), Antonio, Venice, 1670; died 1739. Famous noted composer.

Chailly (Chail-ly), Leonardo, Born 1857. Noted contemporary violinist and famous conductor.

Chailly (Chail-ly), Giuseppe, Born 1845. Famous contemporary violinist and conductor.

Chailly (Chail-ly), Giacomo, Born near Venice, about 1840; died 1874. Composer of oratorio and a noted follower of P. (q. v.) in the "new school."

Chailly (Chail-ly), Angelica, Scicli, Sicily, 1880; died Paris, 1890. Noted for her great vocal range which extended to G in alt. Her bravura singing was most brilliant.

Chailly (Chail-ly), Emilio, d. of the Roman composer, 1850-1890. One of the followers of P. (q. v.) in the "new school." His chief work is said to be his first example of oratorio.

Chailly (Chail-ly), Francesco, Born Crema about 1860; died Venice, 1876. Famous composer of the "new school" and distinguished pupil of Casini.

Chailly (Chail-ly), Luigi, Florence, 1800-1870, and died Paris, 1842. Famous contemporary theorist and director of the Paris Conservatory. One of the greatest of musicians.

Chailly (Chail-ly), Domenico, Born near Naples, 1740; died Venice, 1801. Famous operatic composer, whose works attained great popularity, and for a time even overshadowed those of Mozart.

Chailly (Chail-ly), Muzio, Born Rome, 1732; died in England, 1834. Famous contemporary pianist, whose works attained great popularity, and for a time even overshadowed those of Mozart.

Chailly (Chail-ly), Bartolomeo, Padua, 1804-1870, 1871. Inventor of the "chamber organ," which the piano is distinguished from by being smaller.

Chailly (Chail-ly), Francesco, 1700-70. Celebrated composer.

Donizetti (Doh-nay-tet-tee), Gaetano, Born Bergamo, 1797; died 1848. Celebrated operatic composer. (See Gallery.)

Errani (Air-nah-nee), Achille, Born about 1823 (?); died in the United States. Famous teacher of Music Hall and other singers.

Faccio (Fah-tche-o), Franco, Verona, 1841; died 1891. Contemporary composer and co-worker with Verdi.

Farinelli (Far-ee-nel-lee), (Real name, Carlo Broschi), Naples, 1705; died Bologna, 1782. One of the most famous of the Italian male voice sopranos.

Fenaroli (Feh-nah-roh-lee), Felice, 1730-1818. Celebrated composer and teacher of Cimaroni, Zingarelli, Mercadante and others.

Fiorini (Floh-ree-nee), Francesco, Calabria, 1800; died Naples, 1888. Musical historian and composer.

Frescobaldi (Freh-co-lah-tee), Girolamo, Ferrara, 1583; died 1644. One of the most famous of Italian organists and composers. Organist of St. Peter's, Rome, from 1608 to his death.

Gabriel (Gah-lee-el-lee), Giovanni, Venice, 1537-1612 (?). Organist of St. Mark's, Venice; chief composer of Venetian School.

Gallilei (Gah-lee-el-lee), Vincenzo, Florence, about 1535-1600. One of the founders of the "new school" and associate of Peri (q. v.).

Gaspari da Salò (Gah-pah-roh-dah-Sah-loh), (Also known as Bertolotti). Born Salò about 1624, and died 1660. Famous as a maker of viols, violas de gamba and lute-viols.

Giordano (Zhe-co-dah-noh), Giuseppe, Naples, 1774; died 1798. Popular singer in London. Successful system of Scimitation.

Guarneri (Gwah-nair-nee), Giovanni, A celebrated family of violin makers in Cremona, of whom the most famous was Giuseppe Antonio Stradivari, 1684-1757.

Guido d'Arezzo (Gwe-doh-dah-retz-ah), Lived about 995-1050. Famous teacher of singing and one of the inventors of the staff. Was the first to introduce a system of Scimitation.

Jomelli (Yoh-el-lee), Nicola, Born Aversa, near Naples, 1714; died 1774. Famous composer of opera and of church music. Maestro of St. Peter's, Rome, 1749-54. Cappelmeister to Duke of Württemberg, 1754.

Lamerti (Lah-pah-tee), Francesco, Savona, 1813; died 1882. Noted teacher of singing.

Leonavalli (Lay-on-ka-vah-lee), Ruggero, Born Naples, 1858. Renowned composer. (See Gallery.)

Mancini (Mah-nay-chee-nee), Luigi, Orvieto, Papal States, 1788. Famous conductor of opera.

Marchesi da Castone (Kah-trah-tee), Salvatore, Palermo, 1822; died 1908. Famous baritone and singing teacher. Husband of Matilde Marchesi.

Mario (Mah-ree), Giuseppe, Born Cagliari, 1810; died 1883. Famous operatic tenor.

Martini (Mah-tee-nee), Giambattista, Bologna, 1706-1780. Famous composer, who numbered Gluck, Mozart and Gretry among his pupils.

Martucci (Mah-toch-tee), Giuseppe, Capua, 1856; died 1900. Famous teacher and head of Bologna Conservatory, 1880-90.

Mascagni (Mah-kah-nee), Pietro, Born Leghorn, 1853. Famous composer of *Cavalleria Rusticana*.

Mascagni (Mah-kah-nee), Francesco S. R. Born in Rome, 1872; died Naples, 1890. Famous operatic composer.

Merulo (Meh-roh-loh (or Merolotti)), Born Correggio, Venice, Recognized as "head of the Venetian School."

Neri (Nah-ree), Felipo, Born Florence, 1515; died 1580. Famous contemporary composer of the Venetian School.

Pacini (Pah-chee-nee), Giovanni, Born Catania, 1775; died Pesca, 1867. Composed over 80 operas.

Pacini (Pah-chee-nee), Nicola, Genoa, 1782; died Nice, 1840. Possessed the greatest technique on the violin ever known, and had great musical sense. One of the most remarkable personalities of the century.

Paisiello (Pah-see-lee-lee), Giovanni, Born Naples, 1741; died Naples, 1816. Wrote about two hundred operas. He was one of the greatest favorites of Napoleon Bonaparte.

Palestrina (Pah-lee-tree-nah), Giovanni Pierluigi da, Born at Palestrina, near Rome, (See Gallery.)

Pergolesi (Pah-go-lee-tee), Giovanni Maria, Born in the Papal States, 1710; died Pozzuoli, 1736. One of the greatest Italian composers of sacred music.

Peri (Pair-ee), Jacopo, A Florentine, nicknamed "the first opera," was one of a distinguished band of intellectual folk who gathered at the house of Counts Bardi and Corsi, for the discussion of Greek diction. This resulted in the foundation of the "new school."

Perosi (Peh-ro-tee), Don Lorenzo, Born Torino, 1872. A contemporary priest-composer whose sacred compositions have attracted considerable attention.

Piccini (Pich-ee-nel-lee), Nicola, Born Bari, 1781; died 1800. A celebrated composer of opera, and time Gluck's chief rival.

Pisutini (Pih-soo-tee), Ciro, Born Simulunga, Florence. Pupil of Rossini, and famous as composer of songs and part-songs, 1829-88.

Ponchielli (Pohn-kee-yell-lee), Amilcare, Born near Cremona, 1834; died Milan, 1886. Regarded by Italians as the greatest composer of opera after Verdi.

Porpora (Por-por-ah), Nicola Antonio, Born Naples, 1686; died 1766 (or 7). Famous teacher of singing, and composer of many works.

Puccini (Poo-chee-nee), Giacomo, Born Lucca, 1858. Famous contemporary composer. His "Madame Butterfly" and other works are among the most popular operas of the day. Unquestionably the best of the younger school of Italian composers.

Raimondi (Rah-ee-nah-tee), Pietro, Rome, 1785-1853. Famous master of counterpoint and writer of opera. He once wrote a fugue in 64 parts for 64 choirs.

Ricordi (Ree-koor-tee), Giovanni, Violinist, Milan 1785-1853. Founded the famous publishing house.

Rossini (Ros-see-nee), Gioacchino Antonio, Born Pesaro, 1792; died Paris, 1868. One of the greatest melodists who ever lived. His *William Tell* and his *Stabat Mater* are, perhaps, the best known of his works. Undoubtedly one of the greatest composers Italy has produced.

Sacchini (Sah-kee-nee), Antonio M. G., Born near Naples, 1734; died Paris, 1798. Famous composer of opera and chamber music.

Saleri (Sah-lee-air-ee), Antonio, Famous opera composer, born Legnano, Verona; died Vienna, 1834. Schubert was one of his pupils.

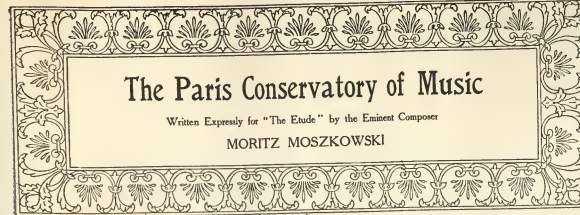
Sarti (Sar-tee), Giuseppe, Famous director, born Faenza, 1729; died Berlin, 1802. Composer of many operas. Cherubini was a pupil of his.

Scarlatti (Sah-lah-tee), Alessandro, Born Trapani, Sicily, 1689; died Naples, 1755. Famous composer of opera, founder of the "Neapolitan School" and a noted teacher and director. He introduced Accompanied Recitative.

Scarlatti, Domenico, Son of Alessandro. Born Naples, 1685 (?); died 1757. Is regarded as the founder of modern pianoforte technique, and was selected to compose Handel's organ *Scarlatti* came second, but the harpsichord he equalled his great opponent.

Scarlatti (Sah-lah-tee), Giovanni, Born Rome, 1735. Pupil of Liszt, and famous contemporary pianoforte, virtuoso and composer. One of the best living musicians.

Spontini (Spohn-tee-nee), Gasparo L. P., Born Major, who is famous with artists of time. Often will be able to reckon many more who are yet without general recognition on account of their works not having been brought before the public. Since France is "centralized" in music, as in so many other things, the French composer must go to Paris to find a large style. But this, on account of the immense productivity of the French of time it often happens that even highly talented composers are forced to struggle for years—to bring out a grand opera, for instance. As to this Lalo could a tale unfold; he was obliged to wait twenty years before his *Roi d'Ys* was produced.



The Paris Conservatory of Music

Written Especially for "The Etude" by the Eminent Composer

MORITZ MOSZKOWSKI

[Although this issue is devoted to the subject of "Italian Music" we are publishing this notable article by M. Moszkowski because it was announced to appear in this issue. A biography of M. Moszkowski appeared in THE ETUDE for last February.]

MUSIC IN PARIS.

I HAVE often wondered why it was that in Europe, as well as in America, so little is known of the musical life of Paris and why such erroneous ideas prevail of its character and artistic significance. Though it is no longer as it was in the time of Cherubini, Berlioz, Meyerbeer, Rossini, Aubert, Chopin, Liszt, etc., the supreme center of all musical interest, of all the cities in the world it contains the greatest amount of musical talent. The principal reason of this ignorance is probably the poorly organized system of publicity in the matter of giving concerts. It is in truth difficult to gain information about concerts that are to occur. Only those by large orchestral and choral bodies are advertised in the newspapers, and the critics seldom notice any musical occasion on a small scale. The only way to find out what concerts are to take place is to study the advertising pillars, the show windows of musical establishments and the entrances of concert halls. This naturally presupposes a certain familiarity with the city, no little spare time and a great deal of interest in music, in all of which visitors are often lacking. Another difficulty is the generally far too high prices of admission. In what other city in the world is one obliged to pay 20 francs (about four dollars) for a ticket to a recital which is not given by a celebrity of the first rank? Only the friends and acquaintances of the concert-giver burden themselves to do so, and these only when they feel under obligations to him. Free tickets, however, are distributed here with the greatest prodigality, but it is generally the Parisians who profit by them; hence strangers for the most part hear much less music in Paris than in Berlin, Vienna or London, where it can be heard for less money.

In Berlin, for instance, one can secure a comfortable seat for the Philharmonic Orchestra for 75 pfennigs (about twenty cents), and this may be done three times a week. In Paris such an enjoyment costs 5 francs (about \$1.00), and the seat is much poorer. Then another great inconvenience confronts the concert-goer: practically all the important orchestral concerts are given on Sunday afternoon, and since it is not possible to be in three or four places at one time, he must often deny himself some very interesting performances.

All these drawbacks may, of course, be criticized, and with reason; they should not, however, give rise to the opinion that Paris cannot compare with Berlin or Vienna as a musical center, for in this respect one should judge only on the afternoon point of the organization of musical life. To be just toward Paris we must consider the astonishing number of prominent musicians whom it shelters, and who is doubtful that it can be compared. All that other conservatories have thus far accomplished seems slight in comparison with the results obtained by the one in Paris. This is represented in the musical world by a truly imposing list of celebrities who have emerged from her sheltering care. Let us recall some of them to memory:

LATEST PORTRAIT OF MORITZ MOSZKOWSKI.

Composers—Alkan, Bazin, Berlioz, J. E. A. Bernard, Bizet, Bruch, Chabrier, Debussy, Delibes, d'Indy, Théodore, Dubois, Bourgaud-Ducoudray, P. Dukas, Durufler, Enesco (also a distinguished violinist), Erlanger, César Franck, Giletti (also a pianist), Grégoire (perhaps the greatest living teacher of counterpoint), Gounod, Guiraud, Halévy, Herold, the brothers Hillemeier, Lacombe, Fernand, Lehar, Lescop, Lennox, X. Leistikow, Lefebvre, Maillard, Massé, Massenet, Mela, Missa, Paladilhe, Pessard, Pierné, Rabaud, Ravel, Guy Ropartz, Saint-Saëns, Salvy, Savard (a noted theoretician), Serpette, Szymanowski, Ambrose Thomas, Thom, André Wormser.

Pianists—Cortot, Diémer, Tissot (also a distinguished composer), Henri Herz, Kalbrenner, Claude Knebel, Le Couppé (a celebrated teacher), Berthe Marx-Goldschmidt, G. Mathias (a well-known teacher), Marmontel and L. Philipp (ditto), Planté, Prudent, Puget, Risler, Caroline Montigny-Ménier, the Marquis de Sade, Gernsheim, Gernsheim, Marie Trautmann (now Madame Jaell),

Ricardo Viñes, Joseph Wieniawski, Wurmser, Zimmerman (in his time a great teacher), Violinists—Alard, Artois, Capet, Dancal (author of the celebrated violin school), Flesch, Gelose, Hayot, Kreisler, Isidor Loto, Marsick (founder of the Society of Beethoven's last Quartets), Mazas (composer of the well-known violin school), Nauda, Ondrick, Sarasate, Secchiari, Jacques Thibaud, Tirmen Touche, Teresina Tu, Henri Wieniawski.

Violoncellists—Delsart, Franchomme (with whom Chopin collaborated in composing for the piano and violoncello), J. F. Hickling, Jacquard, Salmon, Mademoiselle Caponsachi.

Organists—Lefebvre Wély, Tournemire, Silas and a number of others previously mentioned as composers or pianists.

Harpists—Boucha, Godofroid, Salzedo. Directors—Chevallier, Colonne, Deldevez, Garcia, Habeneck (founder of the Conservatory concerts), Lamoureux, Luigini, Marty. Further may be mentioned Gilels (also) and Gumbert (Rute), two virtuosos of European fame; also the musical literature, François Joseph Fétis.

Singers—Capoul, Escalès, Fauré, Maurel, Meichsiede, Roger, Talazac, Tassin, and many others. Caron, Carvalho, Brunet-Latour, Bilbaud, Vachette, Boidin-Guipis, Hatto, Cesbron.

Actors—Men: Coquelin (amé), Coquelin (cadet), Delanay, Faraday, Lemaire, Guiry, G. L. Lohr, Mounet-Sully, Truffier, women: Barlet, Sarah Bernhardt, Brandès, Brohan, Reichenberg, Réjane, Samary.

ITS HISTORY.

It is hardly necessary to say that such an array of distinguished artists could be formed in even the most excellent institution only during a long series of years. Here also the Paris Conservatory has a great advantage over all others. It was in fact the very first beginnings it has been in existence a hundred and twenty-five years. In 1784 Louis XVI founded an *Ecole Royale de Chant* (Royal School of Singing), at the head of which stood the famous Lamoignon, a very celebrated composer of his time. Among the teachers under him we find a still more highly honored artist, viz., Piccini, who was in charge of the first class in singing. The chief aim of this school was to educate composers, singers, players of the clavier and violin. Two years later another school for the training of actors was established, but it lasted less than four years, while the *Ecole de Chant* continued in existence until 1795.

The real beginning of the present Conservatory, however, must be placed in the year 1789, when, under the direction of Bernard Sarrette, the *Ecole gratuite de Musique de la Garde Nationale* (Free School of Music for the National Guard) was founded. This at first had only the object of reorganizing the music of the army, but in 1795 under the name of *Conservatoire de Musique*, it was made an institution embracing all branches of music. During the years that followed it suffered from adverse conditions on the one hand it was subjected to violent opposition; on the other it was severely cramped by the poverty of the Government, which gradually led to a restriction of its activities. With the First Empire, however, it entered upon a brighter era. During the first decade of the reign of Napoleon I the list of its teaching personnel consisted of many of the most renowned musicians of France. In composition we find those of Cherubini, Gossec and Méhul; Baillet taught the violin and Boieldieu at first the piano, later the violin. This brilliant epoch lasted until 1814; then the political events which finally led to the overthrow of Napoleon cast a shadow over its existence, which for a time was seriously threatened. Under Louis XVIII it was obliged to confine itself to the training of singers and musicians for the Royal Opéra. The director was the Marquis de Larouzière, who had up to that time served as the royal music master.

In 1822 the Conservatory at last made a definite advance; Cherubini was appointed director, and continued in office until 1842, when he was succeeded by Adolphe Bériot. This brilliant epoch lasted until during Cherubini's administration it must be mentioned that since 1841 pupils of foreign nationalities have been admitted, though at first only in exceptional cases. As an important incident in the history of the Conservatory, we must mention the death of Ambrose Thomas, who gave way, in 1865, to Théodore Dubois. Since the resignation of Dubois, in 1905, the Conservatory has been directed by Gabriel Fauré, the Marquis de Sade, Gernsheim, Gernsheim, Marie Trautmann (now Madame Jaell),

One of the marvelous conditions of music in this country is that the opera, the concert, the oratorio and the recital all seem to meet with equal appreciation. The fact that most students of music in this country are not musicians, leading to an appreciation of orchestral scores. In the case of opera the condition was quite different. The appreciation of opera in this country was not so general. The reason for this could not be brought to the home until the sound-reproducing machine had been perfected. The great increase in the interest in opera in recent years has undoubtedly been due to the fact that the records of these instruments are in use in as many homes and music studies. It is far past the "toy" stage and is a genuine factor in the education of the young musician. At first the sound-reproducing machine met with tremendous opposition owing to the fact that bad instruments had prejudiced the public. The records of the great vocalists, however, were reflected with astonishing veracity. The improvements I have observed during the past month have seemed altogether wonderful. The voices of our great singers of to-day may be heard in the homes of all our countries of the globe gives a sense of satisfaction to the singer, and to the listener. The art, which was in its infancy twenty-five years ago

IN studying a composition, keep emotion for the last. Master thoroughly the framework before trying to decorate. One cannot "play a sigh" who cannot "pass the thumb under" or think in tune.

Allow no visiting of any kind with anyone during practice.

One must make sacrifices if need be to attain success in music.

Do not gossip about other teachers or pupils.
Do not get in the habit of "playing over" things that you like.

Never play a note without the attention upon it being intense and intelligent.

Do not run about to different teachers. Good authority asserts that one will acquire less in changing lessons among great artists, than by steady working and following the leading of another not so noted.

Do not ever work mechanically. Keep the mind always fully engaged with the thought in hand.

Always know all you can find out about the program you are going to hear, and all about the other pieces upon your own program.

Do not talk while others perform.
It is not a sign of stupidity not to grasp an idea.

Avoid rings, bracelets, jewelry and finery at your pupils' concerts.

Close the piano and keep it from dust. Memorize everything you learn, and keep it in good playing shape.

Be extremely careful about always singing and playing in tune. Keep the instrument in tune and watch tone all the time.

Even when practicing for "speed," imagine. Never play like a machine.

Do not think that speed or noise produce the thing called "life" in music.

Be exact in detail. That is not being mechanical.
Learn *not* to obey moods. Recognize and contr

them. Some of the most successful practice hours are those passed through after conquering a listless mood. You can make yourself feel totally "different" in five

minutes if you know how.
Do not give in to lassitude. Always approach music "strung up," like a well-tuned violin, or as a horse ready for the race.

Make yourself begin as you would turn on a faucet knowing that the water will run if you do so. There is a difference between being lazy and not being properly prepared for the work.

Always think, think, think, before making a touch. The "great art" must lie in every touch of the smallest finger.

The day is past when eccentricity was the advertisement of a musician. No one should be more to date, cultured and neat in person than the musician. His profession is ennobling, uplifting and helpful if his character is pure, true, loving and optimistic.

By JAMES FRANCIS COOKE

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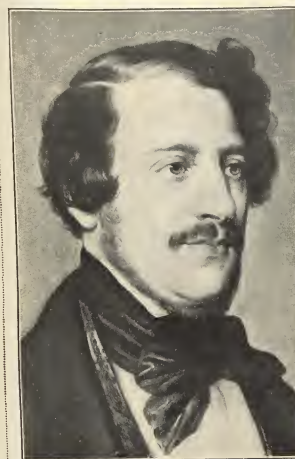
IN LESSON I (published in the October ETUDE) we learned that the Greeks used to give performances of plays, accompanied by music, in great, open-air theatres. In days when there were no newspapers to reach the masses of the public these plays were of great educational importance. People, in general, are more moved by things they see acted before them than by things they read. By realizing this the heads of the early Christian Church gave performances representing miracles and Bible stories. These were known as moralities, mysteries or miracle plays. The Passion Play, representing the life and crucifixion of Christ, given to this day at Oberamgau in the Bavarian Alps, is the oldest of these plays. From the early middle plays came the opera and oratorio, as well as our modern music drama.



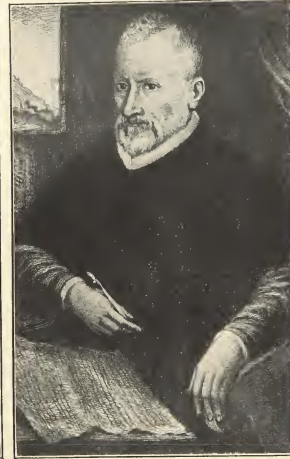
DON LORENZO PEROSI.

The most famous of present-day Italian oratorio writers.
He is Master of the Papal Choir at Rome.

Filippo Neri (Nay'ree), an Italian priest and educator, who died in 1505, formed the custom of having sacred words set to music sung after his addresses. He also founded a body of priests, known as the Congregation of the Oratory, in 1575. The services of this body have been held in a hall in London since 1622, and the or-a-to-ry, or or-chor, is in English as the oratory. Later this brotherhood gave sacred musical plays, with and without acting, and these plays came to be known as oratorios. They were the forerunners of our modern oratorios, which are now given in the theatre, often by choruses, accompanied by an orchestra, with the assistance of a quartet of solo singers, who sing the parts of the leading characters. In the oratorio there is no scenery, as in the case of a play, and there is no acting, the singers standing in one position during the entire performance.



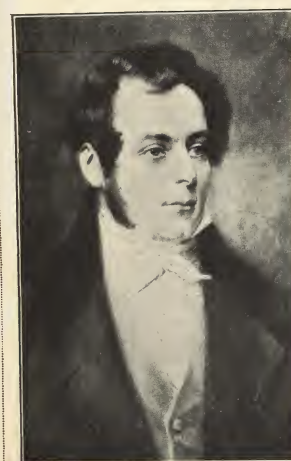
Gaetano Donizetti



Giovanni Pierluigi Da Palestrina



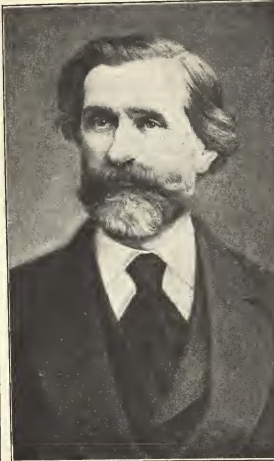
Ruggiero Leoncavallo



Vincenzo Bellini



Luisa Tetrazzini



Giuseppe Francesco Verdi

TEN TEST QUESTIONS.

1. Why did the early Church leaders favor the giving of plays?
2. What were the first plays called?
3. Give a modern example of "The Passion Play."
4. Who was the Italian priest who formed the "Congregation of the Oratorio?"
5. What noble amateur attempted to revive the old Greek plays with music?
6. What was the name of the first opera?
7. What was the name of the work known as the first oratorio?
8. To which great master did opera owe its great advance in the seventeenth century?
9. Was Monteverde's style "monophonic" or "polyphonic"?
10. Were the works of the other composers who lived at the same time as important as the operas of Monteverdi?

THE ETUDE

BY LUTIE BAKER GUNN.

It was not until he was in his 38th year (1851), when *Goletto* appeared, that Verdi's instrumentation showed any marked care, or that he seemed to be impressed by the variety of effect.

In Gilda's aria, *Caro nome*, the score is delightful in charming contrasts of delicacy and coloring. In the moving quartet sung in the last act there is mingled pathos, impassioned love and vengefulness. This is the best ensemble of the kind since the sextet in *Lucia di Lammermoor* and the trio in *Lucrezia Borgia*. The *Rigoletto* was followed by the more popular *Miserere* from *Il Trovatore*. But the *Rigoletto* quartet is considered the most brilliant and musically of all of Verdi's quartets. This opera, composed in forty days, has outdone the sixteen others that preceded it. Its wealth

A black and white portrait of a man with dark hair, wearing a dark suit jacket, a white shirt, and a patterned tie. He is looking slightly to the left of the camera with a serious expression. The background is dark and out of focus.

Muzio Clementi

MUZIO CLEMENTI.

one of the most famous of all Italian pianoforte composers.

the present time with as much interest as attended its first production; through this work the composer will live. In speaking of Verdi as a composer, however, we may add that although he showed a pronounced departure from the traditions of Italian opera, he found them to be, he has remained essentially Italian. Arguments have been raised that in his later works he had fallen under the influence of Wagner, and this would be quite difficult to prove. He may have been influenced by German masters' theories regarding character of opera libretto, but musically he was ever a true son of his native land. From present indications it appears that Verdi is destined to be the last of the long line of Italian composers.

masters of the old school who modified their efforts to conform to style as time passed. He has left no imitators and no disciples. This is singular, for since the dawn of opera to the present time the composers of the new opera have left behind a survivor to follow the lead of his predecessor; at least to do so until he finds out an individual; or, for himself, to copy the development of the school, following Puccini; then came Rossini, followed by the decadente, Bellini, Donizetti and Verdi. Here the aboriginal ends. *Falstaff* was composed when Verdi was 80 years old. When given, in 1893, for the first time in Berlin it fell in with a pronounced taste for the greater realism which had been heard in a house. Some musical criticism pronounced it to be Verdi's masterpiece. Although written much advanced age there was exhibited no lack of power. The general public has been slow to accept this great

Verdi's *Requiem* is a work that has been praised as much enthusiasm as it has been condemned with acrimony. Hans von Bülow, speaking for his school in criticism and without discretion, assented that the composition was a "monstrosity" which would do credit to an ordinary pupil of any music school in Germany. Yet it has never been equaled in inspiration by any contemporary graduates of any of the schools which Dr. von Bülow referred. Another fault which has been found with this work is that it is not so much in character. This charge means that Verdi's *Requiem* was not conceived in the same spirit in which Bach conceived his *St. Matthew Passion* and Handel's *Messiah*.

fashion of their day. The style was not chosen because it was religious in character, but because it was the only style they knew, common to the stage and Church. When adapted to the latter it was more or less trapezoidal in treatment. That choral fugues, single, double, strict or free, are religious in feeling remains to be proved, as no body of men are entitled to decide whether this or that style is the only one appropriate for sacred music. In judging Verdi's *Requiem* as judging other works of art which are ably written, should try to look at it from the composer's standpoint.

FACTS ABOUT THE FAMOUS ITALIAN MUSICIANS.

Busoni, the Italian pianist, made his debut at the age of eight.
Cherubini wrote, in all, 29 operas.
Cimarra

Chiarosa's opera, "Il Matrimonio Segreto," which is rarely heard in these days, was so successful when it was produced that it became more popular than any of the works of Meyerbeer.

Clementi taught, among others, John Field, Cramer, Moscheles, Kalkbrenner and Meyerbeer. Sir Michael Costa, considered, by many, an Eng-

Donizetti's first opera was composed in his leisure moments while he was in the city.

So famous was Frescobaldi that when he made his first appearance as organist of St. Peter's, in Rome, about 1614, thirty thousand people were present.

Vincenzo Galilei, the father of the famous astronomer, Galileo Galilei, was an eminent musician and writer upon musical subjects.

Mascagni's father was a baker by trade. He wanted his son to be a baker.

Tartini's very famous "Trillo del Diavolo" (The Devil's Trill).

When he was eighty years old Verdi received the title of "Marquis of Busseto" from the King of Italy.

Historical Review of Italian Musical Art from the Beginning to the Present Day

By FREDERIC S. LAW

GREEK MUSIC IN ITALY.

For its earliest musical art Italy had to thank the Greeks, the artistic people *par excellence* of antiquity. Greece, indeed, occupied much the same position that Italy held fifteen or sixteen centuries after the Christian era, when the latter was the authority and the model for imitation in all matters of learning and the arts. There was, to be sure, some indigenous music of a primitive nature in the Italian peninsula, as there is in all nations, but nothing in the shape of a definite theory or a system of notation, both of which are understood in speaking of it as an art. The Greeks had evolved an ingenious and highly complex theory for the practice of music, and this for centuries was the standard in Italy.

PALESTRINA'S BIRTHPLACE

So far as the much vexed question of Greek music is concerned, it is enough to say that, while it is theoretically understood, it is impossible to judge from the ancient treatises on the subject as to its

actual effect. Two things about it seem assured: first, that it was in no sense an independent art, but was subsidiary to poetry and the dance, intensifying the dramatic and emotional elements of the former

largely through what we should call elocutionary effects, and accentuating the rhythmic features and movement of the latter; second, that it was confined to successions of single tones, by which the

to succession of single tones—in other words, that it was purely melodic in structure. It is hardly to be supposed, however, that harmonic possibilities had not suggested themselves to a race of such

thinkers and critics, whose philosophers, moreover, had praised the esthetic and ethical value of music so highly in their writings; but, so far as research shows, no trace of even the crudest aesthetic

Though a little in advance of our subject at present, it may be well to mention the successive

stages of the evolution of music as an art; we shall have to do with them later and it will throw light on the question we are considering now. The first phase is that of simple melody, voices and instru-

ments all in unison, as in Greek music and the music of Eastern nations at the present day, which is on the same primitive basis. Then followed a period of coordinate melodies; that is, the interweaving of independent melodies in such a fashion as to give a certain impression of completeness. This was the work of what is known as the polyphonic or contrapuntal school. Last of all came the stage, with which we are now familiar: that of harmonic development, meaning that there is but one principal melody growing out of the harmonies by which it is supported.

Southern Italy was largely inhabited by Greeks, their language, their literature and arts exercised a powerful influence on the Latin-speaking and Latin-speaking Romans sang in Greek and declaimed Greek poetry; the most noted teachers were Greek, players were brought from Greece to produce the famous Greek tragedies, and the Greek system of music represents the culmination of the melodic system as transplanted into Italy and no further development on its meager lines was possible. Even the Church, which was the first to introduce the Latin language destined to bring in the following era in musical history, wrought no change at first. With the adoption of Christianity by the Roman Empire early in the first century, the Greek language was the language of Church, music, like all the other arts, was placed on an ecclesiastical basis. It was confined to a system of modes and scales hardly less complicated than those of the Greek Church. The architecture was developed by the building of churches and cathedrals, painting and sculpture by the decoration of their interiors, so the growth of music was in the same direction. The Church, with its solemnity to the sacred ritual. The early composers were monks and priests, and it naturally assumed a starchy style almost devoid of movement and tone. The music of the people, which was the only music present in the folk music of the day, but this was ignored by musicians and had no part in the development of music as an art. The music of the people was a simple, direct, and unadorned melody, since it rested on the dance and the scales used in their songs, to which they often danced, were more or less of our major and minor modes than to the scales of the Greek Church.

The early Christians sang in their secret meetings, but the characteristics of the music to which they sang their hymns are not certainly known. There are reasons, however, for inferring that they were Jewish in origin. The Greek, and thus allied their services to those of the Jews, and the Jews have such accounts in the Old Testament. Rome, the mistress and the conqueror of the world, held within her walls captives and inhabitants of all countries, and the Romans, though not essentially an artistic people, assimilated and became familiar with the music and musical instruments of her tributary nations. The Jews, however, were the development of the primitive musical art for the present, awaiting only the impulse which should point the way to the direction it should take.

II

THE MUSIC OF THE CHURCH.

This was found in the Church. The power of music in arousing the individual and collective religious emotion of the faithful finally broke the restraints of the exclusively melodic system and led to the second great era in its history. The beginnings of a rational notation were made, a crude harmony resulting from voices singing together in fourths and fifths appeared about the ninth century, and this led to the great polyphonic period lasting for six centuries. These developments were by no means confined to Italy, but owing to the seat of the Church being fixed at Rome they soon found

their way thither to receive its sanction. There the most prominent musicians of all countries congregated, composing, singing in the Papal choir, and practically forming a school of music which had an authority transcending all others, both for ecclesiastical and artistic reasons. This gave Italy the musical preëminence it has since enjoyed, and was the beginning of its renown as the Mecca for aspiring artists and students, which has endured up to the present day.

The composers of this period incarnated in the supreme appearance of Palestrina (1514-1594), who achieved all that was possible to the contrapuntum. He was not only an admirer, not alone of the science and art of composition displayed in them, but also for their beauty and elevation of thought. This it was that saved the music of the Church from a serious set-back, for in 1555 such abuses had crept into it through vanity and love of show on the part of the composers that the Council of Trent had to prohibit it entirely unless a more suitable style for the service could be devised. In this extremity Palestrina proved that this was possible by composing three Masses of such simplicity and devotional effect, yet vital of consummate technical skill, that music as an art was preserved to the 20th century.

But, like the melodic system of the Greeks at the beginning of the Christian era, by the end of the sixteenth century the school of polyphony had reached its climax; after Palestrina progress in that

direction was no longer possible, he had exhausted its capabilities. His school had been called forth by religious feeling; the third and last great epoch of harmony, in which we are now living, was prompted by the same religious feeling. It was entirely secular character to the world through the invention of the opera in 1600. Though up to this time the development of musical art had been in the music itself, it was now directed to the world and also turned their attention to secular subjects. Their treatment of these, however, was practically the same as that given to sacred texts, though a more conscious and conscious effort to obtain the greater flexibility and variety of expression by the corresponding change of music may be noted. The most important form thus originated was the opera, which still survives, albeit musically very different from the early forms. The opera was first applied to a poem of a sentimental nature and later transferred to the music to which it was set. Another form, which has disappeared, was the *comédie en musique*, a form of comic character, and its text, as the name (from *comédie*) implies, had to do with the chase, though it was further enlivened by the representation of character-

The Madrigal was great favor with composers of all nationalities and partook of the various peculiarities in the music of the countries to which it found its way. Some of the most charming examples of early English music are its madrigals, and the form is still cultivated in England by madrigal societies. A distinctive feature of the Italian madrigal was the use made of the canon. This device of strict imitation was much employed by composers of all schools, but the Italians handled it the most successfully, and it forms a striking peculiarity of these secular compositions.

positions of an early age. To modern ears the canon in a love song seems strangely stiff and incongruous. It was not until the opera was established and had become the leading amusement of the people that there was any real distinction between the secular and ecclesiastical styles. Then, instead of secular music being written in the ecclesiastical manner, composers began to introduce the lighter, more fluent style, made popular on the stage, into their works for the Church.

III.

THE INFLUENCE OF THE VOICE.

Since the opera and oratorio are considered elsewhere in the present issue of *The Etude*, mention of only of them is necessary in this connection. It must be borne in mind, however, that the great vogue of the former, not only in Italy, but in all countries, wrought more sweeping and far-reaching changes in the art of music than any other agency known in its history. In the efforts of opera composers to create characteristic dramatic effects through musical means the mighty fabric of modern instrumental music had its origin. To the opera we owe not alone the music drama and symphonic poem of the nineteenth century, but the overture and symphony of the eighteenth century.

Up to the invention of the opera music had been principally on a choral basis; the voice formed the material with which composers generally built up their works. Instruments were at first used only for accompaniment to singers and merely reproduced the vocal parts; the earliest essays at purely instrumental music consisted of such accompaniments played along with the voice. The organ or single voice known until the cantatas of Galilei and Caccini opened the way for the first opera. The nearest approach to a solo performance was the singing of one of a myriad of similar compositions by a vocalist while the other parts were vocalized without words by singers who were generally concealed.

The earliest influence tending to instrumental music was that exerted by the organ. At first its limited compass and almost invincible clumsiness of structure fitted it only for accompaniment in the church services, but in the course of time it was improved, its range extended and the addition of pedals made it a most important factor in the progress toward the complicated art of today. The great freedom of organ playing in the stage drama early in the sixteenth century, and there the organ entered into its own by the composition of works adapted to its character by the two Gabriels, uncle and nephew, and Girolamo Frescobaldi, the most distinguished organist of the seventeenth century, of whom Signor Vattelli speaks in such glowing terms in another part of this magazine. Frescobaldi's achievements on the organ were duplicated on the harpsichord in the following century by Domenico Scarlatti. The Liszt of his time, who brought the art of playing this instrument to such a degree of virtuosity that present-day artists find difficulty in reproducing his works on the modern grand piano. These two men represent the high-water mark of instrumental music in the early Italian school; the tendency of later years has been in another direction.

This may be ascribed to the opera, which opened the way to the solo singer, and he speedily became the center of musical interest. All Italy, and the rest of the world as well, went wild over the illustrious singers trained by the long line of great singing teachers called forth by the necessity of vocal artists able to cope with the technical difficulties demanded by the taste of the times. These singers and the vogue they attained exercised a powerful influence on the direction taken by Italian musical art. The magic of the human voice thoroughly exploited as to beauty of tone and brilliancy of utterance, the newly-discovered charm of melody brought to light by its means, and which had generally been lacking in the severely contrapuntal music of an earlier age, stamped it with an essentially vocal and melodious style that still remains its distinguishing feature. For more than three centuries the opera has been the dominant force in the musical activity of Italy. Though her achievements in other fields have been many and great, this continues to be the one form particularly congenial to the Latin temperament; Italian music in general is pervaded by its characteristic glow and vocal attributes.

THE ETUDE

INTERPRETATION IN SINGING.

BY DAVID BISPHAM.

This article is Part II of an interview reported capriciously in THE ETUDE from the eminent opera baritone, Mr. David Bispham. Although this reads like an interview, it is not. It is a series of questions and answers which will find it to their advantage to secure the first part, which appeared in the last issue.

A THOROUGH MUSICAL TRAINING.

A thorough musical training—that is, a training upon some musical instrument such as the piano or violin—is extremely desirable, but not absolutely essential. The singer who is convinced of his ability, but who has not had such advantages in early youth, should not be discouraged. He can acquire a thorough knowledge of the essentials later on, but he will have to work very much harder to get this knowledge, as I was obliged to do. Artistic ability is by no means a certain quality. The famous art critic, Vassari, has called our attention to the fact that while one painter who produced wonderful pictures has had an exhaustive technical training, another may arise at the age who will achieve wonderful results, but who has had no secure them by means of much bungling self-study. It is very hard to repress artistic ability. If the ability is there, it will come to the front through fire and water.

A FAMILIARITY WITH VOCAL TRADITIONS OF THE PAST.

Lastly, we come to the matter of the study of the traditional methods of interpreting vocal music. We must, of course, study these traditions, but we must not be slaves to them. In other words, we must know the past in order to interpret masterpieces properly in the present. We must "but never, sacrifice that great sense of individuality for slavery to convention. If the traditional Italian method of rendering a certain aria was marred by the tremolo of certain famous singers, there is no good artistic reason why anyone should retain anything so hideous as a tremolo solely because it was traditional.

There is a capital story of a young American singer who went to a European opera house with the intention of introducing his own style and ineffectiveness of his people. In one opera the stage director told him to go to the back center of the stage and then walk straight down to the front center and then deliver his aria. "Why must I go to the back center first?" asked the young singer. The director was amazed and blustered: "Why?—why, because every singer for fifty years has sung that aria in that way. The great Rubini did it that way, and you cannot question anything the great Rubini did." The young singer was not satisfied, and he finally found an old chorus man who had sung with Rubini, and asked him whether the tradition was founded upon a custom of the celebrated singer. "Yes," replied the chorus man; "da getta Rubini he grada man. He go way back; then he come down front; then he sing. Ah, grandissimo!" "But he didn't sing the aria in the back center, did he?" "Why did he always go to the back before he came down front?" "Ah!" exclaimed the excited Italian; "Rubini, he always first go to the back of the stage to spit."

Partial as this incident may seem, many musical traditions are founded upon customs with quite as little musical, esthetic or practical importance. Uniform traditions are too often as useless as the buttons on the sleeves of our coats, although these very buttons were at one time employed by our forefathers to fasten back the sleeves. There are, great masterpieces, and particularly those marked by the florid ornamentation of the days of Handel, Bach and Haydn, which the singer must know. Many traditions are too quite as useless as the scores themselves, and the only way in which the young singer can acquire a knowledge of them is by the instruction of the teacher who has had a wide and rich experience.

In closing, let me say that while it is possible for the ambitious student to start his musical work at late hours of life (so to 30 years of age), it is not advisable, unless he has unusual energy, positive assurances of vocal talent of an unusually high character, and the willingness to make any sacrifice in wish success.

HOW INDUSTRY AND COMMON SENSE HELP THE MUSICIAN.

BY SIR FREDERICK BRIDGE.

If you are to succeed in your profession you must devote all your energies to it, like a man. I say "like a man" because, for heaven's sake, don't let me make you into an esthetic, long-haired prig. Don't let your hair grow too long. Shakespeare knew of this, falling in connection with musicians and artists, for, when in "Twelfth Night" Sir Andrew Aguecheil exclaims, "Oh, had I but followed the arts!" Sir Toby Belch replies, "Then hadst thou had an excellent head of hair."

Another piece of advice is, don't burst out into some abnormal kind of German dress. I don't like to see neckties with true-lovers' knots flopping about. The old-fashioned sailors' knot is good enough for me. When I see long-haired fellows with true-lovers' knots I almost fall down in a fit. People who drop into these vulgar errors are looked upon as common fiddlers. Dress like reasonable human beings, and not like people qualifying for the mad-house.

Learn as much as you can in the various branches of your profession. You can not always have your masters with you, and your aim should be to depend upon yourselves. I myself was apprenticed to a cathedral organist and perhaps it is to be regretted that the days of apprenticeship are no longer with us. It is most important that you should acquire the methods of the classics in all directions. Singers, in particular, should study not only the chief parts of a work, but the secondary parts as well. Their first chance will probably be to take a secondary part; but if they are ready for the first part, their opportunity may come sooner than they anticipate. If, however, they insist upon taking the first part, and then fail, it is hopeless to expect any chance.

Most assuredly, thoroughness is absolutely essential. Of course, there must be brains; if you have not got brains you may as well give up music. You remember, the great artist who, on being asked how he produced such beautiful colors, replied, "With brains." So it must be with the musician, whose brains will not be any bigger if he wears long hair and true-lovers' knots.

CHERUBINI'S INDIVIDUALITY.

BY HERBERT ANTCLIFFE.

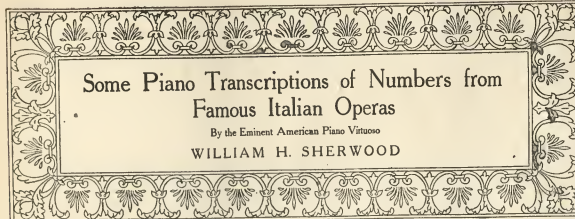
CHERUBINI was, as a composer, the Strauss of his own day; in addition, he was the theorist who restrained the exuberance of younger and of less perfectly balanced composers. In both these ways he was the leader of the school of which, in spite of his individuality, Beethoven was a member. How many of the innovations which Beethoven made owed to the training that he received from and his friendship with Cherubini it is impossible to say. As with all great men, Beethoven has been credited with the complete development of many ideas which he only brought to completion and which were carried a long way on the road from conception to fruition by others. It being more than likely that some of these he obtained from Cherubini. Later, however, had a strong creative talent with which to carry out the ideas which, as a theorist, he formulated. As a master of form—that is, as one who was able to apply the principles of form to his own purposes and was not forced to fit his ideas to the form, he rivaled all his contemporaries; and even he said that he was not equal to up to the mark. His part writing, too, was remarkable for its clearness, a qualification which should surely carry weight in these days when clearness is so necessary and so uncommon. Moreover, his individuality appeared as strongly in his music as in other matters; and it is individuality in expression as well as in substance which will keep art work alive.—*Mancini Opinon.*

THE ETUDE

Some Piano Transcriptions of Numbers from Famous Italian Operas

By the Eminent American Piano Virtuoso

WILLIAM H. SHERWOOD



A few days ago an estimable lady, who has been one of my neighbors, asked, "Who do you consider the greatest composer? Is it Verdi?"

Naturally, I answered that I considered several composers greater than Verdi, naming Bach, Beethoven, Schumann, Mendelssohn, Liszt, Wagner and others. My neighbor is very fond of music and has heard the works of most of the great masters. Therefore, her question set me to thinking and I answered her that people who do not decide upon music for a living, as well as those who do not look to it for higher intellectual enjoyment, unconsciously love the simple, beautiful melodies such as those found in Italian operas far better than the works of the composers mentioned above. The reason for this is, in many cases, require the hearer to possess trained intellectual, aesthetic and emotional faculties before they may be appreciated. The difficulty with much Italian operatic music is that it "sounds better than it is." Our own genial Mark Twain has said of certain music: "They tell me it is much better than it sounds." The difficulty with much Italian operatic music is that it "sounds better than it is." Notwithstanding this there is much in the older Italian operatic music that will prove of permanent value as long as art exists and such writers as Verdi, Donizetti and Rossini composed melodies of great beauty, and these masters also showed appreciation of dramatic possibilities in their works. Such operas as "William Tell," "La Sonnambula," "Il Trovatore," "Mefistofele," "Egmont" and "Rigoletto" bid fair to hold the boards as long as any opera of any school, whether written before or since.

When speaking of transcriptions for the piano, the name of Liszt naturally comes first to the mind. It is doubtful if any such wholly-souled, generous nature will ever again exist among musical geniuses. What Liszt did for the music of the most widely different schools (through his peerless playing and arranging) has never been excelled and scarcely equaled. Liszt's piano arrangements of Bach's organ music are as much a standard to-day as when they were first written. Liszt's arrangements of Schubert's songs did as much as anything else to popularize the beautiful melodies of this genius among song writers. Liszt's arrangements of Wagner selections are equally, or still more, in the foreground. It is well known that Liszt gave both time and money, his best strength and influence to help Wagner. He paid Wagner's debts and finally saw his music successfully brought before the public. The result was that his music dramas revolutionized the world of art. All of this Liszt did without remuneration or expectation of reward.

LISZT'S ARRANGEMENTS.

I have frequently felt that Liszt made decided improvements upon the original in his paraphrasing of works from Italian operas. In his "Miserere," from "Il Trovatore," he has relieved the music by strokes of genius in added parts and modulations, and all in such a manner as to enhance the artistic feeling and spirit of the original. To those accustomed to the polyphonic and intellectual work of the great northern composers there are undoubtedly threadbare passages in the original Italian works, where the tediousness of the accompaniment and ordinary harmonies are unrelieved. At such moments Liszt knew how to put just the right additional touch, in the proper spirit. He did not spoil the works by overloading

them with his own intellectuality to an offensive degree. To illustrate his spirit of fidelity and appropriate appreciation of the composer's genius, it is worth while to mention an incident which occurred during my studies with Liszt. Miss Anna Melhig (the German pianist) was the only one present with myself when, one day Liszt played certain "Etudes" from Chopin, commenting upon their value as studies and their rare beauty as compositions of the highest order. An arrangement by Brahms of the "Etude in F Minor" (Op. 25, No. 2) was characterized as being over-elaborated, Brahms having doubled the principal part (originally written for the right hand with a single "voice" of running melody) by inventing an etude in sixths and thirds, thereby making greater demands upon the left hand by doubling and magnifying the parts of harmony and accompaniment. Liszt made strenuous objections to departing to such extent from the musical meaning and simple beauty of the original, saying that if anybody wished to write an etude in thirds and sixths and other difficulties he had better compose a new piece of music himself, instead of spoiling a beautiful work of genius like that of Chopin. His idea might be compared to the inappropriateness of trying to make a sunflower out of a daisy.

Many other pianists have made "arrangements" and paraphrases of the works of great composers. Tassig gave us masterly examples of piano arrangements from Bach, Wagner, von Weber and Strauss. Von Billow arranged, in a very beautiful way, the "Pastorale" and "Shepherd Song" which we have the "Magic Fire" from "Die Walküre" arranged splendidly by Brassin. Recent adaptations of different organ works of Bach have been carried out in a most masterly manner by Busoni.

EX. I. MISERERE DU TROVATORE.

Paraphrase de Concert. L. M. Gottschalk.



GOTTSCALK-VERDI "MISERERE."

One of the best efforts of our American composer, Gottschalk, can be seen in his arrangement of the "Miserere" from "Il Trovatore." In this we see much evidence of the effectiveness with which Gottschalk bewitched his audiences. In the first cords (to be played as short as though they were picked on the strings of the violin) we find a sonorous melody. This page makes a useful study, to help one learn how to discriminate so as to play two or more tones of unequal dynamic force, with the same hand and at one stroke. If the pedal be used sufficiently late after the attack upon the chord to avoid sustaining the short accompaniment notes, but so as to maintain the sound of melody notes until the next interval, the result will be good. A study of dynamic effects and correct, independent control of the damper pedal is hereby afforded and is well worth the student's attention. (See illustration I.)

The dynamic effect of playing the notes of the well-known melody "I Have Sighed to Rest Me," with brilliant octave embellishments, shows modern and highly effective devices, which Gottschalk knew

how to use to the fullest advantage in his concert playing. If the melody part is played and sustained with sufficient volume and the octaves are played with sufficient lightness of touch, the dynamic effect (with the aid of the damper pedal) can be made good, notwithstanding the temporary dissonance



caused through the pedal. Much depends upon good judgment and taste in shading the tones. Charles Kunkel has transcribed the "Overture" to "William Tell." In this number we have the grace and mellowness of the harmonious and tuneful "Pastorale" and "Shepherd Song" which we have the "Magic Fire" from "Die Walküre" arranged splendidly by Brassin. Recent adaptations of different organ works of Bach have been carried out in a most masterly manner by Busoni.

These two numbers, arranged by Gottschalk and Kunkel, would be very effective concert numbers for many piano players, to whom the Liszt arrangement of the same pieces might prove somewhat too heavy. Both of these men, in the arrangements just named, brought out prominent features of the music in the way of dynamic shading, and the hands and the most effective possibilities of the piano. Splendid brilliancy and fine climaxes are to be found with each.

LESCHETIZKI'S ARRANGEMENT OF "LUCIA DI LAMMERMOOR."

Leschetizki's arrangement of the Andante Finale from "Lucia di Lammermoor," by Donizetti, demonstrates that it is only necessary to use one hand to bring out the full expression of the melody with an appropriate and sufficiently colored setting of the harmonies and added embellishments thereto. The work is one of the most useful and brilliant numbers of the far too few arrangements for the left hand. A celebrated pianist once me the experience to one of his fingers, which prevented him practicing with his right hand for several months. During this time he did some good practice with his left hand, including the arrangement of several numbers by Bach for the left hand alone. His experience made a more thorough, serious musician of him. A piece of music for the left hand alone, requiring artistic treatment of bass accompaniment, combined with melody, may do much to give the player thoroughness. It might be well to digress for a moment to speak of Bach's "Chaconne" for the violin, arranged for the piano (left hand only) by

Educational Helps on Etude Music

By P. W. OREM

MINIATURE—M. MOSZKOWSKI

In Mr. Tapper's article on another page of this issue will be found a detailed analysis of this piece. Of the set of pieces known as "Miniatures," Op. 28, No. 1, is by far the most interesting. This early *opus* represents what might be termed the lighter vein of this accomplished writer, whose compositions are probably the most truly pianistic of any since the time of Chopin. This "Miniature" requires a polished *legato* style throughout, together with the singing tone. It has been carefully revised, edited and fingered, and the various markings should be strictly observed.

THE TWO GRENADIERS—SCHUMANN.

This is a transcription for piano solo, by the Russian composer Duhquie, of one of Schumann's most famous songs. This is a dramatic setting of Heine's well-known verses. As a finale the "Marsellaise" is most happily and effectively introduced. As the piano accompaniment to this song is so complete in itself, the song is thereby rendered particularly suitable for instrumental transcription. In fact, the song is really a bit of dramatic drama, in which the piano plays a part equal in importance to the voice. This transcription is exceedingly well made. It is not difficult to play and it follows the composer's ideas with the utmost fidelity. In this piece, as should be the case in all song transcriptions, the player should read the text of the song carefully, so as to imbue its spirit completely, creating an interpretation in accordance therewith. Note the tone painting throughout, and the thrilling effect of the "Marsellaise." This song was first published in 1844.

HIGHLAND LULLABY—G. A. BURDETT.

This is a very interesting bit of modern composition in characteristic vein. In this piece, while the melody is, of course, predominant, to be rendered in songlike manner, the inner voices are also of importance, especially in the imitative passages, where the tenor voice takes up the theme. This piece displays skillful workmanship, and is well worth careful study. It should prove a popular recital number.

VALSETTE—CARLY FLORIO.

This is a graceful and original waltz movement, interesting in harmonic treatment and vigorous in rhythm. The composer, who is of English birth, is now resident in America, where he has won distinction as organist, critic and composer. This waltz must be played with steady and careful shading, in accordance with the composer's markings.

HEART OF THE ROSE—E. LENT.

This is a charming drawing-room piece, quite out of the ordinary. The melodies are taking and expressive, and harmonic treatment is striking. This piece will afford practice in tone production, especially of the singing tone in the *legato* touch, in chord playing, and in expression. A good intermediate pupil should be able to attain much success with it as a recital number. The piece should not be hurried, and a certain freedom in *tempo* is not signified, but desirable.

GOLDEN LEAVES—R. S. MORRISON.

This is another drawing-room piece, also very charming, but of totally different type from the preceding. In this piece the idealized *mazurka* rhythm is employed, hence the effect is dance-like rather than song-like. This piece will require precision of rhythm, and should be played in strict time. The accompaniment to the theme in A flat is printed in smaller-sized notes in order to call the attention of the player to the fact that the melody notes (printed in full size) are intended to be brought out prominently with full round tone. This piece should prove a brilliant recital number.

FRATERNAL MARCH—CHAS. LINDSAY.

In this fine march the unique idea has been successfully carried out of incorporating three well-known hymn tunes. These hymn tunes are much used in a number of fraternal bodies, hence the title of this march. There are many church services, society gatherings and other affairs at which the march may be used to good advantage. While it is of the grand march type, it may be actually used for marching purposes. As a piece of music it is exceedingly well put together.

BUTTERFLY WALTZ—H. WEIL.

This is a bright and delicate waltz movement, not at all difficult to play, but brilliant and effective. It might be played lightly and in a vivacious manner in order to attain the best effect. The finger work must be clean and crisp. A rapid pace is desirable.

AT THE FAIR
VESPER CHIMES } E. SOCHTING.

These two numbers are taken from a set of characteristic pieces entitled "In Autumn." They are novelties from the pen of a successful modern German teacher and composer. While easy to play, these pieces display genuine musicianship in their construction. "Vesper Chimes" is especially clever in its working-out. Each of the pieces has the picturesque, descriptive quality. In "At the Fair" all the hurly-burly of a rustic merry-making is suggested. In "Vesper Chimes" the bell effects are beautifully brought out. These two pieces may be played as a single number by making a D.C. as suggested in the music.

ON THE DEEP SEA—SIDNEY STEINHEIMER.

This interesting little number is from a new set of teaching pieces of more than usual merit. "On the Deep Sea" may be used as the very first piece in which a pupil is asked to play with both hands in the bass clef. Its descriptive quality will appeal to young players.

QUARTET FROM "RIGOLETTO" (FOUR HANDS)—VERDI-ENGELMANN.

This number appeared as a piano solo in the August number of *The Etude*. In response to numerous demands this transcription has been arranged for four hands. In this arrangement the effect of the piece is much enhanced. It must be practiced carefully in order to attain a good ensemble, bringing out prominently the more important voices.

INTERMEZZO, FROM "CAVALLERIA RUSTICANA" (VIOLIN AND PIANO)—MASCAGNI.

This is one of the most famous instrumental numbers in modern opera. Mascagni was born at Leghorn in 1859. His greatest success, "Cavalleria Rusticana," was produced at Rome in 1890. The "Intermezzo" is played between the two principal scenes of the opera. It is always received with enthusiasm. As arranged for violin it makes a most effective recital number.

MARCH OF PRIESTS, FROM "SEMIRAMIDE" (PIPE ORGAN)—ROSSINI-BEST.

"Semiramide" is a florid opera of the old-fashioned type, which is still occasionally performed. It contains many gems of melody. This opera was first produced at Venice in 1823. The "March of Priests" is taken from one of the most striking scenes in the opera, one of gorgeous Oriental magnificence. The organ transcription of this brilliant movement has been made by the famous English concert organist, W. T. Best (1826-1897). It should be played in broad, postlude style, very distinctly, and with full and rich registration. A fine recital number or festival postlude.

THE VOCAL NUMBERS.

J. W. Lerman's "Guide Me, O Thou Great Jehovah" is an excellent setting of the familiar hymn, melodious, emotional and full of color. Church singers will be able to make good use of this song. The voice part affords a splendid opportunity to the singer, and the accompaniment is full and richly harmonized.

Geo. Chagman's "A Lover's Env" is a musically setting of one of Henry Van Dyke's new lyric poems. It is a beautiful love song, one that should appeal to all singers. It should be sung in broad and impassioned manner.

LISZT ON THE PLAYING OF HIS CONTEMPORARIES.

BY FREDERICK NIECKS.

WHILE unspeakably disdainful of the Mendelssohnians, Liszt describes Mendelssohn himself as always aristocratically noble. Of his pianoforte playing he remarks that Mendelssohn had more warmth and less technique than Thalberg.

A virtuoso's characterization of his fellow virtuosi cannot fail to be interesting, and may be forming. "At Paris Thalberg was in his time a greater favorite than I. It is true I surpassed him; but with him everything seemed already smooth, whereas with me everything was wild—a *Torquato* of feelings."

Of Moscheles Liszt says that he had no rhythm in his playing, but that he wrote a very correct style, and that the virtuosic passages in his first concerto are very good. Chopin, according to Liszt, was incomparable, and most fascinating in the *salon*, for he played with the most subtle delicacy, and had little strength. He never was able to do justice to the C minor study. As to his studies generally, they are unique for poetry and usefulness.

For Rubinstein Liszt had a great liking. "He plays the Erlking paraphrase better than I do." But he was quite aware of Rubinstein's excessive love of noise, of the Tartar strain in his blood. If Liszt was often frightened by Rubinstein's playing, fearing that the piano might go to bits, he yet admitted that it suited him well. The Russian pianist's weaknesses were good naturedly satirized by Liszt. Of Rubinstein's interpretation of Liszt's little and pretty easy *Valse-Improvisu*, the composer said that he played it like a grand concert piece, quite a pendant to his own "Watschen Walter" (the *Valse coprice* in E flat major). Rubinstein's *tempi* and other licenses Liszt illustrated by beginning the first movement of the Moonlight Sonata allegro, and showing in the last movement the marching up of the parading troops.

From the pianists to the violinists is but one step. "Paganini's playing could carry one away, but he remained nevertheless superficial." This is an after-thought and as such correct. But were the young men carried away by Paganini, Liszt included, wrong, although they had no thought of the superficiality of what raised their enthusiasm and inspired them? It is difficult to agree altogether with Liszt when he declares that Clementi was a mere mechanician. What we may admit is that form and even formalism and conventionalism predominated in most of his music.—*Monthly Musical Record*.

HABIT IN SCALE PLAYING.

BY F. P. OLIVER.

WHEN once formed, habit has so powerful a hold upon individuals that it becomes almost second nature. Taking this truism as an object lesson, if young piano pupils early in life are induced to form the scale habit, they are becoming acquainted with one of the essential and important vital points in music. As a rule children have a pronounced aversion for the practice of scales; but, if teachers exercise diplomacy and firmness in securing promises from their pupils to always begin their practice period by first practicing the scale that is to be worked on for the next lesson and then always begin the lesson with scale practice, the habit is soon formed and lasting.

If a new pupil is given the scale C, major, and gradually, all the different positions, by the time these are mastered so they can be played with a good firm *legato* touch, the rest of the major scales in sharps should be well under headway. The first scale can then be dropped from the regular lesson but not from practice, and the next one treated in the same manner, and so on through both the sharps and flats before the minor scales are begun. An occasional review of all back scales is helpful and necessary. Very soon a child takes great delight in trying to make the different positions of the scale "sound like a piece," and always recognizes a passage in thirds, sixths, or tenths with pleasure when they discover it in other music.

By this method the scales are readily and pleasantly learned and the scale habit formed.

To Dr. S. G. Frank, N. Y. C.

BUTTERFLY VALSE

HENRI WEIL

Intro.

Moderato M.M. ♩ = 60

AT THE FAIR

AUF DER KIRMESS
INTERMEZZO

EMIL SÖCHTING

Allegretto M.M. $\text{♩} = 108$

* These two numbers may be played as a single piece by returning to the first and ending at Fine

VESPER CHIMES

VESPERGLÖCKLEIN

EMIL SÖCHTING

Moderato M.M. $\text{♩} = 69$

QUARTET FROM "RIGOLETTO"

VERDI

SECONDO

Transc. by H. ENGELMANN

Moderato

Primo

M. M. ♩ = 68

Solo

pp

pp

p

Solo

f

pp

p

Primo

etc.

QUARTET FROM "RIGOLETTO"

VERDI

PRIMO

Transc. by H. ENGELMANN

Moderato

M. M. ♩ = 68

f

pp

brill.

pp

loco

pp

p

pp

p

ff

Secondo

p

mf

leggiero

p

mf

cresc.

THE ETUDE

SECONDO

dolce
p

dolce con espress.
p

stringendo
mf

cresc.
ff

dolce con espress.
p

stringendo
cresc.

stringendo
ff

Quieto
p

ff
p

THE ETUDE

PRIMO

dolce
p

loco Solo
dolce

stringendo
mf

cresc.
ff

dolce
mf

stringendo
cresc.

stringendo
ff

Quieto
f

ff
loco

MINIATURE

Edited and Fingered by
MAURITS LEEFSON

Sweet Souvenir

MORITZ MOSZKOWSKI, Op. 28, No. 1.

Allegro moderato M.M. $\text{♩} = 120$

mp semplice

p molto

cresc.

espress.

dim.

grazioso

p molto

pp

p

pp

pppp

HIGHLAND LULLABY

Larghetto tranquillo M.M. $\text{♩} = 46$

GEO. A. BURDETT, Op. 16, No. 3.

pp

p

pp

pppp

THE ETUDE VALSETTE

CARYL FLORIO

Moderato M.M. ♩ = 80

p *mf* *cresc. poco* *a poco*
poco rit. *Tempo di Valse* *mf*
mf *poco dim. al* *mf*
p marcato la melodia
CODA *cresc. poco a poco* *cresc. molto* *ff al fine*
sec.

THE ETUDE

p *mf* *cresc. poco a poco*
mf *poco* *ff* *sempre ff*
ff *poco rit.* *D.S.*
dim. poco a poco al

THE TWO GRENADIERS

DIE BEIDEN GRENADIERE

R. SCHUMANN

Transcribed by
A. DUBUGUE

Moderato M. M. ♩ = 92

To France were returning two Grenadiers, In Russia they had been taken, And when they came to the German frontier,
 Their courage was sadly shaken, 'Twas there that they both heard the sorrowful tale, That France's proud realm had been
 shaken, De-feat-ed and scat-ter'd the va-li-ant host, And the emp-er-or, the emp-er-or, been taken.
 How bit-ter-ly wept then the gre-na-diers, At hear-ing the ter-ri-ble
 story, And one then said "A-las! once more my wounds are bleed-ing and go-ry!" The other said "My sun is
 set, With thee I would die glad-ly, But I've a wife and child at home, With out me they fare
 bad-ly" What matters my wife, what matters my child, A heav-i-er care has a-ri-sen. Let them beg or pray When they

hungry are My Em-pe-ror sighs in a prison! O grant me bro-ther, but one prayer, If my
 hours I now must num-ber, Take with thee my corpse to my native land, In France let me peace-ful-ly
 slum-ber, My cross of honor with rib-bon red, Then on my bo-som place thou. Give
 me my mus-ket in my hand, My sword a-round me brace thou. Thus will I lis-ten and
 lie so still, and watch like a guard o'er the forces, Un-til the roar-ing of canon I hear, and tramping of neighing
 horses. Then o-ver my grave will my Em-pe-ror ride, While swords gleam bright-ly and rat-tle, While swords gleam bright-ly and
 rat-tle. Then arm'd to the teeth will I rise from the grave, For my Em-p'r, my Em-p'r to battle!

Adagio

FRATERNAL MARCH

CHAS. LINDSAY

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

INTRO.
Tempo di Marcia M.M. ♩ = 100

CHAS. LINDSAY

"All Hail the Power of Jesus' Name"

Maestoso

Adeste Fideles

ben marcato

Marziale

Andante

p *f* *mf* *ff* *rit.* *cresc.* *marcato*

THE ETUDE

This page contains musical notation for the piece 'ON THE BEER'. It features four systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *f*, *ff*, *marcato*, *rit.*, and *dim.*. The piece concludes with the instruction 'D.C.' (Da Capo).

ON THE DEEP SEA

Andante M.M. $\text{♩} = 80$

SIDNEY STEINHEIMER

Robert Schumann: Liedchen, Op. 39, No. 1. The score is in G major and 3/4 time. It consists of two systems of music. The first system starts with a piano (p) dynamic and a key signature change to G major. The second system starts with a forte (f) dynamic and ends with a 'dim. e rit. pp' marking. The score is for a single melodic line with a piano accompaniment.

[illegible]

GUIDE ME, O THOU GREAT JEHOVAH.

W. WILLIAMS

Andante M.M. ♩ = 66

J. W. LERMAN

mf

poco dim.

p

Guide me, guide me, O Thou great Je-ho-vah, Pil-grim thro' this bar-ren land; I am weak, but

poco dim.

p

Thou art mighty Hold me with Thy powerful hand; Bread of heav-en, Bread of heav-en, Feed me, feed me

f

ff

p

f

rall.

till I want no more, till I want no more.

rall.

p

Allegretto M.M. ♩ = 80

mf

Op-en now the crys-tal foun-tain, Whence the heal-ing streams do flow;

mf

f

f

ff

rall.

Let the fiery, cloudy pil-lar Lead me all my jour-ney through, Lead me all my jour-ney

cresc.

f

ff

rall.

through: Strong de-liv-er-er, Strong de-liv-er-er, Be Thou still my strength and

mf

f

ff

mf

shield, Strong de-liv-er-er, Strong de-liv-er-er, Be Thou still my strength and shield.

rit.

rit.

mf

poco rit.

Tempo I.

When I tread the verge of Jor-dan, Bid my

mf

mf

poco rit.

In the midst of

a tempo

In thy

anx-i-ous fears sub-side; Death of death! and hell's de-struction! Land me

a tempo

f

THE ETUDE

Andante *rit.* *mf* *atempo*

safe on Can-aan's side. Land me safe on Can-aan's side: Songs of prais-es, Songs of

rit. *atempo*

cresc. *f* *3*

praises I will ev-er give to Thee, Songs of prais-es, Songs of prais-es I will

cresc. *f*

cresc. *ff* *molto rit.* *fz*

ev-er give to Thee, Songs of praises I will ev-er give to Thee.

ff *molto rit.* *atempo* *rit.*

To the Comedy Opera Club, Staten Island, N.Y.

A LOVER'S ENVY*

HENRY VAN DYKE
Moderato

GEORGE CHAPMAN

I en-vy ev-ry flow'r that blows Be-side the pathway where she goes, And

ev-ry bird that sings to her And ev-ry breeze that brings to her The fra-grance of the rose.

rall.

* Also published for Lower Voice. From "The White Bee and other Poems." Copyright 1909 by Charles Scribner's Sons.

THE ETUDE

I en-vy ev-ry po-et's rhyme That moves her heart at ev-en time, And ev-ry tree that

wears for her its bright-est bloom, And bears for her the fruit-age of its prime. I en-vy ev-ry

south-ern night That paves her path with moon-beams white And sil-vers all the leaves for her And in their shadow

weaves for her A dream of dear de-light. I en-vy none whose love requires Of her a gift, a

task that tires; I on-ly long to live to her, I on-ly ash to give to her All that her heart de-sires

rall. *ff* *atempo* *rall.* *ff*



Italy's Musical Influence on Other Nations

By ARTHUR ELSON

It is undoubtedly true that Italy has been the most important nation in musical history. Other countries have usurped her place in the last century or so, but her supremacy was of long duration, and dates from before the fall of the Roman Empire.

Church singing, so important during the middle ages, was based on the Ambrosian and Gregorian systems. These included eight different modes, or "tones," for use in sacred music. Ambrose was Bishop of Milan at the end of the fourth century, while Gregory was Pope in the sixth. It is said that later Popes perfected the system, but we find it in full bloom before the time of Charlemagne. When that monarch found differences and opposition between the French and Italian singers in his realm, he asked them, "Where is a stream purest,

trina was called "The Saviour of Music."

A number of the Monteverde, while at the study in Italy, and one of them, Adrian Willaert, became a teacher of prominence in Venice. Germans, too, came to Italy, and we find Hasler studying with Andrea Gabrieli, also at Venice. Gabrieli and Claudio Merulo did pioneer work as teachers of organ playing, and many pupils came to them from foreign countries.



CHERUBINI.

Long resident in Paris.

OPERA AND ORATORIO.

Opera and oratorio had their origin in Italy. The work of Cavaliere in the later, and Peri and Caccini in the former, were the first steps that led to the inspiring music-dramas and great sacred choral works that we rejoice in at present. In opera, Peri was soon eclipsed by Monteverde, while at the end of the seventeenth century Alessandro Scarlatti was in full activity. Meanwhile, other countries had again followed Italy's lead. In Germany, we find Heinrich Schütz first in point of time, while Reinhard Keiser and others founded a later school at Hamburg. In France Lully preferred to write ballets rather than operas, but he based these on Italian models, and was himself an Italian by birth. In England Purcell was the pioneer in opera, and composed works of much beauty. His "Dido and Aeneas" is sometimes revived as a curiosity, but its music is welcome for the freshness and beauty displayed, as well as for the historical interest. Readers of THE ETUDE know already how the Italian terms for tempo marks became general at this period, even though Lully did not adopt them. They form a list of words that are more widely known than any language, for they have entered all civilized tongues. It is a pity that modern composers sometimes try to introduce terms from their own languages. The meaning of *allegro* and *andante*, for instance, is known to cultivated people in many nations, while the words *maestri* or *lebbati* will make them stop and think.

Italy was responsible for the rise of the sonata, though its final shape was due to C. P. E. Bach, Haydn and Mozart. We find Domenico Scarlatti writing such effective fugues, sonatas and other solo pieces, and performing them with such skill, that he has been well called the father of modern piano playing. Less widely known, but very valuable, is the work done by Pasquale and others in the matter of fingering. The piano itself came from Italy, for that instrument was invented by Cristoforo, in 1709.

THE VIOLIN IN ITALY.

In violin playing, also, Italy led the world. France and Germany had some early violinists, but Corelli and Tartini were the real pioneers, both in composition and execution. In France, a great success came to Leclair, who was taught by Corelli's pupil Somis. Towards the close of the eighteenth century Viotti, another famous Italian, settled in Paris, and founded a school that included Kreutzer, Rode, Baillot and others. Some of Tartini's pupil's taught in Germany, too, but the German school did not develop the breadth and power shown in France. The first man to introduce the broad style into Germany was Ludwig Spohr.

Italy produced, also, the greatest single violinist that the world has ever seen—Nicolo Paganini. The story of his life is of remarkable interest, not only because of his marvelous ability, but also on account

of the misfortunes and persecutions that followed him. His technique was so great that he could do many things which his successors have found impossible. Doubtless this was due to long practice; for in early youth he was compelled by his father to work many hours every day, and in later times he would do the same thing voluntarily. He used to boast of some fanciful secret about violin playing that he could reveal, and it is a fact that a pupil of his, Catarina Colegano, gained from him a brilliancy of style that astonished all Italy; but the real secret was probably the old familiar way of hard work. Paganini did not found a school, like Corelli or Tartini, for his compositions were not especially distinctive; but his technical achievements have served as a model for all later performers.

HANDEL IN ITALY.

It was not only in contrapuntal times, but for the two following centuries that a sojourn in Italy was regarded as a necessary part of a musical education. It is not surprising, therefore, to find Handel at Florence in the year 1706. Handel was famous for his playing on the harpsichord. The story goes that once, at a masked ball, he sat down and began playing upon that instrument. The Theresence of her earlier music was restrained by the wonderful performance, said, "It must be the famous Saxon or the devil." In Rome a competition in playing was arranged between Handel and Domenico Scarlatti. Handel was declared victor on the organ, while the result on the harpsichord was left in doubt. As already stated, Scarlatti was a wonderful harpsichord player, but after this event, whenever he received praise for his skill, he would speak of Handel, and cross himself in token of admiration.

ITALY'S INFLUENCE ON GLUCK AND MOZART.

Gluck was another composer to visit Italy, going under the patronage of Prince Melzi. During his stay in that country he became Cavaliere of the order of the Sprone d'Oro, or golden spur, and he was afterwards extremely punctilious in demanding the title of Ritter von Gluck. His earlier works were all in the Italian style, including the opera "Artaserse," "Cleone," "Siface" and others. Their reception was so favorable that he was called to London, to become composer at the Haymarket Theatre. Gluck's Italian successes, and the reforms they caused in opera, have obscured his earlier works. But there can be no doubt that his study of Italian methods gave him ease and facility. Mozart, too, spent some years in Italy, going there in 1770. Like Gluck, he won a series of operatic triumphs, and received many honors, including knighthood. One remarkable feat of his was the reproduction from memory, after one hearing, of a celebrated miserere, by Allegri, which was sung only in the Sistine Chapel. Though Mozart was a natural genius, if ever there was one, yet the Italian influence shows plainly in his works.

ITALIAN COMPOSERS IN OTHER LANDS.

If foreign composers gained by living in Italy, it is also true that Italian composers exerted a powerful effect by going abroad. Thus, in 1776, we find Paisiello assuming control of musical matters at the imperial court of Russia, and becoming the most important factor there in the tonal art. Some ten or eleven years later Cimarosa occupied the same position, while Paisiello became a favorite with the rising Napoleon. Cimarosa became a leading figure in Vienna, too, where he brought out his famous "Matrimonio Segreto," in 1792.

Rossini was another Italian who became prominent in foreign countries, even if his influence was not of the most artistic sort. Vienna, London and Paris took turns in giving him admiration. The works of Rossini, Bellini, Donizetti and the earlier Verdi show much of special display rather than depth of thought, but no one can deny the important part they have played in the music of all civilized



VIOTTI.

Long resident in London and Paris.

By CHARLES DORAN.



SIR PAOLO TOSTI.

The famous song composer whose popularity and long residence in England led to knighthood.

countries. That Rossini possessed real greatness is shown by his last opera, "William Tell," in which he attained something loftier than the conventional style of his early works.

A greater composer than Rossini was Cherubini, who settled in Paris. From the advanced style of his orchestral work, he was spoken of as an Italian who lived in France and wrote German music. His overtures are still admired on the concert platform, and his operas still revived on the dramatic stage, while the sacred compositions of his later years show much beauty. Another Italian to win remarkable operatic triumphs in Paris was Spontini.

ITALY'S DECADENCE.

The nineteenth century saw a musical decadence in Italy. The ever grace of her earlier music was lost, and there were no Scarlattis or Cimarosas to relieve the monotony that came after the Rossini school. While Germany brought forth her Beethovens and Schumanns and Wagners, Italy stood still. Thus we find that in 1850 Italy had almost no concert halls, and even the churches were content to use operatic airs set to sacred words. Some years after this Pinielli organized an orchestral concert at Rome, and engaged sixty musicians; but the box-office receipts were only fourteen francs. Sgambati produced a Beethoven symphony, but had to pay for it out of his own pocket. Opposition came from two classes—those who disliked instrumental music, and those who fought against German influence. But in 1870 the Queen gave her support, and this brought many adherents. Since then other countries have paid back a fraction of the great debt they owe to Italy.

THE RENAISSANCE OF MUSICAL ITALY.

But Italy could not remain long in the background, at least in opera. The works of Verdi's later years brought her renown, while Mascagni's "Rustic Chivalry" gave the world a new model for short works of dramatic intensity. Leoncavallo followed Mascagni's lead, and now Puccini uses a higher style than even Leoncavallo. Sgambati has written symphonies, Bossi has produced great organ concertos and other large works, while the cantatas and operas of Wolf-Ferrari are welcomed in many countries. In sacred music, too, there is renewed activity, due to the efforts of Perosi.

Italy, then, must surely be accorded first place among the nations for her services to music. Her early church singing, her lofty contrapuntal work, her service in opera, oratorio, violin and piano music, have kept her in the van of musical progress for over a thousand years; so she can well afford the century of rest from which she has now awakened.

The much-undated brilliancy of execution no longer dazzles the public as it did of old. Nowadays it is a genius only that carries an audience away with it—Mendelssohn.

By A TEACHER.

It was Vincenzo Bellini who once said, "Genius seems indeed to have smiled upon great musicians in their youth," and according to the biographers of the famous composers he was right. The great *maestros*, with rare exceptions, have shown their marvelous talents for music early in life. Mozart at six years of age composed a minuet, at ten worked on a chanson, and at twelve astonished the world by the production of two or three beautiful sonatas.

Even at nine years of age played his own compositions before the Queen of Bavaria, and when but twelve years old conducted the imperial orchestra at Presburg, exciting universal astonishment.

Verdi was scarcely past twelve years of age when he was organist in the village church where he lived, and when fourteen was offered the leadership of a public band at Sorrento.

Donizetti when at school, a mere child, composed sacred waltzes and won for himself the title of "the boy composer." He tells us himself how he loved music above everything else as child, and how his father threatened to send him to work at a cobbler's if he neglected his school work for his music. At fifteen Donizetti had composed much of the music for an opera he was in later years to produce. When twenty he had written the airs for *Lucia di Lammermoor*, and a year later gave to the world his beautiful *Ville du Regiment*.

Weber wrote much in his youth, but being of a very timid, bashful and retiring nature, he did not let the manuscripts pass out of his possession for some years after. The story is told that when he was fourteen years of age he wrote a little opera and hid the manuscript. A friend found it and took it to the choir master of the village in which the Weber family resided. The man was charmed with the music to the opera and wanted to know at once who was the composer, and when, after much difficulty, he succeeded in finding out, he sent for young Weber's father and told him what wonderful possibilities lay in his boy, the result was that Carl Weber possessed of every qualification to instruct, and the pupil (the girl) is so constituted as to be cold and distant, through shyness; seeming to shrink from every friendly advance of her teacher, and returning only apathy for earnest and downright sympathy. But, despite the tempering concourse of her avocation, the music-mistress who is of a kindly nature will exert her utmost to make the pupil recognize in her a friend, and in the end she is bound to win. Gradually the ice will be melted, and the natural promptings of the heart towards evident kindness will result in a reciprocated feeling—Music.

Chopin, always sad and dreamy, when a child composed a nocturne and was scarcely fifteen years of age when his first works, preludes, polonaises, mazurkas and waltzes were already attracting much attention in the musical world.

In youth Chopin showed poetic fancies, which he loved to associate with his earlier musical creations, and his biographers tell us he got the title of "moonlight composer," as much on account of his fondness for composing seated at the piano, near the window, with no other light in the room than that cast by the soft rays of the moon, as on account of the peculiar dreamy, mysterious sadness of many of his nocturnes. Chopin wrote much in his earlier years, and his most beautiful works, in fact, are those that he tells us he found it often difficult to find a name for every one of his compositions. It is said of a great Italian musician that the inspiration that gave birth to his *Ermani* and *Traviata* came to him in his youth, and his *Il Trovatore*, too, it is said, was "running through his head" when he was a boy organist at Padua.

The shy pupil is a fit object for compassion, and her teacher is equally entitled to commiseration. Shyness militates against the exhibition of talent that may be quite remarkable, and the shy pupil's teacher may have to bear criticism which she in no way deserves. The ordinary modesty and self-deprecation of the young girl is to be admired, but any excess of these attributes is to be deplored. What should the teacher do in her endeavor to mitigate to some extent the morbid nervousness from which so many pupils suffer—or at least give way to? Obviously it is of no use to be cross or disdainful with them, nor, on the other hand, is it too much to be likely to remove the complaint. Sincere and carefully-expressed encouragement, where deserved, is a good thing, and should not be withheld. It is infinitely better to tackle super-shyness with than the weapon of ridicule. Some young pupils are not even laughed out of what is after all a congenial failing, and any attempt to apply such treatment will only make matters worse.

The establishment of perfect confidence between mistress and pupil should be aimed at from the very first, and from such a relation the best results possible will accrue. The young pupil must feel that her teacher is her friend, and peradventure the abnormal feeling of diffidence will disappear, and the teacher will not notice the stumblings at every lesson, which are totally absent from the performance when the pupil is practising at home. Gradually, it may be hoped, the feeling of constraint will wear off, and she will be able to do justice to herself in the eyes of the teacher; and this state of mind having been arrived at the fear of the criticism of friends, who really only want to enjoy, will vanish, and the teacher will be accorded the credit due to her.

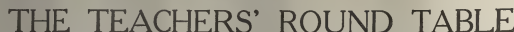
The friendships of teacher and pupil thus formed have often been of lifelong standing, even when the formation has been a question of time. It will be admitted that there is at the outset a bar to the foundation of friendship where the teacher (the woman) is full of enthusiasm for musical art, and the student is a shy, retiring person. The shy pupil (the girl) is so constituted as to be cold and distant, through shyness; seeming to shrink from every friendly advance of her teacher, and returning only apathy for earnest and downright sympathy. But, despite the tempering concourse of her avocation, the music-mistress who is of a kindly nature will exert her utmost to make the pupil recognize in her a friend, and in the end she is bound to win. Gradually the ice will be melted, and the natural promptings of the heart towards evident kindness will result in a reciprocated feeling—Music.

Music is the only sensual gratification which mankind may indulge in to excess without injury to their moral or religious feelings.—Addison.



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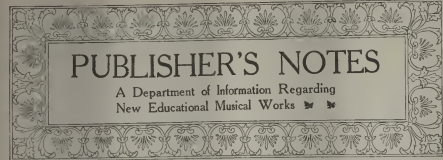
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VERDI'S BIRTHPLACE.



PUBLISHER'S NOTES

A Department of Information Regarding
New Educational Musical Works

Business Conditions. Prosperity more general and more stable is more widely spread over the United States than perhaps at any time before in its history. Last month was one of unbroken reports of a volume of business unprecedented in amount and of a larger output in all fields. Retail trade is breaking records week by week in many lines.

In our own case the volume of business and the increase in the number of orders received, in comparison with corresponding months of previous years, is the largest in the history of this house, showing that we have not only held our old customers, but that many new ones are opening accounts with us.

This gratifying condition must mean that our patrons appreciate the treatment received at our hands, and that we have retained their confidence and good will. We attribute this to the valuable teaching material found in our catalogue, promptness in filling orders and liberal terms. Our sole aim is not to doubt a contributing feature also, as it is being more and more used by teachers in all parts of the country to their great advantage. For the benefit of those not familiar with it we will say that by this plan teachers, wherever located, may obtain music *on sale*, subject to return of what is not used by the close of the month. The settlement is then made for the selections used or disposed of.

We will be glad to explain fully this plan to any teacher on request. We suggest to regular patrons who already have music *on sale* that they look over their supplies on hand and let us take care of their *on-sale* wants now if an additional assortment is needed.

Post Cards. The tremendous sale of our Platinotype Post Cards has led us to add constantly new cards to our already large list. During the past month we imported a new series, which we feel sure will meet with as much success as our famous Platinotype Cards.

These are "Bromide Cards," real photographs, with a rich, brown, glossy finish. We have fifty subjects, including great composers and singers; the price, 50 cents per dozen.

We now have in preparation a new catalogue containing all the fruits of the above cards, and also musical pictures, etc., which will be sent free upon application.

Plaster Plaques. These plaques have been made of the very best material. They are durable as well as ornamental. Plaques of great men are to-day a very popular ornament among cultured people. We have started with but three.

Handel, Liszt and Schubert—4½ x 6 inches in size. We will send them postpaid for 50 cents each. The success of this series will decide whether we will make a larger selection of subjects.

Musical Celebrities. This work, published during the past month, is a gallery of 70 portraits, with a page biography of each. The portrait pages are printed in two colors. The book as a whole has had considerable attention paid to it from the artistic side in order to make it particularly suitable as a gift book. The portraits are the latest and the biographies, in the case of modern artists, are in a great many cases not obtainable elsewhere. This work, outside of the gift appearance and gift feature, will be found a very handy book of reference in the library or on the table of every music teacher or musical person. It will furnish dates for programmes; it will furnish condensed data with regard to the life of the author of the piece that is being taught. For another month we will continue the special cash price of 25 cents, postpaid, or three for a one-dollar bill.

Etude Binders. As usual this season of the year we draw to the attention of our subscribers the use and value of enclosing the twelve issues of THE ETUDE in a permanent binder. We have such an article made in stiff covers, covered with green cloth, and containing twelve issues. The price is \$1.00 each.

New Gradus. This important new work, which by Isidor Philipp, we had the pleasure of announcing in our last month, is continued on special offer during the present month. In this work, which will be published in separate volumes, each volume will be devoted to one particular department of technical mastery. These departments are classified as follows: Right-hand Technique, Left-hand Technique, Hands Together, Arpeggios, Double Notes, Octaves, Broken Octaves and Chords, The Trill, Various Difficulty. The student finishing one of these volumes should have attained a high degree of proficiency in the special department of technique to which the volume is devoted.

Isidor Philipp has prepared these volumes with extreme care, bringing to bear upon them all the fruits of his ripe experience as a teacher and player. The various studies from the works of classic and modern masters have been selected after a diligent survey of the entire educational literature of the pianoforte. The great advantage to be gained from working steadily at one particular difficulty until it be overcome cannot be gained. The use of this work will enable the student to strengthen up any necessary department.

We will send the first volume issued, which will be "Hands Together," for only 20 cents, postpaid, to anyone sending this amount in advance of publication.

Easy Pieces. By the unprecedented success of the last volume by Mr. Engelmann which we issued some idea may be formed of what to expect in this new volume. Mr. Engelmann's work is so well known to the readers of THE ETUDE that comment is not necessary at this time. It is perhaps one of the most interesting and happy in the easier grades. He takes himself seriously in writing these easy pieces. No teacher who is ordering a copy of this work. It is always useful for the average pupil. Let us have your order this month, as next month it will be placed in the printer's hands and will be issued during the next month.

Our special advance price is 20 cents, postpaid.

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This is a new special offer. Almost every teacher of experience is acquainted with this most popular easy collection of piano studies. It is about ranks with Czerny, Op. 139. These studies may be taken up in the second grade. They give equal practice for both hands. They are pleasing, melodic and modern, and at the same time educational. We have had no better offer this year than Biehl, Op. 44. However, we will publish now only the first book. It contains 25 studies. The second edition, and our special offer price, postpaid, is 15 cents. This price is only to be had by those who subscribe for it in the present month. It is quite well along toward completion we would advise all who desire a copy at this price to order this month.

Special Offers. Our advance of publication special offers have a double purpose. At we sell our new books in advance of publication for the purpose of introduction. The second purpose comes from the fact that to our knowledge no special offer has ever disappointed the buyer. This means that teachers and students can obtain a copy of new and standard meritorious works at the lowest price possible.

The following four works have been on advance offer for a few months. By the time this issue reaches our subscribers all orders for these works will have been delivered, and the advance price offers are withdrawn:

Standard Compositions, Grade 6. This is a 50-cent album, one of the series of six books, a grade to each book, for the purpose of having pieces to accompany various Mathews' Graded Course or other Graded Courses.

Nature Studies, by Frank L. Bristow, and **Thoughts for Little Tots,** by L. A. Lushbe, are two volumes, the first of songs, the second to be used either as songs or piano pieces. Both attractive, melodious sets of pieces for children. Both are bound beautifully and artistically, with an illustrated title page on the order of *Tunes and Rhymes*, by Spaulding, one of the most popular works for children in our catalogue. **Very Easy Pieces,** a 20-cent volume containing twenty-nine pieces of the very first grade for the piano.

Young Folks' Standard History of Music.

It was the intention of the publisher to have this book ready to be mailed before the Christmas holidays, but so much attention has been paid to the matter of illustrating the book in a manner highly attractive to young folk that it was not possible to have it ready then. An excellent idea of the way in which the author of this necessary little book, Mr. James Francis Cooke, Editor of THE ETUDE, has presented the story of musical history in terms of great simplicity, directness and popular interest may be gained by reading the chapters upon the following subjects: The Prehistoric, November, December and in the present issue. There will be forty similar short chapters in the book, and it will be evident that anyone may thus obtain a very comprehensive knowledge of this all-important branch in a thoroughly delightful manner. The interest already shown in this work is unprecedented. Our special advance price is 40 cents.

Dollars in Music. This very practical book is extended in its scope. It is a policy of the firm of Theodore Presser to leave nothing untried to make its publications complete in every particular. We have realized that there were some phases of the teacher's work that could be added to this book to your advantage. This we have done by adding that we have sent it to be. It will, of course, not be printed on the best linen paper, but the paper will be of the kind that writes as readily as the best. Our special offer will only continue this month at this price. Teachers always have a use for a supply of books of this kind. We are therefore advising the teacher to lay in a supply while they may be purchased at such a nominal price. We know there are a number of teachers who can use too many copies of a blank book of this kind.

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On another page there is an advertisement of these calendars, to which we would call special attention.

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Department for Club Members

Practical ideas for members and leaders of Music Study Clubs

POPULAR PROGRAMS OF ITALIAN MUSIC FOR CLUB USE.

The following programs have been carefully selected and arranged by a teacher of experience. To give an Italian recital the teacher need only refer to the reading columns of this issue. Abundant material has been provided for the preparation of a paper upon almost every branch of the subject. The articles by the eminent writers are authoritative, and they contain just exactly the kind of material the club leader needs. This will save an enormous amount of somewhat disagreeable research work in encyclopedias and dictionaries. An Italian meeting or an Italian recital would prove an acceptable novelty, and could be arranged with comparatively little difficulty. The large department stores now sell national flags at very low rates. These flags might be used as souvenirs, or they might be used for decorating the studio. It would pay the club leader to purchase an extra copy of this issue of THE ETUDE and cut out the pictures. These pictures should then be pasted upon colored cardboard, and an Italian flag might be pasted in the corner of each card. The program should then be lettered:

Program No. 1.

1. Piano (eight hands)—"William Tell" Overture.....Rossini

(Grade 4.)

2. Chorus—"Hunter's Horn" from "La Sonnambula".....Bellini

(Grade 3.)

3. Piano and Violin—"Madrigal".....Simeoni

(Grade 3.)

4. Piano Solo—"Golden Butterflies".....Bosi

(Grade 4.)

5. Piano (four hands)—Quartet from "Rigoletto".....Verdi-Engelmann

(Grade 4.)

6. Baritone Solo—Prologue from "Pagliacci".....Leoncavallo

(Grade 8.)

7. Piano Solo—Sextet from "Lucia di Lammermoor".....Donizetti-Leschetizky

(Grade 8.)

8. Violin and Piano—Intermezzo from "Cavalleria Rusticana".....Mascagni

(Grade 3.)

9. Soprano Solo—From "Madame Butterfly".....Puccini

(Grade 9.)

10. Piano Solo—"Misereere" from "Traviata".....Verdi-Gottschalk

(Grade 9.)

11. Piano Solo—"Vox Populi" (concert etude).....Sgambati

(Grade 9.)

12. Tenor Solo—"Cujus Animam" from "Stabat Mater".....Rossini

(Grade 6.)

13. Chorus—"Be Thou, O God, Exalted".....Mercadante

(Grade 4.)

14. Piano (twelve hands)—"Ballata and Bizania".....Pagnonelli

(Grade 3.)

15. Piano Solo—"Petite Serenade".....Bosi

(Grade 3/4.)

16. Piano Solo—Intermezzo from "Cavalleria Rusticana".....Mascagni

(Grade 3.)

17. Piano Solo—Sextet from "Lucia di Lammermoor".....Donizetti-Engelmann

(Grade 4.)

18. Piano Solo—"L'Ingenue" Gavotte,.....Arditi

(Grade 3.)

19. Piano Solo—"Vecchio Menetto".....Sgambati

(Grade 6.)

20. Piano Solo—Grand Valse de Concert,.....Tou Maitei

(Grade 7.)

SOME INTERESTING STORIES OF VERDI

AN AVERTED TRAGEDY.

When Verdi adventures began early. He was born at the little village of Le Roncole, a dependency in the commune of Busseto, which is in the duchy of Parma, in the year 1813. That year was a terrible one for Europe, and witnessed the downfall of Napoleon. One would have thought that Le Roncole would have been safe enough, but even here the music was swept all before it.

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VERDI'S FIRST INSTRUMENT.

In spite of his passion for music, Verdi was not allowed to take up his study without a struggle. He had often begged permission, but without success until one fete day he was acting as acolyte in the church and heard the Mass for the first time. Ravished by the sound of the organ, Verdi did not hear the priest call for water. Three times the celebrant asked for "acqua," but Verdi was too absorbed to notice it. Finally the exasperated priest gave the youngster a nudge which accidentally threw him down the altar steps. In filling he struck his head against a stone corner and had to be carried home unconscious. Of course, the affair excited a great commotion in his home and the boy decided this was a good opportunity to renew his request for a musical education. This time his father gave in and bought him a fine ancient spinet. A friendly tradesman renewed the "jacks" of the instrument and fixed a new pedal attachment gratuitously; so with the aid of the village organist Verdi set to work to learn how to play it.

He delighted in fumbling over the keyboard in the search of chords, and one day, we are told, he discovered the tonic chord of C major and was enchanted with it. The next night he sought the chord again, but failed to find it. He knew that it consisted of three notes, but which three he could not remember. Vainly he searched, getting into a terrible temper with the obstinacy of the instrument. Finally he got so "mad" that he went out and got a hammer and started to smash the instrument!

Then came school days in Busseto, a little township near by. Verdi went to live there, and it was there he met Barezzi, a friend of his father's, and a successful wine merchant. Barezzi was much struck with the boy's talent and enabled him to undertake the study of music in a more thorough manner than heretofore. He allowed the young genius to play upon the piano which had been bought for his own daughters, one of whom Verdi afterwards married. Busseto boasted of an excellent Philharmonic Society directed by Proveli, an excellent musician, who recognized Verdi's great talent and undertook his instruction. Proveli was rather an old man and was glad to have Verdi take his place as conductor of the Society. In this way Verdi began to lay the foundations of his musical education.

(Continued on page 72)

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Especially Designed for the Use of Mothers and Music Teachers

By DANIEL BATCHELOR and CHAS. W. LANDON

(Continued from page 71.)

NEW PUBLICATIONS.

Soon, however, he sighed for bigger worlds to conquer. He set his face towards Milan, the great music center of upper Italy and one of the great musical centers of the world at that time. At the instance of Barezzi and time, Verdi secured a "bursary" from the Monte dei Pieta, a complete education. In Dussetto intended to aid young genius in Barezzi's school. Verdi's education was sum granted, though in the case of Verdi double the usual amount. Barezzi, insufficiently supplied the amount out of his own pocket. Verdi subsequently paid back the money Barezzi advanced.

VERDI'S VICTORY.

For some extraordinary reason Verdi was refused admission to the Conservatory on account of "lack of talent." Many biographers have tried to explain away the action of Barezzi, the director of the institution, who was himself an excellent musician and a great scholar, but no one has succeeded in doing so. Instead, Verdi went to a noted musician of the city named Lavigna, Lavigna was maestro di cenobio at La Scala. This sounds as if it meant "Professor of the Cymbals"—a truly novel title! But it must be remembered that cenobio is an ancient Italian name for piano, and in this case it means that Lavigna was a conductor and music director. In him Verdi found a real friend, whose warm sympathy and faith in his pupil did much for Verdi's ultimate success. He also enabled Verdi to "get some of his own back" from Barezzi. Barezzi had been complaining and caviling at the age of twenty-eight young artists, who had taken part in a competition for a post as organ master at an important church, had been able to develop correctly a fugue subject given by him. Actuated by a spirit of mischief, Lavigna persuaded Barezzi to give the subject to Verdi, who was in the room at the time. While the other two were still continuing the conversation Verdi soon had suit to Barezzi, who examined it carefully. Of course, he could not help seeing that Verdi had done the work in a very skillful way, and he complimented the young composer on it. "But how is it you have written a double canon on my subject?" he asked afterwards.

"Oh!" replied Verdi, "it is because I wished to embellish it a little." Barezzi said nothing, but he bit his lip. Eventually the two became great friends.

Success in music and how it was won, by Henry T. Finck. Charles Scribner's Sons, Price \$2.00.

A very comprehensive and altogether excellent work by one of the ablest living writers upon musical subjects. By indicating the essential factors that have led to success in the careers of many eminent musicians, artists, such as Jenny Lind, Patti, Tosti, Malibran, Sembrich, Melba, Caruso, Kubelik, Babi, Kreisler, Mason, Leschetizky, Paderewski, etc., people, Mr. Finck has endeavored to show how success may be won. It is a trifling cost of \$2.00, this is an excellent plan. Whatever may be said about this book, the Etude reader may be sure that anyone who peruses it carefully and thoughtfully can not help being greatly benefited by its simple help. It is a thoroughly interesting and at the same time, filled to the brim with good ideas, every reader of The Etude who has known the contributions to this journal for the twenty years will realize it is fortunate for the young musicians of this country that some one has had the patience and persistence to devote so much thought and practical information and produce it in book form.

Mind and Mechanism by Bertha H. Wheeler. C. W. Thompson & Co. Price, 60 cents.

A fifty-cent paper-bound collection of short and interesting essays upon subjects of importance to the teacher, such as "Bad Position," "The Piano," "A Thorough Study," "Contains many helpful suggestions."

Education Through Music, by Hubert Farnsworth, American Book Company, Price \$3.00.

Mr. Farnsworth has been appointed Professor of Music in the Teachers College of Columbia University, New York City, for a number of years and has given his sole attention to the highly important subject upon which he has now written a book. In teaching teachers Mr. Farnsworth has very evidently discovered just those things which they should know to conduct their work in music teaching in schools and he has expressed these principles with a great economy of words. It is through adapted to the use of school teachers, the private teacher of music, who is sincerely interested in his work and desires to leave nothing undone which might advance his interests, will find Mr. Farnsworth's book of much value. Learning how to teach is a very different thing from learning how to play. Prof. Farnsworth has aptly expressed this in the following manner: "The teacher's task is that of the artist, has two sides: the actual doing of the thing, and the training of the student to do it." Such a book, painting on canvas, performed at the keyboard, actual teaching children; the other, the thought, preparation for action. The last is the one of the book's greatest value, such as Beethoven or Liszt, or Vini or Hawthorne, have artists for their work."

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