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James Francis Cooke

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FOR EVERY MUSIC LOVER

THE ETVDE



MARCH 1910

PRICE-15¢

Theodore Presser Co. Philadelphia, Pa.

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School Months
Words and Music
By FRANK L. BRISTOW
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and CHAS. W. LANDON
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This work, especially designed for the use of mothers and music teachers, is the first complete musical kindergarten method ever published. It is a concise and practical exposition of the art of imparting musical knowledge to the young in a manner both pleasing and attractive. Its basis of this method young children may be taught in music at a very early age that has not been before. All the songs are introduced in an entertaining manner, and the child is attracted and held. The illustrations are of the highest quality, and the book contains a fine collection of new songs, many of which are complete musical, ready-made songs for use in the classroom.

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MARCH, 1910

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THE ETUDE

FOR THE TEACHER·STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER

PHILADELPHIA, PENNA.

WHY DO YOU TEACH?

In nine cases out of ten the teacher will reply "I teach in order to get a living," and in this phrase often lies the reason for many notorious failures. The great teachers have never taught for the purpose of getting a living. They accept a reward for their services because they must live, but those who have helped the world most have been men and women who, if they considered their own selfish interests, could easily have made a much larger financial income at some other kind of work. The famous American writer, Henry David Thoreau, says in Walden:

"As I did not teach for the good of my fellowmen, but simply for a livelihood, this work was a failure."

Thoreau was a very keen "elemental" thinker. Unlike Emerson, he had a way of getting down to the very top roots of his subject, and could reveal the truth he sought in the simplest and plainest words. He did not teach because he knew that his motives were wrong. Let us be conscientious. The teacher is always the greatest of philanthropists. If you have not made up your mind to give, in return for the great joys which the teacher with the true teaching spirit receives for his services, abandon teaching, because you will be a failure. No profession offers so much as teaching, even though the financial returns may be less in some cases than those the teacher might earn in some other work.

SHALL THE TEACHER PAY FOR THE PUPIL'S INDOLENCE?

TIME and time again during the past twenty-eight years THE ETUDE has done everything in its power to condemn the unjust and unfair practice of obliging the teacher to be responsible for circumstances such as sickness, death in the family, and business conditions of the parent which should excuse the pupil, but in the great majority of cases absences are preventable. Of all the annoying things which the teacher has to confront, the most irritating is that of the pupil who thinks nothing of forming the teacher at the very last moment, the following absurd excuse:

"I have been so busy that it has been impossible for me to practice. Consequently I shall not be able to come for my lesson."

Can you imagine any merchant who would be willing to give back to a purchaser, full cash value for an article brought back in a ruined condition? Still this is just what the pupil who sends such a letter as the above expects the teacher to do.

That the pupil should be responsible in all such cases is self evident. The pupil contracts to study for a definite period, and a part of that contract, which is invariably implied, is that the pupil shall study regularly, and faithfully. If the pupil breaks this contract and causes the teacher a loss of time

he should be obliged to pay in all cases. Pupils who are not prepared to keep a contract of this kind should not have the impertinence to go to a teacher for instruction. The teachers of America should do everything possible to put a stop to such an imposition as the above. The greater number of better class teachers do not tolerate it. They inform the pupil at once in as diplomatic a manner as possible that the pupil must either make up the lesson or pay for it. In fact it is an excellent plan for the teacher to have the following notice printed conspicuously upon all receipts or bills:

"It is the invariable custom of all music teachers to receive payment in advance. Lessons lost through any other cause than protracted illness will be charged to the pupil or made up at the convenience of teacher."

THE ETUDE will be glad to do anything to assist in this movement to put an end to this costly and aggravating injustice.

THE DIVIDENDS OF PERSISTENCE

THAT "sticking to it" really does pay is no news to those who have had experience in the ways of the world, but to those students who are willing to profit by the experiences of those who have gone before them there can be no better motto than "The way to compel success is to stick to your work until success is yours." Of course, if talent does not exist in some undeveloped form it is cruel to encourage the student to continue, but wherever the deep and real love for an art is found we may generally discover that there is talent of unmistakable dimensions. The writer has held educational conferences with a large number of the foremost pianists, singers and composers of the day, and in almost every case they have revealed that a large part of their success has been due to persistence.

Mr. Henry T. Finck, who has won the highest estimation of all Europe, readers by his admirable articles in this magazine, has recently published an excellent book on "Success in Music," from which the following quotation, showing the power of persistence, is taken:

"In all work," says Edison, "the chief factor of success is the power of sticking to things." It is because this power is so rare that there is always, in every science, art and occupation, "room at the top." For all the \$3,000 and \$4,000 positions, "Edison added, there are many capable candidates, but when it comes to the \$10,000, \$15,000 and \$20,000 positions it is very hard to find the right man. Accordingly, the present time many important high-salaried positions are vacant for want of capable scientists." Is not the same painfully true of music? Are not the operatic managers of America and Europe in despair because of the scarcity of the \$20,000 and the \$30,000 singers? Why are these singers so scarce? Because so few students use their minds. The "power of sticking to a thing" is mental; it is called will power, and few students have it. Those who start in with the determination to do their best, but very, very few stick to it."

AMERICA FOR AMERICAN MUSICIANS

ONE of our very best friends complains that in a recent issue we printed an article urging American students to go abroad for study. We endeavor to print the views of as many illustrious musicians as possible, and we try to print them just as they would have us print them. Sometimes we disagree with these artists, but we have the feeling that our readers want to know all sides of a question, not our own particular side. We may not be properly informed, we may not be right in our deductions, and again we may be biased. The dimensions of THE ETUDE have become too great to permit us to ignore this fact. Another writer bewails the fact that we are continually running down European schools, particularly those of England. It is well for our readers to understand that THE ETUDE is now the great musical forum of the world. We endeavor to print articles from contributors residing in all of the great continents. In this way, and in this way only, can our readers be provided with a proper means of seeking the truth.

Personally, we are Americans to the core. Our forefathers have been men who have waged in the social, political, intellectual, commercial, agricultural, military wars that have made this country what it now is. We love the Stars and Stripes and when the eagle screams from the mountain tops we are convinced that it is beautiful music, and you can't overcome this little pet prejudice. But, because we are Americans, we try to be fair, and let the opinions of others appear beside our own. Just now permit us to call your attention to the following excellent quotation from an article which appeared in the *Ladies' Home Journal*, which Mr. William Sherwood kindly sent to us some days ago. Coming from the pen of Josef Hofmann it deserves close attention:

"The matter of abstinence from a certain type of music recalls to my mind another evil from which Americans should abstain: it is the curious and out-of-date superstition that music can be studied abroad better than here. While their number is not very large, I personally, can name five American teachers who have struggled here for many a year without gaining that high recognition which they deserve. And now? Now they are in the various capitals of Europe, receiving the highest fees that were ever paid for instruction, and they receive these fees from American students that through their studios. That the indifference of their compatriots drove them here for many a year of their country proved to be of advantage to them; but how ought those to be regarded who failed to keep them here? The wrong is irreparable, in so far as these men do not think of returning to America except as visitors. The duty of American students and lovers of good music is to see to it that such capable teachers as are still here should remain here."

THE PRICE OF FAME AND FORTUNE

THE ETUDE is eager to be first in the race to condemn anything that might in any possible way reflect upon American music and American musicians. It may seem hardly fair to bring the influence of the most widely circulated musical paper in the world to bear upon one poor, miserable swindler, it seems not unlike a regiment of soldiers fighting to exterminate a single rat. But we are fighting for principles, and for this reason we publish the following extract from a circular that has just come to our attention.

We cannot believe that many Americans could be taken in by such a shallow and false piece of fraud. Surely the thousands of reputable American musicians who have worked hard to earn their positions in the world of music could not be induced to do anything but froth at the mouth upon the receipt of such a circular as this. This cheerful crook offers to assist you in publishing the lie that you have completed a course at Leipzig or the Royal Academy of Music, or even Oxford or Cambridge, or any institution, for the nominal sum of ten dollars. We are very much surprised that he did not engage in the more promising business of selling admission tickets to Paradise. Surely the demand would be greater.

In another part of the same advertisement, which we have not printed, the writer refers to Chicago musicians he claims to have helped in this way. His mention of Chicago is hardly a libel, since the intonances of such a swindler are not to be seriously considered. Mr. William Silverwood, in a recent letter, calls our attention to the fact that there are probably more celebrated teachers of piano in Chicago than there are in many great European cities. Chicago is a great music center, even in more ways than we could tell you if we took this entire issue to do it.

Here is a circular that will offer the gates of fame to the mere sum of two dollars. We will tell mistakes and all, just as it came to us. We told those who try to enter by this method, because it can only lead to a veritable Hades of FAILURE, LIES, CHAGRED MIND.

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The price for this document is \$2.00 and the best investment you ever made in your life. If you are in doubts as to what to have printed on this paper just send me the name of any conservatory or teacher in this country or Europe, the name of the city and the number of years of study you wish to mention and your own full name and I will do the rest to your full satisfaction because I KNOW HOW.

Or Mozart, more truly perhaps than of almost any other musician, may it be affirmed that his powers developed steadily from first to last. In his case there was not the *magnus opus* sort forth, early and brilliantly, followed by work betraying a pitiful decline throughout; nor was there a certain middle point—a zenith—to his career, after which the vainly made efforts to reach his own standard only showed the composer's failing strength; neither sudden calamity from outside, nor the growth of his deafness—to arrest the growth of his genius. What Mozart's reach in the field of instrumental art—as to speak of the operatic—might have been, had he been so difficult—indeed impossible—even sufficiently to guests at—Brahms' party.

Thought and Action in Musical Europe

By ARTHUR ELSON

In the *Monthly Musical Record* Prof. Niemann writes on modern tendencies under the heading "New Phenomena." Strauss and Debussy constitute the type, upon which is based a discussion of modern radicalism.

Such a subject, however, is no new one. As long ago as the year 1325 the French composer Jean de Muris, in his "Speculum Musicæ," protested against the tricks and artifices of his contemporaries, and sighed for the good old days of the preceding century. Four hundred years later we find Rameau asserting that the tonal art had reached its limit, and all possible combinations had been exhausted—in short, that "music is dead." But she proved to be a pretty lively corpse. Still later, Benjamin Franklin regretted the involved style of his time, and longed for the simpler music of his youth.

But it must be admitted that we have a sharper contrast today than has ever existed before. On one hand we find the clearest symphonies and overtures of a Beethoven, a Mendelssohn or a Brahms; on the other the arbitrary "Domestic Symphony" of a Strauss, or the chaotic "Paris" of a Delius. These wide extremes of style have led Prof. Niemann to put the following questions:

Is ugliness to be regarded as the most important factor in the music of the future? Is form entirely needless and old-fashioned? Is dissonance in music to be left unresolved? In regard to the first point, Beethoven said that music even when depicting something ugly should have a pretty, beautiful style. Strauss appears to ignore this principle, not without taking pains to choose a theme of any noticeable beauty to represent his hero in the "Heldenleben." In the same keys at once, saying in excuse, "A battle is a terrible thing, and must be pictured so."

Realism seems to be the great modern tendency, even admitting the value of the program idea, there is still no reason why beauty should not predominate. In the music of Wagner we may see that realism and beauty may go hand in hand, as in the Valkyries. But those who came after him, and applied the free style to the concert stage, have all failed, or at most won only partial successes. It is not enough for a composer to be master of the modern orchestral resources; he must also use this he ranked very often as merely a virtuoso who is not fond of "effects" for their own sake.

As to form, it is not old-fashioned. Every new generation of musicians must be brought up on it, program in mind, and writes, but this claim is not borne out by the facts. Pure music need not be thrust aside, and if we have no Brahms, the lack is not due to necessity, but is rather our misfortune.

In regard to the third question, dissonances as possible, as Prof. Niemann might have remembered that Janáček was certainly the proper time to make good resolutions.

MUSIC SET TO FAMOUS POEMS.

Two melodramas, by August Reuss, on Heine's "Seegespenst" and "Der Idyllen" were recently well received in Munich. Their success brings up the suggestion of latent possibilities in this form. So far it has been rather sparingly used by composers, but there is no reason why they should not achieve many successes in it.

Schumann's "Manfred" is usually reckoned as the most important of this kind in form, but "Hippocampus" by the Bohemian composer Zdenko Fibich, exceeds it in size, being really a trilogy. Fibich wrote many other melodramas, among which "Der Wassermann" and "Hakon Jarl" demand an orchestra.

The invention of true melodrama, or spoken words with musical accompaniment, is credited to George Benda, whose "Ariadne auf Naxos" was produced at Gotha, in 1774. Many German composers have introduced short passages of melodrama into their operas. Examples of this are the grave-digging scene in "Fidelio" and the incantation in "Der Freischütz." But these are brief at the best, and can almost be considered as recitatives, with a mark of *parlando*. Mendelssohn's "Midsummer Night's Dream" music is more truly melodramatic, but Schumann, after all, brought the form to its full development.

In the present generation Strauss has set the pace with his "Enoch Arden." This admirable musical picture of loneliness and sorrow is a model that our composers would do well to imitate. Few Americans have given form any notice—none, in fact, except Rosseter G. Cole and one or two others of the younger men. Yet it has great possibilities, and should meet with an epoch when every one seeks new effects.

MUSICAL NOVELTIES.

Among the musical novelties in Germany, Siegfried Wagner's new opera, "Bannadrieh," has been brought out at Karlsruhe, but has won little more success than his first earlier efforts. In this form "Guntram," the first opera of Strauss, is to be revived at Frankfurt, and will form an interesting comparison with the tonal shocks of "Electra." Another successful revival was that of Pfitzner's "Der arme Heinrich," at Leipzig. "Mandinka," by Gustav Lazarus, is well received in various cities, while "Der Goldschuh," by Karl Kraft-Lortzing (grandson of the first Albert), was given at Essen. If Mahler is still a German, his Eighth Symphony and his new opera, "Thésée," deserve mention. "Ariadne," a "Mythisches Mysterienspiel," by Ludwig Hess, of Munich, is a cantata that is almost operatic in style. Bruch's last cantata work an Easter cantata, is to be given soon in Bonn and elsewhere. Karl Bleye's "Lern Lachen," with text from Letzter Abendmahl," an oratorio by Father Hochbrunn, proved less effective.

Among orchestral works, Friedrich Schuchard's symphony in G minor was much appreciated at Weimar, while another, in F minor, by Herman Zilcher, was fairly effective at Munich, and still another, by Richard Stöhr, met with some success at Vienna. Otto Dorn's overture to Kleist's "Herpublications" pleased a string solo by Richard Stöhr, a suite for woodwind and harp by L. A. Cossart, a piano quartet by S. van Groningen, and a violin sonata by Hugo Kaun.

Among French orchestral works, "Au Pays basque" by Achille Philip, is an effective number, rather melancholy. A "Velay Festival" symphony, by Perillou, the organist, shows pleasing carnival effects. Less successful is Saint-Saëns' incidental music to "La Folie," the Egyptian drama by Brioux. Paul Ladmirault's symphonic poem, "Brocelande," a major Symphony of music much delicate beauty. The C at Queen's Hall, in London, given in Lambert, Flamenco, has produced a romantic fantastic for organ and orchestra.

Most pleasing among the new French operas is "Le Cour du Moulin," with words by Maurice Maeterlinck and music by Dédot de Severac. The plot is the story of a young workman who sought his fate to find his former fiancée who had been with him. Her hard lot turned her willing to flee with him, and his love for her moves him strongly, spire to confirm him in his resolve, not only his rustic surroundings, and the quiet charm of its atmosphere of the words with the poetic skill.

New Italian works include the symphonic poem "Lorelei," by Camini, to be given at Naples, and among operas recently produced the Venetian Malipieri, "Yergoni," by Pratella, "Zulma," on a text from Gorky, by Romani, and "Santa Poeta," by Corro-passi, with scene laid at Milan in 1842.

TEN IMPORTANT ATTRIBUTES OF BEAUTIFUL PIANOFORTE PLAYING

Especially secured for THE ETUDE from an interview with S. V. RACHMANINOFF, Supervisor General of the Imperial Conservatories of Russia.

[EDITOR'S NOTE.—A short biography of M. Rachmaninoff appeared in the "Gallery of Celebrated Musicians" in the October issue of THE ETUDE. M. Rachmaninoff has recently completed a very successful tour in this country, appearing as a conductor and a pianist. His extremely popular "Prelude in C Sharp Minor" has been a favorite upon concert programs for several years. In addition to his fame as a composer, M. Rachmaninoff has just been selected to supervise the Government conservatories of Russia, and will thus hold what is doubtless the most important musical position in the empire of the Czar. Many critics look upon M. Rachmaninoff as the foremost Russian composer since Tchaikowsky. The correct pronunciation of the name as given by the composer is Ra-ch-ma-ni-noff.]

FORMING THE PROPER CONCEPTION OF A PIECE.

It is a seemingly impossible task to define the number of attributes of really excellent pianoforte playing. By selecting ten important characteristics, however, and considering them carefully one at a time, the student may learn much that will give him food for thought. After all, one can never tell in print what can be communicated by the living teacher. In undertaking the study of a new composition it is highly important to gain a conception of the work as a whole. One must comprehend the main design of the composer. Naturally, there are technical difficulties which must be worked out, measure by measure, but upon the student can form some idea of the work in its larger proportions his finished performance may resemble a kind of musical patchwork. Behind every composition is the architectural plan of the composer. The student must endeavor, first of all, to discover this plan, and then he should build in the manner in which the composer would have had him build.

You ask me, "How can the student form the proper conception of the work as a whole? Doubtless the best way is to hear it performed by some pianist whose authority as an interpreter cannot be questioned. However, many students are so situated that this course is impossible. It is also often quite impossible for the teacher, who is busy teaching from morning to night, to give a rendering of the work that would be absolutely perfect in all of its details. However, one can gain something from the teacher who can, by his genius, give the pupil an idea of the artistic demands of the piece.

If the student has the advantage of hearing neither the virtuosos nor the teacher he need not despair, if he has talent. Talent! Ah, that is the great thing in all musical study. If he has it, he will see with the eyes of talent—that wonderful force which penetrates all artistic mysteries and reveals the truths as nothing else possibly can. Then the grasp, as if by intuition, the composer's intention in writing the work, and, like the true interpreter, communicates these thoughts to his audience in their proper form.

TECHNICAL PROFICIENCY.

It goes without saying, that technical proficiency should be one of the first acquisitions of the student who would become a fine pianist. It is impossible to conceive of fine playing that is not marked by clean, fluent, distinct, elastic technique. The technical ability of the performer should be of such a nature that it can be applied immediately to all the artistic demands of the composition to be interpreted. Of course, there may be individual passages which require some special technical study, but, generally speaking, technique is worthless unless the hands and the mind of the player are so trained that they can encompass the principal difficulties found in modern compositions.

In the music schools of Russia great stress is laid upon technique. Possibly this may be one of the reasons why some of the Russian pianists have been so favorably received in recent years. The work of the leading Russian conservatories is almost entirely under supervision of the Imperial Musical Society. The system is elastic in that, although all students are

obliged to go through the same course, special attention is given to individual cases. Technique, however, is at first of a matter of paramount importance. All students must become technically proficient. None are excused. It may be interesting for the readers of THE ETUDE to know something of the general



S. V. RACHMANINOFF.

plan followed in the Imperial music schools of Russia. The course is nine years in duration. During the first five years the student gets most of his technical instruction from a book of studies by Hanon, which is used very extensively in the conservatories. In fact, this is practically the only book of strictly technical studies employed. All of the studies are in the key of "C." They include scales, arpeggios, and other forms of exercises in special technical designs.

At the end of the fifth year an examination takes place. This examination is twofold. The pupil is examined first for proficiency in technique, and later for proficiency in artistic playing—pieces, studies, etc. However, if the pupil fails to pass the technical examination he is not permitted to go ahead. He knows the exercises in the book of studies by Hanon so well that he knows each study by number, and the examiner may ask him, for instance, to play study 17, or 38, or 34, etc. The student at once sits at the keyboard and plays. Although the original studies are in all the keys, he may be requested to play them in any other key. He has studied them so thoroughly that he should be able to play them in any key desired. A metronomic test is also applied. The student knows, in advance, he is expected to play the studies at certain rates of speed. The examiner states the speed and the

metronome is started. The pupil is required, for instance, to play the E flat major scale with the metronome at 120, eight notes to the beat. If he is successful in doing this, he is marked accordingly, and other tests are given.

Personally, I believe this matter of insisting upon a thorough technical knowledge is a very vital one. The mere ability to play a few pieces does not constitute musical proficiency. It is like the case of the boxes which possess only a few tunes. The student's technical grasp should be all-embracing.

Later the student is given advanced technical exercises, like those of Tausig. Chopin is also very deservedly popular, given is heard of the studies of Henselt, however, notwithstanding his long service in Russia. Henselt's studies are so beautiful that they should rather be classed with pieces like the studies of Chopin.

PROPER PHRASING.

An artistic interpretation is not possible if the student does not know the laws underlying the very important subject of phrasing. Unfortunately many editions of good music are found wanting in proper phrase markings. Some of the phrase signs are erroneously applied. Consequently the only safe way for the student is to make a careful study of this important branch of musical art. In the olden days phrase signs were little used. Bach used them very sparingly. It was not necessary to mark them in those times, for every musician who counted himself a musician could determine the phrases as he played. But a knowledge of the means of defining phrases in a composition is by no means sufficient. Skill in executing the phrases is quite as important. The real musical feeling must exist in the mind of the composer or all the knowledge of correct phrasing he may possess will be worthless.

REGULATING THE TEMPO.

If a fine musical feeling, or sensitiveness, must control the execution of the phrases, the regulation of the tempo demands a kind of musical ability no less exacting. Although in some cases the tempo of a given composition is now indicated by means of the metronomic markings, the judgment of the player must also be brought frequently into requisition. He cannot allow the tempo marks blindly, although it is usually unsafe for him to stray very far from these all-important musical sign-posts. The metronome itself must not be used "with closed eyes," as we should say it in Russia. The player must use discretion. I do not approve of continuous practice with the metronome. The metronome is designed to set the time, and if not abused is a very faithful servant. However, it should only be used for this purpose. The most mechanical playing imaginable can proceed from those who make themselves slaves to this little musical clock, which was never intended to stand like a ruler over every minute of the student's practice time.

CHARACTER IN PLAYING.

Too few students realize that there is continual and marvelous opportunity for contrast in playing. Every piece is a new world in itself. It is, therefore, have its own peculiar interpretation; it is performers whose playing seems all alike. It is like the meals served in some hotels. Everything brought to the table has the same taste. Of Hanon, which is used very extensively in the conservatories, and all of his interpretations mark the mark of this individuality, but at the same time he should seek variety constantly. A Chopin Ballade must have quite a different interpretation from a Scarlatti Capriccio. There is really very little in common between a Beethoven Sonata and a Rhapsody. Consequently, the student must seek to give each piece a different character. Each piece must stand apart as possessing an individual conception, and if the player fails to convey this impression to his audience, he is little better than some mechanical instrument. Josef Lefina has the ability of investing each composition with an individual and characteristic charm that has always been very delightful to me.

THE SIGNIFICANCE OF THE PEDAL.

The pedal has been called the soul of the piano. I never realized what this meant until I heard Anton Rubinstein, whose playing seemed so marvelous to me in his younger days. His mastery of the pedal was nothing short of phenomenal. In his last movement of the B flat minor sonata of Chopin he

BY LOUISE CABE.

THE VITAL SPARK.

produced pedal effects that can never be described, but for any one who remembers them it will always be remembered as one of the greatest of musical joys. The pedal is the study of a lifetime. It is the most difficult branch of higher pianoforte study. Of course, one may make rules for its use, and the student should carefully study all these rules, but, at the same time, these rules may often be skillfully broken in order to produce some very charming effects. The rules represent a few known principles that are within the grasp of every intelligent pianist. They may be compared with the piano upon which we live, and about which we know so much. Beyond the rules, however, is the great unknown—the celestial system of which the relevant artistic gift of the great musician can penetrate. This, Rubinstein, and some others, have done, bringing to our mundane vision undream-of features which they alone could perceive.

THE DANGER OF CONVENTION.

While we must respect the traditions of the past, which for the most part are very intangible to us because they are only to be found in books, we must, nevertheless, not be bound down by convention. Iconoclasm is the law of artistic progress. All great composers and performers have built upon the ruins of conventions that they themselves have destroyed. It is infinitely better to create than to imitate. Before we can create, however, it is well to make ourselves familiar with the best that has preceded us. This applies not only to composition, but to pianoforte playing as well. The master pianists, Rubinstein and Liszt, were both marvelously broad in the scope of their knowledge. They knew the literature of the pianoforte in all its possible branches. They made themselves familiar with every possible phase of musical advancement. This is the reason for the great musical prominence of these two giants of the musical world. Their greatness was not the hollow shell of acquired technique. THEY KNEW. Oh, for more students in these days with the genuine thirst for real musical knowledge, and not merely with the desire to make a superficial exhibition at the keyboard!

REAL MUSICAL UNDERSTANDING.

I am told that some teachers lay a great deal of stress upon the necessity for the pupil learning the source of the composer's inspiration. This is interesting, of course, and may help to stimulate a dull imagination. However, I am convinced that it would be far better for the student to depend more upon his real musical understanding. It is a mistake to suppose that the knowledge of the fact that Chopin was inspired by a certain poem, or that Schumann was inspired by a certain legend, could ever make up for a lack of the real essentials leading to good pianoforte playing. The student must see, first of all, the main points of musical relationship in a composition. He must understand what it is that gives the work unity, cohesion, force, or grace, and must know how to bring out these elements. There is a tendency with some teachers to magnify the importance of auxiliary studies and minimize the importance of essentials. This course is wrong, and must lead to erroneous results.

PLAYING TO EDUCATE THE PUBLIC.

The virtuoso must have some far greater motive than that of playing for gain. He has a mission, and that mission is to educate the public. It is only as necessary for the sincere student in the piano to carry on this educational work as for the virtuoso it is to his advantage to direct his efforts toward pieces which he feels will be of musical educational value to his friends. In this he must be self-reliant and not overstep the intelligence of the public. With the virtuoso it is somewhat different. The virtuoso, and even demands, from his audience a certain degree of musical education. Otherwise, he would be a failure. If the public would enjoy the greatest in music, they must have good music until these beautiful things are no longer new to the heart of the audience. The virtuoso is expected to give his best, and he should not be criticised by audiences that have not the mental capacity to appreciate his work. The virtuoso looks to the students of the world, and that should be the education of the great musical master. He must waste your time with music that is new or original. Let us try to spend it wandering in the barren Sahara of musical trash.

In all good pianoforte playing there is a vital spark that seems to make each interpretation of a masterpiece a living thing. It exists only for the moment, and cannot be explained. For instance, two pianists of equal technical ability may play the same composition. With one the playing is lifeless and apathetic, with the other there is something that is indescribably wonderful. His playing seems fairly to quiver with life. It commands interest and inspires the audience. What is this vital spark that is so much to be desired? In one way it may be called the intense artistic interest of the player. It is that astonishing thing known as inspiration. When the composition was originally written, the composer was unconsciously inspired when the performer finds the same joy that the composer found at the moment the composition came into existence, then something new and different enters his playing. It seems to be stimulated and invigorated in a manner altogether marvelous. The audience realizes this instantly, and will even sometimes forgive technical imperfections if the performance is so inspired. Rubinstein was technically marvelous, and yet he admitted making mistakes. Nevertheless, for every possible mistake he may have made, he gave, in return, ideas and musical tone pictures that would have made up for a million mistakes. When Rubinstein was over-exact his playing lost something of its wonderful charm. I remember that upon one occasion he was playing Balakireff's *Idumea* at a concert. Something distracted his attention and he apparently forgot the composition entirely; but he kept on improvising in the style of the piece, and after about four minutes the regularity of the composition came back to him and he played it to the end correctly. This annoyed him greatly and he played the next number upon the program with the greatest exactness, but, strange to say, he lost the wonderful charm of the piece in which his memory had failed him. Rubinstein was really incomparable, even more so perhaps because he was full of human impulse and playing very far removed from mechanical perfection.

While, of course, the student must play the notes, and all of the notes, in the manner and in the time in which the composer intended that they should be played, his efforts should by no means stop with notes. Every individual note in a composition is important, but there is something else as important as the notes, and that is the soul. The soul is the vital spark is the soul. The soul is the source of that higher expression in music which cannot be represented in dynamic marks. The soul feels the pulse of the *credo* and *diminuendo* intuitively. The mere matter of the duration of a pause upon a note depends upon its significance, and the soul of the artist dictates to him just how long such a pause should be held. If the student resorts to mechanical rules and depends upon them absolutely, his playing will be soulless.

Fine playing requires much deep thought away from the keyboard. The student should not feel that when the notes have been played his task is done. It is, in fact, only begun. He must make the piece part of himself. Every note must be awakened in him a kind of musical consciousness of his real artistic mission.

ONE PRICE TO ALL.

BY ELSIE LYNNE.

There is a prevailing tendency in cities for teachers of some distinction to charge variable prices. A musician once said to me, "The money-bags can pay me what I'm worth. I don't charge for the professional person as such." Now, there is no reason why the "money-bags" should pay more for the same instruction than I pay. It is a commodity, and it has its face value. What would you think of a clerk who said, "Mr. Rockefeller, you may pay \$1000 for this lamp, when he had just offered it to another man for \$2000? Dishonest, isn't it? We lessons, and though it costs much to refrain from giving a gifted pupil extra time, we should be very careful about discriminating between pupils.

"A GREAT artist should not merely dazzle and lay hold of the emotions of his hearers, he should try, as far as in him lies, to be a model also."—William Foster Arthrop.

In preparing for a musical which is intended to entertain the friends and relations of the pupils—that is to say, a recital on a larger scale than the customary monthly performance among the pupils themselves—is of the utmost importance that both teacher and pupils should make the best showing possible. Such recitals as this do much to make or mar a teacher's reputation, and a successful public appearance does much to establish a very necessary feeling of confidence on the part of the pupil. It is important also that parents should see that their children can be at ease on the platform.

A wise teacher, therefore, will have her public recitals in mind months before they occur. She will not, of course, interfere with her regular system of development, but she will watch each pupil in order to discover his strong and weak points. If a pupil plays a piece because he is fond of it he will do it better and enter into the spirit of it with more enthusiasm than if obliged to play a piece of his teacher's selection which he does not particularly care. A clever teacher knows this well, and sees that the piece is called for occasionally at smaller recitals, and that it is so fixed in the pupil's memory that there can be no possible risk of a breakdown. But she will tell the pupil it is where he can get it in performance. By no means. She will convey the information in a more or less casual manner some time before the musical is to take place, suggesting that she would like this piece and pupil can get it in sufficiently well for concert purposes again. It is reviewed, and the pupil discovers that it is well in mind. This gives a happy frame of mind and confidence at the start.

Failure to observe forethought of this kind is largely responsible for many unsuccessful recitals. If a teacher crams her pupil for the occasion, selecting a piece which is better suited to her own private taste in music rather than that of the pupil, she must not be surprised if her charges break down in their efforts, or have holds that prevent them from coming on the platform. A teacher should be called out of town the night before. It is very unwise to give a pupil a new piece of very difficult character, above the pupil's ability, and expect that by extra lessons and extra practice the pupil will be able to play it with real confidence. This the pupil certainly will be able to do. On the contrary, she will probably grow to hate the piece. She will lie awake at night thinking about the troublesome passages, and assuring herself, without reason, that she never will be able to perform the piece. Teachers who show bad judgment of music kind are liable to magnify the importance of the occasion to the pupils that can hardly be described. Any one subject to stage fright knows how terrifying over one's own relations appear when viewed from a concert platform. Yet mastery over oneself and composure in public may be taught as well as anything else. Fingers, blurred eyesight, a tremulous foot on the pedal, are no more necessary than are ignorance of the bass and treble clef. Inspire your pupils with confidence in themselves by letting them perform music in themselves and perfect certainty with regard to the piece they are going to play is all that is necessary.

Another factor that makes for success in recitals is this educational work. For the student in mind is a well selected program. A wise teacher has in mind a program which holds together; a program in which each number is attractive; and one which contains plenty of variety. The general idea of the program pieces should be borne in mind long before the recital. The teacher should watch for any latent talent in the direction she wants them to go. She should steer her pupils with confidence, rather than alarm her charges by announcing the approach of the musical, and the consequent necessity for extra work, in a way calculated to frighten them.

About two weeks before the recital, announcements should be made to the children, and arrangements made for them to get in some extra practice in reviewing the selections, not neglecting of course the educational work. It is the performance. Never on the day of the recital. If the pupil makes a few mistakes, very little notice should be taken of them. Advise your pupils when they go home to have a good night's rest, and forget about the recital till the time comes.



LESSONS WITH VON BÜLOW

Selected from the Correspondence of Mme. Laura Rappoldi

Especially Translated and Arranged for THE ETUDE by FREDERICK S. LAW

(Editor's Note.—Although the following article contains some references to pieces which may be but little used by some readers of THE ETUDE, teachers and students will find much that will prove of practical interest in this contemporary account of the teaching means employed by one of the foremost pianists and teachers of the past century.)

THE publication of the closing volume of von Bülow's letters, has drawn attention to the career of this remarkable man and musician, who died fourteen years ago, after an almost life-long struggle against ill health, and a natural decay of constitution, but who always sustained the conflict with courage and constancy. Ranking with the first as a pianist and as a conductor, he stood almost alone among his fellows in being as great a teacher as he was an artist. As an instructor he owed his success to intellectual endowments far beyond the ordinary, united with a power of analysis seldom found in the artistic temperament, which is generally governed by subjective and instinctive processes of thought, rather than by critical consideration of the work and its composition. His art naturally reflected these personal characteristics; if it fell behind in the fire and passion that distinguished the playing of his great contemporaries, Liszt and Rubinstein, the effect was made up by a clearness and a cogency, a freedom from extravagance, and a veneration for the composer's intentions that made him a safer model for the student.

Among the reminiscences called forth by the completion of these volumes of correspondence, those by Laura Kahner Rappoldi are the latest, and are particularly interesting in throwing light upon his methods of teaching. As a young girl, her great talent had awakened the enthusiastic admiration of Liszt, who had heard her play at a charity concert in Vienna, when she was but eighteen, and for two summers she studied with him at Weimar. She also had lessons from Henselt, in St. Petersburg, but though by that time an artist with a high and well deserved reputation she wished to continue her studies with still another master—von Bülow. He was then, 1874, taking the cure at Salzungen, an almost complete nervous wreck from the strain of an exacting concert season, but through Liszt's influence he consented to receive her as a pupil.

The notes Mme. Rappoldi made of her lessons with von Bülow twenty-five years ago have just been published, and the extracts from them which follow have been chosen as being of particular interest to musical readers. She found him in an extremely nervous state; he says in a letter written about this time: "Never have I spent so fatal a summer as this, so utterly thrown away. Salzungen as a cure is an absolute failure!"

HANS VON BÜLOW.

THE FIRST LESSON.

He received her courteously and asked whether she had studied Beethoven's sonata, Op. 106 (known as the Hammer-Klavier Sonata), and Liszt's transcriptions of it. She answered that she had not, and he replied: "You must begin with what is most difficult. I will not bother myself about little pieces and easy things. I am too old for that, and you have no need of me for such work. Always the greatest! Who should play it if not you?" In answer to her objection, that since Op. 106 was the most difficult, it might be better to begin with another of the last four sonatas, he rejoined: "If you mean to take a bath it is better to go into it all at once; by entering the water little by little one only takes cold." He then told her to provide herself with his edition of the last five Beethoven sonatas, and the second volume of the last Liszt fugues. As she left he said, "Come to-morrow at this time and play me something new. Here is Schumann's *Kreisleriana*—play what you like from it!"

In the next entry in her diary she writes: "Salzungen, Sunday, July 13th.—As I was practicing yesterday morning, I heard Bülow's voice on the street outside: 'Good temp!' he cried, but I did not look out since I was still in my bath. My heart beat fast as my friend and I knocked on his door at five o'clock, and he called out 'Herein!' I played the *Kreisleriana* and after each number he sat down to the piano and played

it over for me, all the time making the most interesting and instructive remarks on my playing and on the work itself. When I had finished he said, 'You have done wonders in so short a time. I can hardly believe that it is scarcely two days since you have known this great work!'

I ventured to say that it was very difficult to play such short notes, especially since I had never played it or even heard it before. He interrupted me: "Very difficult! very difficult! Let others say that; it sounds peculiar coming from your lips. I tell you honestly, that you are accomplishing more than all your feminine colleagues (*Colleginnen*!) It is your mission to play the hardest of all things; for example, the last sonatas of Beethoven. Let Krebs (Marie Krebs, a favorite con-

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cert pianist at that time, who afterward made a tour in this country), play such boarding-school pieces as the Scarlatti sonata, the Chopin waltz in D flat, and so on. You must study the greatest things, the Beethoven's Op. 106. I am already looking forward with pleasure to it. Besides, here is a new *Carnival Scene* by Ehrlert; here are some Russian pieces by Tschaiowsky, one of the most eminent composers of the day. Rubinstein plays it, and he is very interesting the other. I would play it for you—but my nerves!"

Wednesday, July 15.
Yesterday my lesson lasted more than two hours, and was particularly interesting and instructive. von Bülow treats me not as a pupil, but as a colleague; he is so kind, so thoughtful, and so attentive that I can think of no one who is his equal as a teacher. His influence works wonders! His manner and style of teaching arouse the imagination; it inspires one to think out every composition and to endeavor to ascertain its real meaning. In several pieces he has given me directions for fingering and related episodes that have moved me deeply, so that now I play nothing without painting in my mind's eye the heart-beat that was the first two movements of Op. 106 in a work of art. He then played the fugue for me with the greatest mastery.

chords of the sonata, which give him so much trouble on account of the extension they require, he said, "You have an unbelievable hand." He then had me read a difficult piece by Rheinberger, and remarked, "This is the only thing in music which varies on a level, with your other, great technical gifts. You must do more reading at sight."

Friday, July 17.
Von Bülow said: "By the way, today I heard you playing Liszt's *Au bord d'une source* (By the Spring), and should like to hear it again! I play it slower. While I was playing he made various remarks about the different colors of the water. For instance, at the modulation into E major he said: "Here the water takes a tint of blue, while in the following passage in E flat it sparkles with the silvery sheen. The water is illuminated by the light of the sun, the different keys give it the varying hues and shifting tints of the rainbow, of course through chromatic changes." Then he played it himself with a clearness and a transparency that made me think of pearls of crystal which the slightest touch would dissolve into water.

SCHUMANN'S "KREISLERIANA."

He wished to hear the *Kreisleriana* again, and at the end played it through for me. While playing he made fearful faces; sang and illustrated the meaning of the different numbers as follows: "The *Kreisleriana* represents characters that exist only in the imagination of one who is on the verge of insanity. Johannes Kreisler is a personage in the *Fantasiestücke* of E. T. A. Hoffman, who also used the name in his musical criticisms."

I. In the very beginning appear forms that change in size with every movement. Giants grow small and crumple up, others grow large by fits and starts. In the middle movement shadows slip in and whirl round in a circle. At the end they drag each other away.

II. A peaceful song is heard, expressing a longing after unattainable ideals—a dialogue ensues, a spectre drives away the thoughts, a dispute follows, at the end a scuffle. Finally quiet is restored and the first theme is taken up again. *Intermezzo in C minor*: Long-armed giants reach each other abnormally large music books containing compositions by Johannes Kreisler. A gloomy thought (invention falls) leads back to the first theme (in another key), and this only a little more spun out, ends the piece as in the beginning.

III. Everywhere angular skipping figures singing broken, unsteady melodies. Finally they retreat in pairs with great noise, the tempo always growing faster.

IV. Begins with fantastic speculations; at the end the thread is lost, but is caught up again and followed by a melody, after which the first part is repeated.

V. Shapes leaping one after the other. They cast lots to divine the destinies of the future; they form conclusions—the ideas hasten into infinity, but finally disappear through constant diminution in size.

VI. A fairy tale of wonderful beauty is related; it must be played as if told by word of mouth.

VII. Evil spirits appear; everything that is good and beautiful is distorted. In the fugato others form and annihilate everything in the most rapid tempo. Chords illustrating the meaning lead to the end.

VIII. There are chickens in the farmyard. A cock struts pompously through the flock (broken octaves in B flat major in the left hand) while the hens, one by one, utter loud screams as dark storm clouds gather over the yard (the wind whistles, force, but at the end they grow quiet again; they were only bewitched hens!)

MUSIC AND MARRIAGE.

Sunday, July 19.
Yesterday I played the scherzo from Op. 106, the toccata by Sterndale Bennett, and the *Kreisleriana*. "Do not allow yourself to be discouraged," said von Bülow. "This sonata will do you honor in your concerts, since no one plays it. No woman, with even Clara Schumann, has ever played it." He then played the fugue for me with the greatest mastery.

We all took dinner together, and von Bülow took occasion to speak of my engagement. He said: "In marriage there are only the hammer and the anvil; one must be the first, the other the second—either the woman must rule, or the man." I replied that it was dreadful even to think of such a thing, to which he answered: "It is only a question of strength as to which one shall be the first." I used the intellectual strength, too," he added. "Then we women are to be pitted," I rejoined. "But I teach and alone the physical strength," he repeated with emphasis, "but the intellectual strength as well."

August 4-12. Yesterday I played for von Bülow for the first time to my entire satisfaction. He was full of praise and said: "You must never give up playing in public, not only for your own sake, but for the sake of others. You have really astonished me today." I was perfectly happy!

Today (August 5) I played the E flat minor waltzes by Brahms, the Gondellied by Mendelssohn, and the Nocturne in F by Schumann. Von Bülow was very nervous and corrected Mrs. Besky in Liszt's concerto in B flat, to the opening measures of which he wrote the following text: *Der verlorne Sohn weint, weint, hat, hat!* (You understand nothing of this, but, ha! ha!)

VON BÜLOW'S PLAYING.

(August 11) I played the andante in F by Beethoven and the F sharp capriccio by Mendelssohn. He said: "If you do not grow too pale, you will win with your practicing. Each time you surprise me more." He pressed my hand and said he would be glad to go over many other sonatas with me. He played the sonata in A, as I had never heard it before. This brought him on the subject of the pause (A) in music:

"A pause must last at least from three to four measures," he said; "for the initiated hearer must have time to reflect upon what he has just heard and upon that which he is to hear. He must, so to speak, think of the past and of the future. The pause serves to increase the excitement of the initiated listener, much as the interest of the reader of serial stories is stimulated by the announcement, 'To be continued in our next.' Liszt once said to me: 'The pause in music is like a lighthouse from which one can see everything; and for that reason it must be long, so that there may be time enough for this.' He then added laughingly: 'In the meantime something often happens; for instance, in a Hungarian rhapsody—a scene of jealousy, a murder, or something of the kind.'"

In the next lesson, the last in Salzaugen, von Bülow played the adagio from Op. 106, in his opinion the most beautiful thing in all music. Von Lenz in his book on Beethoven relates that the composer himself held it so highly that after he had finished it he added two tones to the beginning, as if for steps on which to mount to the altar. During his playing von Bülow seldom looks at the keys; occasionally he looks at his hands, but most of the time he plays as though entirely absorbed in himself. On the 12th of August he returned to Liebenstein, where he took the villa occupied by Rubinstein when I first played for him. (Thus, prevented) lessons for a few days.

Liebenstein, August 18. When I went to him again he was feeling very ill and unhappy. "I am the most wretched man in the world!" he cried. He kept on playing, but broke out every moment: "How does it happen that everybody comes so precisely to this place for the baths? I cannot get rid of Fanny L. (a well-known writer); an American artist comes from New York to torture me! Then the court pianist, the old gophers. It is killing me—I can stand it no longer!"

Two days later he came to say that he was too weary to think of music; his physician had forbidden him to have anything to do with it. "Do not

"Possibly von Bülow meant to refer to the fact that for a long time the two pianists, Liszt and I, had been considered on account of it. Hungarian character Liszt had provided with a part for the piano, and I had provided in turn for the piano of the dignity of being introduced into a 'concerto' and I created no little consternation amongst the conservative circles of Liebenstein when he made his selection in answer to an invitation to play at the Liebenstein concert. He was refused by the piano committee to reconsider her choice, but, indignant at the slight to her former pupil, she finally yielded to the piano committee, and was her last. The pianist yielded, and now it was that Liszt had gained admission into these exclusive circles."

practice too much," he said. "Take warning by me. Better rest and spare your nerves. You have ideal fingers; everything is easier for you than for other people. We have solved the most difficult problem with Beethoven; all the rest is play in comparison. On Monday you shall play Op. 110 and 111; then we shall talk over what remains to be done."

Although von Bülow listens critically to my playing and does not spare me in the expression of his opinions, he never fails in due recognition. There is no end to what I have learned from him during the last few weeks. Today he said, "Technically you have nothing more to learn, but take care not to join the ranks of the so-called 'flic-flac-nibblers,' (Süssholzraspeler) or of those who are known as Schumann and Chopin interpreters, whose numbers are like the sand of the sea. One's playing must be healthy and virile. Nowadays there are far too many pianists and too few musicians."

August 28. Today I played for two hours without a pause: Op. 110 and 111 and the *Allegro* de concert by Chopin. He played Beethoven's concerto in G. The next day he was very ill and nervous. After I had played Op. 106 he brought out the Chopin *Allegro* and played it with an effort that made him clench his teeth, and at the end he sank back completely exhausted. He took the music and flung it against the wall with such force that it fell in pieces, crying, "I cannot play it—it is too hard!"

Today (August 30) I had my last lesson from von Bülow. I played Beethoven's concerto in G, then asked him to give me a few lines for the concert bureau. "You have no need of such remedies," he said. "Recommendations are only for those who can accomplish nothing." Nevertheless a few days later he brought me four long letters of recommendation; one general in nature, the others addressed to several distinguished musicians and directors.

Von Bülow remained in Liebenstein until the middle of September. His indomitable will again won the victory over his frail body; in October he began a tour in England, and the next year he made his first visit to America.

THE ORIGIN AND DEVELOPMENT OF THE SUITE.

BY LEROY R. CAMPBELL.

As we listen to a piece of music, be it sonata, solo number, or suite, we ask ourselves, how comes it that such combinations of sounds give us such pleasure? Was it always thus? How and when did it start? Has the last word yet been said?

When we reflect for a moment on this strange tonal chemistry, and at the same time think of other arts and activities, poetry, electricity, machinery, etc., we immediately perceive the process of evolution in all things. Even in our own lives we can see great strides in the development of nearly every phase of human ingenuity.

When we speak of "The Suite," we are face to face with a musical form which has also taken its place in the chain of musical evolution.

If we investigate primitive music, we have only to notice savages and children. In them we have the primitive made immediately contemporary; the remote past brought into the present conveniently for observation.

The war dances and revels of savages are often accompanied by drum and tom-tom. Children march about in their moments of enthusiasm, shouting and stamping in time. These crude noises are, however, not music; they are as yet simply formless expressions of various feelings. These sounds cannot be called music any more than a baby's cooing can be called speech. Such expressions have no definite time or pitch.

Men began to give utterance to poems or something resembling poems; then they grew somewhat dramatic in these readings or recitations, when an occasional use of inflection of the voice, the first inflection or interval being the perfect fourth. This descent to the fourth became gradually ornamented, and more or less rhythmic, of course, was an element in music which no doubt preceded melody, but in order to music allied to melody, that was the next step in musical progress.

Thus far we have a tune or melody in accents, but yet no definite meter, that is to say, no poetical symmetry. All through the early church and middle ages, they wrote long strings of words expressing religious sentiments, and set them to music just as long as they could. The story has been told without any regard to symmetrical groupings of syllables or stanza formation.

Eventually in the latter half of the Seventeenth Century, Corelli began to write little pieces that had not only accent and rhythm but four verse stanza form to them. This was a decisive step in advance and Corelli may well be called an epoch maker. These little pieces of his were the first pieces of any account as separate instrumental compositions, and they were helped into existence by the dance.

Every Nation has had its folk dances. In America we have our Indian dances, Cakewalks, etc. In olden times people sang tunes while they danced, but as musical instruments began to develop those who could do so used to play the tunes for the dancers. Music intended to accompany dances had to be built in balanced meter and phrases of equal length. The dances were symmetrical in movement for that is the one thing which gives pleasure in dancing or in watching dancing. Consequently the music had to be symmetrically constructed also.

These old dances were usually performed upon one melodic instrument such as the violin or the oboe, accompanied by chords on a lute or guitar, often a drum was added to strengthen the accents. We find in these primitive times that the people had many dances, that is various steps, so it took various kinds of time and music to fit the particular dance in question. For instance, a French dancing teacher named Gavot invented a step and his friends wrote music to it. He became well known, and even introduced his new step before the Court, so it was no wonder the dance grew popular. In fact it took its name from the founder and even today we have the Gavotte, the spelling a trifle altered, as one of our most used forms in instrumental music.

So also came the Rigodon from a Southern French dancing teacher named Rigand. This dance required a still different meter and step which created another instrumental form. So you can easily see how in similar ways were evolved the Bourée, Gigue, Sarabande, Courante, Prelude, Gavotte, Rigodon, Passapied, Minuet, and Polonaise. Although these are by no means all named after individuals.

People in the days of these dance forms were not unlike they are today; they strove soon for long and more drawn out works. The short dance tunes were repeated when played for dancers, but they were not long enough to use for public or parlour entertainment, so the next step was the uniting of several of these dances, taking those in the same key, or such as offered good key relations, and making them into one long composition. Such a composition became very popular and such men as Corelli, Scarlatti, Couperin, Rameau, Purcell, Handel and Bach enriched piano and violin literature with many a Suite of great grace and beauty. It might be noted that the Suite came into existence by way of the violin, however, the step from violin to harpsichord or clavichord in the very end of the seventeenth century was a short one.

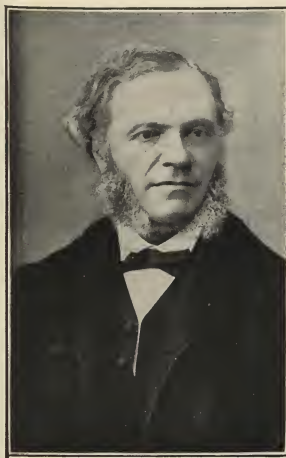
The Suite reached its highest degree of development under Handel and Bach. The English and French Suites of Bach and the twelve harpsichord masterpieces of musical art.

In the course of the Eighteenth Century the popularity of the Suite waned and gave place to the newer form called the sonata. Yet a few modern suits exist, Bizet's Suite "L'Arlesienne," Grieg's "Peer Gynt Suite," Dvorak's Suite for Orchestra, Tchaikovsky's "Nut Cracker Suite," J. S. Bach's "Serenade in E-flat Major for Violin and Piano."

The historical importance of the suite was great, and it fell into disuse only after its lesson had been bridge between the folk song and dance, and the more important form known as the sonata.

"This man of genius. . . . His science is inexpressibly subtle, directly taught him by his Maker, in any wise communicable or imitable. Neither can any written or definitely conceivable laws enable us to do any great thing."—John Ruskin.

The Etude Gallery of Musical Celebrities



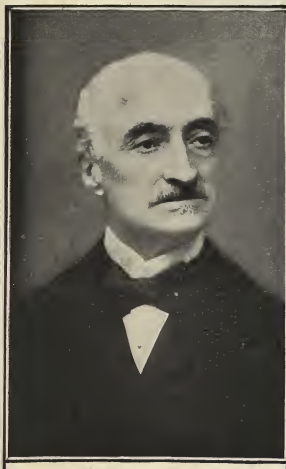
César Franck



Richard Wagner



Siegfried Wagner



J. B. Chas. Dancila



Johanna Gadske



Johann Strauss

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This is the second set of picture-biographies in the new series, which commenced last month, and included portraits and life-stories of Hofmann, Anton Rubinstein, von Flitz, Sullivan, Lisa Lehmann, and Vicentini. The series published last year is now obtainable in book-form.

SIEGFRIED WAGNER.

SIEGFRIED WAGNER, the son of Richard and Cosima Wagner, and grandson of Liszt, was born at Triebchen, June 6, 1869. It was originally intended that he should be an architect, and until his twenty-first year his education was directed to that end, but no man with such ancestors as Siegfried Wagner possesses could be expected to be satisfied with the coldly intellectual pleasures of architecture, and it was inevitable that he should become a musician. His education in music was placed in the able hands of Knize and Humperdick, and he made his debut as a conductor August 5, 1893. He is an exceedingly able musician, and has composed a symphonic poem entitled *Schwärze*, and the operas, *Der Banau*, 1899; *Herzog Wilhelms*, 1901, and *Der Kobold*, 1904, etc. His works have been performed with success in Germany, England, and in this country. Siegfried Wagner has conducted the Bayreuth festivals with success. It is a little difficult for a man to be the son of a genius, and it cannot be said that Siegfried Wagner bears the mantle of his illustrious father, but nevertheless, he is a musician whose abilities have won him the respect of all those whose musical opinion is of value, and there is yet time for his musical powers to develop more fully.

(The Rude Gallery.)

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WILLIAM (RICHARD) WAGNER.

WAGNER was born at Leipzig, May 22, 1813, and died at Triebchen, February 13, 1883. His first important work was *Rienzi*, which was followed by *The Flying Dutchman*, *Tannhäuser* and *Lohengrin*. While Wagner's dominating disposition and revolutionary ideas made him many enemies, his wonderful genius earned him the powerful friendship of Liszt, Schumann and others. Wagner made his living by his pen as well as his music, and owing to his political opinions was obliged to leave Germany in 1849, and with the assistance of Liszt, he fled to Paris and later to Zurich. He also visited London. In 1861 he was permitted to return to Germany, and the same year he separated from his first wife, Wilhelmine, whom he had married in 1836. *Tristan*, after fifty-seven rehearsals at Vienna, was given up as impossible. More failures followed, but in 1864 Ludwig II of Bavaria invited him to Munich, and, aided by royal support, together with that of the numerous "Wagner Societies" which now began to spread throughout Germany, Wagner was enabled to build his "ideal theatre" at Bayreuth. Here were produced the marvelous music dramas which have completely revolutionized the whole of modern music. Wagner married Cosima, the daughter of Franz Liszt, by whom he had one son, Siegfried.

(The Rude Gallery.)

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CÉSAR AUGUSTE FRANK.

CÉSAR FRANK was born at Liège, Belgium, December 10, 1822, and died at Paris, November 8, 1890. He studied first in the town of his birth, but in his fifteenth year he went to Paris and entered the Conservatoire, then under the direction of Cherubini. In 1838 he gained an accessit in counterpoint and fugue, and subsequently the first prize for piano playing. He then entered the composition class of Berton, and in 1840 won the first prize for counterpoint and fugue. In October, 1840, Frank entered the organ class of Benoist and in 1841 obtained the second prize. He then returned to Belgium, but two years later found him again in Paris, where he established himself with his family in 1844. From that time he worked hard, frequently giving ten one-hour lessons a day in piano, accompaniment and harmony, besides composing steadily. In 1858 he became organist at St. Clothilde, a position he fulfilled until he died. In 1872 he became professor of the organ at the Conservatoire, but, in spite of his arduous duties, continued to compose great works. Frank is a singularly unassuming, confident in his own ability, a master of every musical resource, who was alike indifferent to the criticisms and praises of all outside his family and circle. People are still arguing as to whether his music is good or bad, but there can be no doubt that it has come to stay. His most famous composition is his oratorio *Les Béatitudes*.

(The Rude Gallery.)

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JOHANN STRAUSS.

STRAUSS was born at Vienna, March 14, 1804, and died there September 25, 1869. His parents would not allow him to study music, so he ran away from home. However, a friend took him back and persuaded them to allow him to study the violin. He showed great aptitude and received many engagements to play at private houses. At fifteen he entered Pamer's orchestra at the "Spertl", a favorite place of amusement in the Leopoldstadt, Vienna. He soon afterwards became associated with Lanner's orchestra. In the Carnival of 1826 Strauss and his orchestra played at the "Swan" in the Rossau suburb, and achieved great success. It was at this time that he wrote the first of the waltzes with which his name is indissolubly associated. Bigger engagements followed at the "Spertl" again, and Strauss became Capellmeister of the First Bürger Regiment, and was entrusted with the music at the court fêtes and balls. He then went on tour throughout Europe with unprecedented success. Paris went wild over him. London and the English provinces scarcely allowed him time to sleep, and in Holland, Germany, and in fact wherever he went the same kind of thing occurred. In subsequent tours similar successes awaited him. He married in 1828, and had five children. Of his many beautiful waltzes, *The Beautiful Blue Danube* is perhaps the most famous.

(The Rude Gallery.)

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JOHANNA GADSKI.

MME. GADSKI was born at Stettin, June 15, 1871, and commenced to study singing in her tenth year with Mme. Schroeder-Chalupka, one of the most famous singers and teachers of the day. Mme. Gadski made her operatic debut at Kroll's Theatre, Berlin, where she appeared as Undine in Lortzing's opera of that name. Her success was so great that she was immediately engaged for the next season, and remained at the theatre until 1893. In the following year she toured through the principal cities of Germany and Holland, and made her first appearance at the Royal Opera House, in Berlin. It was there that Walter Damrosch heard her and made her an offer to sing at the Metropolitan Opera House, New York, March 1, 1895, as Elsa in *Lohengrin*, and was for two more seasons with the Damrosch-Ellis Company. In 1898 Mme. Gadski became a member of the Grand Opera Company, at New York, and upon the retirement of Maurice Grau, in 1900, she went to the Metropolitan Opera House. She has appeared at Covent Garden, London, with great success, and in 1899 sang the part of Eva in *Die Meistersinger* at Bayreuth. Since 1904 she has been chiefly engaged in concert work and has had notable success along this line. She has come to be regarded as one of the foremost singers of Wagner's opera, and has thoroughly earned her high reputation.

(The Rude Gallery.)

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CHARLES DANCLA.

DANCLA was born at Bagères de Bigorre, December 19, 1818, and studied the violin under Baillet at the Paris Conservatoire, where he ultimately became a professor of violin playing in 1857. He was successful as a soloist, and his Quartet *Soirées*, in which he appeared, together with his brothers, Leopold, the violinist, and Arnaud, the violoncellist, were very popular in Paris. He was very successful as a composer, and gained many prizes. While his more ambitious pieces are not of a character which will make them long remembered, Dancla has written a number of short pieces for the violin which are exceedingly popular with violinists. He had great skill in writing for his instrument pieces especially adapted for various grades of students. Grove declares that "his Etudes are of considerable value to teachers, especially those bearing the title *Accentuation et Punctuation de l'arc*." Probably the most popular of his works are the *six Airs Variés*, and the twelve opera duos, all of which are extremely skillfully written for the violin. He died in 1907, and is usually regarded as the last living representative of the old French school of violin playing. He published about 130 works in all.

(The Rude Gallery.)

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THE FRIENDS OF BEETHOVEN

KATHARINE BEMIS WILSON

THE average student and lover of music, generally, receives from the start, an unfortunate impression of the character of Beethoven. He has been represented as an extremely rough, overbearing, uncultured man. Many stories are told of his eccentricities and even his studio has been pictured as an uninviting place. The floor and piano in this room are strewn with manuscripts, and we are told that Beethoven threw them there when in one of his angry moods. Undoubtedly, Beethoven had a great deal of the "musical temperament" that we hear so much maligned in these days, but when we discover that he also had a host of friends, we are driven to the conclusion that he must have had a more lovable side.

Beethoven's home life in Bonn was unpleasant. His father was a drunkard, and, consequently, the family suffered much from the lack of proper food and clothing. The mother was a patient, good woman, of whom Beethoven was very fond, and it grieved him because her surroundings were so disagreeable. The first friend that Beethoven knew was his grandfather, Ludwig Beethoven, for whom he was named. This man assisted the family in every possible way until his death, in 1774, when Beethoven was four years of age. From that time on matters became worse in the Beethoven household, and a struggle for the common necessities of life began.

Johann Beethoven, the father, discovering signs of musical genius in his son, determined to develop this talent to serve his own ends. He conceived the idea of making a musical prodigy of him, and thereby obtaining the finances with which to live in ease the remainder of his life. So from Ludwig's fourth year he not only attended the public school, but was compelled to practice upon the violin and the clavichord. He knew, perhaps, no other boys enjoyed, and grew to thoroughly dislike his art. However, as his years advanced, and he grew away from the unkind management of his father, his love for his music returned. But Ludwig owed much to his father for his opportunities for advancement.

BEETHOVEN'S FIRST TEACHER.

Johann soon realized his own deficiencies as a teacher and engaged a tenor singer, named Pfeiffer, to instruct his son. Pfeiffer was kind to the child in many ways, but was as ready as the father to sacrifice the child's health and pleasure to a musical career. Beethoven held kindly feelings throughout his life for Pfeiffer, however, and in later years, sent him money to relieve his poverty. He is quoted as saying that he learned more from Pfeiffer than from anyone else, so to Pfeiffer, he must have owed an excellent foundation for his musical life.

Meanwhile, the child was taught Latin, French, and Italian, by Zambona, and received organ lessons from the court organist, Van den Eeden, an old friend of his grandfather. All these advantages were procured through the efforts of Johann, the father, who through the assistance of family and professional connections, was able to secure much help.

In 1781, Van den Eeden retired, and Christian Gottlob Neefe became court organist and Ludwig's instructor. This was a great benefit to the boy,

as he was closely associated with this man of excellent disposition and admirable musical qualities. When Neefe was transferred to the Elector's Palace at Münster, he appointed young Beethoven, then about eleven and a half years old, to succeed him as chapel organist, which was a position of honor. Neefe, also assisted him in the study of thorough-bass, and Beethoven began to compose.

In the year 1787, Beethoven went to Vienna, and was introduced to Mozart, with whose name the whole musical world was then ringing. Mozart was much impressed by the boy's playing, and gave him a few lessons.



BEETHOVEN IN HIS HOME.

Soon thereafter Beethoven's mother died, and he was called home to Bonn, grief-stricken, and very melancholy. He began teaching music, and exerted all his powers to keep his father's household together. In order to do this, he was obliged to postpone his higher ambitions, and to spend many hours away from his beloved composition. But his self-sacrifice was rewarded, as he made one of the most helpful friendships of his life at this time. He became acquainted with a family in Bonn, named Van Breuning. They occupied a high social position, and were cultured, educated people. The family consisted of Madame Von Breuning, who was a widow, and her three sons and one daughter. A wonderful affection sprang up between Madame Breuning and Beethoven. She was like a mother to the youth, and he spent many happy hours in her home. In November, 1789, Johann Beethoven became so irresponsible, that part of his salary was paid over to Ludwig, to enable him to care properly for the family. Thus a very young man, Ludwig assumed responsibilities far beyond his years.

BEETHOVEN'S FIRST PATRON.

Soon after this, he met Count Waldstein, who gave him pecuniary assistance, presented him with a piano, and was his devoted friend. Fifteen years later, Beethoven dedicated to him, Sonata, Op. 55, in acknowledgment of his gratitude.

Beethoven never married, but his low affairs were very numerous. At the Van Breuning home, he met

many fascinating young ladies, but nearly always the object of his affection occupied a social position higher than his own. This may be the explanation of his many disappointments.

BEETHOVEN AND HAYDN.

In his twenty-second year, through the efforts of his friends, he was able to return to Vienna, and study with Haydn. The Brennings, Neefe, Count Waldstein and all of his old friends wished him godspeed, and in November, he arrived in the city of his dreams. His first lodging was a garret, but he soon moved into a room on the ground floor of a printer's house. He became acquainted with many families in exclusive society, and enjoyed the life immensely. But this was very distasteful to his proud spirit, and he was often rude when asked to play.

When he had been in Vienna about a month, news came of his father's death, and he then returned to the guardian of his two younger brothers, and arranged to assist them.

The instruction of Haydn was not entirely satisfactory to Beethoven and he received the additional assistance of Schenk, in the study of composition. When Haydn and Schenk left Vienna, Beethoven began studying with Albrechtsberger. He was given a course in all forms of composition, and devoted himself industriously to his studies.

IN A NOBLEMAN'S HOME.

Prince Lichnowsky and his beautiful wife occupied Beethoven a home in their place in 1794, and he lived there for some years as one of the family. He now had ample time for composition, and moved in the best musical and social circles. An idea of his friendships can be obtained by mentioning a few of the dedications attached to his works. The dedication of the first quartets, Op. 18, was received by Prince Lobkowitz; Count Fries, the violin sonatas, Op. 23 and 24, and the string quintet, Op. 29. The Russian Count Browne and his wife; Prince Schwarzenberg; the Countess von Keglevics, and the Countess von Thun; Princess Esterhazy, and others.

In 1797 a serious illness overtook Beethoven and left his hearing impaired. He never recovered from this affliction, and it steadily grew worse. At the time of his death he was totally deaf.

In 1800 Beethoven left the hospitality of the Lichnowsky palace for lodgings in a house where he could pursue his career with greater freedom. From this time on he neglected his shoe. He was very particular, and would find fault with some slight inconvenience and immediately make other plans.

GOETHE AND BEETHOVEN.

Goethe became one of Beethoven's friends, and was much impressed with his musical genius, but severely criticized his rudeness and utter disregard of social customs. In 1812 Beethoven tried the baths of Bohemia, which were advised by a physician, Dr. Malfatti. Later in the year he returned to Vienna. In the course of time he quarreled with Dr. Malfatti, as he did with all of his friends.

BEETHOVEN'S MOST NOTED FRIEND.

In 1814 Anton Schindler and Beethoven became fast friends. Five years later Schindler came to live with Beethoven and acted as his secretary. Beethoven also severed this friendship by a quarrel, and they remained estranged until a short time before Beethoven's death, when Schindler took his old position, and remained with his master until he passed away.

Beethoven's later life was a social triumph. Kings, princes, and ambassadors were in Vienna did him honor. He was showered with money and presents, and for a time his financial position greatly improved. He improved, and he improved, shares of the Bank of Austria. His brother Carl was allowed too free a control over the money.

THE ETUDE

WHY WOMAN LOVES CHOPIN.

He and Casper, the other brother, spent a great deal of it, and were unkind to Beethoven in many ways. In 1815, Casper died, and Beethoven took Casper's son, young Carl, into his charge. He turned out to be a scamp, and gave his uncle great anxiety.

On March 26, 1827, Beethoven died. He was reduced to poverty, and, strange to say, very few of his former aristocratic friends came to see him during his illness. After his death the whole city of Vienna seemed to awaken, and the people realized their loss, for he was deeply mourned.

In spite of his peculiar disposition and abrupt manner Beethoven had many redeeming qualities. He was generous to a fault, and was reduced to poverty because of ill-placed faith in his unworthy relatives. He was honorable, every inch a man, and possessed a wonderful sense of humor. From the beginning to the end, was made difficult by his family's attitude towards him. It is to be wondered that his friends often found him amusing and morose and his temper unreliable. His wonderful, unsullied character, combined with his musical genius, ought to overbalance his irritable disposition, brought on by trouble and the affliction of deafness.

TWO WAYS OF HEARING MUSIC.

BY ARTHUR SCHUCKLA.

MUSIC is not sound. It is not sound as it originates to the mind of its creator. It is not sound as it is carried away in the hearts and minds of an audience. Sounds are audible forms or component parts of music. Music itself is essentially a spirit. There are many ways of conveying thought and feeling; with the pencil, with the chisel, with the brush. Many students hear the sounds, read the words, see the canvas, miss the thought.

Vernon Lee, in her book of essays, "Horitus Vitae," has a chapter on "Hearing Music," which students should not fail to read. The text is a quotation from Keats: "I heard melodies are sweet, but those unheard are sweeter," and interprets it in this fashion. Melodies heard with the physical ear are undoubtedly pleasant, but those heard by the inner ear—the ear of the soul and the more precious by far. The inner ear is not disturbed by the sound—the outer form; it hears only the music itself and grasps its true meaning and significance.

A lady once said to me, "I just love to watch the drummer. I think he is the most interesting man in the orchestra. I always sit where I can see him." She was only listening with the physical ear, but with the physical eye also. Some people spend their time sympathizing with the bass viol players, because they cannot sit and play. Others visit their attention upon the conductor, and the music becomes an extra sensation. Real music has a meaning and a message, will never come home to the student who lets the sights and sounds of the concert room distract him. The spirit of music rises and greets only those who can detach themselves from their physical surroundings, and listen and hear with the soul.

TSCHAIKOWSKY AND MELODY.

BY HERBERT ANTCLIFFE.

ONE characteristic of the compositions of Russian composers is the large amount of fairly obvious melody, accompanied only by light chords, which their works contain. Tschaiowsky had this in common with his fellow-countrymen. He wrote quite a number of short pieces somewhat in the style of Mendelssohn's "Songs Without Words," but with melodies of a less highly polished character. Some of this he called by the same names as Mendelssohn had used, but to others he gave fanciful names, such as the twelve pieces descriptive of the months. The same simple melodies will be found in his operas, and it is to this in a small measure that "Eugen Onegin" owes its popularity. This characteristic of easy and easily understood melody is common to all good music, and we find it in various styles in that of Handel, Haydn, Bishop, Arne and others of a century or more ago. That it can be retained in music of a high degree of development is shown by the works of all the modern Russian composers, and particularly by those of Tschaiowsky.

A CENTURY ago Frederic Chopin was born. It is by no means the least significant of facts in musical record that to this day his compositions—or rather, the first and last movements of this composition—have more seductive charm than those of other masters for the majority of the votaries of music. It is conceded that the army of music lovers recruited mostly from the army of admirers of poetry, painting, and even sculpture. Architecture appeals to few women. Its elements of stern reality far upon the aesthetic sentiment. It is a shock to feminine sensibility to realize that the flying buttress is fundamentally a device to resist thrusts or that the groining of a ceiling was originally a mere incident in the crossing of barrel vaults.

Decorative art, which might be supposed to be woman's aesthetic stronghold, reeks with abuses designed to pander to her distorted sentiment. Measures almost stern have had to be taken to convince her that wall papers should be made to look like jigsaw puzzles, and that harlequins in the shape of peacocks were products of a mind diseased.

Woman adores the nocturnes, fantasias, etudes and some of the other works of Chopin. She waits patiently for them at every piano recital. She bears up bravely against the Bach, Beethoven, Brahms and Schumann with which the pianist persists in beginning his program, for she knows that she will meet her sure reward. After the medicine is courageously swallowed, she plucks up her strength so much sweeter.

The weakness of man is the strength of woman. She is and has been in all time his protectress. She is the incarnate parent and guardian. When the man stands for the strong, she rejects him in her strength and is ready to twine herself about him as the vine about the oak. But she is equally happy to be the support of the weak, and it is in acting as the prop and the defense of some such nature as that which sang the major melody of the famous funeral march that she rises to heights of extraordinary splendor. This is the woman who in hours of ease is uncertain and coy, but in the hour of agony is a ministering angel.

Here then we may perhaps find the true explanation of woman's love of Chopin's music. It is because question that his greater works soar in regions to which her reason and her imagination, save in a few scattered instances, are strangers. Yet in these very works exist characteristic qualities which are more frankly exposed in the composer's more popular creations.

We have been told often that Chopin is the Poe of the piano, but if he truly were the musical companion of that singular mind woman would be less likely to love him. How many women relish the canonic method of "The Murders in the Rue Morgue," the grim imagination of the "Fall of the House of Usher," or the apocalyptic humor of "The Devil in the Belfry"? Or shall we find Chopin in the well ordered and delicately polished poetry of "Annals of Loo" and in the perfectly cadenced melancholy of "The Raven"? It were easier to find resemblance in the form of the poems to the equally finished form of Chopin, for the musician who wrote the moulding of his ideas as any other writer who ever conceived a method of expression. But there is a marked difference between the conceptions of the two.

The most potent attraction of Chopin for women lies in the singularly appealing character of his music. It is the appeal, already noted, of the man whose intellect is more easily influenced by the superior steadiness and purity of the eternal feminine. It is no pertinent comment on this view that George Sand was morally neither steady nor pure. To the woman, however, it is not a purveyor of ideas, but a purveyor of moods, even an influence in the formation of taste. It is a historic fact that the poet, the painter, the musician, reproduces humanity for the first part as he finds it and that of them all the farthest removed from the domain of man teaching must of necessity be the musician, whose art is totally devoid of ethical significance.

It was to Chopin more than to any other master that the world owed the triumphant demonstration of the fundamental relationship of the piano to its precursor, the gypsy cembalo. Chopin's piano has too frequently been described as a regulated Zoltan harp, but rather was it a dulcimer dressed for society in satin finished rosewood. But these of a certainty are not matters which trouble the minds of women.

What the woman feels in the music of Chopin is the underlying weakness of the personal fiber which constructs it. The Chopin of the D flat valve is a humorist of the progeny of Italian "conceitisti." The Chopin of the saccharine funeral march a master of the first and last movements of this composition does he rise to his own surface, but these are the movements for which the palpitating among women care nothing. The other movements, those deeply the lighter souls among the world's better half, for they combine gentle sentimentality with mediocrity of invention. The weakness of the personality of the artist is here disclosed brilliantly in polished and ingratiating art. Woman yields to the appeal of its elegant littleness. She receives into her heart the fluttering spirit.

Mr. Huxner, one of the most serious students of Chopin, wonders how we can explain the want of moral and intellectual manliness in the composer with the passion, power and virility of the polonaises. But, after all, an inquiry of this character must finally rest on the definition of manliness. The creative faculty, physical or intellectual, is not always associated with other qualities distinguished by masculinity. Otherwise, how shall we account for Keats or explain the tearful sentimentalism of Goethe's "Werther"? Woman herself has often risen to extraordinary heights of masculine force. Man has equally often writhed in the infantile torments of feminine squeamishness.

But when all is said and done the striking fact remains that Chopin created a melodic style which has never been successfully copied and which continues to exercise a strange and irresistible charm, all the more potent indeed because even the masculine mind, recognizing its inherent weakness, cannot escape its witchery, while woman in her secret soul adores, cherishes and fondles this psychological infant, bathed in endless tears.

BEGIN RIGHT.

BY CHARLES WATT.

"Why do you use only one finger in typewriting?" asked the inquisitive person of the busy one. "Because I am self-taught in the art," was the reply, "and in my first efforts did not take the trouble to study methods, and to find out what in the long run would be best."

In this answer there is all the philosophy of the art of playing the piano properly, as well as the sure reason for expertness—or the lack of expertness, in reason for expertness. William Mason said: "That fingering of any given passage is correct which, in the long run, proves easiest for the hand. Not that fingering which the beginner falls into on a first impulse, but that which the annotator or the teacher provides as the result of much thoughtfulness and experience."

And so it is in all phases of music study. Breadth and musical quality in tone; control over rhythms and dynamics; the quality of speed, and the power to project satisfactory interpretations—all these grow out of the fact of right beginning and right ending. The maxim of "what is best in the long run."

Children's methods should be direct and comprehensive, never diffuse and roundabout. Power should come through scientific application of all the muscular possibilities of the hand, wrist and arm, as well as through the everlasting finger drill. Rhythm and speed are developed simultaneously by the use of the graded exercises. Interpretation is dependent on a theoretical and musical analysis very exact and far-reaching.

All of which goes to prove that if in the beginning the child is taught according to a concept which includes the ending also, there will be loss of the halting and unsatisfactory work so prevalent, and its place will be taken by the piano-musicianship, satisfying, because scientific and beautiful.

"Music washes away from the soul the dust of every-day life."—Auerbach.

THE ETUDE



Playing Three Notes Against Two

Successful Essay in the Prize Contest

THE ETUDE has recently been conducting a contest with a view to securing the opinions of teachers upon the best manner of teaching the rhythmic problem of playing three notes with one hand against two notes with the other hand. So many interesting and helpful solutions were received that it was exceedingly difficult for the judges to select the winner. In order that our readers may have a wider view of the subject than can be presented by any one writer we have arranged to print other solutions. We should have taken great pleasure in enlarging this list, but the limitations of our space make this impossible.

Most of the writers solved the question in a similar manner, and it would seem that the process most frequently employed by teachers were the following:

1. See that the pupil has an absolutely correct conception of the relative position and time value of the notes.

2. Play the passage selected for illustration very slowly, indeed, until this time value is properly comprehended and executed, and then increase the tempo as desired.

3. Play with one hand until the rhythm of three notes to a beat is firmly fixed. Play with the other hand until the rhythm of two notes to a beat is likewise firmly fixed. Then practice with both hands until the passage can be played with the required smoothness.

Camille Saint-Saëns, in the opening measures of his *Etude de Rythme*, Opus 52, Number 4, written expressly to elucidate this subject, shows very clearly the exact relationship of the notes in an extremely ingenious and musical manner. If the pupil will play the following example from Saint-Saëns' work a number of times during the week, counting very strictly, he will have no difficulty whatever in comprehending the technical and theoretical sides of the problem.

Etude de Rythme

C. Saint-Saëns, Op. 52, No. 4.

Ex. A. Andantino

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10.

Fig. 11.

Fig. 12.

Fig. 13.

Fig. 14.

Fig. 15.

Fig. 16.

Fig. 17.

Fig. 18.

Fig. 19.

Fig. 20.

Fig. 21.

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Fig. 27.

Fig. 28.

Fig. 29.

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Fig. 36.

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Fig. 41.

Fig. 42.

Fig. 43.

Fig. 44.

Fig. 45.

Fig. 46.

Fig. 47.

Fig. 48.

Fig. 49.

Fig. 50.

Fig. 51.

Fig. 52.

Fig. 53.

Fig. 54.

Fig. 55.

Fig. 56.

Fig. 57.

Fig. 58.

Fig. 59.

Fig. 60.

Fig. 61.

Fig. 62.

Fig. 63.

Fig. 64.

Fig. 65.

Fig. 66.

Fig. 67.

Fig. 68.

Fig. 69.

Fig. 70.

Fig. 71.

Fig. 72.

Fig. 73.

Fig. 74.

Fig. 75.

Fig. 76.

Fig. 77.

Fig. 78.

Fig. 79.

Fig. 80.

Fig. 81.

Fig. 82.

Fig. 83.

Fig. 84.

Fig. 85.

Fig. 86.

Fig. 87.

Fig. 88.

Fig. 89.

Fig. 90.

Fig. 91.

Fig. 92.

Fig. 93.

Fig. 94.

Fig. 95.

Fig. 96.

Fig. 97.

Fig. 98.

Fig. 99.

Fig. 100.

The following is another method which may also be employed in the problem of playing two notes against three:

Ex. B.

Play the passage in the following manner at moderately rapid speed: Right hand, 8 times; left hand, 8 times; right hand, 6 times; left hand, 6 times; right hand, 4 times; left hand, 4 times; right hand, 2 times; left hand, 2 times; right hand, once; left hand, once; play together 8 times. This method may not bring immediate results, but, if persisted in, it will surely benefit the player.

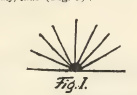
It must be confessed that there is a little knack in getting smoothness and evenness in execution, but the knack like all other knacks, is easily acquired after persistent practice. The main thing is not to stop until you have really accomplished it. Sometimes it comes with great suddenness. Any one who has watched a boy trying to learn how to pitch a curve with a ball will understand just what is meant. The boy will sometimes work for days without avail, and then in the twinkling of an eye he accomplishes his purpose, and ever thereafter the matter of pitching a curve is a trifle to him.

PLAYING THREE NOTES AGAINST TWO.

BY FANNIE E. HUGHES.

(Prize Winning Solution.)

From the many sides of music study presented to the student this article has to do with the mathematical side only; but, as mechanical straight lines may be so represented as merging into the esthetic curve of beauty, thus (Fig. 1):



So this arithmetical problem of two notes against three is one of the most common means chosen by tone poets for the expression of musical ideas. This should therefore be carefully studied and practiced in the very first lesson where it appears, so that the pupil may approach it fearlessly wherever

THE ETUDE

When a new composition is studied and this rhythm occurs, it flows or it at all puzzled or the fingers in the first study, stop and practice the key until you can play it until it is mastered. You will not waste time by so doing. It will be time well spent. When a few compositions have been mastered in this way the student ought to have little or no trouble in playing this rhythm at will.

ADDITIONAL SUGGESTIONS UPON THE PROBLEM.

Although it was necessary to award the prize to one contributor, this should not in any way be considered a criticism upon the solutions sent in by many earnest contributors. As we have said, decision was exceedingly difficult and we have only to thank our friends for the interest shown in this contest. Following we have printed a few lines from different contributions, and the editor believes will interest our readers. Each paragraph has been selected from one contribution.

"Some practice and the continual use of the metronome is of great value in solving this problem."—*H. Bader.*

"I can find either hand becoming uncertain, practice separately for a short time."—*B. R. Bradley.*
 "I have found that by counting one, two and three, and keeping the second note of the triplet fall upon the beat, the difficulty may be readily overcome."—*Martha Hoffman.*

"It is well to write the numerical value over the notes, making five minutes for each of the two notes, and two for each of the three notes, so that the pupil can see the proportionate value at a glance."—*Mary E. Bailey.*

"I believe, by means of dotted lines just exactly which notes are to be played together and which do not come together."—*Charles H. Glasse.*
 "It is a good idea to play such technical difficulties in the mind before trying them out on the key-board."—*Ed. Proulx.*

"After you have mastered the exercise in one key, practice it in the different keys and with different notes, so you are perfectly familiar with it."—*Caroline And.*
 "Before learning the two rhythms together let each finger become thoroughly acquainted with each, either keeping the hands only tapping with a pencil upon the desk."—*Blanchard Stewart.*

"The pupil should think hard, sometimes watching the left hand, then the right, trying to decide whether each

hand is playing the part evenly and neatly."—*W. L. Hofer.*

"Counting the examples properly does away with all confusion and leaves nothing to chance."—*Sutton Steffen.*

"After counting the least common multiple of 'six,' with two beats for each note in the three group, and three beats to each note of the two group, do not fail to play the given exercise, counting 'one' for the entire group."—*Helen R. Schaefer.*

"The pupil should play so slowly that he can solve the difficulty with ease."—*M. P. Silvernail.*

"As a rule students take alarm at once, and teachers should convince them that this difficulty may readily be overcome, if attacked in the right way."—*S. T. Henderson.*

"I have found that my younger pupils, who are never told that it is difficult to do, find that it is more easily accomplished than do my older pupils, who have made a bugbear of it."—*Cora A. Beels.*

"It is an excellent plan to have the pupil write out the example with the least common multiple of six."—*L. Stern.*

"When the difficulty has been overcome, it is well to practice with varied form of touch, so that there may be no future stumbling."—*E. M. Drury.*

"All depends upon getting in the mind the rhythmic effect of the time values."—*C. W. Landon.*

"It has been stated that only a person with a well-ordered mind can accomplish this technical object without long practice."—*Blanche F. Whitaker.*

"The painter, the architect and the sculptor must each have a clear image of the work in his mind before he proceeds to give it expression in outward form. In like manner the piano student must gain a mental grasp of this task and then give it outward expression."—*Leroy B. Campbell.*

"I find that playing the scales three notes against two can be gained."—*John H. Frost.*

"By explaining that each of the two notes is equal to one and one-half of the time value of one of the three-note group, I find that pupils comprehend the mathematical proportions clearly."—*Grace Ross.*

"The student should endeavor to hear and feel independently the musical flow of both groups, for without this he cannot succeed in bringing out the musical meaning safely and effectively."—*E. B. Dabbert.*

"Like all other problems, it is very easy when once you know how."—*C. F. Smith.*

"After the rhythms have been mastered in the form of exercises, it is well to find examples in pieces and

have the pupils practice them frequently."—*W. J. Dodd.*

"It is very difficult to teach this principle to pupils who have not a good natural sense of rhythm."—*Ruth E. Terry.*

"Hop, skip and jump" and playing three notes against two are very much alike. The two hand 'hops' in just after the second note of 'three' hand."—*G. E. Brumfield.*
 "Separate practice until the rhythm is well fixed in each hand is of great value."—*C. W. Fallowood.*

"Care should always be taken to give the third note of the three-note group its full time value."—*Erika Davis.*

"After practicing with three notes in the right hand and two in the left, always reverse the exercise so that the principle will be mastered in both hands."—*Vellie L. Witter.*

"Practice until you fairly feel the rhythm."—*O. K. Herkrom.*

"I use a set of blocks to illustrate this idea. One block is four inches long. The others were of similar length, but I had one cut into three parts and the other into two parts. These blocks I placed in juxtaposition and thus illustrated to eye the comparative length of the notes."—*Mrs. M. S. Whitman.*

"Be sure first of all that you know how, for there are many things in music which we can never get right by blindly trying to play them."—*William R. Thomas.*

"After you have gotten the right idea, practice with the eyes shut so that the attention may not be abstracted by watching the fingers."—*A. M. Moffatt.*

"In addition to the above many excellent ideas were embodied in the manuscripts of the following readers. Owing to the limitations of space it is impossible for us to print more than a few ideas:

G. R. Clark, G. Ashburn, M. E. Campbell, G. Dietrich, E. E. Basch, M. A. Chisholm, E. M. Balfour, G. A. Case, G. A. Burdick, M. Roody, S. G. Bell, K. R. See, M. Nall, E. M. Smith, J. Davis, M. E. Martin, J. Podjevin, W. A. Unger, Sr. St. Pierre, A. Wilson, H. M. Buchell, A. L. Hastings, E. B. Johnson, P. Lecieux, M. A. Farnes, G. McCormick, J. Galbraith, L. T. Sey, J. D. Singer, E. F. Bolton, L. L. Anderson, L. S. Ashton, C. Sherman, K. Weaver, C. D. Ayres, E. E. Edwards, H. Ruoff, M. Fischer, I. D. Hardy, M. L. Lockwood, I. A. Clute, H. Stewart, J. Cowdrey, A. McCall, L. R. Copp, M. Hughes, P. Melin, B. Gross, N. L. Witter, A. M. Clark, E. M. Druley, P. L. Stutzer, A. M. Switzer, Charlotte S. Tichenor, E. M. Kay, M. L. Dutton, E. Wolf, M. E. Keating, E. Beebe, S. Slocum, Elsie E. Salmon.

EXERCISES FOR PRACTICE OF THREE NOTES AGAINST TWO

To be played in connection with Miss Haghey's article

THE ETUDE

COMPASS IN MUSIC.

There are some errors connected with this subject. Some imagine that a six-octave piano would be almost unusable. As a matter of fact, most orchestral works are written between the lowest and highest E of the piano. One of the greatest musical collections in existence—Bach's "Well-tempered Clavier"—has a much narrower compass than this. Orchestral and organ compass will be further discussed in a following chapter.

DEFINITE EMOTIONS OF KEYS.

Berlioz was the chief originator of the idea that each key had its definite emotion, which, while it has a modicum of truth to sustain it, has been pushed far into the domain of imagination. Berlioz gave the character of the keys upon the violin, but his followers have carried this idea into the general field of composition, unwarrantably. Even Berlioz's table is rather imaginative. It runs as follows:

- Major.
- C—grave, but dull and vague.
- C sharp—less vague and more elegant.
- D flat—majestic.
- D sharp—gay, noisy and rather commonplace.
- D sharp—dull.
- E flat—majestic, tolerably sonorous, soft, grave.
- E—brilliant, pompous, noble.
- F—energetic, vigorous.
- F sharp—brilliant, dashing.
- G flat—less brilliant, more tender.
- G—rather gay, and slightly commonplace.
- G sharp—dull, but noble.
- A flat—soft, veiled, very noble.
- A—brilliant, elegant, joyous.
- B flat—noble, but without pomp.
- B—noble, sonorous, radiant.
- C flat—noble, but not very sonorous.

Minor.

- C—gloomy, not very sonorous.
- C sharp—tragic, sonorous, elegant.
- D flat—serious, not very sonorous.
- D—lugubrious, not very sonorous, commonplace.
- D sharp—dull.
- E flat—very vague and very mournful.
- E—screamy and slightly commonplace.
- F—not very sonorous, gloomy, violent.
- F sharp—tragic, sonorous, dashing.
- G—melancholy, tolerably sonorous, soft.
- G sharp—not very sonorous, mournful, elegant.
- A flat—very dull and mournful.
- A—tolerably sonorous, soft, mournful, rather noble.
- B—very gloomy, dull, hoarse, but noble.
- B—very sonorous, wild, rough, ominous, violent.

On this foundation rests the "character of key" statement. Many composers of fame have fallen under its spell in so far that they have "favorite keys." Beethoven himself in certain letters showed that he thought of B major as a "black key," D flat major as "majestic," and A flat major and F minor as rather "barbarous." This could only have been a passing mood which his own compositions do not bear out. It would be easy to contradict every such arbitrary summary of the character of keys by famous compositions in them. The modicum of truth in the classification, however, is this: the *tristitia*, or general lay of the tones, would differ considerably between a work in C major and in G major. When a composer chooses a key for a composition, it is presumable that he has used the best possible pitch of tones for his subject, and it is always a defect to transpose a good work from its original key. Schumann's "Two Grenadiers" or Hugo Wolf's "Gesang Weylas" would lose somewhat by transposition. One may also remember that orchestral works depend greatly for their effect upon the key chosen, for horns, clarinets, oboes, etc., are not, like the piano, equally effective in all keys, but sound excellent in certain keys and poor in certain others, as will be seen in a following chapter.

The fallacy of key-character has been pushed so far that we have seen it stated that "the key of F is the key of nature," also that Beethoven chose the key of F major for his sixth symphony because that was the true pastoral key, forgetting the important fact that the key of F in his time was the same as the key of E in our own days of higher pitch. The many statements about definite key-character are dangerous half-truths, and even Berlioz's table is far too fanciful to be followed in practical music.

Much Misunderstood Facts Relating to the Laws of Sound

(From "The Mistake and Disputed Points of Music.")

By LOUIS C. ELSON

ANIMALS AND MUSIC.

One may read over and over again that a horse, a mousie, a spider, an elephant are attracted by music. This is an absurd half-truth. Music is not a natural science, as this and many other statements in non-scientific works would imply. Nature does not give us a scale or a single harmonic progression. The foundations of music that are derived from natural laws are regular vibration (tone), rhythm (all pulsate rhythmically and respond readily to rhythmic effects), and separate chords (see "Pure Tonic"). With these materials mankind has worked in many diverse directions, so that it is not incorrect to say that music is an artificial product made out of natural elements. The horse and spider, and other animals, would be less attracted by Beethoven's "Sonata Appassionata" than by a strong two-step, since the latter would be more forcibly rhythmic; and in this they would be joined by many tribes of savages. Experiments have been made in this direction simply proving the above statements and also showing that swine and donkeys are the least susceptible to rhythm among the mammals.

COLOR AND TONE.

Here we approach one of the most widely spread fancies in music. There are many most celebrated composers and teachers who firmly maintain that tone and color are closely connected. There are those who believe that every key produces the effect of a color. Mrs. H. A. Beach, the eminent composer, has from childhood associated keys and colors as follows:

- Key of C—White.
- F sharp minor—Black.
- G sharp minor—Black.
- E major—Yellow.
- G major—Red.
- A major—Green.
- A flat major—Blue.
- D flat major—Violet.
- E flat major—Pink.

Other composers give different color-schemes. The tones suggest colors to them, but not the same colors to different composers. It is undoubted that color and tone are both regular vibration, although of different kinds. The gap between color and tone in rate of vibration is so enormous that one can scarcely imagine it even when the figures are presented.

The deepest tone that can be heard by the brain has sixteen vibrations a second—Sub-contra C, an octave below the deepest C of the piano. At 38,000 vibrations per second sound vanishes from the human brain. That would give a tone about three octaves above the highest E flat of the piano. Therefore an active and sensitive brain can perceive eleven octaves and a minor third of different pitches, from 16 to 38,000 vibrations per second.

The lowest vibrations of color that are visible to the eye are red rays, which vibrate about 400 trillions of vibrations per second. The highest are violet, vibrating about 730 trillions. The colors range from the lowest to the highest as follows: Red, orange, yellow, green, blue, indigo, violet—not an octave altogether.

If one actually gave color-impressions, they would need to follow the above order, and all composers would need to agree in their color scheme. Neither of these things take place, we are forced to state our conviction that the correlation of tone and color is merely fanciful on the part of musicians.

ACOUSTICS.

The doubts in this field begin with the word itself, which some pronounce "A-cow-sticks" and others "A-coo-sticks." Either manner of pronunciation is permitted by the large modern dictionaries.

SOUND.

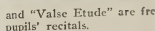
While it is understood that sound is a species of vibration, generally of the air, the catch-question is often propounded, "Would there be sound if no one heard it?" This merely mixes up the perception of sound with the physical force of sound. There was sound of the surges of a boiling ocean upon the earth, for example, long before there was any ear to hear it.

EFFECT OF ATMOSPHERE ON MUSIC.

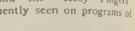
The speed of sound through the air is about a mile in five seconds. Slower in cold, dry air, and quicker in warm, damp air. People imagine that, because sound is clearer in cold, dry air, it therefore travels quicker, but, as the particles are further apart in dry air and nearer together in warm, damp weather, the opposite is the case. (See article on "Pure Tonic.") The following facts about speed of sound ought to be better understood: All kinds of tone have the same velocity. If the heavy tone of a bass tuba were to travel quicker than the delicate tone of a violin, orchestral music would at once become impossible. But it must be remembered that deep tones travel further than high ones. This can be tested on leaving church on a Sunday. The pedal tones of the organ will be heard, as one goes further and further away from the instrument, when the higher tones have entirely vanished.

(From "The Young Folks' Standard History of Music.")

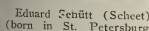
Yevgeny Goltsov (Goltz) (born 1894, died 1987) was a most interesting and successful composer of pieces in the 1920s and 1930s. He was a pianist and a conductor from 1910. Almost everything Goltsov had to say in his music was interesting, and his compositions are filled with fresh melodies and attractive rhythmic patterns. As well as being a violinist and played in public at the age of 10. Later he studied with the great pianist, Alexander. His first published work was a rhapsody, and he was followed with his much attractive, and he has composed quite a number of pieces. The best known is "Jocelyn". He also wrote many pieces for the orchestra and some very fascinating piano pieces in pairs, including the immensely popular "The Little Boat".



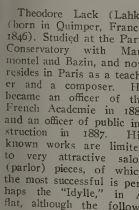
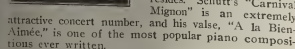
Leo Delibes (Day-leeb') (born in St. Germain-du-Val, France, 1836; died 1891). Has written some of the most melodious and brilliant ballet music we possess. The ballet is a form of stage dance usually employed in connection with an opera. Sometimes ballets are given separately.

A black and white portrait of a man with a beard and mustache, wearing a dark suit and a white shirt with a high collar. He is looking slightly to the right of the camera. The portrait is framed by a thin black border.

1. Who was the first woman to attain international renown as a composer?
2. What instrument did Godard play?
3. Which pupils of Liszt became famous for his short pieces and afterwards taught in the Kallia Music School?
4. Give the name of an eminent Norwegian composer who has become famous for his shorter piano pieces.
5. What is Schütt's most famous composition?
6. Give the name of an eminent Danish composer written in smaller forms.
7. Where was the famous black educated?
8. With which great organist did Paul Wachs study?
9. For what style of music is Delibes famous?
10. In which famous conservatory did Delibes become the teacher of composition?



1866). Like Sinding, is known by his lighter works but has written masterly works in larger forms, his pianoforte concerto in C minor being among his best compositions. Schütt was a pupil of the St. Petersburg Conservatory and the Leipzig Conservatory, and in later years became a deep personal friend of Leschetizky, in Vienna, where he resides. Schütt's "Carnaval Mignon" is an extremely popular piano composition and his valse, "A la Bien-



THIS subject, of profound importance to many young people about to decide upon a life activity, may be discussed from many points of view. Of these the following are, to say the least, practical and of value:

Failure to face these queries squarely and to realize without self-deception the exact conditions for which they stand has contributed to the profession many a member whose activities have been disappointing to the individual himself and of little or no practical service to society.

I shall assume in this writing that the intending candidate desires to enter the profession of music to *succeed*, and that success is a word about which he has no false and no uncertain visions. Primarily, then, music as a profession demands: (1) ability as a birth right; (2) it demands a thorough and long continued preparation; (3) it demands one's entire loyalty in time, thought, self-sacrifice, and pursuit of the highest ideal of which the individual is capable. This is a brief reply to the query. More specifically we may demonstrate these elements somewhat as follows:

infinite adaptability for music as an inborn gift means infinitely more than a mere liking for music, and the not uncommon self-vaunting attitude of desiring to make music for self-glorification. It is distinctly a call to activity proceeding from within, which is not to be satisfied by the mere hearing of music, but must translate it into its absolute terms of intense labor, slow but certain progress, and a contribution to society of the fruits of one's self-cultivation. This is all there is to it. Often the fruits are few and society at large receives them scarcely if any, and the musician is left with abundant and the fruits are scarcely rewarded beyond all expectation. But in all cases the fruit is in true equation with the gift of seed, of the mental soil, of the care of planting and of growth. The simplicity of this seems cruel, but regarded closely this cruelty is the only kindness, for it is the only way to true fruitfulness.

[illegible]

and his misapprehensions that unsatisfactory students always give themselves grudgingly to his preparatory professional work. From day to day he responds to the attraction of his environment and robs himself of his own energy and vitality. He is not at all self-willed, if he were truthful, would be added to him. One of the most difficult of all truths to place before the student is just this of essential values and the possibility of their being lost. It is a difficult undertaking of avoiding that indolence which, though it seems a birthright, can be fought against by standing firmly in his loyalty to the precious moments of his early years; of keeping undisturbed his ideal of the life he wishes to live; of turning his attention to his studies in the hope of establishing a brilliant future. He may have the brilliant future if he will be honest with himself *always*. The only reason why he will not be honest with himself is that he is not honest with himself *always*. He is not honest with himself *always*. It takes no deep philosophy to discern that great workers are serene; while little

What does music offer? Everything that one puts into it and *nothing else*. Again the beauty of truth seems infinitely cruel. But observation tells us that all goes ill, when student life is as a path strewn with excuses and interruptions; with ill done tasks and an overpowering indolence; and yet the student *who thus lives never fails to expect the full one hundred per cent. of dividend*. The original expectation of success is never disturbed, never relaxed, never endangered and yet the worker works grudgingly, and dishonestly, and half works. Is it any wonder that after life is unhappy and full of friction?

We can now attempt to define success in the profession of music and determine what reward may be won. Success is not a fixed quantity. It is the weight of reward in the one scale balance that exactly tips the weight of effort in the other. Here the old saying is (as most of our songs are) about as true as the proverbial one: "You get what you give." Now, what makes unhappiness? Simply the expectation to succeed beyond one's worth.

As a means for self-expression and social betterment nothing is a more powerful agency than music. From its activities rightly and loyally pursued emerge the finest types of manhood, and a more wholesome social order. Every day, more and more, communities are organizing music societies that give concerted performances. The social value of this is beyond price.

Music offers, then, an opportunity for scholarship for self-reliance in manhood, for social betterment for joy carried into every home where music being pursued. It offers opportunity for labor, for investigation, for the light of educational activity for culture, and for continued development.

But will it pay?

But will it pay?
Well—adds yourself years of happy labor, continuous self-development, capacity to contribute to others, to offer opportunity to aid those who like yourself, are attuning the ears to a call from within; add, further, the gain that comes to you from developing the community in which you live; picture to yourself the run of days that make your life serene because you did not in earlier days excuse yourself and defame yourself with half-doing work; and if it does not seem to you that must be pay, it may not be too late to pull down your old renounce your alibi: "back to the source, to the source, and to something that to the eyes of a serene man seems insane but which, to yours, seems alluring."

I HAVE never seen a brighter, happier hour pass in the home than that following the evening repa-
when all present, instead of flying off in all direc-
tions, have remained together to spend the peri-
in reading interesting matter. All may partake
the effort, either by making selections, by read-
or by question, suggestion and comment. I have
a conviction that this, made a habit, would be
means of the salvation of happiness in many
family. It is the mother's privilege to promote the
effort for domestic art development.

If the reading of books could do so much, why might not be accomplished by the performance of music, followed in the same informal, sympathetic and united fashion? It is the habit of this country to exploit every acquirement. As soon as one member of the family can play or sing a couple of pieces at a concert or recital is planned, involving the transience and more or less artificial features of outside company, strangers, dress, expense, nervous distraction and excitement. Playing before people is advantageous in its time and place, but that is another matter.

This I feel to be one of the causes of the comparatively small love of music for itself, and the slow growth of real musical taste in the country. The really precious features become absorbed by the material and superficial ones. Feeling must be fostered, not diverted. Even when existing, it must

What can not music be made to do by way of home evening entertainment! There need be nothing forced or professional about it. Let some interested member go informally to the piano and commence singing something that everyone knows and likes, following that with another, and another, and yet another, till warmth is aroused. Songs with chorus, part-songs, and other combinations might grow from this. In case of weakness on the part of one of the company, helpful effort might be directed by one fitted for the task, as a student weak in arithmetic might be brought into line by a little skillful aid.

The performer or "leader" would be found during the day, searching for and preparing the best and most suitable work in advance, endeavoring so to master it as to be able to create a new understanding of it, to make it his own, to be able to give it a new twist, and so the good work go on. Those away from business or at study would be haunted by melodies, strains or words of the previous evening, and would unconsciously long for the next morning's work. The arrangement of the rest in the composer's methods, or new music, would encourage the reading of music magazines or books—work all the more effective because spontaneous and informal. Think of the skill of the artist in the selection of the tones, the refining of tempers, ideas, and ideals, the example to the little ones, the unconscious and permanent drawing together of various dispositions. At present, the artist is a man easily carried away by the quantity of beautiful music now printed, the collections of folk and home songs of all countries, the arrangements of operas and oratorio selections, and the mass of literary

How much better this than hours spent in empty or harmful chatter about weaknesses, ailments, crime, casualty, vice, gossip or forced conversation enjoyed by none; the small personal thoughts, the barren pretense and stiffness that send the daughter on one way, the son another, the mother and father different directions, the wife talks too completely to herself to themselves without thought-occupation or pleasure! Think of the delight given to listeners as the incentive towards brightening humdrum thought, the elimination of self, the suggestion of better things. Then those who "drop in," who easily are they entertained, and what welcome reinforcement they may bring if they care to join in the conversation. What delight to find in them funds of real ideas and abilities, a reserve that can be drawn out and used for official, or casual, or rational nothingness when tender, coarse, or a ringing chorus is in progress?

Better yet, such artistic entertainments would lead to real growth, advancement and pleasure-giving, and would be free from the expense, excitement, danger and dissipation of other forms of entertainment. The artist would be the funder of his own fortune, and would not be the mere victim of public exploitation. Since the culture would have time to grow and ripen, individuality to assert itself, timidity and self-consciousness to become absorbed in the real enjoyment of the things themselves, and the artist to be free of the fearful development of musical taste and talent, and skill in performance, would commence to abound LEGITIMATELY. The de Reszkes passed the torch of the future to the future, and the future is the host of future success in this way. So did the de Reszkes, the Bachs, and hosts of foreign music families to whom music is a personal possession and a joy and a means of art growth, instead of a mere profession and a means of money-making accomplished by growth from within—in fact, nothing more while can be grafted on or pushed in from the outside. Let us live more music as home, as it is in other's, and we will see the development of the art in her domestic dominion.

THE PUPIL'S progress depends more upon the intelligence of his work than upon the number of hours passed at the piano. Reflection, which should be developed from the very beginning, and attention give far more certain results than long study carried on without discernment. The pupil should practice slowly, should change the rate of movement very gradually, should vary the tone and should listen to great detail. The ear should be accustomed to rhythmic variations, to correct articulation. When the fingers should be trained to play with freedom, technical exercises. The hand and the arm should be supple, and the fingers independent.—*Isidore Philips*

THE ETUDE

Educational Notes on Etude Music

By P. W. OREM

IMPROMPTU—L. SCHYTTJE.

A strong and colorful number by the well-known Danish composer (1850-1909). This piece displays striking Scandinavian characteristics both in melody and in harmonic treatment, reminding one of Grieg in certain passages. As a study in chord playing this piece should prove of value. The entire first portion must be played with breadth and sonority, strongly marked in rhythm. The G major section should be played with much delicacy, employing the "soft pedal" throughout. Note the bell-like effect of the jinking grace notes in this section. The player should hold in reserve sufficient force for the heavy climax after the return of the first theme, then diminish in power through the closing measures.

NAPOLITA—L. P. BRAUN.

A spirited and brilliant tarantella by a talented composer, new to our Etude readers. This tarantella is somewhat similar in form to the celebrated one by Heller, but it is totally different in thematic material. As this piece lies well under the hands, it should not prove difficult for the player to acquire a high rate of speed. It must be played with a clear, crisp touch, almost *non legato*, without any overlapping tones. Let the piece flow along in an even rhythm, with little deviation in time except the purposes of emphasis. This piece should prove a favorite at recitals.

ADORATION—F. P. ATHERTON.

This very musical number must be played sweetly and in a finished manner. It will afford plenty in melody playing, in the *legato*, in tone color and in coloring. The theme is a beautiful one and well worked out. This piece will repay careful study.

EGREGIATIONS—G. EGGELENG.

An interesting modern gavotte, graceful and elegant in its flowing main piece. This should be played at a moderate pace, with considerable freedom of tempo. Note the various pauses and other tricks of interpretation supplied by the composer. The harmonic treatment in this number is more elaborate than is usually found in pieces of similar type. Note, for instance, the effect of the heavy minor chords in the introduction. Note also that when the first theme is repeated there is a suggestion of counter-melody in the left hand. This is also the case with the second theme. The D major section is very cleverly worked up, the theme being in the bass. Play this gavotte in the orchestral manner, with plenty of color and due regard for the vocal voices.

AT NIGHT—B. LINDNER.

A charming and melodious parlor piece in the style of a "song without words." At each successive reappearance the principal theme is strengthened and enlarged. It must be well brought out. This piece should prove satisfactory for intermediate grade recital work.

LOVE AND ROSES—W. ROFFE.

A dainty waltz movement by a promising American. This is one of Mr. Roffe's most recent compositions. This waltz may be used as a drawing-room piece, or it will be found excellent for dancing, just the right swing and movement. Play it smoothly with large, full tone. It must not be hurried.

WELCOME MESSAGE—A. GARLAND.

This is a fine teaching piece for pupils well advanced in a second grade work, a "rondo" in form. It will afford excellent practice in light, brisk finger work; also in style and phrasing. The themes are well contrasted.

PARTING—E. BRESLAUR.

A unique little lyric founded on a characteristic "farewell" motive and developed in a musically and entertaining manner. This piece will serve as a fitting introduction to the study of such works as Schumann's and Mendelssohn's "Pieces for the Young" and similar modern works by Tschakowsky and others.

THE FLYING WITCH—H. L. CRAMM.

As a writer of popular teaching pieces this American woman composer has been highly successful. "The Flying Witch" is a lively, characteristic piece, one of a new set just published. It will be liked by pupils, and from an educational standpoint it serves as an excellent elementary example of the employment of the chromatic scale. Play this piece with vigor and abandon.

GLOOMY DAY—E. SOCHTING.

This is a characteristic piece of much value by a well-known German teacher and writer. It is of the type of Chopin's familiar "Rain Drop Prelude," but cast in smaller mould and much easier to play. This piece will afford practice in tone-color and the emotional style. The repeated notes must be played steadily and evenly, but not too heavily. The remaining voices must be brought out smoothly and connectedly. An excellent teaching piece.

GOOD AS GOLD—H. NECKE.

An excellent teaching piece of easy grade by a popular writer and teacher. This piece employs a variety of rhythms and is in the tuneful vein always displayed by this genial composer. It is one of a set of pieces recently composed.

CRADLE SONG—HEINRICH ENGEL.

A pretty little "song without words" which will be enjoyed by pupils of the second grade. It is dainty and melodious, a true "cradle song." Play it gently, and give a soothing effect to the rhythm.

THE FOUR-HAND NUMBERS.

The "Anvil Chorus," from Verdi's "Travatore," is one of the most famous numbers in all opera. It is taken from the gypsy scene which opens the second act of this popular work. The duet arrangement for piano is a new one, very cleverly made. It is not difficult to play, and it adheres closely to the original. It should be played vigorously and with orchestral effect. In the latter portion the *Primo* player should endeavor to suggest the "clang of the anvil" by means of the octaves on the unaccented beats.

Gonod's "Marche Romaine" is one of the most popular of the shorter pieces by the famous French composer (1818-1895), best known by his opera "Fanny." The "Marche Romaine" is of the "Grand March" type, pompous and festive in character. As arranged for four hands, it is full and sonorous. This piece has been adapted and arranged in various forms, both vocal and instrumental.

ASE'S DEATH (VIOLIN AND PIANO)—E. GRIEG.

This piece, originally composed for string orchestra, makes a lovely violin solo. The violin should be muted throughout, and the piano accompaniment must be well subordinated. This is one of the most moving dirges ever written. In Ibsen's play, *Peer Gynt*, after many strange adventures and vicissitudes, returns to his mother, Ase, only to find her on her death-bed. She dies in his arms. The music illustrates the scene.

ALLA MARCIA (PIPE ORGAN)—H. HACKETT.

A well-written, dignified march movement for the pipe organ by a contemporary English organist and composer. The composer's registration will be made a number of times to most organs. This piece will afford an excellent postlude for general use, just the sort of a number of which organists are constantly in need. Play it smoothly and in a stately manner, following the composer's metronome time. Note the interesting canonic treatment in the trio section.

THE VOCAL NUMBERS.

Adam Geibel's "Hail! Glorious Morn," a splendid Easter song, is a seasonal offering this month. This would make an acceptable offertory solo for the service on Easter morning. In view of the growing custom of employing additional instruments in church on festival occasions the violin obligato to this song will prove useful to many. The text is exceedingly good and the musical setting is expressive and devotional. The refrain, "Hail! Glorious Morn" has the true festive swing. It will be liked by congregations.

George Dudley Martin's "One Day I Gathered Roses" is a short song, suitable for *encore* use or to sing as one of a group of songs at a recital. It is very pretty and cleverly constructed, a broad vocal melody with an effective piano accompaniment, well harmonized. This song should be sung with taste and fervor.

PERSONALITY IN MUSIC.

BY LESTER C. SINGER.

It has been said that music mystery lies in the personality of the artist.

Much of music's subtle influence is no doubt due to the interpretative powers and temperament of the individual, by which the artist stirs the emotions of the hearer. The personal equation is most noticeable in those with a distinctive individuality, and marks the difference between the artist cast in the mold of some school and the genius of an independent and original nature.

A composition may be given many interpretations, each retaining the musical intent of the composer; different artists may infuse their personality into a composition, or the same artist may, according to his mood, give various phases of his interpretations. The various angles of artistic view of any one work are due to the difference in musical temperament or "musical character"—a fact which is well understood by broad-minded musicians. The artist with a strong poetic temperament, governed by the laws of aesthetics, will give freely from the principles of art and express his many-sided personality. A master of art, a strong personality and a master composition immediately suggests unlimited possibilities musically.

Paderewski, with his power of poetic expression; Kreisler, with his strong temperament expressed in the early classics; Vasya, dramatic and poetic in turn; Caruso, with unlimited reserve power and beautiful quality of tone, and Dr. Willner, with no unsteady voice, but with an exceptional power of dramatic expression; these names are suggestive of strong personality, and indicate that the artist must have the ability to utilize the various subtle elements of musical expression which give, what W. J. Henderson terms, "The gracious ministry in the richness of the musical artist," "the spiritual personality in the music."

Personality in the music is the same as personality in the statesman, the writer, or any question of intelligence which give, what W. J. Henderson terms, "The gracious ministry in the richness of the musical artist," "the spiritual personality in the music."

Thus the mystery of musical interpretation becomes the mystery of intelligence. With no attempt to discuss this question of the ages, "intelligence," I will offer but a suggestion: Helmholtz touches the point when he says that "music partakes of the character of the inimitable." Intelligence is not the product of a human brain, but is infinite in character, and the individual who gives the fullest expression of this infinite power will give the most masterful interpretation in art. The executive art of the musician requires a virile and poetic imagination to cause the whole interpretation to glow with the light of inspiration. There is no more mystery about personality than there is about why two persons are never the same in anything.

Much of music's mystery lies in its unseen qualities, and the mystery of personality lies in the manner in which the artist uses these elements in his interpretation.

THE ETUDE
ADORATION

Andante moderato M. M. ♩ = 69

FRANK P. ATHERTON, Op. 198

THE ETUDE

AT NIGHT
IDYL

B. LINDNER

Moderato M. M. ♩ = 54

mf marcato la melodia

cresc.

p

pp

a tempo

f

dim.

rit.

f

p

Dreamily pp

a tempo

rit.

pp

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THE ETUDE

Tempo I

mf

p

rit.

mf

cresc.

f

rit.

ppp

a tempo

pp

rit.

PARTING
ABSCHIED

E. BRESLAUR

Andante con moto M. M. ♩ = 44

Fare-well, fare-well!

Fare-well, fare-well!

mf

p

rit.

cresc.

f

ppp

a tempo

pp

rit.

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THE ETUDE

ANVIL CHORUS
from "Il Trovatore"VERDI
Secondo

Arr. by H. ENGELMANN

Moderato M.M. ♩ = 138

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THE ETUDE

ANVIL CHORUS
from "Il Trovatore"VERDI
Primo

Arr. by H. ENGELMANN

Moderato M.M. ♩ = 138

MARCHE ROMAINE

Secondo

CH. GOUNOD

Allegretto maestoso e pomposo M.M. $\text{♩} = 100$

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MARCHE ROMAINE

Primo

CH. GOUNOD

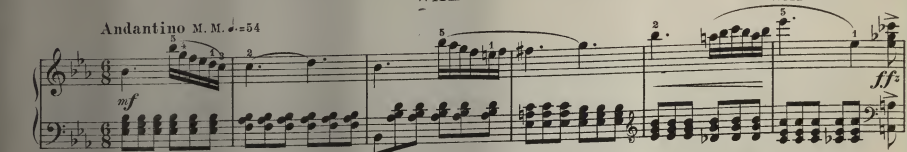
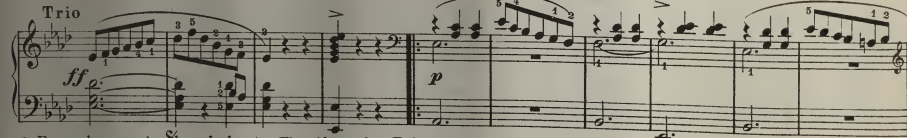
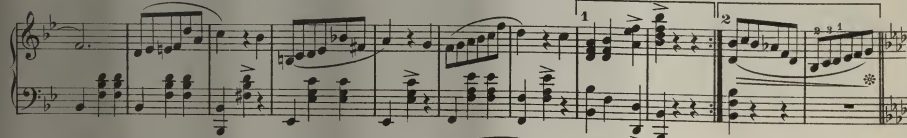
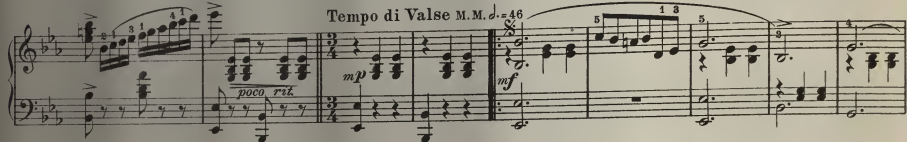
Allegretto maestoso e pomposo M.M. $\text{♩} = 100$

THE ETUDE

LOVE AND ROSES

WALTZ

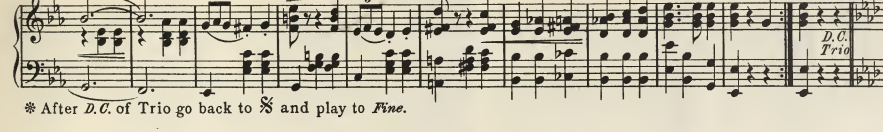
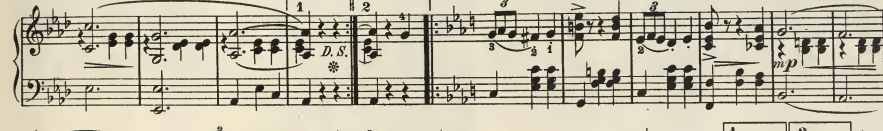
WALTER ROLFE

Andantino M.M. $\text{♩} = 54$ Tempo di Valse M.M. $\text{♩} = 46$ * From here go to ♩ and play to *Fine*; then play Trio.

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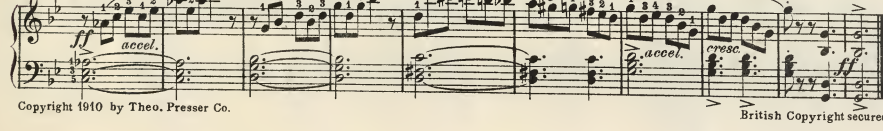
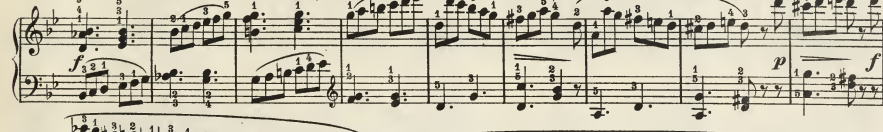
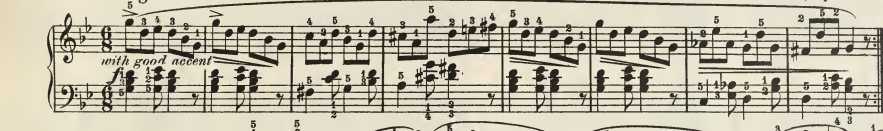
THE ETUDE

* After D.C. of Trio go back to ♩ and play to *Fine*.

THE FLYING WITCH

"And see on her broom-stick
old mother-witch rides!" Heine

H. L. CRAMM, Op. 14, No. 1

Allegro M.M. $\text{♩} = 104$ 

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THE ETUDE

IMPROMPTU

L. SCHYTTÉ, Op. 18, No. 1

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

pp e' dileiss.
una corda

Tempo I.

mf *espressivo*

ff passante

sempre rit. *ff*

marcato

WELCOME MESSAGE

SCHERZO CAPRICE

A. GARLAND

Allegro scherzando M.M. $\text{♩} = 108$

mf *p*

Animato

mf

THE ETUDE

p

Trio
dolce cantabile

mf

f *pp* *f* *pp* *mf* *f* *pp* *mf*

(Echo) *(Echo)* *(Echo)*

Tempo I.

mf

GOOD AS GOLD

HOLDIG UND GOLDIG
TYROLIENNE

H. NECKE

Moderato M. M. ♩ = 112

Moderato M. M. = 112

p *mf* *p* *mf* *f*

mf *con espressione* *f*

TRIO *p grazioso* *mf*

p *mf* *f*

GLOOMY DAY

TRÜBER TAG
PRELUDE

EMIL SÖCHTING, Op. 107, No. 5

Andante sostenuto M. M. ♩ = 54

Andante sostenuto Op. 254

PRELUDE

p

cresc.

mf

Fino

mf

dim.

D. C.

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CONGRATULATIONS

GAVOTTE BRILLANTE

Tempo di Gavotte M. M. ♩ = 116

GEORG EGGEING, Op. 155

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D. C.

THE ETUDE

To my friend, L.J. Oscar Fontetue

NAPOLITA
TARANTELLA

LÉON P. BRAÛN, Op. 7, No. 4

Presto M. M. ♩ = 176

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THE ETUDE

Coda

ff accel.

Prestissimo

Piu lento

rall.

al tempo

THE ETUDE

Piu lento

accel. e cresc.

ff

D.C.

GRADLE SONG

CRADLE SONG

BERCEUSE

HEINRICH ENGEL, Op.4, No.4

Moderato M.M. ♩ = 69

HEINRICH ENGEL, Op. 4, No. 4

dolce cantabile quieto

p

First time only

Last time only

Fine

p

poco cresc. animato

pp

p

mf

D.C.

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THE ETUDE

ASE'S DEATH

ASE'S TOD

from "PEER GYNT"

EDVARD GRIEG

Edited by F.E.Hahn

Andante doloroso M.M. ♩ = 50

con sordino Sul L

Violin

Piano

Sordino

Sul D

p

pp

mf

cresc.

ff

ppp

rit.

THE ETUDE

ALLA MARCIA IN D

PIPE ORGAN

HENRY HACKETT, Op. 28

III Swell, full (open)
 II Great, to Principal, coupled to III
 I Choir, Clarinet
 Pedal 16' & 8' coupled to Great

Ben marcato M.M. ♩ = 160

MANUAL

PEDAL

close swell
 a tempo
 open swell
 a tempo
 III closed
 Gt. to Pedals in

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THE ETUDE

senza Ped.
 con Ped.
 a tempo
 Ben marcato
 cresc.
 rit.
 f
 a tempo
 rall.

HAIL! GLORIOUS MORN

ADAM GEIBEL

LIZZIE DE ARMOND

Andante con espress.

VIOLIN

VOICE

Andante con espress.

In a tomb in a qui-et
O'er a tomb in a qui-etgar-den The bless-ed Sa-viour lay, Ev-'ry shad-ow of earth-ly suff-er-ing From
gar-den The an-gels, bend-ing low, Sang their chor-ale of plain-tive sweet-ness To

cresc. poco a poco

cresc. poco a poco

Him had pass'd a-way, And all na-ture was hush'd in still-ness While the guard their vig-il
soothe the Sa-viour's woe; He had tast-ed the cup of sor-row, On His brow the thorn-crown

cresc. poco a poco

dolce

a tempo

dim.

dolce

rall.

p

kept O'er the Sa-viour, the world's Re-deem-er, As peace-ful-ly He slept, O the
wore All the bur-den of sin, with glad-ness Up-on the cross He bore, Not a

dim.

p

rall.

a tempo

ALSO PUBLISHED FOR LOW VOICE.
Copyright 1908 by Geibel and Lehman.pain and the bit-ter an-guish Of lone-ly Cal-va-ry, When the Vic-tim of love lay dy-ing, Our
star in the mid-night heav-ens, The light of earth has fled, It is fin-ish'd, the world's re-demp-tion, The

Moderato assai

Sac-ri-fice to be. Hail! glo-ri-ous morn, de-scend-ing from the skies;

Søn of God lies dead.

Hail! glo-ri-ous morn, that saw the Lord a-rise, Hail! glo-ri-ous Eas-ter,

res-ur-rec-tion day, Christ the Lord is ris-en, is ris-en, is ris-en to reign for aye.

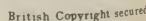
2 rall.

rall.

ris-en to reign for aye.

dim.

rall.



THE ETUDE

Department for Organists

Contributions by the Most Eminent Organists of Our Day

Shall the Organ Student be Denied Practice Opportunities?

A symposium suggested by Mr. Francis L. York, in which many of the foremost American organists and organ manufacturers have participated.

distinguish between the sincere and the superficial, the true and the false, the genuine and the merely pretentious in organ music, choosing for performance only those pieces which are earnest and convincing, and to teach, "to the charm, to strengthen, and to teach," the hearts of men and bring them back to heaven again."

FREDERICK MAXSON
(Concert Organist.)



1. As a rule, no piece of mechanism is improved by constant daily use. The wear and tear will eventually show, and the organ, and the organist, will be the poorer for it.

As far as the organ-pipes are concerned, they are surely benefited by being used.

Whether a valuable instrument and a finely appointed church building should be devoted to the use of mere amateurs or beginners on the organ may well be questioned.

The organ is not a household instrument like the piano, and consequently there is no room nor occasion for the organ amateur nor for those who may desire to study the organ for a short time as a gratifying passing fancy.

Those who desire to study the organ should be willing, first, to learn the piano keyboard and to master all scales, chords, progressions, trills and other passages, and also some of the principles of musical composition. Even the pedal should be learned away from the organ on a pedal-point exercise.

A majority of the organists now before the public have passed through all these stages of learning. Those who have studied in Berlin or Paris have nearly always been compelled to have recourse to the pedal-point since the use of church organs for students' practice is not permitted in European cities.

If a student who has had arduous and persistence enough to acquire an organ technique, and perhaps a fine repertoire upon a pedal-point or a practice organ, should now need an opportunity for the daily rehearsal of artistic organ music, it would clearly be to the interest of any congregation to accord him the free use of their organ, under some fair stipulation that in return for such a favor he will be at their service to fill a vacancy in case of an emergency. It may indeed be safely maintained that in every important parish there should in this way be an understudy or assistant to the regular organist.

As to the place of the organ recital in the educational work of the church, that would surely depend upon the character of the programs offered, and upon the standard set up in their performance. Organ recitals can be made of great value as promoters of truth and knowledge provided the programs are made up of choice selections and are rendered in a finished manner.

There is always in every community an extensive circle of organ lovers—people who are interested in the organ, and whom the organist may use to great advantage as a strong ally. This circle is always being widened and its affection for the organ strengthened by the use of self-education, program material well arranged and not overdone. The organist who would succeed in this task must study to

studies which are placed about the young student who wishes to study this "King of Instruments."

Formerly, many congregations permitted their organists to have pupils in the church, and to supply also a limited amount of time for daily practice. This privilege is however rapidly becoming a thing of the past, for so many churches are building more extensive organs and becoming more and more eager in every way, that practice is no longer desired or permitted.

Now, the specific study of organ should follow only upon a very extensive course of piano and theory, and so the beginner should be encouraged to put it his time on the organ bench. But, if he is to become an organist at all, the time will come when he simply must have access to the organ and it is vastly preferable that this organ be in a church.

Usually, however, the conditions in the church are distressingly inadequate, for it is too cold for comfort in the winter, and of all hot and ill-ventilated places it is the church in summer, which usually is closed from one Sunday to the next.

This phase of discomfort was aptly epitomized by Charles Heinrich, the organist at Carnegie Hall in Pittsburgh at the Organists' Convention in Ocean Grove last summer. Said Mr. Heinrich: "I will remember when, as a boy, I was consumed with desire to learn the organ, and finally obtained permission to touch our church. I can see myself yet in cold winter days. My practice would proceed something in this order—my hands turned up around the neck and my likely with overcoat on also—I would practice until my fingers were absolutely rigid with cold; then I would put my hands in my trousers pockets and rub them until they were warm. I would then self a little bit; then would resume practice until my hands were stiff again, and so I would alternate, each ten minutes, until I would freeze my hands and sit about the church in my trousers pockets. This is not the least bit of overwork, as I am almost an organist can testify."

It might seem that a solution of the difficulty could be found in organ at music schools and even in private organs built into the homes of teachers; but the practicality of such a solution is doubtful. The average pupil is appallingly small, and for the simple reason that almost no private teachers can afford such expense, and even when he does make the effort, it is hardly to be placed in his house only a small organ, as compared to that in the average church, which must perform to be badly placed as regards acoustics, and in most cases inadequately blown.

Neither can schools afford really good organs, and in the few cases in all America where organs are really in music schools, the cost of the organ for practice is higher than the pupil should be expected to assume.

The only solution of the matter at all feasible seems to be for ecclesiastical bodies to become awakened to the fact that training for organists for the church service is just as necessary in its way, as is training for the pulpit, and even as theological schools at provided plentifully, should opportunity to learn the organ be made over by the churches themselves. Organ should be placed in the theological schools, special schools for the training in church music should be established under church control, where adequate organs should be installed, and if these things are as yet too altruistic for the times, too impracticable, too hard to should, under proper restriction

Estey Church Organs

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Manager Church Organ Dept.

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THE ETUDE

Department for Violinists

Edited by ROBERT BRAINE

CARL HALIR.

The death of violinist Halir has been announced by the death of Carl Halir, the famous violinist, whose name is well known to all violinists. He was a long and distinguished career, as a pupil, as a member of the Joachim Quartet, and as a soloist in the Hochschule für Musik in Berlin. He was a long and distinguished career, as a pupil, as a member of the Joachim Quartet, and as a soloist in the Hochschule für Musik in Berlin. He was a long and distinguished career, as a pupil, as a member of the Joachim Quartet, and as a soloist in the Hochschule für Musik in Berlin.

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HALIR, THE ARTIST.

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AM I TOO OLD?

According to the everyday experience of violin teachers, the number of make a success of studying the violin in a serious way, after having reached maturity, is very small; still, an occasional example of success is noted, which is little short of marvelous.

A remarkable case in point is reported from Europe in the case of Prof. Robert Pollak, director of the Geneva (Switzerland) Conservatory of Music, and who is to make his debut in London with the London Symphony Orchestra, under the direction of Landon Ronald, in one of the great violin concertos.

Prof. Pollak is said to possess a fine tone and great technique, yet he did not commence the study of the violin until he had reached the age of twenty-one years. It is stated that, beginning at twenty-one, he won, in four years, the first prize at the Paris Conservatory, and in six years he had served as first violin in the leading orchestra in the city of Geneva. Such a record in the history of violin playing is unique in the history of violin playing.

One thing is certain, however: The student beginning the study of the violin late can accomplish much more, other things being equal, than if he chose the piano for his instrument. His progress will be more rapid, and he will be more successful in his playing. He was a long and distinguished career, as a pupil, as a member of the Joachim Quartet, and as a soloist in the Hochschule für Musik in Berlin.

THE DEMAND FOR VIOLINISTS.

The demand for violinists in the United States is constantly increasing, but it is for those who have thoroughly mastered the instrument, and not those who can play a little. A few years ago there was but one permanent home for grand opera in this country—the Metropolitan Opera House in New York City. Now New York has two great opera houses, Philadelphia one, and Boston a new one just ready to open. Chicago and Baltimore are both figuring on building opera houses, and in time each large American city will possess an opera house where grand opera will be given throughout the year.

In America there is a demand for grand opera in the cities of Europe, for the demand for grand opera is constantly growing in this country. These opera houses will give employment to a large number of violinists, since, with the average size of the ordinary theatre orchestra, this country is only from nine to sixteen grand opera orchestra for one of these sixty to seventy-five men, or even a

hundred in case of special opera. As orchestra of sixty-five men requires twenty violin players and eight violas. The demand for symphony orchestra violinists is also increasing rapidly, as symphony orchestras are being organized all over the country. Most of the large American cities now have permanent symphony orchestras, and more are constantly being formed, even in the smaller cities.

Leopold Stokowski, a well-known European conductor, who was engaged to reorganize the Cincinnati Symphony Orchestra this fall, has spent several weeks trying to get good material for his orchestra.

Speaking of his experience he said in an interview: "I have been in the East during the past few months gathering the men for the orchestra. The engagement of the men proved to be a tremendous task. 'Never before in the history of this country has the demand for good concert players been so strong. There are too many organizations now formed in addition to those already existing—new opera orchestras in New York, Philadelphia and Boston—there is a very great demand for good material.'

"The character of the men I engage is representative of every nation. A number of them are from Germany, and those from elsewhere include German, French, Danish, Russian, Polish, Italian and American types. To some of them I was frequently compelled to follow a man from New York to Boston, to St. Paul or Chicago."

Besides the demand for violinists in symphony orchestras, there is a demand for violinists in opera orchestras, and also on a rising scale, so taken all in all the outlook for employment for the American violin student is decidedly bright.

CHILD VIOLINISTS.

Of the past musical season in London L. H. W. writes in the *Strad*: "Never has there been such a need of violinists, yet the public places a place for children if they are in real child-life and music to actual sound. It implies such a terrible sacrifice of merit, such a forcing of particular powers, that it is a certain degree of regret that if we admit that the violin is a place for children, we must also admit that it is a place for adults."

Benoit Fleury, who made violins at Paris in the latter half of the eighteenth century, ranks well among the lesser French makers. His violins range in price from \$500 to \$800, according to quality and preservation. H. E. C. Your violin is evidently the product of some obscure French maker of no special note. However, it may be an excellent instrument for all that. There are thousands of violins makers entirely unknown to fame, some of whom have occasionally made excellent instruments.

G. H. S.—You are correct. Many authorities on violin playing hold that in playing up the scale, the open strings should be used when possible, and in playing down the fourth finger should be used, instead of open strings. A. R. B.—You would probably get more pleasure out of learning to play the violin than the clarinet, although the violin is the harder of the two to learn to play artistically. As an instrument to play in the home circle, accompanied by the piano or organ, the clarinet has little to recommend it. Its proper place is in the orchestra or band, or in ensemble work.

Some Violin Questions Answered

M. C.—Jean Baptiste Vuillaume was the greatest of a famous family of French violin makers. He was born in 1788 and died in 1875. He early removed from his birthplace at Mirecourt to Paris, where he resided mostly until his death. He ranks with the very greatest of modern makers. His models were for the most part the masterpieces of Stradivarius and Guarnerius, and some of his copies were marvelous imitations of the original. He spent many years of his life trying to fathom the secrets of the early Italian violin makers. In 1855 he purchased the great Tarsis collection of 25 violins and other string instruments, including the famous Stradivarius violin known as "The Messiah," which afterwards became the favorite violin of the great violinist, Wilhelm Furtwängler. He paid 80,000 francs for this collection, a remarkably low price considering the present prices of Cremona instruments.

Vuillaume was made a member of the Legion of Honor, and received many medals at European exhibitions. He was a man of great fondness for trying experiments in drying wood, etc., his instruments are somewhat unequal in quality. His price was 300 francs (750) for a violin and 400 francs (1000) for a cello. His instruments were worth much more at present. A leading American violin dealer, Augustus Vuillaume, has sold some of his violins for \$175 to \$300, according to preservation and quality, and these figures give a fair idea of the range of prices in America. In Europe they can be bought somewhat cheaper.

Vuillaume's daughter married Delphin Alard, the famous violinist. Vuillaume at his death left a collection of 3,000 violins and other string instruments. He made a fortune making violins. Many violinists who are unable to afford Cremona violins use violins by Vuillaume and Lupot, the two makers who stand at the head of French violin makers of the nineteenth century.

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N. McN.—Many violins of the lower grades have the disagreeable qualities of unevenness, of lack of brilliance, and a muted quality of tone. Proper adjustment of the sound-post and bass bar, a new bridge the proper height, and other necessary changes will often give a violin increased brilliance, and better quality of tone. It would be impossible to say whether your violin could be so improved without seeing it. If it is worth spending a reasonable amount on repairs, you might send it to a skilled repairer.

It would be better to have the two corner players in your orchestra play, one the first corner part, and the other the second, than to have them play the same part. It would be unable to advise you in regard to your seven violin players unless I knew the combination for which your music is written. If you are using ordinary orchestra music in the style of that used by the theatre orchestras in this country, it would be better to have four of your violin players play first and three play second. It would be better still if one of the violin players could learn to play viola. You would then have three firsts, three seconds, and one viola. If your orchestra is composed of amateurs, a good deal would depend on the abilities of the respective players as to how they should be grouped. All you can do is to make the best of your material.

A very good preparation for cleaning violins without injuring the varnish is as follows: Rub with a soft cloth. Raw linseed oil..... 8 parts Oil of turpentine..... 1 part Water..... 5 parts As the oil is mixed with the water, the bottle containing the mixture must be shaken vigorously before using. Pour a little on a cloth and rub the violin with it, then wipe off with another cloth, and finally polish with a fine piece of cheese cloth. Where the resin has eaten into the varnish, it is often impossible to remove it without roughing the varnish with it. The mixture given above will not attack the varnish.

N. F.—If you are a beginner, you can tune the violin roughly by tuning the different strings to the notes of the piano. You should lose no time, however, in learning to tune in perfect fifths by ear. Tune the A string with the piano; then tune the E with the A of the violin, then the D with the A, and finally the G with the D. Draw the bow slowly over two strings when tuning, as in no other way can a perfect tuning be made.

J. W.—The best known violin makers by the name of Hopf, were Johann Hopf, who lived in the middle part of the nineteenth century, and stamped his name on the back of his violins, and Christian Donat Hopf, who lived at Klingenthal, in Saxony. Both makers did some fair work, but their violins, even if genuine, are not especially valuable. There is an immense number of Hopf violins, all stamped on the back with the name of Hopf, but the large, which are not genuine; in fact such large numbers of Hopf violins have been turned out by the trade in Klingenthal, in Saxony. The name "Hopf" has got to be more of a name or trade-mark than anything else.

M. McC.—The fact that your friend was offered a good sum for his supposed Stradivarius violin, is no proof that it is genuine, unless the offer was made on the advice of a real expert. It is doubtful if the friend of your friend is an expert in the United States who can tell with a degree of certainty whether a violin is a genuine Cremona or not.

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