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James Francis Cooke

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JULY, 1910

VOL. XXVIII. NO. 7

"Musical Patriotism"

It seems to me very difficult to satisfy some of our readers in the matter of a patriotic interest in American musical affairs. Time and again we have given space to worthy musical objects in America, but as a matter of fact patriotism can enter very little in a musical education. It is like the little virtue, appealing as it does to an audience of music lovers world-wide in the same way as the most beautiful and the best in musical education and in musical art. When we are convinced that some American devises teaching methods of a superior order, composes a piece which deserves to be ranked as a masterpiece, or achieves success as a singer or as a performer we want our praise to be unbounded. We strive to praise them merely because they are Americans, but because they are Americans.

In Berlin these performances of an opera by an American composer in the audience, which we are told was composed of many citizens of the United States, German critics in most of the papers tell us that this demonstration was unworthy of the piece. If this was the case, the work of our musicians must stand the severest test in the world before it will bring the felicitous result.

When a Mason, a Sherwood, a MacDowell, a Paine, an Eddy, a MacMillen, a Spalding or a Nordica goes abroad and the world unanimously acknowledges the artistic worth of their musical efforts we are only too glad to prod our editorial eagle until it does the proper amount of screaming. Incidentally, let us quote another passage from some remarks made by Josef Hofmann in *The Ladies' Home Journal*:

"Americans should take cognizance of the fact that their country has not stood still in music any more than in any other direction. Each year has recorded an advancing step in its development. We must cease to look back to the Kingdom of David, and to the music of fifty years ago. At present there is an astonishing change with the America of fifty years ago. Artists in America, and, as with good physicians and lawyers, their ability to do things is in direct proportion to the amount of their advertising. It is these words that teach the student to be a teacher. The student who is abroad should be forewarned. What Uncle Sam has, in the field of music, has already proved himself to have acquired by the natural law of attraction; now that so many have been attracted to him, he must be able to attract the foreign, as here they should be given a fair opportunity to finish a capricious student as far as a teacher can do it, instead of seeing him, half-dressed, running off to Europe."

Popular Musical Criticism

ELBERT HUBBARD, whose individuality is so pronounced and whose pen is so gymnastic that he has made for himself more friends and more enemies than any one of our ninety million citizens, has recently been finding fault with musicians for not tolerating the layman's criticism of musical masterpieces. Mr. Hubbard says:

"If you express your liking for poetry no one ever thinks to ask you if you write. If you state your preference for a certain style of painting you are not supposed to apologize for the fact that you never throw a pot of color at a canvas.

"But musicians have forced such a condition of timidity on the public that a man who does not perform seldom dares reveal the fact that he knows a Jewharp from an accordion. Let him incur the irony of the man who sings tenor at the Euclid Avenue Methodist Church and gives ten lessons in vocal harmony for five dollars."

Doubtless *ma* musicians deserve this admonition. There is a tendency upon the part of all artists possessing technical training in any particular branch to resent criticism that does not indicate the critic has mastered the foundation laws which entitle him to render an informed opinion. James McNeill Whistler, the famous artist, was no exception. He once wrote to a friend who had attacked many of the cult of critics who "never threw a pot of color at a fellow painter." Whistler, who thought that his artistic experience entitled him to be a critic, wrote back to him that of his slanderous attacks and won damages amounting to one-half a million dollars. Lombroso invites us to a parade of similar instances. Evidently musicians are not alone in demanding that the critic shall possess special knowledge.

Few performers are there who do not covet honest appreciation as well as merited criticism. The technical side of music, however, is so difficult to comprehend that the musician is as quick to ridicule the blundering and amateur critic as is the plumber willing to smile at the "gentleman of the house" who has brought about a small deluge, trying his hand at wiping a pipe.



Two Kinds of Progress

In his day, Louis Köhler (approximate pronunciation, Kay-ler) was called the "heir of Czerny." The great musicians who knew him thought that he was one of the greatest of all teachers of his time. The names of Köhler's own teachers would be known by but few of the readers of this article. The details of his life and his work are in his own results. He thought his own ideas and made his own method. American teachers Köhler found that a carefully selected and intelligently graded set of interesting studies provided the teacher with an economical and excellent method of ensuring regular progress. It is possible that in some few instances Köhler might have been over-zealous in the thing for some particular pupil, but Köhler and many others found a way to lead the student to have some such course than to let the pupil drift ahead without a real guide. The success of the Köhler books exposed their shortcomings and limitations. They were not exactly suited to American conditions, and they were much too difficult for the ambitions of students of to-day. The outcome of this was the "Graded Course" which Köhler had abandoned the old-fashioned, slipshod methods for the "Graded Course" idea. Some teachers do not use all the studies, but since these courses have in most cases been selected by musical educators of experience and have been adapted to the needs of the average student, they can be used with little effort. No matter what other studies are used, it is a fine plan to retain the "Graded Course" as the backbone of your work.



"Americanitis and Music"

In the April is issue of *THE ETHER* there appeared a remarkable symposium, in which several of the most renowned teachers, virtuosos and singers of our day contributed. They had been asked to indicate what seemed to them the most serious faults in our American musical education. The answers were most interesting, for the faults, and only our best friends have the bravery to tell us about them, are not what we know them to be. To acknowledge them frankly, fairly and honestly. Excuses, especially self-excuses, are worse than useless. As Shakespeare says: "Paces put upon a little breech, discredit more in hiding it; the fault." One of our best teachers, a man who has been at the symposium mentioned, describe as being peculiarly American "hurry." They tell us that they try to do far too much in too short a time. Therefore we master the simple things they rush ahead for the more difficult things. One of our best vocalists says: "We fail to get the results that others who content themselves with slow and steady obtain. It is the old story of the tortoise and the hare. While we are willing to admit we lose much by hurry, it is also true that some of the best results have been obtained by hurrying. The unnecessary technical and pedagogical obstacles that the pupil is made to surmount are largely the most ambitious, patient and energetic pupils survive. Hurry has been described as 'Americanitis,' a kind of disease of rush, worry and ruin. It is dangerous to our health and to our success. It is far better to go just a little slower, to be a little longer for results. This is especially true in the case of piano students." *Delicatour* describes the evil of hurry in the following excellent manner:

"A distinguished foreigner in writing his impressions of us says that we are not accomplishing anything more than if we were quiet; that we are merely to be pitied for our condition of activity. We take ourselves too seriously. The woman who flutters and is full of activity is not doing the most work in the world.

"Hurry means power, power means energy and exhaustion afterward. Hurry suggests bad planning or careless execution. Hurry means a loss of power, a loss of energy, a loss of calmness and of the peace of success.

"In a vala, people try to attain a calm manner with a tense body. When we have relaxed the muscles of the body and the mind is calm, manner and peaceful in spirit. The bodily condition is the least of real rest.

"We will not hurry when we know the danger to the nervous system; when we realize fully that we are losing energy and calmness; when we believe that we are living in Eternity and power by working quietly; when we

Debussy lived in Russia, and, like Stravinsky, was especially impressed by the Gypsy bands around Moscow. Their improvisations may have moulded his own free freedom of style; for his style is certainly free, and has brought symbolism and impressionism into music in a way that has not been equalled since. His music is not incomplete, as in the Chère-Paule is sometimes said to be, but it is incomplete, as the Chère-Paule is sometimes said to be, in that it leaves all trace of any definite scale is lacking. Dissonances are treated as consonances, and left unresolved.

Paris has heard Mariotte's "Salome" which preceded the Strauss work. Brussels is to hear Galletti's "La Dorise." In Holland the third symphony by Bernard Zweers is found somewhat reminiscent. Cuba now enters the lists, and "La Dolorosa," by Sanchez Fuentes, will be given at Havana.

"When I mention the name of Stephen Heller, I speak of a man whose works hold a place very dear to my heart. For me he is a classicist of the very first rank. If I were to select two composers whose works have had the most influence on my own compositions, I should say at once Stephen Heller and Frédéric Chopin. Their works are to me models in their originality and charm, and in the mastery with which the musical ideas are handled and developed, even in these smaller pieces."

being so far greater than his best known work, *Le Dialogues*, that the two works are hardly comparable. What is the value of *Maniesselli* very much. The plot of the opera deals with a revolution, and its performance was upon one occasion followed by riots in Belgium, which led to divisions in the country. Upon other occasions it has been forbidden in other countries where the authorities feared it would have an incendiary effect. Amber died in Paris during the revolution known as the Commune, and it is said that the seeds of the revolution were sown by *Maniesselli* in his seditious works. According to report, Amber's death was hastened through fear of the consequences of the revolution.

"Too often with piano students the study of the theoretical side of their art is put off entirely too long. I believe that the study of harmony and counterpoint should be begun much earlier than is usually the case, and, in opposition to the general practise, that these two branches of musical theory should be taken up *simultaneously*. Thus the pupil gets a proper understanding of the fact that harmonic progression and contrapuntal leading of the voices, (*Stimmführung*), go hand in hand."

"Heller and Henselt I would recommend to piano students as stepping-stones to Chopin, just as I would advise Clementi and Hummel as a preparation for Mendelssohn, and through him, for Bach. The Clementi sonatas will of course occupy some part of the student years of every young pianist, and after that the student must turn to the more difficult sonata of Beethoven. But the study of Heller's sonata for four hands (original), in A flat major will form important steps in the further development of his taste. Of these two works of Hummel, the concerto and the sonata for four hands, I cannot speak too highly. The former is of course well known; the latter much less. From the study of these two masterpieces the student will advance a good distance on the road to an appreciation of the finer points of pianoforte composition.

"I might also mention, as valuable teaching material, the works of three composers who were quite in vogue in the 60's, 70's and 80's; namely, Schulhof, Spindler and Ravina, whose pianoforte compositions do not deserve the neglect which they now-a-days receive.

"As the student comes further on his way, the Schubert Sonatas, particularly the one in A minor, and the Field Nocturnes will form indispensable steps in the

While Schitt does not seek to condemn the extreme modern tendencies in music as a whole, he still has a most pronounced antipathy to much of the output of the school. Reger and the later Richard Strauss he hates like the proverbial poison, believing that German music closed with the exit of Wagner. For the Delussy compositions he has more sympathy, and speaks of the wonderful charm of some of the latter's orchestral compositions, such as *L'Après-midi d'un faune*. Recognizing the fact that Delussy paints his plastic modulations with a very impressionistic brush, he also finds many of his piano compositions interesting when one bears this idea in mind.

The ex-hance of ideas on modern composers naturally brought the subject around to Schitt himself. He takes an entirely too modest view of his own position among modern piano composers, and of the real musical worth of his compositions. Finally persuaded to say something about his own *Geistliche* ("Brain Children"), and his ideas as to their interpretation, the author had the pleasure of hearing him play a number of his best known works, together with some later ones, and one or two compositions at the present in the making. From the latter it can only be said that Schitt's music does not seem to have deserted him in the slightest since he brought him the ideas for his *Caraval Mignon*, *Thème Varié*, for the charming *A la bien-aimée* and the rippling *Etoile Mignonne*.

Schitt's playing is marked by a perfectly adequate technical equipment and a grace and charm in tone and touch that perfectly suit the style of his dainty compositions for the piano.

My compositions are conceived for the intimacy of the salon. In this, myself, they are not at home before the large public.

"The *Etoile Mignonne* I like played at a lively tempo, very smoothly, and with not too much tone in the melody. The latter must sing and still not make itself too obtrusive."

Tendre Trèfle is a little more difficult in regard to interpretation. Technically it offers no trouble, except for a few measures on the second page. I see you wish me to speak of the *Concerto*. But why say anything more of these two? They are quite unpretentious little pieces, you know!

"In regard to the exercise, I must admit to you that since hearing it played in London in an arrangement for violin, cello and piano I do not like it at all for piano alone! You and two or three running almost entirely through this piece, a characteristic of the exercise, is in many of my compositions. I always feel the need for this extent of contrapuntal expression."

"The *Caraval Mignon* has been played often in concert by Bertha Marx and the late Clotilde Kleeberg. Both these excellent pianists, together with others, have told me that they were always frightened when it came to this number, on account of the *Sorcerer's*. This little piece is made up of two themes, one not quite sure of the notes. It requires an extraordinary independence of the two hands. The entire group of pieces composing the *Caraval* must be played with such of the numbers as in the *Felicité*, the importance of the rhythm must receive due attention."

"Of the Strauss waltz paraphrases, that on the *Kaufteufel* was my favorite. Also it seems to me to please pianists better than any of the others, as it appears more often on concert programs."

In conclusion the author was curious to know the reason why the *Caraval Mignon* seems to exert such a fascination for the composer. Schitt laughed when the question was put, and said:

"Why, really, I had never thought of it until you mentioned it; but it really seems to me that a number of my compositions which have become popular are written in two sharps."

I mentioned the *Etoile Mignonne*, *Au Ruisseau*, *A la bien-aimée* and the *Concerto*. "Yes, you are quite right, this particular key does seem to have an attraction for me! Often a melody occurs to me on the street, and when I go to the piano to try it over, it seems to fall quite naturally into the key of D. Perhaps it is that this, the sunniest of all keys, just suits my nature. But I also love D flat with its soft chords, as if from distant horns, and the facility which it gives the pianist for passage playing."

"Work is the only thing which remains dear to me; therefore I work to excess. To me the whole day only exists for the purpose of setting me in a good mood for as much work as possible."—Richard Wagner.

HOW WORKERS MAY KEEP THEIR HANDS IN PLAYING CONDITION.

BY FANNIE GILBERT.

"How can I keep my hands in condition to play when I have the roughest kind of work to do? How many men and women who have to toil with their hands have asked this question! The housewife who found so much joy in the study of music in her girlhood is found to give it up now that the duties of the household make the necessity for variety and amusement in her work more keen. Lack of time and stiffened finger-joints are obstacles, of course, but what are obstacles but incentives to success? Discouragement won't help. You must find a remedy, and there are a few things in life for which Nature has not provided a remedy.

Music is not an avocation solely for the use of people of leisure, as was formerly supposed. Its chief use is for the worker, and the worker often gets more enjoyment from his music than the professional musician. In my own experience I have found that one may do housework, and sewing and various other things that are supposed to stiffen a woman's hands, and at the same time be able to advance in musical work.

It did not take me long to discover that my chief difficulty was really in my hands. How to overcome it was the question. How could I combine the broom-stick and the dishpan with scales and arpeggios? It is simply impossible to play well if the hands are not in right condition. If the muscles are weak, the joints stiff, the skin rough and inelastic, dexterity and deftness are seemingly out of the question.

The remedies I found for the conditions I have described were: Proper care of the hands; protection from the cold; needless accidents to the hands, and systematic, rational exercise. I sincerely believe that this combination will overcome all kinds of obstacles of the sort I have described, and none but one who is obliged to do the most severe kind of work need give up musical study if the advice I give is followed.

ACCIDENTS.

Workers are especially liable to accidents. When I began to play and learned to love it, I came to have a horror of an accident that would injure my hands, and then I learned to be very careful and to avoid accidents. Amateurs are especially able to carry accident insurance, but by using care and forethought we can insure ourselves against accidents. One can learn to avoid putting the fingers under the hammer, the can-opener, the machine or any kind of household weapons of destruction that can do damage. By taking thought we can add to the safety and usefulness of our hands.

PROPER CARE.

Taking care of the hands means, first, considering their welfare, then acting accordingly. We cannot leave our work undone for the sake of our hands, but we can learn to treat them well while doing the work.

The skin should be kept as soft and smooth as possible, since a hard, rough skin hinders the activity of the muscles. This can be done by protecting the hands with leather or canvas gloves when doing rough or outdoor work, especially in cold or windy weather. By using a good cold cream to soften the skin and counteract the effect of weather and water the pianist may avoid much stiffness. Hard water is especially bad and should be softened with borax. We must study the peculiarities of our hands and our situation in life and learn to use the best of both. The magazine of the hands that are very useful when adapted to our needs.

EXERCISE.

This is perhaps the most important means of all. Work is likely to cause some objectionable condition. Brain workers do not use the hands enough to make them strong. Hand workers use them too much and unequally, which is apt to cause them to be stiff from cramped position or strain of long continued work. The remedy for all is exercise, or

hand and finger gymnastics, which makes weak muscles strong, flabby ones firm and stiff ones supple. Jackson's "Finger Gymnastics" is a little book which gives valuable directions. After learning the movements they must be put in practice in every spare moment till the hands respond by becoming strong, supple and active. Then do not leave off, thinking the victory won, but use them every day, if possible, especially after doing any work that leaves the hands tired and stiff. If one is sufficiently interested to think of it, there can always be found time for these exercises, for the hands we have always with us and odd moments may be utilized. The teacher who first gave me these exercises was a very busy man. He told me he found time for them while on the train or in the waiting-room, and remarked, "I suppose folks think I am crazy, but that does not hurt me." He considered them so important that he was willing to use the only time available. When undertaking the conquest of any difficulty we cannot afford to let ourselves be hindered by trifles that are of no consequence.

The tapping exercises are also very useful, and more of a substitute for practice for those whose time is limited, than they can be used anywhere at odd moments. The body is often tired when the fingers are not specially so, and it is often a test to practice these various exercises, trying to discover how many different trials, turns and difficult figures one can practice on table or chair arm in addition to the regular tapping of each finger separately and alternately.

I have found an electric battery very useful. Electricity is well known to be very beneficial to tired, stiff muscles, but perhaps not many have thought how useful it is to the amateur pianist. The first time one tries it it is an effect seen like magic. The fingers feel so light and strong and supple. The use of electricity also prevents any stiffness of the muscles and joints after a hard day's work, which is a great benefit to the worker. A small battery is not expensive, and one has only to try it to be convinced of its usefulness.

THE PROPER USE OF THE SOFT PEDAL.

BY GEORGE HAHN.

The pedal has been termed by some "the soul of the piano," yet few players advance to the point where they might fully realize its possibilities. A large number of pianists depend too little upon the soft pedal in the belief that they can improve their touch without its use. Some employ it only for touch without the occasional help of the soft pedal in order to produce delicate and subtle effects.

The soft pedal is a short road to a sharp, clear tone is blurred it becomes a mellow, rounded tone for the use of the pedals. When the production of the soft pedal is ignored, the lack of proper regard for the use of the pedals. The lack of artistic appreciation of the use of this pedal generally denotes indifference toward the resources of the instrument. The soft pedal is often useful as a means of producing rapidly succeeding contrasts after loud passages, where sonorous chords are followed by subdued by a gentle answer. A vigorous forte passage may be very effectively contrasted by intelligent use of the soft pedal.

The pianist's touch should never be jeopardized by a too continuous use of the soft pedal, although, at the same time, there should be no attempt to discard it when it becomes necessary to produce soft effects quickly. Only very skillful performers are able to do so in the tones of the piano suddenly without the use of the soft pedal.

It is impossible to lay down definite rules as to when the resources of the soft pedal may be employed, in view of the fact that the temperament of piano-playing is not colorless, should be, but when a clanging bangy effect that the subtlety of no great composition can hide; when it is not a melody of produced is the essence of sweetest melody; when the charm of constant variety, and does not weary being used to their highest advantage.

Some Modern Descriptive Compositions

By EDWARD BAXTER PERRY

(Followed by an account of Mr. Perry's remarkable career)

"RUSTLE OF SPRING," BY CH. SINDING.

It is a recognized fact that all composers, not less than authors, are materially influenced in temperament, habit of thought, general style, and choice of subject, by their geographical and climatic surroundings as well as by their racial heredity.

This is especially true of the Scandinavian composers, probably because of the strikingly prominent and individual characteristics of their native land, with its rugged, yet fascinating scenery, its wild rock-ribbed, snow-covered mountains, its smiling valleys, its sombre pine forests, its dashing, tumbling streams, and its broken irregular coast line, white with the flying foam of restless breakers, its sharp contrasts of frozen winter midnight and gleaming, sun-drenched days—all of which cannot fail of their effect on the imagination.

Such environment and conditions have helped to give to the ancient mythology and the more recent art of the Northland their peculiarly original stamp. They are, in part at least, responsible for the peculiar unusual type of genius of such men as Ibsen, Bjørnson, Grieg and Sinding.

In these Northern latitudes the Spring comes swiftly, suddenly, with an impetuous rush. The ardent blustering south-wind sweeps triumphantly over the icy battlements of the frost-king's defenses, breaking the ice, touching the fetters of the mountain torrents, waking the flowers from their long winter sleep and arousing nature, with his jubilant voice, to prepare for her trial with the coming Spring. This ever-recurring phenomenon, in past centuries, gave rise to the beautiful allegorical legend of the Sleeping Beauty, that enchanted lady in the drear castle of sleep, guarded by stern jellies, representing the Northland in its winter trance under the spell of Jack Frost while her rescuing lover—the Fairy Prince, who wakes her with a kiss to life and love was the Spring. His impatient approach, accompanied by rushing winds, and rustling leaves, the ripple of glad waters and the murmur of welcoming forests, is represented in this composition; which is justly one of the most popular of recent works for the piano. It literally imitates the gusty rush of spring-winds, the chatter of wayward brooks, the all-pervading stir and rustle, and murmur which tell of the quickening of new life throughout all nature, the thrilling of her pulses at the revivifying kiss of Spring while the warm emotional character of the melody, and the rich, sensuous harmonies with their constantly recurring seventh notes and frequent suspensions suggest the vague, half mystical, half passionate longings, the indefinable unrest, the subtle blending of joy and sadness which wake and stir and swell and surge in the human heart at the voice of Spring.

"THE WEDDING DAY," BY GRIEG.

This composition, in Grieg's most characteristic vein, was written for the anniversary celebration of his own wedding day which took place at his country home among the mountains, fantastically named Trollhaugen, which means home or stronghold of the Trolls—the Gnomes of the Norseland. The composition is in the march form, with strongly marked rhythms, weird, suggestive harmonies and simple, but original melodies. It simulates the music at an old-time, rustic festival among the rugged, robustly hilarious northern peasants as they revel in their most joyous and boisterous, as their winter winds, yet wholesome, kindly and given to harmless, if rather rude, merriment.

Grieg, who was a typical Norseman at heart, was deeply interested in all the ancient myths, traditions and customs of his country and these intimate homely festivals at his country-seat on his wedding anniversary were arranged in keeping with the spirit and

habit of the olden days, including a revival of the old rude games—trials of strength and various classically antique forms of amusement of the rural sort.

In this music Grieg has not only expressed the primitive, whole-hearted gaiety and fantastic pranks of the festival, but has introduced several realistic suggestions to heighten the illusion and maintain the



MR. EDWARD BAXTER PERRY.

artistic verities of the tone picture, as for example, the sound of drum and fife recurrent and unmistakable, and the peculiar droning bass and whining melody characteristic of the bagpipe—that most distinctive of instruments.

By the way, it is a mistake to identify the bagpipe exclusively with the Scottish clans and their music. True, the Scots used the bagpipe in war and in their favorite and almost their only instrument of camp and field, as the harp was that of the ladies' bower, but the "ancient and honorable" bagpipe in some of its many modifications and under different names, was familiarly used by all the Teutonic races, including the Scandinavians, and to some extent, by the Latins, especially in southern Italy and islands of the Mediterranean. Hence the monotonous drone of the bagpipe, simulated in constantly reiterated fifths in the bass as an accompaniment for country dances of all lands, is common and legitimate.

The central idea of this wedding day music is the march of the assembled guests to the place of meeting where a plentiful rustic feast is served under the trees and where the games are to take place, the music growing louder and more spirited and impetuous as they approach their destination, ending in an excited burst of rollicking hilarity, and a final burst of lusty youths break rank and join in a mad race for the goal.

Before this final clamorous outburst, however, there is a curious little interlude, a quaint bit of rather

stilted lyric in "canon" form, where the voices follow each other as if in a dialogue. It is a dialogue, it is a brief touch of sentiment, old-fashioned in its expression but genuine. A hint of a stolen exchange of warmer looks and words between the bride and groom—a moment in which they forget the festive occasion and enjoy country engaged with their own old-yet eternally new love story.

"DOUMKA," BY TSCHAIKOWSKY.

As a piano composer Tschaiikowsky is, comparatively speaking, "an unknown quantity" to the majority of American music teachers, partly because of the weirdly fantastic, ultra Russian character of his piano works, which are not very numerous, partly because, according to his own admission, they are not strictly what the German call "Clavier-musik," that is adapted to the piano. Yet there are some among them, which, in spite of this strong foreign flavor, are strikingly interesting and in the modern frantically scramble for novelties it is a wonder that they are so largely neglected. To this class belongs "Doymka," a thought. It is descriptive only in the strictly symbolic sense, expressing grave—in fact, deeply gloomy reflection and the profound, intensely melancholy emotions arising from it.

It is a thought—rather a series of thoughts concerned with that most serious and solemn as well as most painful of all subjects with which the human mind can grapple—the ultimate finality—death. In addition to the vast, unexplored regions, vague because of the awesome majesty of the subject in the abstract, it introduces, and dwells upon, the more specific idea and more personal mood of a rustic funeral scene, in all its sorrowful details.

The principal theme—slow, impressive, intense, mournful, in its constant monotonous reiteration, represents the death song, or chant, of the mourners generally in use among all races from the early Greeks, and probably, long prior to their time—up to a comparatively recent epoch, and still in vogue in the rural districts of Russia—a sort of dirge sung sometimes by the friends of the deceased, sometimes by professional mourners, specially trained for that purpose, but always expressing the mood of the time and the occasion, now tearfully plaintive, now passionately despairing, but suggesting always by its persistent iteration the endlessness of the human sorrow and death event.

The steady, solemn march of the procession is indicated throughout the composition, symbolically significant of the relentless tread of that inexorable fate which plays so important a part in the beliefs and conceptions of the Slaves. The work closes with a sudden, startling crash of heavy harmonies like the clanging to of the door of a tomb—harsh, metallic as the scene is autumn, cold and brown and bare, with no hint of promise, no touch of color anywhere. The mood is the blackest that can be expressed in music—a mighty tragedy in tone.

"TROIKA EN TRAIKNEUX," BY TSCHAIKOWSKY.

This odd, jolly, half facetious bit of descriptive writing for the pianoforte shows us the composer in a light, playful mood, unusual for him, and it forms the strongest possible contrast to the work just described.

The troika is a Russian vehicle used in the rural districts. It has two wheels, a rude open body and no springs. It is usually harnessed with three horses abreast, the middle one wearing a string of bells similar to our sleigh bells. They are generally driven at a furious gallop over the muddy, rutted roads of the rough country road, with much shouting and cracking of the cruel whip, the drivers sparing neither themselves nor their teams, the bells marking their pace with wild clangor and dash.

In winter the wheels are removed from the troika and the body is fastened upon a sort of sledge, making a kind of sleigh or traikneux. Hence the title "Troika en Traikneux" meaning in its winter guise. This music is a merry, rollicking, supposed to be sung song simple, catching, rollicking, supposed to be sung by the Russian peasant driver, much in the mood of Schumann's *Happy Farmer*, while the horses swing along at a lively pace and the cumbersome troika, on its rude runners, rocks and bumps and slows down the ruts, ruts road, the driver edging and nudging in the place of some rustic merry making and jovially hilarious in anticipation of the frolic to come.

In the latter part the sound of the merry bells is distinctly imitated. The whole thing is a musical jest, full of the rough, simple jollity of the Russian peasant.

and on one of his rare holidays, and remarkable, in all its simplicity, for its strong local flavor.

"CRACOVIAN," BY PADEREWSKI.

This is a sparkling, spirited and eminently characteristic composition, of moderate difficulty and great musical charm; one of the best of Paderewski's smaller works, indeed fully equal in merit to his famous Menuet though not nearly so well known.

The Cracovienne, or Krakowiak as it is interchangeably called, was originally a rude, wildly impetuous rustic dance among the peasants of Cracow, formerly a large and important province of Poland of which Cracow was the capital, also at one time the capital of all Poland.

In the good-old primitive days, when men had less, knew less and enjoyed more than at present; when the ruddy rolicking autumn in russet coat and scarlet cloak came stalking joyfully down from the north over the plains of central Europe, bringing to the lusty peasant rest and good cheer after the summer's work in the fields, and leisure for all sorts of merry-making; when the grain had been harvested and stored, and the dull thunder of the hail was stilled, then came the time for the great autumn festival; similar to the "harvest-home" of old England and the still earlier "Herbst fest" of the Teutons.

Some lambs of ample proportions were selected as the *rodekens*, the great threshing-floor was cleared and swept, the rude walls festooned with garlands of bright leaves, and the peasants from far and near assembled for the festive celebration, the chief feature of which was the dancing of the Cracovienne. This function combined with all the exciting fascination of the usual rough country dance, a peculiar, purely local element all its own "The strife of torches."

Around the walls of ample proportions were selected as the *rodekens*, the great threshing-floor was cleared and swept, the rude walls festooned with garlands of bright leaves, and the peasants from far and near assembled for the festive celebration, the chief feature of which was the dancing of the Cracovienne. This function combined with all the exciting fascination of the usual rough country dance, a peculiar, purely local element all its own "The strife of torches."

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SOME SAYINGS OF ROBERT SCHUMANN.

"Can we not have our heaven on earth if we take a slight, solar view of life, and are not unreasonable in our demands?"

"Is my heart of hearts I am inclined to agree with Jean Paul when he says that love and praise are the only things man can and should absorb heartily."

"A ray of light is dawning in the sky, whence it is not I know not; but in any case, O youth, make it for the light."

"There is so much music rushing and surging within me that I almost forget all the unworthiness going on around me."

THE REMARKABLE ACCOMPLISHMENTS OF EDWARD BAXTER PERRY.

The Erue herewith presents a short biography of Mr. Edward Baxter Perry, who, despite an affliction which would entirely incapacitate many, has accomplished a career as a concert pianist and as an author which might be viewed with pride by any of the most ambitious of our music workers.

Mr. Perry's long friendship for The Erue and his untiring efforts to assist students and teachers through the columns of The Erue should be appreciated by all of our readers.

Edward Baxter Perry was born in one of the suburbs of Boston on February 14, 1855, and was then the most remarkable man of his eyes, totally blind at three years of age.

His education, in spite of his misfortune, was carried on in the regular public schools, all lessons being read aloud to him by his mother or a fellow student, and recited from memory in the daily classes, among the other pupils. His school course was interrupted by a few years at the Perkins Institute for the Blind in South Boston, and resumed later.

Mr. Perry began the study of the piano at six years of age, and at sixteen resolved to devote himself exclusively to that instrument for life. His special musical education was obtained partly in Boston and partly in Germany. His Boston teacher was Mr. Junius W. Hill, since Musical Director at Wellesley College; and his European studies included those of Theodor Kullak in Berlin, two years with Pruckner at Stuttgart, one season with Liszt at Weimar, and one with Mme. Clara Schumann in Frankfurt.

The dominant idea of his life has been to rise superior to his physical infirmity, to take his place as a man among men, and to stand or fall by their standards, in a fair competition with no favors. With this in view he has never played by ear, as do so many of the great musical performers. He has always read aloud to him from the notes, first with his right hand, then the left, memorizing it before beginning practice upon it. He has acquired such facility by long habit that he takes all compositions at a first reading, even the most difficult and elaborate of his concert solos.

RETURN TO AMERICA.

On returning to Boston, after his second sojourn in Europe, Mr. Perry was assured by many prominent musicians that it was quite impossible for an American pianist to live by concert work exclusively, as was his intention; and he, in consequence, settled as teacher in that city for several winter seasons, devoting only the fall months to concerts and recitals. At the end of the third year, however, his concert work had so grown as to demand all his time, and for the past twenty years he has done nothing else.

Mr. Perry was the originator of the Lecture-Recital, in which he appears before his audience both as lecturer and player, giving descriptions and explanations of the compositions presented as preface to their performance. He has appeared in concert in all the large cities in the United States, both North and South, and given Lecture-Recitals at nearly all colleges, schools and conservatories of any size or prominence in the country.

No other pianist, living or dead, American or foreign, has ever played the same number of concerts in the same length of time. He has filled a hundred or more dates each season since he abandoned recitaling, a total of more than two thousand concerts in twenty years.

Mr. Perry has published a dozen or more compositions, the most popular of them being his *Fantaisie and the Ballade of Last Island*.

The informal lectures concerning his program were printed several years ago in a volume entitled *Descriptive Analyses of Piano Works*, which has had a very large sale. He is at present at work on a volume of similar analyses concerning compositions of easier grades, suitable for pupils, which will be published under the title *Stories of Standard Teaching Pieces*.

MR. PERRY'S EXTRAORDINARY MEMORY.

In acquiring his repertoire Mr. Perry has developed a memory to such an extent which should excite the interest of students of psychology as well

as students of music. As stated before, Mr. Perry does not memorize "by ear." His method of memorizing is as follows: He sits at the keyboard with his assistant beside him. The assistant reads the music somewhat after the following fashion: Key, C sharp minor; time, three-quarter (waltz) time. Left hand, octave of C sharp, the bass, three notes. Right hand, chord G sharp, E, dotted half note. Left hand, chord G sharp, C sharp, E. Same chord repeated on third beat. Our readers may recognize this as the first measure of Chopin's C Sharp Minor Waltz, Opus 64, No. 2. In much the same manner as this every measure is read to Mr. Perry. Once read, it becomes a permanent possession of his memory. He never forgets, nor is it ever necessary for him to have a piece he has once learned in this way reread to him. This seems all the more remarkable when it is remembered that Mr. Perry has never seen a printed note during his entire life. His conception is largely an imaginary one, and certainly leads to ideal tonal results. The rapidity with which Mr. Perry memorizes is equally surprising. The famous Rubinstein "Staccato Etude" was memorized in two sittings, or in less than two hours. The average pianist would devote at least four or five days of hard work to memorize a work of this description. The range of Mr. Perry's repertoire is enormous, as his analytical works indicate. Not all of these works are, however, kept up ready for the finished concert program, but Mr. Perry knows them note for note and can develop them upon short notice.

No pianist has had such an extensive influence upon the development of musical art throughout the length and breadth of our country. Although Paderewski, Bloomfield-Zeiser, Rubinstein and others have played to immense audiences, the very great number of concerts given by Mr. Perry during his concert career indicates that he has played before a far larger number of musical people. Mr. Perry's ideals have always been high, and his programs include the same grade of musical compositions found on the programs of our great virtuosos.

GAINING THE CHILD'S CONFIDENCE.

BY ELPHIA SMITHSON.

The first thing to do is to gain the confidence of the child. A perfect understanding between the teacher and the pupil is one of the first steps towards success. Study the temperament of the child, and try to govern him accordingly. In the very beginning, exercise proper judgment in controlling the pupil, for as two pupils are constituted exactly alike, no two pupils will require exactly the same treatment.

Keep the child interested. Do not let him get discouraged, but, on the other hand, make his lessons so interesting that instead of getting disheartened he will look forward eagerly to the lesson hour. Point out to him the progress he has made. If a pupil has practiced faithfully, and has put forth an honest effort to succeed, it will be noticed by his teacher, and should not only be noticed, but should be spoken of. Always be ready to compliment a pupil upon the progress he has made, and make his earnest efforts he has put forth. He expects a word of praise and he has a right to expect it.

When a pupil has a right to expect it, and, of course, it is apparent during the lesson hour instead of letting it go by unnoticed, how much better it is to say, "Johnnie, you have done so exceedingly well, and feel proud of you. I can much better than to let Johnnie toil patiently on for, say, several weeks, and then, after going through the same routine, time after time, without encouragement, he finally gets discouraged and in a short time wishes to give up the effort. He thinks the teacher doesn't appreciate his effort, and he already made, and in a short time he will cease to make any effort. That will lessen interest soon after beginning with his lessons, and the teacher, too late, finds out where almost impossible task to get the child's interest in his work. The thing to do is to make a proper beginning, and the final result will take care of itself.

A Short Sketch of Music in America

By JAMES FRANCIS COOKE

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

[Musical history is really an extremely interesting subject when the matter is presented in a thoroughly understandable manner. The object of the work of which the following is one of four short stories is to give a clear and concise account of the history of music, and of the music of the present time. The work is designed for adults as well as young people, the only distinction being its simplicity and popular style.]

When the Puritans came to America in 1620 music in Europe was really quite advanced, although Bach and Handel were not born until sixty-five years later. At first the strict religious beliefs of the Puritans limited the music of the colonies to Psalm tunes, but about one hundred years later (1717) we find singing schools and choirs springing into existence. About the middle of the eighteenth century the interest in music greatly increased and WILLIAM BILLINGS (born in Boston, 1746) has the reputation of being the first American composer of renown. His compositions were very crude, however, and widely behind those of the leading musicians in Europe at that time, since they were of necessity limited to hymn tunes and bungling musical settings of religious texts.

In the last part of the eighteenth century musical societies were formed, the most important being the "Stoughton (Mass.) Musical Society," which had grown from a singing class formed by Billings in 1774, and the "Handel and Haydn Society" formed in Boston in 1815. Soon thereafter musical and orchestral societies sprang into existence in New York, Philadelphia and other cities, and it is somewhat surprising to learn that Beethoven's first symphony was performed by the Musical Fund Society in Philadelphia as early as 1821. Opera had been given in New York, New York, and in Philadelphia still earlier. In 1825 Manuel Garcia brought an excellent opera company to New York, which included his daughter, MME. MALIBRAN, and his son-in-law, UEL GARCIA, JR., who became one of the world's most famous singing teachers, and lived to an age of 102.

One of the greatest forces in early American musical history was LOWELL MASON (born at Medford, Mass., 1792; d. 1872), who although almost entirely self-taught did more for the advancement of music in America than any other musician of his time. As a young man he conducted choirs in Medford and at Savannah. In 1827 he became president of the Handel and Haydn Society of Boston, and ten years later he went abroad to study musical teaching methods. He published many popular collections of songs, and was put first in choir, which brought him a very large income. The excellent work of his son William has been so widely discussed that mention here is unnecessary.

THEODORE THOMAS (born at Esens, Germany, 1815; died 1905) following Dr. Lowell Mason, was a very powerful factor in the development of music in America. He studied the violin with his father and played in public at the age of six. At the age of ten he came to America and made important tours of the country as a violin virtuoso. Thomas conducted the Haydn Society in Leipzig, and later of Schneider in Dresden, and later became conductor of the famous Chicago Orchestra, which after his death was named the "Theodore Thomas" Orchestra. He was very advanced in his views, and the excellence of his programs won him fame in Europe.

DR. LEOPOLD DAMROSCH (born in Rosen, Prussia, in 1843) at first a physician and later an able violinist and conductor, came to America in 1871. He had been an intimate friend of Liszt and Wagner, and his services in introducing the works of modern masters in America cannot be overestimated. This work has been ably continued by his son, WALTER DAMROSCH and FRANK DAMROSCH.

JOHN KNOWLES PAINE (b. Portland, Maine, 1839; died in 1906) was one of the first American musicians to show serious attention to musical schooling. He studied with Kotschmar at Portland

and with Haupt, Fischer and Wieprecht at Berlin. He was an exceptionally fine organist, and had great success in Europe and in America. In 1870 he became Professor of Music at Harvard, and held this position until his death. His works, which include two sym-



DUDLEY BUCK
E. NEVIN
GEO. W. CHADWICK

E. A. MACDOWELL

HORATIO PARKER
ARTHUR W. FOOTE
J. KNOWLES PAINE

phonies, two symphonic poems, an oratorio, a mass and other notable compositions, are scholarly and dignified yet show deep musical feeling.

DUDLEY BUCK (b. Hartford, Conn., 1839), pupil of Philip Moscheles and Hauptmann, J. Riets in Leipzig, and later of Schneider in Dresden, stands with J. K. Paine and William Mason as one of the pioneers of advanced musical work in America. He was a very excellent organist, and after his return to America he continually held fine organ positions in many of the representative churches of the country. For a time he was assistant conductor to Theo. Thomas. His compositions have been exceptionally popular, and a pupil loses much more than those of any other American composer with serious intentions. They include much excellent organ music, many fine cantatas and other compositions, and a large number of church songs. All of his music shows his natural genius and his sensitive, intensely musical nature.

BENJAMIN J. LANG (b. Salem, Mass., 1837; d. 1905) also had the advantage of European study in the day when European study was a necessity. He

was a pupil of his father, of Alfred Jaell and of Franz Liszt. In addition to being an able organist, he was also a very fine pianist and a most excellent teacher. He settled in Boston, and was the conductor of many important societies, including the "Handel and Haydn Society." His compositions include symphonies, overtures, an oratorio and much church music.

The more modern composers in America have not attempted to found an American school differing widely from the music of the European masters, but have tried to create works which will rank with the best of European composers. There seems to be a little difference of opinion among critics in placing Edward Macdowell at the very head of American composers of recent years.

EDWARD MACDOWELL (b. New York, 1861; d. 1908) was a pupil of Teresa Carreno, J. Buttrick and P. Desvernay in New York; Carrozzini and Savard at the Paris Conservatory, and Heumann and Raff at Frankfurt. In 1881-1882 he was the head teacher of pianoforte in the Darmstadt (Germany) Conservatory. For some time he lived in Wiesbaden (Germany) and as a professor of Music at Columbia University, New York. He made several concert tours, and revealed himself as a virtuoso of the highest type. His compositions are strikingly original, full of dramatic feeling and character, and show a very comprehensive knowledge of the technique of musical composition. They include almost all forms and have met with wide appreciation, notwithstanding their lofty musical style. Owing to worry and overwork, Macdowell suffered from a mental trouble in later years which made death a blessing.

GEORGE WHITEFIELD CHADWICK (b. Lowell, Mass., 1854) was a pupil of Eugene Thayer in Boston; Rebecke and Jahnke in Leipzig, and Rheinberger in Munich. For many years he has been a successful organist in Boston and has been director of the New England Conservatory of Music since 1897. His compositions for orchestra, church and the voice all show strength and musical skill combined with delicate talent.

HORATIO W. PARKER (b. Auburn, Mass., 1837) was a pupil of Stephen E. Orin and G. Chadwick at Boston, and of Rheinberger and Abel in Munich. Parker is an able organist, and his compositions have held some of the most desirable church positions in America, but he is best known as Professor of Music at Yale University, a position which he has held since 1894, and as a composer. His works, which embrace oratorios, cantatas, a symphony, worthy organ compositions and excellent songs show breadth and finished musicianship. His oratorio, "Hora Novissima," which was given at an important festival at Worcester, England, was one of the first large compositions of an American to attract attention in Europe.

ARTHUR W. FOOTE (b. Salem, Mass., 1853) has received his musical education entirely in America. He is a pupil of Lang, Emory and Paine in Boston. His works show a natural ability to create beautiful melodies, and indicate that in finish and thoroughness he has lost nothing by failing to go abroad. His orchestral pieces, cantatas, songs and piano compositions are fascinating and often powerful.

ELTHEBERT W. NEVIN (b. Edgeworth, Pa., 1862; d. 1901), one of the most melodious and artistic of all American composers, composed almost entirely to the shorter forms and rarely attempted to produce scholarly or deep musical works; nevertheless, his very great talent and originality, as well as his fine taste, place him at the head of the American song writers. His pieces, such as the famous "Narcissus" and the "Barbetta," from "May in Tuscany" have sold enormously. He was a pupil of Heide and Gunther in Pittsburgh; Pearce, Lang and Emory in Boston; and in Dresden, and Von Bülow, Klindworth and Bial in Berlin.

MRS. H. A. BEACH (b. Hemiker, N. H., 1867), although a piano pupil of Perabo and Baermann and a harmony pupil of J. W. Hill, is almost entirely self-taught in Counterpoint, Composition and Orchestration. Her numerous compositions include symphonies, concertos, cantatas, as well as many excellent church pieces in smaller form. Mrs. Beach's works all show lofty ambitions and musical talent of mastery

character. Her symphonies have been performed by the Boston Symphony Orchestra with great success. WILLIAM W. GILCHRIST (b. Jersey City, 1846) is a pupil of Dr. Hugh A. Clarke, of the University of Pennsylvania. He has held important posts as organist and has written choral and church music, as well as songs of a very high order.

No account of American music would be complete without some mention of STEPHEN C. FOSTER (b. Lawrenceville, Pa., 1826; d. 1864), who, although self-taught, has the wonderful power of writing truly beautiful melodies, which have been so much sung by the American people that they have reached the rank of folk songs. They include "The Old Folks at Home," "My Old Kentucky Home" and "Old Black Joe."

The works of some other American composers have been immensely popular with the people. Among them we may mention JOHN PHILIP SOUSA (b. Washington, D. C., 1859), famous as a bandmaster and the author of marches that have been played more than the works of any other American composer; REGINALD DE KOVYN (b. Middletown, Conn., 1859), composer of many successful operas.

The limitations of space prevent our giving detailed biographies of such worthy American composers as JAMES H. ROGERS, HARRY ROWE, SHELLY, E. R. KROEGER, EMIL LIEBLING, H. W. LOOMIS, T. H. HUTT, MARGARET R. LANG, R. DE KOVYN, WILSON G. SMITH, ARTHUR FARWELL, RUBIN GOLDMARK, R. H. WOODMAN, WHITNEY COOMBS and many others.

MUSIC IN AMERICA.

1. Who was the first American composer of national fame?
2. Describe the development of the singing societies from the early singing schools.
3. Tell something of the excellent work done by Lowell Mason.
4. Was Theodore Thomas born in America?
5. Why is Theodore Thomas so famous?
6. In which great university did J. K. Paine teach?
7. For what was Dudley Buck famed?
8. Give an account of the education and works of Edward MacDowell.
9. Tell something of the work of the most famous woman composer of America.
10. Give some facts connected with the life and work of G. W. Chadwick, H. W. Parker, Arthur W. Foote, E. W. Nevin, W. W. Gilchrist, Stephen C. Foster and other composers mentioned in this lesson.

GOING TO A NEW LOCALITY.

BY ELsie LYNNEs.

A COLLEGE president said to one of his teachers recently: "I am afraid you have been a rolling stone."

She smiled and replied, "That is true, but I have never rolled to the foot of the hill. Every time I made a change in my teaching locality, I did so for one of two reasons—health or study."

We cannot afford to be mere givers of knowledge in a locality in which there is comparatively little opportunity to grow. The teacher who remains from twenty to twenty-five years in one school or college may be very loyal to that institution, but a year or two of European travel and study, or a period of supplementary study, would enlarge her vision to such an extent that she would return to her work, if indeed, full of herself, and more in touch with human life and events.

It is very difficult to keep the horizon large in a narrow community. There comes a time when we must study, if we are to grow at all. Sometimes the place is found in a new locality among new and entirely different surroundings.

THE ETUDE

MUSICAL STUTTERERS.

BY FANNY EDGAR THOMAS.

"No," said the lady downstairs, "I don't mind practice, if only the pupils will not stutter; that's what drives me crazy."

Stuttering and balking in practice are the result of bad habits acquired, but may be overcome easily and without much loss of time.

The one who does this balky work can have no idea of the intensely aggravating effect upon the listener. Filing saws is harmony compared with it. I learned about it through an experience I had when living in an apartment below a young lady who practiced in this way. I made her acquaintance expressly to find out just what was the matter, and, if

stuttering process, of which no one was more proud than she, or more relieved than I.

Singers are even worse stutterers than are instrumentalists. They attempt to read "at sight" (?) five complicated features, no one of which is known to them. Such attempts at aggravating to hearers, futile and preventive to themselves. No one ever made any definite musical progress in that way, or ever became a reliable performer, or learned to love music or its study or benefited the mind in any way.

An excellent way by which piano students may learn to gain accuracy and speed, while breaking up the balk habit, is to commence with a piece which looks comparatively easy, playing it first time (by metronome) slowly as minute guns, the mind absolutely certain of every combination BEFORE STRIKING, then playing it with exactly double the speed the second time, four times the speed the third time, and so on.

When one barely escapes, with a catch of the breath, lay that piece aside and treat another and yet another in exactly the same way, always with metronome and doubling the speed each time. After continuing in this manner for an hour or half hour, always stopping while the mind is desirous of going on, a progress that one could never have imagined will come about, and with it a confidence, pride, happiness and satisfaction equal to few other experiences. Interest may be still further increased by having two or three pianos, with two at each instrument, all doing the same thing, all observing the strictest accuracy throughout, for that is the secret of success. Quite an excitement may be aroused by one of the number taking the director's place, and keeping time for the others, and with the metronome.

It is always allowable to look ahead and mentally untangle knots that may appear through a piece. Sometimes such spots must indeed be separated and made right, placing them back and observing great care in approaching them as would a skilful engineer approaching a dangerous curve upon his line when known to be slippery.

SUMMER THOUGHTS OF BEETHOVEN.

"O God! send your light into beautiful Nature."

"Who can express completely the glory and ecstasy of the woods. O, the sweet solitude of the forest!"

"Ere long comes the fall. Then may I be like the fruitful tree, which pours rich store of fruit into our laps! But in the wintertime of our life, when I shall be gray and tired of life, I wish that I may have the good fortune to have repose as honorable and good as the repose of Nature in wintertime."

"Nature is a magnificent school for the soul!"

"No man can adore the woods and trees as I adore them. Nature send back to us the echo which man desires."

"In summer, I read Goethe every day—when I read at all."

"I am pursued by the kindness of men which I do not intend to earn, and yet which really do earn. That a man should humble himself before his fellow-men pains me; and when I consider myself as part of the Universe, what am I, and who is He they call the Most High?"

"To me a residence in a town during the summer is misery."

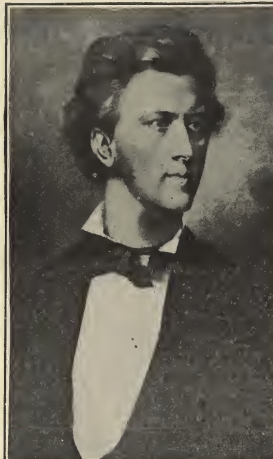
"Thus, then, I take leave of you, and with sadness, too. The fond hope I brought with me here of being to a certain degree cured now utterly forsakes me. As autumn leaves fall and wither, so are my hopes blighted. Almost as I came I depart. Even the lofty courage that so often animated me in the lovely days of summer is gone forever. O, Providence! vouchsafe me one day of pure felicity! How long have I been estranged from the glad echo of true joy! When, O my God, when shall I again feel it in the temple of Nature and of Man?"

THE ETUDE

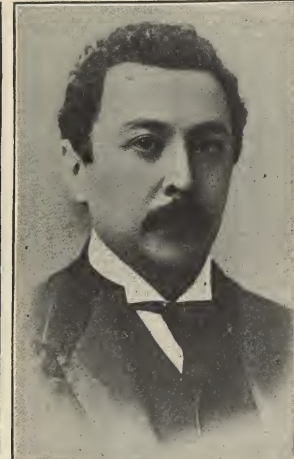
The Etude Gallery of Musical Celebrities



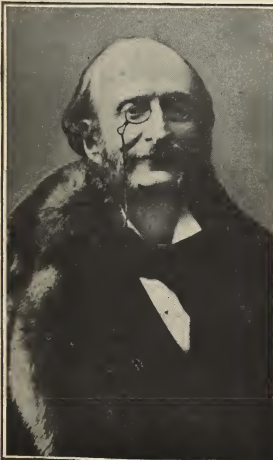
Theodore Spiering



Francois Frédéric Chopin



Rafael Joseffy



Jacques Offenbach



Jenny Lind



Enrico Caruso



BEETHOVEN, THE NATURE-LOVER.

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 first set of picture-biographies in the new series, which commenced in January, and included portraits and histories of Holman, Anton Rubinstein, von Fiedler, Sullivan, Liszt, Lehmann, Wagner, Darius, Glinka, Johann Strauss, Paganini, Bach, Padewski, Fok, Bloemfield-Zeller, Max Regar, Sauer, Mendelssohn, Ballo, Smetana, Marchetti, Hans Sitt, Corey, Mahler, Thalberg, Herbert, Holms and Dreyshock. The series published last year is now obtainable in book-form.

RAFAEL JOSEFFY.

JOSEFFY was born at Hunglitz, Hungary, July 3, 1852. Like most musicians, he showed his talent early in life, and commenced his studies on the pianoforte in his eighth year. He studied in Budapest, and with Wenzel at Leipzig, going on to Berlin, where he studied with Tausig for two years. In 1870 he became a pupil of Franz Liszt in Weimar, where he spent two summers. He made his first public appearance in Berlin, 1872, and was markedly successful. A tour through various European capitals followed, and these only served to confirm the verdict of Berlin. In 1879 he came to America, where he has been abnormally successful. His New York debut was made with an orchestra under Dr. Damrosch. Grove's dictionary says of Joseffy: "With advancing years his artistic nature has deepened and he has put his technical and technical powers at the service of a richer and mellower musical style. The breadth and catholicity of his taste and his wide sympathy with the music of all ages have always been notable, and he plays Mozart, Beethoven, Schubert, Schumann, Chopin, Liszt and Brahms with equal devotion." As a composer, Joseffy has not written anything of lasting importance. Pianists, however, are fond of his salon music of which "The Hill and at the Spring" are the best known examples. (The Etude Gallery.)

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FRANÇOIS FREDERIC CHOPIN.

(She-pang, last syllable nasal.)
CHOPIN was born at Zelazowa Wola, near Warsaw, Poland, March 1, 1809, and died in Paris, July 27, 1849. His teachers were Adalbert Zywny and Elsner, and quite early in life Chopin made it clear that he was a genius. After making a tour of the great part of Europe, achieving a notable success in Vienna, Chopin went to Paris in 1831, where, contrary to his expectations, he remained for the greater part of his life, leaving it only in vain searches for health. It was the Paris of the second Empire, and Chopin was not the least distinguished of a remarkable group of personalities which included Cherubini, Bellini, Meyerbeer, Franz Liszt and Mendelssohn. This notable circle also included George Sand, the woman who brought Chopin so much happiness and so much misery. Chopin possessed a remarkable personality, which seemed to fascinate people to an astonishing extent. He hated crowds, loving only to play to a limited and appreciative audience. Field called him "a genius of the sick chamber," and his life-long illness, poetic musical genius and intense sympathy with the sorrows and aspirations of his native land served to make of Chopin a musical wizard the like of which will never be seen on earth again. As a composer, Chopin, zarzukas, impromptus, etudes, ballades and piano pieces are unapproached in their class. His attempts in the larger musical forms were less successful. (The Etude Gallery.)

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ENRICO CARUSO.

(Kah-wool-sah.)
CARUSO was born at Naples about 1874. He was originally apprenticed to a mechanic, and while his mother was living he stuck to his trade, at the same time singing for his own edification. He earned his first salary as a singer in a church choir at 20 cents a Sunday. On the death of his mother he gave up his mechanical studies, against his father's will, and earned a living as best he could by his voice. He had very few lessons, though Vergine taught him for a time, until he was called out for military service. He made his operatic debut at the Teatro Nuovo, Naples, without a great success, however, and it was not until he appeared in Milan at the Teatro Lirico, in 1898, that he achieved anything of a reputation. He was next heard in South America, where he at once became a great favorite. A success in Puccini's *La Bohème* followed, and he was then offered a London engagement. His success at Covent Garden was a triumph, which he duplicated on his first appearance in New York in 1905. He was with the Metropolitan Company in St. Francisco at the time of the earthquake. At the present time Caruso holds a unique position among operatic singers. It may be said, in fact, that with many people, to go to the opera means to go to hear Caruso. He is at his best in Italian opera of the modern kind, such as *Madama Butterfly* and *La Bohème*. He would be very much out of place in Wagner or Strauss opera. (The Etude Gallery.)

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JENNY LIND.

JENNY LIND was born at Stockholm, October 6, 1859, and died at Malvern Wells, England, November 2, 1892. She received her first training at the Operatic School connected with the Stockholm Court Theatre, where she made her debut in 1878. In 1881 she went to Paris and studied under Garcia. Success all over Europe and in England followed, such as has rarely been achieved by any artist. In 1889, however, she retired from the operatic stage, confining her attention to concert work. In 1890 she came to America, and remained in this country for two years. Her success here was overwhelming. She returned to Europe in 1892 with a balance of \$50,000, two-thirds of which she devoted to benevolent institutions in Sweden. While in Boston she married Otto Goldschmidt, who had acted as her accompanist. After a long stay in Dresden, Germany, Jenny Lind-Goldschmidt returned to London, and in 1883 taught singing at the Royal College of Music. Her last noteworthy public appearance was at the Rhenish Musical Festival, Düsseldorf, in her husband's honor, *Ruth* (1890). Perhaps the world never had a sweeter singer than Jenny Lind, nor one who gave so freely of her time, ability and money to the cause of charity. In England she became as loved as one of the greatest figures of the Victorian era, while in this country those who heard her and remember tell us there have been none like her since. (The Etude Gallery.)

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JACQUES (Originally Levi) OFFENBACH.

(Off-fen-bahch, final ch guttural.)

OFFENBACH was born at Offenbach-on-Main, June 21, 1830. He was the son of the cantor of the Jewish synagogue at Cologne, but came to Paris in his youth. In 1833 he studied the cello under Vasin at the Conservatoire, but showed no taste for study. Next he became a member of the orchestra of the Opera-Comique, where he picked up a great deal of musical knowledge. He wrote some songs at this time which brought him to the notice of the public, and he became conductor at the Theatre Francaise, and composed the Chanson de Delier. Offenbach was not a man of much learning, but he had a pretty wit. He composed upwards of ninety pieces, mostly light operas in twenty-five years. He had a great gift of melody, a notable example of which is the Barcarole in *Les Contes d'Hoffmann*. This late since has become very popular of the French public, and was the basis of the Grand Duchess is perhaps the only other of his numerous works which is still heard in complete nowadays. He died from gout in the heart in 1880, not living to witness the first performance of *Les Contes d'Hoffmann*, which he regarded as his chief work. Offenbach was a composer who added much to the gaiety of nations. America in 1875. His music is somewhat highly finished than that of the English composer. (The Etude Gallery.)

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Selections From Articles Worth Re-reading

The Best from "The Etude" of 1885-1886

At the suggestion of an eminent critic, THE ETUDE will devote one page each month hereafter upon which will appear selections from articles in past years. Our purpose is to extract the brightest ideas and most valuable thoughts from issues of the journal which have been in the hands of the public in the early days of the publication, and not papers which have been seen by more than a very small portion of the great audience to which THE ETUDE now appeals.

MR. W. S. B. MATHEWS ON "THE TEACHER'S OBLIGATION."

In order to develop higher musicianship in music it is necessary to teach the pupil what to hear and to build up within the pupil the elementary processes leading to the perception of those musical perceptions which form the basis of all advanced musical effort. The teacher's work is to do the following three things:

1. To form the habit of accurate study, without which the student will never comprehend the works of Bach, Beethoven or any other master, nor appreciate the spiritual beauties of the work.
2. To develop technique, which includes not only digital fluency, but also expressive touch, accentuation and total differentiation, so that the individual beauty of different ideas may be clearly indicated.
3. To awaken, strengthen and diversify the musical perceptions or inner consciousness of the pupil. These three elements enter into the first few lessons of the beginner, and they constitute the finishing touches of the artist.

DR. WILLIAM MASON ON "THE IMPORTANCE OF ACCENT IN PIANO-PERFORMANCE."

DR. WILLIAM MASON, the author of "Touch and Technique," and the most potent of all American teachers of pianoforte, was born in 1829 and died in 1900. His influence was of great value in helping THE ETUDE to gain recognition as a high-class, "clever" and progressive musical educational paper.

PIANO-PERFORMANCE may be comprised under the general terms—scales, or so-called five-finger exercises; arpeggios, or broken chords; and octaves, or wrist passages. Such exercises are common to all instruction books and methods; they are used in all conservatories and schools, and the favorable opinion as to their usefulness seems to be unanimous. It will be readily seen that the application of rhythmic forms, including all varieties and degrees of accent, to these various passages, will greatly enhance the value and efficacy of their practice. If exercises are properly practiced without any accent, there will be quickly manifested an obvious increase in physical power and skill, but if accent is simultaneously applied, a habit of close attention to inflections and musical punctuation will also be cultivated, and this, combined with emphasis, will contribute in an important degree to the attainment of musical expression. The word emphasis has just been used, and it is proper here to note briefly its different significances from that of the accent. The latter is understood as applying to the stress placed upon the first part of the full musical measure, in order to designate its proper position in the measure. Emphasis, on the other hand, may be defined as transferred or displaced accent, for it may occur on any part of the measure, and its peculiar province is to aid in the attainment of emotional expression.

MR. JAMES HUNTER ON "THE MODERN SCHOOL OF PIANO PLAYING."

The following was one of the first contributions to THE ETUDE by an eminent critic and essayist, James Hunter. Mr. Hunter contributed voluminously to the journal, and his contributions were of great value in helping THE ETUDE to gain recognition as a high-class, "clever" and progressive musical educational paper. Today Mr. Hunter is considered by critics as one of the greatest pianists of the "Modern School," and his books, "Chopin," "Mendelssohn," "Mozart," "Bach," and others, have a wide popularity.

Knowing your paper to be perfectly fair, I am constrained to write the writer in the March issue of the article entitled "The Old School of Piano Playing." I don't know the gentleman's (or lady's) name, but I do know it is written in a very prejudiced style and from a one-sided point of view altogether, notwithstanding the author's disclaimer

to that effect. Any fair-minded person must acknowledge at once that not only pianism, but the art of piano building have made immense strides in the last fifty years, and that a return to the taste of our forefathers is practically an admission that the clavichord and the old-fashioned piano is better than our modern grand or upright. How insipid, indeed, would the old-fashioned *poorly* touch sound in the broad, manly compositions of Beethoven, Schumann, say, and even Bach, or in the much-abused Liszt repertoire. The "scratch with a tune at the end of it," as the tone of the spinet was designated, needed no doubt a dainty little push with the finger-tips, but who could play that way on a modern instrument in modern compositions? No! the truth of the matter is our old fogy friend (if he will pardon the expression) can't keep pace with the times, and failing to do so, falls back on reminiscence and recrimination, hints at pearls scattered, and tells us we don't know how to play *legato*. Heaven save the mark; what, then, does he call *legato*? Not that hopping from one key in the old-fashioned manner, letting the tone, so to speak, escape at each note. These so-called pearls, scales, what are their aesthetic value in the grand compositions of modern masters, of the most sonorous and many-colored chords? They are valueless, except where a certain kind of shading is required. They may be pearls, but after all pearls are pale compared to rubies, and diamonds sparkle more than either. I admit there is much hanging nowadays, but it arises from the fact that the *banger* knows nothing about the abused pressure touch, that seems to have excited the ire of our old fogy friend. He even has the temerity to quote William Mason, an ardent exponent of the *elastic pressure* touch, and who even plays Mozart and Hummel with that very same touch. Color, in a word, is the lane of the old school; they would play everything with the same unvarying touch. Now, the modern touch, while quite as singing when necessary requires it, is able to interpret every class of composition it meets with. Go play a Bach fugue or prelude with the *pearly* touch and then the elastic pressure and see if the interpretation does not gain vastly. All compositions written for the piano are not only singing, but they must be declaimed to speak. Where would be the *pearly* touch in some dramatic episode from Schumann or Chopin? For how inadequate it is to express the ideas contained in the music.

ARPEGGIOS AND ELEMENTARY HARMONY.

BY A. A. STANLEY.

(Professor of Music at the University of Michigan since 1888.)

In taking up the study of *arpeggio* there is a good chance to explain the formation of simple chords, and once understanding that a Triad consists of a fundamental tone with its third and fifth, the different positions are easy to comprehend. It seems not unreasonable to suppose that it would, at this stage, be comparatively easy to point out what is meant by an *inversion* of a chord, and teach a pupil to distinguish a chord in its fundamental position, and to become acquainted with the *inversion* instead of *pedaling*, as it is certainly logical to speak of the fingering of the arpeggio of C in its fundamental position, and two *inversions*. We do not wish to be assumed ignorant of the terminology used by some of the most eminent pianists, but simply to carry out a logical principle of development in the pupil, which shall imply a practical assimilation of certain facts in Harmony.

THE MOTHER'S DUTY TO THE PUPIL.

BY ANNIE GLENN CROWE.

WHETHER the mother has had the advantages of a musical training or not, she should realize that her intelligent care and supervision of the pupil's practice periods are highly essential to the pupil's success.

If readers of THE ETUDE who teach would send a copy of this issue with the following suggestions marked to the mothers of their pupils, I am sure that the results obtained from the work of the pupils will be greatly increased.

The mother's principal duty in this connection is to support the teacher and see that his directions are intelligently carried out. Some mothers imagine that it is their duty to act as sort of an assistant teacher. This is by no means what the teacher wants. The teacher is always annoyed if his directions are not carried out definitely and faithfully. If the mother engages a teacher, she does so with the supposition that the teacher is thoroughly capable of conducting the musical education of her child. Some mothers go so far as to contradict the directions given by the teacher to the pupil. Others imply, while speaking in the hearing of the pupil, that the teacher's way of doing things is a little different from the way in which the mother would have done the same thing. "Little pitchers have big ears," and the child who once learns that her mother has lost the fullest confidence in the teacher never thereafter has the same respect for the teacher's instruction. Naturally the pupil is more influenced by the mother than by the teacher. The parents who feel the necessity for criticizing the teacher's work should do it at a time and place secure from the hearing of the pupil.

The first duty in carrying out the teacher's directions is to see that the pupil practices the full amount of time prescribed by the teacher. How is the mother going to do this? If she sentences the pupil to just so much time every day the natural rebellious spirit of the child will arise and good results become impossible. The mother who "lays down the law" is often responsible for the failure of the pupil. Children resent being "bossed" although they do not seem to do most anything if the mother approaches it in the right way.

The teacher continually hears parents say, "I don't think my child is in the least bit musical because she never wants to practice." Some of the most musical children have an aversion to the restrictions of regular practice. Beethoven, Wagner and Schumann all abhorred regular practice. Not one child in a thousand goes regularly to the piano of his own accord, and practices precisely as the teacher would have him practice. If you are a player, think of your own experiences and feelings as a child.

A fixed hour for practice encourages regularity. This should be made an "event" rather than a "torture." The mother should surround the practice hour with such an atmosphere of desirability and pleasure and adaptation that the little one will be eager for it.

With young pupils the mother will find it a good plan to remain in the room. She does not need to sit beside the instrument and continually prod the pupil ahead. In fact, it is better if she speaks very little. Let the child play, and let the mother sit by, and exercises, and lead the child to believe that there is much to be accomplished in performing them nicely. The child sitting alone in a room for a considerable time gets restless, while the very presence of the mother often dispels this feeling. Many children voluntarily enter their practice time if the mother sits in the room quietly engaged in sewing, crocheting or reading.

All this may take a few hours from the mother's life, but they simply add to the great gift of time, devotion and love which all true parents give so generously to their children.

Were it not for music, we might in these days say, the beautiful is dead.—D'Almeida.

MUSIC is never stationary; successive forms and styles are only like so many resting places—like stems picked and taken down again on the road to the ideal.—Tietz.

Never play a difficult piece because it is difficult; you must attain to what in all arts is recognized as "Style." Never tire of practicing—if you can help it take a holiday when you can afford it.

"THE critic's mission is twofold: first, to lead on the public; second, to guide the artist or composer and point out modes of betterment which may occur to an outsider much more readily than to the composer or artist himself."—*Louis C. Elson.*

THE ETUDE FLEETFOOT

Allegro moderato M. M. ♩ = 92

INDIAN INTERMEZZO

WALTER ROLFE

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THE ETUDE FAIRY TALE

Secondo

W. C. E. SEEBOECK

Allegretto mosso M.M. $\text{♩} = 116$

p legato e cantabile

pp Fine p

leggiero pp

D.C.

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BANNER OF VICTORY

UNTER DEM SIEGESBANNER

March

Secondo

FRANZ von BLON

Tempo di Marcia M.M. $\text{♩} = 120$

ff marcato

p

ff

p

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THE ETUDE FAIRY TALE

Primo

W. C. E. SEEBOECK

Allegretto mosso M.M. $\text{♩} = 116$

pp play very lightly and delicately

1st time only last time only

Fine p

pp

D.C.

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BANNER OF VICTORY

UNTER DEM SIEGESBANNER

March

Primo

FRANZ von BLON

Tempo di Marcia M.M. $\text{♩} = 120$

ff marcato

p

ff

p

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THE ETUDE

TRIO

Secondo

ff *p* *ff* *p* *ff* *mf* *ff*

The image shows a page of a musical score for a piano trio. The title at the top left is "TRIO". The first system is labeled "Primo" and the second system is labeled "Secondo". The score is written for three parts: Piano (P), Violoncello (C), and Contrabbasso (B). The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The score includes various musical notations such as notes, rests, dynamics (f, p, ff), and articulation marks (accents, slurs). The first system (Primo) shows the Piano part with a forte (f) dynamic and the Violoncello and Contrabbasso parts with a piano (p) dynamic. The second system (Secondo) shows the Piano part with a forte (f) dynamic and the Violoncello and Contrabbasso parts with a piano (p) dynamic. The third system shows the Piano part with a forte (f) dynamic and the Violoncello and Contrabbasso parts with a piano (p) dynamic. The fourth system shows the Piano part with a forte (f) dynamic and the Violoncello and Contrabbasso parts with a piano (p) dynamic. The fifth system shows the Piano part with a forte (f) dynamic and the Violoncello and Contrabbasso parts with a piano (p) dynamic. The sixth system shows the Piano part with a forte (f) dynamic and the Violoncello and Contrabbasso parts with a piano (p) dynamic. The seventh system shows the Piano part with a forte (f) dynamic and the Violoncello and Contrabbasso parts with a piano (p) dynamic. The eighth system shows the Piano part with a forte (f) dynamic and the Violoncello and Contrabbasso parts with a piano (p) dynamic. The ninth system shows the Piano part with a forte (f) dynamic and the Violoncello and Contrabbasso parts with a piano (p) dynamic. The tenth system shows the Piano part with a forte (f) dynamic and the Violoncello and Contrabbasso parts with a piano (p) dynamic.

GAVOTTE IN B MINOR

Allegro moderato M.M. ♩ = 116

L. NASSBERG, Op. 24

p dolce

p

cresc.

mf

f

ff

dim.

p

dolce

cresc.

f

f

Fine

MUSETTE

p

con grazia

cresc.

mf

ff

pp

ff

p

f

f

rh.

lh.

rh.

lh.

p

con grazia

cresc.

pp

f

f

D.C.

AT TWILIGHT
REVERIE

A. O. T. ASTENIUS

INTRO.
Andante cantabile M.M. $\text{♩} = 66$

INTRO. Andante cantabile M.M. = 66

REVERIE

p *con espress.*

p *dolce con espress.* *pp* *mf* *mp* *p*

mf *pp* *pp*

fz *quieto* *p Fine*

Con anima

f poco a poco cresc.

The image shows a page of a musical score for a piano piece. The title at the top is "L'Allegretto" by Franz Schubert, Op. 33, No. 1. The score is written for piano and includes a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The music features a piano introduction with a treble and bass staff. The melody is characterized by triplet patterns and a "Cadenza" section. The score includes dynamic markings such as "p dolce" and "p.d.s.".

SCHERZINO

Vivace M.M. $\text{♩} = 96$

G. KARGANOFF, Op. 21, No. 6

Vivace M.M. ♩ = 96
scherzando

rit. a tempo

L'istesso tempo

mf p p f

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THE ETUDE

espress.
p

pp

Tempo I.

f

rit. *a tempo*

cresc.

poco marcato

leggeramente sempre dim.

pp

THE ETUDE
FUNERAL MARCH

Tempo di Marcia funebre M.M. 48

MARCHE FUNÈBRE

P. TSCHAIKOWSKY, Op. 40, No. 3

p doloroso e con molto sentimento

pesante

poco più f

ff

isoluto

mf

ff

cresc.

espr.

poco più f e cresc.

p cresc.

f

The image shows a page of musical notation for a piano piece. The notation is written on a grand staff with a treble clef and a bass clef. The music is in 3/4 time. The key signature has two flats (B-flat and E-flat). The piece includes various dynamics: *p* (piano), *mf* (mezzo-forte), *marcato* (marked), and *ff* (fortissimo). The notation is highly detailed, with many slurs, ties, and fingerings. The piece is divided into several systems, each with a treble and bass staff. The first system is marked *cantabile* and *p*. The second system is marked *mf* and *marcato*. The third system is marked *ff*. The fourth system is marked *dim.* and *p*. The fifth system is marked *p*. The piece ends with a double bar line.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It features a complex arrangement of chords and arpeggios, characteristic of the style. The notation is in 2/4 time and includes various dynamic markings such as *p*, *ff*, *mf*, and *cresc.*. The piece is in a key with two flats (B-flat and E-flat). The notation is arranged in a single system with a grand staff (treble and bass clefs). The piece begins with a *p* (piano) dynamic and includes a *poco piu f* (poco più forte) marking. The notation is complex, with many chords and arpeggios, and includes a *risoluto* (resolute) marking. The piece ends with a *pp* (pianissimo) dynamic.

ROGUISH EYES

Schelmische Augen
SERENADE ROCOCO

Tempo di Gavotte M.M. ♩ = 108

HERMANN NECKE

p *scherzando*

p

p *ff*

p rit *ff a tempo*

p

leggiero

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mf *con espressivo*

p *leggiero*

Andantino espressivo M.M. ♩ = 69

mf *p*

ff *Tempo I*

D.S. al fine

THE LITTLE STRANGER

GEO. L. SPAULDING

Moderato M.M. ♩ = 116

p

ff

p

D.C.

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ON THE STAGE

H. ENGELMANN
MARCHINTRO.
Tempo di Marcia M. M. ♩ = 120

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DANCE OF THE CRICKETS
CAPRICE

M. GREENWALD

Tempo di Schottische M. M. ♩ = 108

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THE ETUDE
ROMANCE IN Eb

for Pipe Organ

T.D.WILLIAMS

Grazioso M.M. 82

p Sw. 8' & 4' ² ¹ *dolce*

PEDAL 16' coup, to Sw.

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Slower M.M. ♩=72
(Separate Manuals)

a tem

Tempo I.

*S. al Fine**S. al Fine*

INDIAN WAR DANCE

PLATON BROUNOFF

Allegro M.M. ♩ = 176

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THE ETUDE

To G. F. T.

COME HOLY GHOST

THURLOW LIEURANCE

Andante moderato *mf* Come, Ho - ly Ghost, send down those beams Which sweet-ly

a piacere *a tempo* flow in si - lent streams, Come, Ho - ly Ghost from Thy bright throne, Come, Ho - ly Ghost, send down those beams Which

f colla voce *ff a tempo* flow in si - lent streams, Come, Ho - ly Ghost, send down those beams Which flow in si - lent streams.

rit. *a tempo* *rit.* *Fine*

Andante con moto O come, Thou Fa - ther of the poor, Thou bounte-ous source of

all our store, Come, warm our hearts with love di - vine,

THE ETUDE

Come, warm our hearts with love di - vine, Come, Spir - it Ho - ly.

Come, Thou of com-fort-ers the best, Come, Thou the soul's de-light-ful guest, The pil - grims sweet re - lief.

BUT WHAT MUST IT BE TO BE THERE

ELIZABETH MILLS

SACRED SONG

GEO. NOYES ROCKWELL

con espressione

Cantabile M.M. = 108

1. We speak of the realms of the blest, That coun-try so bright and so
2. We speak of its ser - vice of love, There-where which the glo-ri-fied

mf *rall.* *a tempo*

fair, And oft are its beau-ties con-fess'd, But what must it be to be there? We speak of its path-ways of gold Its
wear, The church of the first-born a - bove, But what must it be to be there? Do Thou, Lord, mid sor-row and woe For

mf *rall.* *cresc.* *rit. e dim.*

walls deck'd with jew-els so rare - Its won-ders and pleas-ures un-told, But what must it be to be there?
heav - en my spir - it pre - pare, And short-ly I al-so shall know And feel what it is to be there.

IF ONLY THOU ART TRUE

GEORGE BARLOW

Moderato

CLARENCE C. ROBINSON

mp

1. If on-ly a sin-gle rose is left,
2. If on-ly once on a Win-try day

mp

Why should the sum-mer pine? A blade of grass in a rock y cleft,
The sun shines forth in the blue, He glad-dens the groves till they laugh in May, And

cresc. *f*

dream A single star to shine, dew. Why should I sor-row if all be lost, If
of the touch of Why should I sor-row if all be false, If

cresc. *f*

dim. *rit.*

on-ly thou art mine? Oh, why should I sor-row if all be lost, If
on-ly thou art true? Oh, why should I sor-row if all be false, If

dim. *rit.*

1. *rall.* 2. *rall.* *Art. true*

on-ly thou art mine? on-ly thou art true?

rall. *a tempo* *rall.* *a tempo* *f*

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THE ETUDE EDUCATIONAL CARTOONS

Picture Object Lessons that show at a glance why some teachers and why some pupils fail to succeed.



DOES "BOHEMIANISM" PAY?

There is really no reason why the office of the musician should not be as neat, as orderly and as tidy as that of the physician or the lawyer. The days of the teacher who stored feathers in his hat and who washed his face in the wash-bowl and arrived himself in the disguise of searce-veil are fortunately passing very rapidly. Some teachers may not realize that the observant parents who visit their studios take a much deeper interest in the dust on the mantelpiece, the scraps of paper on the floor and the cobwebs in the ceiling corners than they do in the music of Frosel or the Sonata of Haydn.

A DAY OF SUMMER MUSIC.

BY HARRIETTE BROWNE.

The teacher had considered long and earnestly as to the idea she should bring out in her closing musicale. Last year the memory of Chopin had been celebrated, and the two programmes then rendered had proved interesting and enjoyable. The young players had taken up with enthusiasm the idea of studying the more simple pieces of the great Pole, had read what they could about him, and their performance of his music had been such as to reflect great credit on their teacher.

For this year a Schumann would naturally be in order, as this is the centennial year of Schumann's birth. The pupils had shown deep interest in the master's life and work, and one of the musical evenings which the teacher arranged for every month during the season had been given to his music and to accounts of his life and achievement—read by the different students.

For the early summer musicale the teacher sought something novel. She was a wide-awake, earnest teacher who, by honest work and careful attention to her business had built up a reputation for thorough and artistic instruction and had gathered about her a large class of enthusiastic students. No danger of her getting into a rut nor of falling behind the times. She showed in everything she did the interest she took in her pupils. If one of her flock found a difficult problem in technique or piece, the teacher was always willing to assist that pupil—giving her a little extra time, either after the lesson or whenever possible. Once each week she gathered her pupils about her, to explain to them many technical and tonal points and to have them play their pieces for each other.

Every month a large musicale was given, at which many of the pupils played and to which their friends were invited.

After much thinking the young teacher decided that this year the final musicale should exemplify the music of summer—all the opulent charm of Nature at her most luxuriant season. Each piece chosen should reflect some phase of summer time—the rustling of the little brook over the stones, the quiet of the deep woods, the hum of insects, the butterflies chasing each other,

fleecy clouds, or the gondola on the summer sea. The search for appropriate music was a pleasure, and opened up avenues of thought she had not previously considered. When she imparted her plan to the pupils they took to it at once. It set them thinking more about what music expressed than they were generally inclined to do. The teacher asked them to look over the pieces they had already studied to see what they could find bearing on this theme. She encouraged them to think out the subject for themselves, even to finding pieces that expressed this thought, though the composer may not have thus labeled them.

At the next weekly meeting the pupils were ready with their lists; each had at least one piece in mind, some had quite a number. There was still time for each pupil to learn one new composition, which they eagerly promised to do.

As each member of the class wished to contribute to their "Summer Festival" it soon became evident that all could not play on a single evening. It was, therefore, decided that the younger pupils should give their recital in the afternoon and the elder ones in the evening of the same day. So there should be a day of it—"just like a real festival," they said.

As the weeks flew by the interest in the teacher's idea increased. Spring had brought the awakening of all things. The rivulet had broken its icy bonds and now tinkled along on its mossy bed. The children listened to its faint and delicate music as they had never listened before. They found that there were real melodies to be heard in the musical drip of the clear water. They tried to tell what tones the lark sang as it rose triumphant in the sunshine. All nature was aglow and pulsing with sounds of the most varied and impalpable kind, and not only sounds, but feelings, were to be discovered from studying her atmosphere and moods.

The day for the summer musicale had been fixed for the early part of June. It was a rare June day—as perfect a summer day as ever dawned. June roses were everywhere, and the teacher meant to have the studios filled with them. The pupils, knowing her wish, brought the blooms in masses. The rooms were like a summer bower—for all about were placed vases of red and white roses and ferns. At one end of the room stood a fine bust of Schumann, who has so well



PUZZLE—FIND THE MOZART SONATA.

Damning the Nigra with twigs and erasing the ocean with a thimble would be about as easy a task as trying to cultivate a genuinely musical taste with the kind of opposing represented in the new picture. Probably Tommy's parents are spending their hard-earned money for his music lessons and are wondering why it is that he fails to develop a love for the works of the great masters. This picture speaks louder than words and it is to be hoped that those who ought to see it will not be misled.

expressed the thought of nature in his simpler pieces. Not far away was a portrait of Edward MacDowell, who has given such vivid impressions of the inner life of the outdoor world.

For the afternoon the younger students gave the following pieces: *Frolic in the Hay*, Chittenden; *Happy Farmer, Reaper's Song and Harvest Song*, Schumann—Op. 68; *Among the Flowers*, Decevee; *Barcarolle*, Lange; *Beetle's Buzz*, Lange; *Barcarolle*, Kullak; *Butterfly Chant*, Schytte; *The Brooklet*, Heller; *The Mill and Village Festival*, Jensen; *Pastoral*, Stavenhagen; *Rural Dance*, Sternberg, and the *Butterfly*, Merkel.

The little programme was played without a slip, and showed that the pupils had a good technical foundation and tried to bring out the thought expressed in the piece. Even the baby of the class, who is only five, went through the *Frolic in the Hay* perfectly.

A large company gathered for the evening recital, at which the playing was most excellent. Mendelssohn's overture to *Midsummer Night's Dream*, as quartet, opened the programme. Then followed several of the tone poems of MacDowell—*The Wild Rose*, *Water Lily*, *In Deep Woods*, *Starlight*, and *Midsummer*. Tchaikovsky's charming *Barcarolle* was next played. Then a young singer, who was to assist in the programme, sang *My Love is Like a Red, Red Rose*, by Mrs. Beech, and *Summer*, by Chaminade. Next came Grieg's *Papillon*, and Godard's *Pan*, *The Two Skylarks*, by Leschetitzky, and *The Butterfly*, by Lavale.

At this point a young dancer was introduced, who danced and illustrated with charming poses the music of two numbers of Nivins' suite, *In Arcady*.

After this came Rakhmaninoff's *Barcarolle* in G minor, followed by William Mason's *Dance Rustique*. An arrangement of the "Midsummer Day Dance," from the *Meistertranger*, closed the unique programme.

The teacher made a few remarks at the conclusion of the music. She explained how the thought of the summer programme had come to her and how interesting and helpful the working out had been to the pupils. She felt that they looked on Nature with different eyes and listened to her varied voice with a quickened sense for beauty and harmony. And she was convinced that the idea, the thought, that has started so modestly would broaden and deepen in their piano playing, and thus enrich their lives.

Conducted by N. J. COREY

It may be said here, that there is a class of pupils who will, under any circumstances, thrive far better upon the Czerny class of work. Those naturally endowed with high musical gifts, and who have always been so situated that they have had the advantage of constantly listening to the best that music has to offer, will more easily be able to as-

There is another side of the question. What is the teacher's duty in the case of a student who does not desire to study music of the strict school? Should not the teacher in that case forego his own ideas, and teach along the line desired by the pupil?

posed. It is certainly not as seems to be popularly supposed. The student who has been told by McDowell that he played it made of it a virtuosic display, and that the piece ought to be attained by the highest skill. The student who has heard this piece would better be postponed until the highest degree of velocity has been attained. Unless the student has played the prescribed tempo, and with a freedom and dash that is characteristic of the best players, the piece is laboriousness, it is extremely uninteresting. This may be said, however, of every composition that requires great velocity. There are many pieces among the Russian and Scandinavian compositions that you will find in every piano book, and which are not worth playing. I say is fond of them suitable for this pupil, who is young. You can gratify his taste in this direction without harm.

[illegible]

Tone is produced by the outflowing of the breath in an even, steady stream between the vocal chords. Yet this idea, this statement of a simple physical fact, appears to be an absolute novelty to most young singers. They

from somewhere have formed the idea that breath control consists in holding the breath in the lungs as long as possible, even to the point of losing consciousness, even, normal outflow of the breath, but exert all their energy to keep the breath back in the lungs as much as possible. Now, the tone is not a vibration, it is a vibration between the vocal chords, so if they carried their theories to the logical conclusion there would be no tone at all, because if they held the breath completely back, there would be no contact between the vocal chords, and consequently they would not make a sound. It is this fundamental idea, this constant holding back of the breath which is the cause of the mistakes of the majority. This is based on a total misapprehension of the laws of singing, is contrary to the laws of nature, and sets the pupil into a conflict which results in a loss of the natural musical quality and quantity of body. Breath control does not, in the least, consist in holding the breath in the lungs, but in regulating the outflow. To regulate this outflow, the singer must have as the primary notion in the pupil's mind, yet in the majority of cases the idea never seems to have entered his head. There is no conceivable way in which the pupil can learn to hold his breath. Ideas do not exist, but of which the pupils have no glimmering of an idea, hence the blind groping in the dark with increasing confusion and tension. The idea of breath control is a false idea, and ideas about breathing have brought to so many students that have made many teachers say nothing at all of the value of the idea. The majority of the pupil was less likely to get into trouble if he knew nothing at all than if he got the wrong start. This, however, is not to say that the teacher is wrong and not correcting it. No singer has achieved any lasting vocal control without understanding the laws

Another false notion about breath lies in the practice of exercises to increase the capacity of the lungs. Many students get the idea that if they develop big lung capacity, if they can take in a large breath and hold it for a long time in the lungs, that they have done all that is necessary for singing. Now, they may have developed great lung capacity, may be able to take the breath in very slowly, hold it in the lungs, and then exhale steadily, and yet for the purposes of actual singing they may be nowhere.

To have strong, well-developed lungs, powerful breathing muscles, is to have a strong body. The answer to the whole question lies in how they use these powers once they have them. The answer may be found in the use of an actual tone production that makes the singer, not what the pupil does in breathing exercises. He may have magnificent muscles, but he does not understand the laws of the outflow of the breath, he will sing as if he were dead. He had no lung development at all.

Anybody can develop lung capacity by any means, but to use that capacity to produce a tone is another matter. The young student must get into his mind that to sing is to produce a tone. The muscles are only the tools which we have all constructed, so far as our physical make-up is concerned, and the good tone-production proceeds along the same lines. The basis is muscular elasticity. Any kind of breath control which is based on the contraction of the swallowing muscles which lie about the throat

was in the least out of tune. Another thing that cannot be too strongly impressed upon students is the necessity for regular and systematic practice. It does not mean by this that the work should be continued after the player gets wearied. A tired brain never produces any good results, and I am a believer in over work, but whatever hours of practice are fixed upon should be suitable to the age and strength of the pupil, they should be carried out each day with great regularity. It is far

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THE CHILDREN'S PAGE

SCENES FROM HANDEL'S BOY-HOOD.

A Study Playlet for Children.

BY HORACE ELWOOD.

During the last ten years educators have come to realize that the dramatic scene in a child's life which has hitherto been unutilized, or even distasteful, is now becoming an important part of the child's education. In this play, upon historical subjects, these short dramatic pieces are really nothing more than what were formerly termed dialogues. No scenery is required, and costumes are suggested in the most casual manner. Many teachers even do not try to have the pupils memorize the lines or any action, but rather to recite the lines. In this way teachers have been enabled to bring the story of Columbus, the Declaration of Independence, the War of 1812, the life of Lincoln, and other subjects within the realm of the child's imagination. In the following the teacher is suggested to read aloud the dialogue while the lines are assigned to the pupils. It is suggested that the lines be read in the form of a play, and that the pupils be encouraged to act out the scenes. The playlet is intended for reading purposes at club meetings, or for the purpose of giving a very slight historical and dramatic background to the study of a particular subject. It is an extremely entertaining manner of presenting history, and the main facts are of historical and educational interest as presented in Groves' Dictionary.

ACT I.
Scene I.

(Shining room in the home of Father Handel, in the city of Halle, Saxony, Germany. The room is small, and not any too well furnished. In the back there is a chair, such as barbers use. In the corner of the room, at the back, is a large stove, made out of porcelain tiles. This is so tall that it reaches to the ceiling. Mother Handel is seated in a chair before the stove. Father Handel is standing with a large bottle in his hand, by the window on the other side of the room. The time is in 1656, or five years after the birth of George Frederic Handel. It is evening, and the candles are lighted on the tables.)

FATHER HANDEL.
I'm never satisfied until that boy George is off in his bed. I never saw such a child. From morning to night he goes about the house singing at the top of his voice.

MOTHER HANDEL.
You should have more patience.

FATHER HANDEL.
Patience, woman, you should tell to a younger man. You forget that I am sixty-three years of age.

MOTHER HANDEL.
(Arising and going to look out of the window.)

I don't see any harm in his singing.

FATHER HANDEL.
(Out of patience, and slamming his bottle down on the table.)

You don't? Well, I do. How many times have I have to tell you, Mary, that if he don't look out we may have that boy turn into a musician.

MOTHER HANDEL.
Why shouldn't he become a musician?

FATHER HANDEL.
That's like a woman—a pretty picture my son would make as a musician.

MOTHER HANDEL.
You forget that you were only a barber yourself at one time.

FATHER HANDEL.
Very true—I was only a barber, but what have I made myself? Look you! I am now a surgeon and a valet to the Duke of Saxe-Weissenfels. Do you suppose that after I have worked so hard to raise myself to the position I now hold that I am willing to have my own son become a fiddler, an organist, a singer? Have some sense, woman—I'm no fool.

MOTHER HANDEL.
I have done, woman; am I not master of my own house? Let go of my coat, I'm going upstairs.
(Handel goes out in a rage, followed by the mother, sobbing, and the maid.)

MOTHER HANDEL.
But in England and in Italy they say musicians are more highly thought of. I think that some day we shall see a time when those who write great music will hold a very high place—perhaps as high as the judge or the Burgomaster.

FATHER HANDEL.
Dreams, all dreams, woman; besides, our boy is living now, and most of the musicians I have known have been vagabonds, Madam, little above common, low vagabonds.

(Enter a maid in great excitement.)
(Addressing Father Handel.)
Oh, sir, I hear sound of music coming from the garret.

FATHER HANDEL.
Music in the garret?

(Laughs heartily.)

Why, you are out of your head; how could there be music in our garret?

MOTHER HANDEL.
But there is, sir—I heard sounds like one playing upon the clavierchord.

FATHER HANDEL.
A clavierchord! How under the sun could a clavierchord get in my garret?

MAID.
But, if you will only listen, sir, you will hear.

FATHER HANDEL.
(Goes to the door and listens. Sounds of music, Handel's Bassa Gavotte, in distance.)
What's this? The maid is right. (Goes to Mother Handel and demands.)

Explain what this means!

MOTHER HANDEL.
(Crying.)—I can't—

FATHER HANDEL.
(Throwing down the bottle and smashing it upon the floor.)

MOTHER HANDEL.
Then I'll find out for myself.

(Grasping her husband by the coat.)

Please, don't—please, don't go!

FATHER HANDEL.
Have done, woman; am I not master of my own house? Let go of my coat, I'm going upstairs.

(Handel goes out in a rage, followed by the mother, sobbing, and the maid.)

FATHER HANDEL.
Why did he send it here?

LITTLE HANDEL.
Because I begged him to do it.

FATHER HANDEL.
I thought so.

LITTLE HANDEL.
Oh, please don't take it away. I'll promise not to play when you can hear it, and I do love to hear the pretty sounds so much; look, see how finely I can make the keys go.

(Sits at the keyboard and plays part of the Gavotte in G.)

MOTHER HANDEL.
(At the end.)

Wasn't it wonderful; don't you think that he ought to be encouraged?

FATHER HANDEL.
(Indignant.)

Encouraged, Madam! I bet that you would be willing to have your son become one of those vagabond musicians.

But rather have him be an ordinary peasant, a tiller of the soil, a street sweeper, a tender of herds, than let him be a musician. Look up that instrument.

LITTLE HANDEL.
(Crying.)

Oh, please don't, father.

FATHER HANDEL.
Look it up, I say, and to-morrow Apothecary Schmitz shall come and take his noisy, old music box away. The son of a valet to a Grand Duke become a musician? No indeed! Downstairs! (Curtsies.)

ACT II.
Scene I.

(The scene is in the waiting room of the Grand Duke of Saxe-Weissenfels. The room is a very gorgeous furnished one. The walls are decorated with tapestries, and the chandeliers are as bright as gold and filled with candles. At the rear in the center of the back wall stands a large, handsomely upholstered, inlaid sofa. In the center of the room is another official of the house of the Grand Duke, known as the Major Domus. The Major Domus is a man of some years, with a noble personage, and, in this case, is a very tall man. His costume is something like that of a soldier, but more elaborate. Enter Handel.)

Come out of there, you rascal, and tell me what you were doing at the keys.

LITTLE HANDEL.
Only playing upon the clavierchord.

FATHER HANDEL.
Then explain how this thing came up here.

(Strikes the clavierchord with his cane.)

LITTLE HANDEL.
I, I, I—

FATHER HANDEL.
(Dragging Little Handel out from under the piano by his coat.)

Come, I must know by what magic this clavierchord got here.

LITTLE HANDEL.
(Starting to cry.)

Please, father, I, I, I—

Come, clavierchords don't crawl up stairs of their own accord.

(Raises his cane to strike his child.)

MOTHER HANDEL.
Oh, please don't strike him.

FATHER HANDEL.
Then let him tell how this instrument got here.

LITTLE HANDEL.
(Whimpering.)

The apothecary, Schmitz; he had it sent up here.

FATHER HANDEL.
Why did he send it here?

LITTLE HANDEL.
Because I begged him to do it.

FATHER HANDEL.
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LITTLE HANDEL.
Oh, please don't take it away.

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LITTLE HANDEL.
Only playing upon the clavierchord.

FATHER HANDEL.
Is His Highness ready to receive me?

MAJOR DOMO.
His Highness, the Duke, is very much annoyed.

FATHER HANDEL.
I know that I have made a serious breach of court etiquette by being late.

MAJOR DOMO.
Wait here for a moment and I will tell His Highness that you have arrived.

(The Major Domus and the two servants go out.)

FATHER HANDEL.
(Opening the door and calling outside.)

Now, come in here, you young scoundrel.

(Enter Little Handel at the door.)

Now tell me what you mean by following after my carriage when I told you you should stay home.

LITTLE HANDEL.
I wanted to get out and see the world.

I have been staying home all my life. You have never taken me anywhere, and besides, I want to get where I can hear beautiful music.

FATHER HANDEL.
Music again, eh? I thought that we had an understanding on that subject, young man. Do you know what you have done? You have made me break my appointment with the Grand Duke. If he was not such a good man he would

discharge me at once. I'll pay you for your music and your manners.

(Grasps young Handel by the coat collar and is about to whip him with his cane, when the Grand Duke enters at the center door.)

MAJOR DOMO.
Hold there, Master Handel—do I see you striking a child?

FATHER HANDEL.
(Bowing deeply.)

It is my son, your Highness; this young rascal made me break my appointment with your Highness. I told him distinctly to remain at home. Does your Highness suppose that he obeyed me? No, he comes running after my carriage, and I had gone for nearly a mile before I turned and discovered him.

MAJOR DOMO.
(To Little Handel.)

Why did you follow your father, my boy?

LITTLE HANDEL.
Because I wanted to hear the lovely music; I want to hear the great music that you come to play for you; I want to see your great organ in your chapel, and listen to its beautiful tones.

MAJOR DOMO.
(Bending over and kissing Handel and lifting him up in his arms.)

Well, see my organ you shall, and you shall hear my musicians.

MAJOR DOMO.
Ah, happy time! when music bound in one

Two kindred souls that ne'er were out of tune.

—C. P. Crunch.

FATHER HANDEL.
But what about the affairs of State?

GRAND DUKE.
(Smiling.)

The affairs of State may wait for a little while. They are not so important as the education of this child.

(Opening a door on the side of the room.)

Look, little man, that is my organ, and there is the man who blows the bellows. Go tell him that I have commanded you to play upon the organ.

LITTLE HANDEL.
(Jumping down from the duke's arms.)

Oh, may I? Thank you so much, your Highness.

(Courtesies, and leaves the room by the side door.)

(Father Handel stands at the left hand side of the stage, and the Grand Duke sits facing the door.)

Sounds of lovely music, suggesting the themes from the Largo-Allegretto Chorus and the Largo.

After the organ has played for a little time the Grand Duke arises and, going to Father Handel, lays his hand upon his shoulder, and says:

GRAND DUKE.
One can hardly believe that a child playing. And yet you wanted to make that boy a lawyer? Can't you see that

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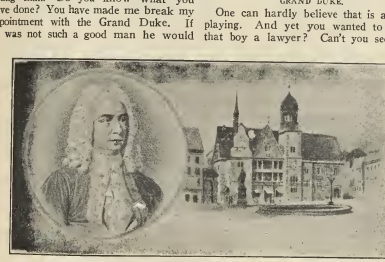
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It is reported that Richard Strauss will

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musical employed now is a mixture of various

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An announcement has been made that *The*

Esperanza, a musical pantomime by Ethel

Wells, will be presented at the

Italian Grand Opera runs as one of the

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The Story of Opera, by R. Markham

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This book is devoted to the history of

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though all of the main facts of the de-

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with uninteresting archaeological sta-

tistics. The work is richly illustrated

both with half-tone cuts and musical

examples, or short snatches from stand-

ard opera. Every phase of the subject

is so completely covered that it is un-

necessary for the reviewer to discuss

the book with further detail. The

English publishers of the work are the

Walter Scott Publishing Company of

London, and the book is one of the

Music Story Series this firm has been

producing for some years.

Unmusical New York, by Herman

Klein. John Lane Company. Price,

\$1.50 net.

This book should not be considered

so much as a bid for notoriety, as the

writer's long experience in London as

most of the great artists of the last

half of the last century, gives him the

privilege of speaking freely

and intelligent review of the years Mr.

Klein spent in New York. There are

many glaring faults in our American

musical methods, all of which are men-

tioned in our great cities, because

they are more intensified by the con-

centration of population. Mr. Klein's

book is disappointing in that he has

not reviewed little more than the

somehow artificial conditions which

must exist in and around Carnegie Hall

the big opera houses, Mendelssohn's

and his own limitations, except at a

concert giving at the attractive little

Plaza Theatre. The book has little in-

terest for American readers who live

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"WHAT'S that prima donna angry about?"

"Oh, some well-meaning critic said she sang like a siren. The only siren she knows anything about is the whistle they use on a steamboat."—Washington Star.

"THEY are going to lock Jones up over the good of the community."

"What's he done?"

"He's talking of setting Brown's poems to Richard Strauss's music!"—Cleveland Leader.

The village comest, who made his living as a barber, was massaging a patron's face.

"That's a peculiar way of massaging the nose," remarked the man in the chair. "Some New York method?"

"That? Oh, no. I was just practicing the fingering of the second Hungarian Rhapsody."—Punch.

We are sorry to announce that we shall have to withdraw our offer of a premium to new subscribers, since the fact is, our wife fell in love with the piano and got a music man to teach her to play, and now she says that she wants it herself. But the wash-board and clothes-wringer premium still go, as our good lady says she doesn't want either of them.—Billville Banner.

One day, when a great violinist was in Paris, he jumped into a cab and



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Jim—Because her singing reminded me I had left my key also.

Westend—What did your wife say when you got home from the stag the other night?

Broadway—Nothing at all. She just sat down at the piano and played "Tell Me the Old, Old Story."—Punch.

"In some way, George, papa found out that you are a composer," said the fair girl to the youth with uncant hair.

"That's where your papa has the advantage of the critics," said the young man a little bitterly.

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