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### Volume 28, Number 08 (August 1910)

James Francis Cooke

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## CONTENTS

"THE ETUDE"—August, 1910

Editorial	507
Thought and Action in Modern Music	507
An Appreciation of Chopin	Arthur Elson 508
Some Benefits of Ear Training	Antonietta Scamozza 507
What Women Have Done for Russian Music	E. W. Ziegler 509
A Studio Symposium on rhythm	M. Breuer 511
Teacher, Conserve Your Energy	J. R. Hilder 512
Practical Points for Progressive Pupils	George 512
Erros Galle of Celebrated Musicians	513
A Trip to the States of Beethoven	516
How She Found Obedience in Singing	Robert Wagner 517
Analysis of Teaching Material	Thomas Tupper 517
Educational Programs	Robert Schumann 517
The Technical Piano for Playing	518
Peculiarities of Famous Musicians	Francis H. Thomas 518
Events in the Life of Schumann	Carl Sherman 519
Have Women Had Just Opportunities	520
Beethoven and Paderewski	520
The Snake Wheel	Francis Gilbert 520
Why We Write the Well-Tempered Clavier	521
Biographical Notes on Ernie Music	522
Practical Method of Employing THE ETUDE	522
The First Educational Carbons	527
The History of Musical Pedagogy	527
Teachers' Home Bldg.	J. J. Corey 548
Department for Violinists	Robert Braine 554
Department for Pianists	554
Department for Children	556
Department for Teachers	556
World of Music	556
Useful Hints	556
Successful Means for Securing Business	556
Reading at Sight	Oscar Hatch Hawley 566
Haydn's Party	567
Keyboard Abolitionists	S. Bell Spencer 567
Wh. Hamer and Alcega	567

**MUSIC**

Told at Twilight	G. W. Kern 528
The Blessing of the Broom	Clark King 528
Two Fairy Stories (4 hands)	Carl Wolf 528
Boilers	J. J. Corey 528
Barcarole from "Tales of Hoffman"	528
Sweet Lullaby	J. J. Galbraith 532
Secrets from "Lullaby of Lullaby"	532
Good Night, Little Girl	Donizetti Leitchinsky 532
Adieu de Ballet	J. Frank Froehner 532
Souvenir de Naples	G. Lorenza 532
March in D (Piano Organ)	W. B. Whipple 536
Hesperian National Lullaby	G. Lorenza 536
Remembrance (Viola and Piano)	G. Horvath 540
Palfrey Waltz	Lily Holman Burton 543
Lullaby (Vocal)	Agnes Woodard 546
Be of Good Cheer (Vocal)	544
Sometimes Miss	Wm. B. Spence 546

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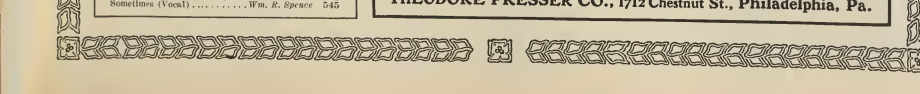
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# THE ETUDE

AUGUST, 1910

VOL. XXVIII. No. 8



## A Musical Decade in England



The death of King Edward has brought to our attention the somewhat unique fact that music has advanced in England during the last decade with greater rapidity than at any time since the days of Purcell. Queen Victoria was devoted to music and did much to foster the development of musical art in England. When you go to Kensington Palace do not leave without getting one of the caretakers to show you the girlhood copies of pieces made by Queen Victoria. They indicate how thorough the musical training of the late queen was. It is not surprising that her son should have taken an unusual interest in music, and the development of the art during his reign was, it is believed, largely due to the encouragement which Edward VIII invariably gave to music. When the Royal College of Music was opened, in 1883, the king—then Prince of Wales—made the following significant address:

"The time has come when class no longer stand aloof from class, and that man does his duty best who works most earnestly in bridging over the gulf between different classes which it is the tendency of increased wealth and increased civilization to widen. I claim for music the merit that it has a voice which speaks in different tones perhaps, but with equal force, to the cultivated and to the ignorant, to the peer and the peasant. I claim for music a variety of expression which belongs to no other art, and therefore adds it more than any other art to produce that union of feeling which I much desire to promote. Lastly, I claim for music the distinction which is awarded to it by Addison—that it is the only sensual pleasure in which excess cannot be injurious. What more, gentlemen, can I say on behalf of the art for the promotion of which we are to-day opening this institution, which I trust will give to music a new impulse, a glorious future and a national life."



## The Unknown Masters of To-day



We recently received from a foreign publisher in Germany a list of musicians whom he considered composers of the first rank who are living in Europe to-day. These composers have gained sufficient fame to warrant the preservation of their biographies in print. They are highly regarded by contemporary critics and their works are sometimes rendered at European concerts. We may safely assume that real musical worth is rarely concealed. When a really great genius like Richard Strauss, Claude Debussy or Edward Elgar arises, his name will spread throughout the entire musical world. The remarkable thing about the list sent to us is that of the fifty musicians included less than twenty are ever represented on the programs of our leading concerts. At least twenty of the list are so rarely mentioned in German papers that they are practically unknown, yet these men have written works of large dimensions, symphonies, operas, sonatas, etc. Surely the spark of genius is a delicate and precious thing. How will fame receive and provide for the twenty "unknown" masters?



## The Fall Recital



We have repeatedly urged our readers, both the teachers and the pupils, to adopt the plan of giving a recital as early as possible in the fall. This plan has three advantages, and we are so firm in our convictions that we have come to consider the fall recital as one of the most important elements in practical work of musical education.

The first advantage is that it encourages and promotes summer practice. With the constantly extended summer vacations we have come to a position where many pupils find that it is not possible for them to take more than eight months' instruction during the year. Eight months' instruction in a study in which the mind only is active may suffice, but in any branch in which manual dexterity is a part this limited amount of time is entirely insufficient. To remain away from the instrument for one-third of a year is sure to lead to inferior results. If the pupil practice all summer with a fall recital in mind, the condition is different and the summer is far from wasted.

The second advantage is that the fall recital opens the teaching season

promptly and the pupil starts filled with enthusiasm and keenest interest. Instead of the unwilling faces and sluggish fingers, the teacher finds that he has to deal with eager, energetic pupils charged with the kind of dynamic force that can only come from the fields and woods.

The third advantage pertains particularly to the teacher's selfish ends. Instead of postponing the date at which his income should commence, he starts promptly earning the just fees to which he is entitled. Why should we dawdle along to the middle of October or the first of November and lose two months of our work? The only solution of the problem, as dozens of teachers have found, is the early fall recital.

If you have not thought of this before, sit down to-day and make a list of the pupils who could take part in such a recital and place opposite each name the piece which the pupil played best during the last year. Then write to the pupils suggesting the plan and make your programs the minute their answers are received. By active correspondence you can increase your income at least twenty per cent, by a little attention to business right now. Think it over.



## Strengthening the Weak Spots



Very few of us are not conscious of our weak spots. The man who is ignorant of his weak spots is in a pitiable state. You must feel the great weakness is realized and remedied is success possible. Some make the mistake of trying to fortify themselves in a manner obviously impossible. Take the case of the student with a very small hand. We have known of many well-meaning students who have been able to play very creditably, but who have made the great mistake of believing that they could improve their playing by extending the grasp of their hands. Their enthusiasm has often led to permanent injury. In such a case it is better to make up for this deficiency, or weakness, by reinforcing some other point. The Kaiser of Germany has had a withered arm since infancy. Despite this he has so strengthened his right arm that he can not only do practically all the things which any man can do, but he does them in many cases far better.

The summer is a splendid time to think over your weaknesses. Do not be deceived. If your scales are not what they should be, if you have always had difficulty with the double trill, if you are weak in your harmony, musical history, your phrasing, or your pedaling, don't waste this fine time to strengthen these weak points. You may not have the chance next winter.

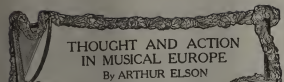


## Laurels Long Delayed



The crusty old bachelor who said that the popular toast "The Ladies—God Bless 'em!" would soon be turned into "The men—Lord help 'em!" may have been unnecessarily sour, but we would like to know if it isn't time to stop "patronizing" our mothers, sisters, daughters and sweethearts. Music in America would have had a sorry fate if it had not been for the indispensable assistance of the women of America. When we stop and think of what women have accomplished in the comparatively short time in which they have had any liberty of action in music, the results are amazing. Mr. Ernest Newman, in an article in the London *Musical Times*, partly re-printed in this issue, makes a most interesting estimate of the difficulties which musical women have surmounted. Some of our scientists and philosophers, with intellects worthy of the stone age, sit in their stuffy academic chambers gazing at petrified ovals, fossil remains of an Ichthyosaurus or an Pterodactyl, and dream out wonderful theories about the limitations of women. If these same men would only go out into the world and see some of the wonderful accomplishments of real women working in the real world they might make theories that would be of some use to mankind. We are not among those who contend that women ought to grow on the doe, but we do earnestly desire to do all in our power to assist the musical women of America in their magnificent work. In July, 1909, we published a "Woman's Issue" of THE ETUDE which attracted wide attention. This issue is not a woman's issue in the same sense, but we desire to call the reader's attention to the fact that the majority of the contributions in this issue come from the pens of women, women who are working as earnestly, as conscientiously and as intelligently as any man ever worked to better musical conditions in America.





THOUGHT AND ACTION  
IN MUSICAL EUROPE.  
BY ARTHUR ELSON

It is the Quarterly of the Musical Society, Thomas Elson has an article on some improvements of the organ building. It deplores the present work of delicate tones in the bass, and regrets the abandonment of the long-manual organs that dominated a few decades ago. As a partial remedy, he advocates the common practice of "blowing" the following certain pipes to do service for two manuals. Thus he takes the lower of certain manual pipes to serve as the upper of a pedal series, thereby securing bass tones that are sweet and clearly soft, giving a good bass for the swell organ.

Organs are divided into great, swell, choir, solo and pedal. All these groups will be present in any very large instrument. The great organ contains the largest diapasons and other stops suitable for grandiose effects. The swell organ has its set of pipes enclosed in a "swell box," which alters the tone by opening partly when played. The choir organ consists of softer stops, and is used, as its name implies, to accompany voices. The solo organ has the stops imitating the voice and instruments. Each of these has its own manual, while the pedals of course are worked by the feet.

There are three chief mechanisms in an organ—the bellows and other apparatus for the motive power, the chain of levers by which pressing a key will open a pipe, and the couplers, by which one key may open more than one pipe. The different groups mentioned above are joined to one another by couplers, or a tone may be coupled to its octave or other intervals used to reinforce it.

One of Mr. Casson's improvements is a "pedal stop," coupling the appropriate pedals to the manuals. Another invention is the "melody action," in which the air passes through chambers opposite each key, from higher to lower notes. When the device is thrown in, a valve closes in the chamber belonging to the higher note, allowing only that note to sound. The lower notes of any chord played will sound in a different stop, giving the effect of melody and accompaniment.

As an example of popular ignorance concerning the organ, a Chicago clipping may be cited. It seems that the action of an organ in that city was interfered with in some way by a mouse. In the words of the omniscient newspaper writer the story grew, and included a striking account of a mouse being blown out of the top of one of the organ pipes after the air pressure was turned on. Any student of acoustics would know that the air does not blow through an organ pipe, but passes by the lip or opening near the lower end. This causes air fluttering, and the fluttering in the pipe vibrates in synchronism with those flutterings that suit its length.

**BUSONI ON AMERICAN MUSIC.**  
We had hoped that we were a musical nation. Most of us go to symphony concerts, and know what is what, and we even have some composers whom we hold to be reasonably great. But it seems this is not enough. Busoni now tells us that we will never be a musical nation until we have a school of our own, as France has. Any child sent to a school, he says, should grow out of the ground, so to speak, and arise from feelings of earnest sentiment and idealism. It is not enough, he says, to have great musicians, but we must also have a school of following, among other music, that belongs to us distinctly.

Busoni is himself a great composer, who writes figures thirty-seven pages long and sends them to his friends; so he ought to know. He asks for a great progressive chain of folk-songs illustrating our history. But this is a little hard. At the close of the Revolution, we did not claim to be a musical nation. The work of Hopkinson, Lyon and Billings, crude as it was when compared with European music, was an advance on what had preceded it. The Puritans looked on music as an indication of the evil one. By some strange process of reasoning, they allowed "fello' in church, but no fiddling" was barred for a long while. When Mr.

## THE ETUDE

Brattle gave the first one that was used in his service, he had to back up his gift with many scientific citations.

Busoni says that the Negro and Indian music do not represent the white race. But the former is the direct outcome of plantation life with the whites. There are the songs of Foster and others. Why is not "My Old Kentucky Home" as good a folk-song as any of them? The Civil War, too, brought many songs besides "Dixie" and "Say, Darling, Hab you Secia My Mollissa" as well as a Mendelssohn Scherzo.

The real test of life is becoming too complex and too comfortable for the deepest inspiration. We live in a time when there are almost no compositions of the first rank, none with a new and individual message to the world. Strauss is the chief exception to the rule of mediocrity. He cannot even approach the level of a Wagner, in spite of repeated efforts. We cannot have a genius just for the asking, and our folk-music has not really had time to take shape, but it would seem that Busoni has overlooked much that has been already accomplished.

### DEATH OF PAULINE VIARDOT.

The death of Pauline Viardot ends a generation in a famous musical family. Her brother was Manuel Garcia, and her sister Mme. Malbrun. Her father, the earlier Manuel Garcia, was a singer of the first rank in America, and she was engaged to marry him to America, and she always remembered how her father was forced to sing for a band of Mexican robbers who had captured her and relieved them of their valuables. Grown-up after a career of many years, she became famous in opera, holding the foremost place in Europe after her sister's death. She composed a number of operas, and was a singer, a teacher, a composer, and a pianist. After a career of many years, she became famous in opera, holding the foremost place in Europe after her sister's death. She composed a number of operas, and was a singer, a teacher, a composer, and a pianist.

Another death to chronicle is that of J. B. Weckert, a composer made famous by his organ and choral works.

### MUSICAL NOVELTIES.

Among French novelties are Antoine Barre's "Leda" for performance at Monte Carlo, and "Le Mariage de Telemaque." The latter is a curious mixture of mythology, ending with the marriage of Telemachus and Penelope. The music, by Claude Terrasse, proved effective enough.

In Germany, the prodigy Erik Komsgold is much in the public eye. His pantomime, "Der Schneemann" is to be published, also a "Waltz Entr'acte," a "Waltz Rondo," and a "Serenade for violin and piano, while *Die Musik* contains two of his pieces, a Sonata and "Sancho Panza and seinen 'Grauen.'" An operatic prize is offered, and let us hope it will bring as good results as the Sonzogno prize has in Italy. Busoni has invented a new notation. He has also written a new method of being used by the piano. He has also written a new method of being used by the piano.

Especially noteworthy are the solos of Epimetheus Smiths, fishers, herdsmen and warriors. Other new works are Emil Rodger's "Die Schlacht," for male chorus, soli and orchestra, and Dr. Rosseger's opera, "Der Schwarze Doktor."

In Italy, Leonecavallo has started work on a new opera, "Prometheus." In England, Elgar's quartet setting of Cardinal Newman's poem "They Are at Rest" is highly praised. Much applause was given also to a symphony by the Russian composer Steinberg, now a teacher in the St. Petersburg Conservatory. A millionaire amateur, wishing a musical celebration for his birthday, sent his servant to the great basso Chailapin to ask the latter's terms for two songs. The singer, taking the millionaire for his own servant, asked for the millionaire a day later, with the same request. The answer was not mentioned, but probably it would not bear publication.

It is injurious to keep pupils too long with easy compositions, for it hinders their progress. They should be taken from the more difficult selections, and should become accustomed, little by little, to harder work. If they have had good foundation work, and are doing along carefully, they will not find the new difficulties burdensome.—K. P. E. Bach.

## THE STIMULUS OF A REWARD.

BY MARY M. SCHMITZ.

MANKIND is so constituted that he requires a reward of some kind for every effort made. Even great virtuosi, such as Paderewski, Busoni and Pachmann, who have made music an end in itself, are not averse to receiving applause and praise from their audiences, nor are they any less pleased to "take the cash and let the credit go."

There is always a reward for piano students in the consciousness of good work accomplished, to say nothing of the pleasure gained from the increased insight into music as progress opens up new vistas before the traveler on music's thorny but fascinating path. Nevertheless, rewards of this kind can only appeal to the music lover whose passion for music is enough to make the weary grind of practice seem as nothing. What the pleasure gained from the end accomplished. What can we teachers out of the end accomplished. What can we teachers out of the end accomplished. What can we teachers out of the end accomplished. What can we teachers out of the end accomplished.

### A PRACTICAL SYSTEM.

A plan such as the following often brings good results. A yellow star of the kind used in kindergarten work is awarded for a lesson perfectly given, the star being placed on the music used during the lesson. For a lesson not quite so perfect a red star may be given, two red stars being equal to one yellow one. At the end of a season, at the last recital in June, those who have fifty yellow stars, or their equivalent in red ones, are awarded a prize. Good class pins, busts of musicians, etc., make suitable prizes. Those who have twenty-five yellow stars, or their equivalent in red ones, receive prizes of lesser value than the first prizes, such as framed pictures of musicians, etc.

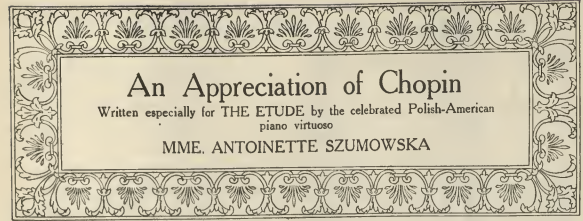
Sometimes a neglected etude or scale is given new life by the promise of a yellow star at the end of a lesson if the exercise or piece is brought up to the required point of perfection. The anticipation of gaining a yellow star will bring results that the promise of the ultimate good to be gained by a performance of a perfect lesson will not get. Children must have their reward in the present, and they want something they can see and touch. They are not old enough to realize the benefit of something the reward for which lies in a vague and distant future.

In the case of older pupils, the "star" system is open to objections on the score of "childishness" and other means have to be adopted. A suitable plan would be to award a prize to those who will learn and memorize during the winter season six pieces of music, all of which are to be perfect at the time of the annual recital. A suitable plan would be to award a prize to those who will learn and memorize during the winter season six pieces of music, all of which are to be perfect at the time of the annual recital. A suitable plan would be to award a prize to those who will learn and memorize during the winter season six pieces of music, all of which are to be perfect at the time of the annual recital.

A reward to children who will do the required work is a decided advantage over a reward won in open competition with other pupils, where many enter, but only one succeeds in getting a prize. In the latter case jealousy and rivalry are inevitable, not only among the pupils, but among dotting parents, who all believe that their own children are the ones most deserving.

I AM disposed to regard with thankfulness, and even respect, the habits which have remained with me during life of always working resignedly at the thing under my hand till I could do it, and looking exclusively at the thing before my eyes till I could see it.—Ruskin.

## THE ETUDE



### An Appreciation of Chopin

Written especially for THE ETUDE by the celebrated Polish-American pianist virtuoso  
MME. ANTOINETTE SZUMOWSKA

Mme. Szumowska was born in Lublin near Warsaw, her father, a college professor, having settled there on his return from Siberia, where he had been sent as a political exile in 1863. She was educated at the college in Warsaw, from which she was graduated with high honors. She had studied music as a child, but did not begin seriously the study of the piano until after her graduation from college. She then became a pupil of Professor Stróński at the Conservatory in Warsaw, and also Alexander Michalski.

While playing with the trio before the Czay, Czajnika, and the Russian courts, in Spain, Poland, Mexico, Szumowska was presented with a diamond brooch by the empress, which is considered one of the highest honors in Russia.

stand the wonderful poetry of Chopin's music, the sad and of his melody, the intensity of his passionate moods, but above all, it will teach us to comprehend his infinite simplicity. For Chopin is simple—simple as only real greatness can be simple. The mountain tops are simple in the snowy grandeur of their lines. And Chopin's melodies always flow so simply, so naturally. This is why they generally find their way straight to the human

It seems natural that in this year, which marks the one hundredth anniversary of the birth of the great Polish composer, our thoughts should go to him—to him, whose memory must be dear to every musician, above all, to every pianist. What would become of the literature of the piano should eliminate from it the works of Chopin? It would be shorn of its poetry, very much like a plant, when we tear away the crowning glory of its blossom. We get the best proof of Chopin's significance in piano literature when we look over a number of programs for piano recitals. On each of them the name of one or more of even the greatest composers may be missing, but Chopin is nearly always represented, generally in several numbers. It is a well-known fact—his compositions are essentially pianistic. If the piano had a soul it would seem as though Chopin had appropriated it, or, as if his own presence in it—inseparably. If he tries to write for some other instrument, even the human voice, his inspiration seems to desert him a way; he is never at his greatest. If he endeavors to transcribe them for the organs for the organs for the organs, his inspiration seems to desert him a way; he is never at his greatest. If he endeavors to transcribe them for the organs for the organs for the organs, his inspiration seems to desert him a way; he is never at his greatest.

Certainly, Chopin presents a peculiar difficulty on his national character, so strongly marked in his works. He is a Pole, and his compositions, a Pole. Thus it is almost impossible to come to a full understanding of this matter, unless one has known the Polish popular melodies; unless one has listened to the traditional song of a Polish peasant at his work at the fields, to a lullaby dandled by a Polish mother at her baby's cradle, or seen Mazour danced at a country inn. This explains why, besides the Poles, Chopin is best understood by representatives of other Slavonic races. There is not only the acquaintance with the Polish folk lore—there is also the same streak in the Slavonic and Magyar blood which tells.

MME. ANTOINETTE SZUMOWSKA.

heart, if his heart is warm enough to take them in and vibrate in response. It is there where Chopin's greatness chiefly lies, in the wealth of his melodies. There is enough melody in the simplest of his nocturnes to feed a whole orchestra, or, rather, ultra-modern symphony, while there is not a daring harmony in the music of this century which may not be traced to one of his mazourkas. His very accents are in his singing; there is an undercurrent of melody running through his counterpoint.

This brings me to mentioning the fact that the quality most needed by a pianist who wishes to do a worthy interpreter of the Polish master is the beauty and fullness of tone. One cannot play Chopin without a beautiful singing touch—a dry, harsh one makes his melodies shrive and whitens, while the right touch feeds with the emotion of the melodic phrase. His tempo rubato never interferes with the original, rhythmic sense of his music. There is a cycle of his compositions which depend more on a strong sense of rhythm than the rest. I have here in mind his music in dance form, viz.: Mazourkas, Polonaises, Valses, etc. In the Mazourkas, the accent comes on the third beat, quite distinctly. Example 1:

pretation must be spontaneous, like an improvisation. Chopin generally improvised his compositions at the piano before he committed them to paper. His nature, though rich and complicated, and even morbid in some of its aspects, had in it the simplicity of a child. One anecdote illustrates it, an anecdote related to me by a French gentleman who knew Chopin during the last years of his life in Paris, and has been a personal witness of it. One evening the Chopin found himself one evening in company of several of his most gifted countrymen, residing at that time in Paris. Among them was the greatest of Polish poets—Adam Mickiewicz. Mickiewicz, who was talking to Chopin, began to speak of frequenting too much the society of Parisian plutocracy, and mixing with people unworthy of him intellectually and morally. He said that frequent association with persons below his moral level was tending to lower his ideals, and that it was unworthy of him to cling to this class of people simply because their houses were fine and comfortable, their living luxurious, and because he was flattered and flattered by them. Chopin listened, he cried like a child. But suddenly he lifted his head, sat himself at the piano, and began to improvise. He improvised in such a way that the turn of Mickiewicz's thoughts were present to him. There was not a pair of dry eyes in the company, not a heart that did not beat faster, not a pulse which was not quickened. When he finished, Mickiewicz ran up to him, took him in his arms, and he scolded no more!

Another characteristic of Chopin was his great inherent refinement. There was an unusual distinction in him, which made him shrink from everything which was in a slightest degree coarse or vulgar. This is why his favorite composer was Mozart; he was the only one who never offered him fastidiousness. The sweetness and purity of this radiant soul appealed to Chopin's sensitive one. Even the great Beethoven, for whom he had, of course, all due admiration and even worship, occasionally jarred on him. Chopin has been described to me by the French contemporary, mentioned above, as a man very exclusive, rather proud and distant, and not easily approached. "C'est un petit monsieur sec, et très distingué, mais c'est la phrase which impressed me when I heard the description of Chopin, and I remember it vividly after an interval of fifteen years. This refinement and distinction of Chopin's is a moral trait, which we had better bear in mind when we want to play his music. Altogether there is not, and cannot be, any definite rule for the rendering of his compositions, and it is not easy to give any practical hints to this effect. Chopin is a poet—a representative of the romantic school in the fullest meaning of the word—the poetry of his work must be grasped by instinct, by the poetical intuition of the performer.

### CHOPIN AND RHYTHM.

To be sure, this fact applies to all the music of the schools, but in higher degree to Chopin's compositions. There are some hints, however, which may be given as to the general interpretation. And, above all, as regards the rhythm. A great deal has been said about the tempo rubato which is characteristic of the great Pole's compositions. Many have been led to the mistaken idea that Chopin's works may be played unorthodoxly. Nothing is more preposterous; Chopin had a very strong sense of rhythm, and the tradition teaches us that he required it from his pupils, and was very exacting on this point. He used to say that the left hand ought to act as a Kapellmeister, and keep time, while the right works with the emotion of the melodic phrase. His tempo rubato never interferes with the original, rhythmic sense of his music. There is a cycle of his compositions which depend more on a strong sense of rhythm than the rest. I have here in mind his music in dance form, viz.: Mazourkas, Polonaises, Valses, etc. In the Mazourkas, the accent comes on the third beat, quite distinctly. Example 1:

















# THE ETUDE 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 on bulletin board for class, club, or school work. Similar biographies could only be obtained by purchasing several boxes of reference and separate portraits. This is the fifth set of picture-biographies in the new series, which commenced in January, and included portraits and life-stories of Hoffmann, Anton Bruckner, Franz Liszt, Johannes Brahms, Wagner, Dancs, Gade, John Strauss, Paganini, Bach, Beethoven, Fuchs, Mendelssohn, Zeller, Max Regner, Saer, Mendelssohn, Bal, Smetana, Macken, Hans St. Corey, Malle, Thalberg, Herzberg, Holmès, Dreyhach, Joffoy, Chopin, Spinning, etc. The series published last year is now obtainable in book-form.

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### FRANZ LACHNER

*(Lachner, th. guitar)*  
FRANZ LACHNER was born April 2, 1803, at Rain, on the Lech, in Bavaria. He was a member of a large family, many of whom attained distinction as musicians. Franz was well educated in other things besides music, but music was the study which interested him most. He went to Vienna in 1822, and studied under Stadler and Sechter, at the same time becoming very intimate with Schumann. He became capellmeister of the Kärthner Theatre, and held this post until 1834. Lachner eventually left Vienna for Mannheim, and later for Rome conductor of the Court Opera. He also conducted the sacred concerts of the Court Band, and the concerts of the Musical Academy at Munich, and Musical festivals at Munich and Aix-la-Chapelle. All this time he was a prolific composer, and produced many works of importance. His works include eight symphonies, two oratorios, four operas, various cantatas, a requiem, orchestral suites, songs, choruses and many other works of different kinds. He was a musician of the "old" school, very thorough, scholarly and apparently tireless. Had his music possessed the "divine fire" he would have been one of the greatest musicians of all time. As it is, his works are remembered as one of those who have made clear and open the paths blazed by the pioneers of musical thought.

### JOHANNES BRAHMS

*(Brahms, th. guitar)*  
JOHANNES BRAHMS was born May 7, 1838, and died in Vienna, April 3, 1897. His early musical education was cared for by Cossel, and later by Marxsen, Cossel's own teacher. Brahms went on tour with Reményi, the violinist, in 1855 and became acquainted with Joachim. This meeting had a great influence on Brahms' career. For a time Brahms lived with Joachim, who was much impressed with his ability. Through Joachim he became acquainted with Liszt and Schumann, both of whom regarded him as a prodigy, and he was the follower of the most advanced Romantic school of modern music. For four years Brahms was concertmaster to the Prince of Lippsdorf (1854-58). Apart from this he held very few official appointments, and appeared very little in public. His compositions, however, brought him into great prominence, and he found a staunch supporter in Mme. Clara Schumann, who did much to familiarize the public with his pianoforte music. His compositions were very numerous though not very familiar to the average musician on account of their serious nature. Brahms, like Bach, is a musician's musician; many of his music does not lie on the surface, but it exists, and when found is abiding. The general public is more familiar with Brahms' Hungarian Dances with his four symphonies or even his Requiem, and yet Brahms can only be compassed with the very highest musical classes, and none who study his works can fail to appreciate his serious purpose, and loftiness of conception.

### EMMY DESTINN

*(Destinn, th. guitar)*  
MME. EMMY DESTINN was born at Prague, Bohemia, February 20, 1838. At first she devoted herself to studying the violin, and intended to shine as a virtuoso on that instrument. When she was well on in her teens, however, her voice was so rich and full that she changed her mind and determined upon an operatic career. Her real name is Kittel, but after taking vocal lessons from Mme. Lovee-Destinn she adopted the last name of her teacher. She made such progress that the Intendant of the Berlin Opera House engaged her at once when she was brought to her notice. She was scarcely twenty at the time, but her voice and her genius, for acting soon won the Berlin public. Her fame became international in 1860 on account of her singing the part of Desdemona in *Othello* at Bayreuth. She then sang at the Berlin Opera at Bayreuth. She excels in the part of Carmen, in which she is said to rival Calvé. Emmy Destinn "created" the part of *Mme. Butterfly* in Puccini's opera of that name, and also the part of *Salome* in Strauss' opera at its production in Berlin. She is very versatile and besides being a great singer is a most notable pianist, though nothing she has done in this line has eclipsed her reputation as a singer.

### JOSEF GABRIEL REHNERBERGER

*(Rehner, th. guitar)*  
REHNERBERGER was born March 17, 1830, at Vaduz, Liechtenstein, and died Munich, November 25, 1901. When only seven years old he was organist at Vaduz Parish Church, and his first composition was performed the following year. In 1851 Rehnerberger entered the Munich Conservatory, eventually becoming professor of pianoforte playing, and later, professor of composition at that institution. When the Munich Conservatorium dissolved he was appointed "Repetitor" at the Court Theatre, from which he resigned in 1867. He occupied several important positions in the musical world, and became famous as a teacher of composition and organ. He numbered a great many Americans among his pupils, many of whom, such as Dr. Horatio Parker, Professor G. W. Chadwick, and Henry Colburn Huss, achieved a foremost place in the musical world of this country. As a composer Rehnerberger wrote a large number of works of great musical value. His two oratorios cantatas are declared by the writer in Grove's Dictionary to be "undoubtedly the most valuable edition to organ music since the time of Mendelssohn." His music is characterized by a happy blending of the modern romantic spirit with mastery counterpoint and dignified organ style. When the present Hungarian Dances were found in Munich, Rehnerberger was appointed professor of organ and composition, a post he held until death. He was also given the title of "Royal Organist."

### FRANK DAMROSCH

*(Damrosch, th. guitar)*  
FRANK DAMROSCH was born in Breslau, June 23, 1859. He came to America with his father, Dr. Leopold Damrosch, in 1871, having already studied music under Pruckner and Vogt. He studied in New York under von Inten and his father. He also studied in Europe under Moszkowski. He originally intended to adopt a business career, and to that end went to Denver, Col., but the musical impulse proved too strong, and in 1881 he was an organist, and conductor of the Denver Chorus Club, and supervisor of music in the public schools. For some years he was choromaster at the Metropolitan Opera House in New York. He has also conducted the Mendelssohn Clef Club from 1885 to 1887 and other important organizations. In 1892 he organized the People's Singing Societies, which have since developed into the People's Choral Union, with a membership of 1000, and he was also instrumental in founding the Musical Art Society of New York. In 1897 he became supervisor of music in the public schools in New York. As director of the New York Institute of Musical Art, Frank Damrosch has firmly established his right to be considered among the foremost musical educators in America, even if his work in other directions had not already won him that distinction. This institution is one of the richest of its kind in the world, and together with other American music schools, has done much to give American students as fine musical opportunities as may be obtained anywhere.

### WILLY BURMESTER

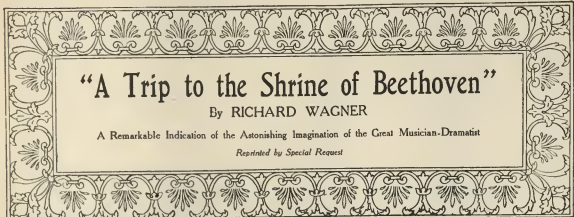
*(Burmaster, th. guitar)*  
BURMESTER was born March 16, 1859, at Hamberg. He was a pupil of Dr. Joachim in Berlin, with whom he studied for many years. In 1883, however, he succeeded from the Joachim school, and commenced to develop his technique with a view to achieving virtuosity rather than a classic purity of style. He is a well-developed artist, however, and his taste is broad enough to include all schools of composition in his repertoire. He is at his best, nevertheless, as an interpreter of the works of Paganini, and his rendering of the classics is said to be somewhat cold and devoid of feeling. On the continent his reputation is very high. He failed, however, to make a great impression on his first visit to England and America, though his audiences were compelled to admire his marvelous technical feats, especially his left-hand pizzicato, and rapid runs in thirds and tenths. His high imagination, however, interferred with his success somewhat. In later years this defect has been improved very considerably, and we are told that those who have heard him play at his more recent concerts have been much impressed with his style and technical qualities. He has been somewhat hampered in his career, and has been a considerable sufferer from having won the end of his first grand tour to the nerve.

# "A Trip to the Shrine of Beethoven"

By RICHARD WAGNER

A Remarkable Indication of the Astonishing Imagination of the Great Musician-Dramatist

Reprinted by Special Request



It is hard to read the following without believing that Richard Wagner actually made the trip to Vienna just before the great symphonic concert in the institutions. Our readers will find the third installment of particular interest, as it contains Wagner's conception of Beethoven's ideas upon his works. This article represents Wagner's own views and dislikes. The anti-Semitic prejudice was well known and he was none too fond of Italian politics, which may account for his inability to win the sympathies of the English public as a conductor. Wagner personally was so irritable, excitable and nervous in his earlier years that actors, singers and musicians resented his goodness and often conspired to ruin his works, as in the case of the first performance of "Tristan" in Paris. Those who read "between the lines" the following imaginary pilgrimage to the shrine of musical art reveals Wagner's characteristic better than they are shown in a biography.—(Boston News.)

My native town is a commonplace city of central Germany. I hardly know for what I was originally intended; I only remember that I thereupon fell ill of a fever, and that when I recovered I was a musician. Perhaps it may be a result of this circumstance that even after I had become acquainted with much other noble music I still loved, honored and idolized Beethoven more than all. I knew no greater pleasure than to bury myself in the depths of this great genius, until at length I imagined myself a part of it; and began to honor myself as his little part—to gain higher conceptions and views; in brief, to become that which the wise are wont to call a fool. But my madness was of an amiable sort, and injured no one, and I was at all times in this condition was very dry, the drink that I drank was very thin; for giving lessons is not a very profitable business with us, O honored world and executors!

So I lived for awhile in my garret, until it suddenly occurred to me that the man whose creations I most honored—was still alive! I did not comprehend why I had not thought of this before. It had not for a moment suggested itself to me that Beethoven still existed; that he could eat bread and breathe the air like one of us; and yet this Beethoven still lived in Vienna, and was also a poor German musician!

And now my peace of mind was over. All my thoughts tended toward one wish—to see Beethoven! No Mussulman ever longed more faithfully to make his pilgrimage to the shrine of the prophet, than I to the room in which Beethoven lived.

But how should I bring about the execution of my purpose? It was a long journey to Vienna, and I should need money to make it. I had a few shillings, who hardly made enough to keep life in his body. I must devise some extraordinary means to gain the necessary sum. I carried to a publisher a few piano sonatas that I had composed after the model of the master, and specially convinced the man that I was a lunatic. Nevertheless he was good enough to advise me, that if I wanted to earn a few thalers by my compositions I had better set to work to gain a small reputation by galops and potpourris. I shuddered; but my longing to see Beethoven won the day; I composed the galops and potpourris, but I could not bring myself to cast a glance at Beethoven during this period—for I feared to alienate my utility.

Alas, what bliss! my goal was reached. Who was happier than I? I could pack my bundle, and take up my journey to Beethoven! A holy awe oppressed me as I passed out at the gate and turned me toward the south. I would gladly have taken a place in the diligence—not because I cared for the hardship of pedestrianism—for what fatigues would I not go through for such an object?—but because I could reach Beethoven the sooner so. But I had done too little for my reputation as a composer of galops to have secured money enough to pay my fare. I bore all difficulties, and deemed myself happy that I had progressed so far that these could be to me to my goal. What emotions I felt—what dreams! No lover could be happier who, after a long yearning, turned back toward the love of his youth.

So I came into beautiful Bohemia, the land of harpers and roadside singers. In a little town I came upon a company of traveling musicians. They formed a little orchestra, made up of a bass-viol, two violins, two horns, a clarinet and a flute, and there were two women who played the harp, and two female singers with sweet voices. They played dances and sang ballads; money was given to them, and the next day they were again in a shady place by the roadside; they were camped there and were dining. I joined them, said that I, too, was a wandering musician, and we were soon afterwards, as they played their dances, I asked them timely if they could play my galops. The blessed people they did not know them. Ah, what a happiness that was for me!

I asked them if they did not play other music besides dances. "Most certainly," they said; "but only for ourselves, and not for the fastidious people." They unpacked their music. I caught sight of Beethoven's great Septuor; in amazement I asked them if they played that, too? "Why not?" replied the eldest. "Joseph has a lame hand and cannot play the second violin just now; otherwise we would enjoy playing it for you."

Beside myself, I forthwith seized Joseph's violin, promising to supply his place as far as I could; and we began the Septuor.

Ah, what a delight it was! Here, beside the Bohemian highway, under the open sky, the Septuor of Beethoven was performed with a clearness, a precision, and a deep expression, such as one seldom finds among the most mastery of virtuosos! O great Beethoven, we brought to thee a worthy sacrifice!

### THE COMING OF THE ENGLISHMAN

We were just at the finale, when—for the road parted up a steep hill just here—an elegant traveling-carriage drew near us, slowly and noiselessly, and at last stopped beside us. An amazingly tall and wonderfully fair young man lay stretched out in the vehicle; he listened with considerable attention to our music, took out his pocket-book, and wrote a few words in it. Then he fell all a gold-piece from the carriage, and drove on, speaking a few words of English to his servant—from which I discovered that he must be an Englishman. This occurrence threw us into a disorder; luckily we had finished the performance of the Septuor. I embraced my friends, and would have accompanied them; but they were so glad that they must leave the highway here and strike into a narrow path to reach their home. If Beethoven himself had not been waiting for me, I would have gone thither, with them. As it was, we separated with

no little emotion, and parted. Later it occurred to me that no one had picked up the Englishman's gold-piece.

In the next inn, which I entered to refresh myself, I found the Englishman seated at an excellent repast. He looked at me for a long while, and at last addressed me in passable German.

"Where are you going, my friend?" he asked. "They have gone home," said I. "Take your violin," he continued, "and play something. Here is some money."

I was offended at this, and explained that I did not play for money; further, that I had no violin; and I briefly related to him how I had met the musicians.

"They were good musicians," said the Englishman, "and the Beethoven symphony was also good."

This observation struck me; I asked whether he himself was musical.

"Yes," he answered; "I play the flute twice a week; on Thursday I play the French horn; and on Sundays I compose."

That was certainly a good deal; I stood amazed. I had never in my life heard of traveling English musicians. I decided, therefore, that they must make their wanderings with such fine equipment. I asked if he was a musician by profession.

For some time I received no reply; at last he answered slowly that he was not a musician. My error was plain; I had certainly offended him by my inquiry. Somewhat confused, I remained silent, and went on with my simple meal.

The Englishman, who again took a long look at me, began again. "Do you know Beethoven?" he asked.

I replied that I had never been in Vienna, but that I was at this moment on the way thither to satisfy the keen longing that I felt to see the idolized master.

"Where do you come from?" he asked. "From London—? That is not far. I come from England, and also desire to know of his whereabouts. We should make his acquaintance; he is a very celebrated composer."

What an extraordinary meeting! I thought Great master, what different people you attract! On foot and on carriage, and in the villages to you! My Englishman interested me greatly, but I confess that I envied him very little on account of his fine carriage. It seemed to me that my difficult pilgrimage was more holy and loyal, and that its goal must give me more pleasure than him who went in pride and splendor.

The postilion blew his horn; the Englishman drove on, calling to me that he would see Beethoven sooner than I.

I had gone to a few miles further when I unexpectedly came upon him again. This time it was on the road. One of the wheels of his carriage had broken; but he still sat within in majestic calm, his servant behind him, in spite of the fact that the wagon hung far over to one side. I discovered that they were waiting for the postilion, who had gone on to the village a considerable distance in advance, to bring a wheelwright. They had waited a long while; and as the servant only spoke English, I determined to go forward myself to the village to hurry the postilion and the wheelwright back.

I found the former in a tavern, where he was sitting over his brandy, not troubling himself especially about the Englishman; but I nevertheless succeeded in speedily taking him back with the mechanic to the broken carriage. The damage was soon repaired; the Englishman promised to announce me at Beethoven's, and drove away.

What was my amazement to overtake him the next day again. This time he had not broken a wheel, but had halted in the middle of the road, and was reading a book; and he appeared quite pleased as he saw me again approaching.

"I have waited some hours," said he, "because it occurred to me just here that I had come to you to invite you to drive with me to Beethoven's. Driving is far better than walking. Come into the carriage."

I was amazed. For a moment I hesitated whether I should not accept his offer; but I remembered the vow that I had made the day before when I saw the Englishman drive away—I had vowed that no matter what might happen I would make my pilgrimage on foot, and that I should not turn to be astonished. He repeated his offer, and that he had waited hours for me, in spite of the fact

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BY JO-SHIPLEY WATSON.

She had had her wheel thoroughly repaired at the shop where she had passed the night, and had been riding away. I remained firm, however, and she rode away.

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Sarah was leaving the Con conservatory and going to a little town out West. "One of those stupid places where you vegetate," she told her friends. "I'm leaving a good deal behind at the conservatory, the concerts, the galleries and hosts of congenial companions. The very things she loved best in the world, but Sarah was wonderfully brave-spirited and cheerful when the train slid out of the Dearborn station.

Grove was a small town in every sense; small in size and small in outlook. There is a difference even between bad and worse, and Sarah knew that Willow Grove was worse. She "got started" in that way easily enough with no competition; there was no one to fight with, no one to teach to combat. Now the "getting started" was over the troubling thought was "How shall I keep up?" She did it again and again. How was she, indeed! Outside of the lessons it was a lifeless existence. "If I could teach in Chicago," she said, "I would place the galleries until I knew every picture; I'd go to the symphonies until I knew every composer." Of course we know she could not have done it because she would have been too busy paying rent and making ends meet. In Willow Grove ends met and making ends time seemed a burden.

"To stand still is to retrograde," it's easier to run down than to run up." These and a dozen other wise thoughts ran through her mind. She was entirely too conscious of the running down, so she made a plan and the following of it led to so many surprises that I believe every music student will be interested, for it is a true story of a real girl's ambition.

Activity makes time short and the winter in Willow Grove moved briskly because the plan was carried out with such vigor. This was her plan: First, to add one new piece or part of a piece, memorized, to her repertoire one in every two weeks. To play it Saturdays, at three o'clock, as though she were playing for her teacher.

Every Saturday fortnight, at three, the studio was put in order, the teacher's chair was placed, as it was at the Conservatory, at the right and a little back. Sarah came in, bowed, laid her music on the piano and began the lesson. The nerve tension was not relaxed one instant. Pieces, studies, techniques were played straight through to the end of the forty minutes.

Here are some of the memorized pieces arranged in the form of a program. The unmemorized work was not counted as thoroughly learned and it was never recorded in Sarah's repertoire book.

- Bach, .....Prelude and Fugue in C minor.
Beethoven, .....Sonata Op. 26, No. 2.
Chopin, .....Nocturne F major.
.....Two preludes.
Etude C minor.
MacDowell, .....Prelude E minor.
Witches' Dance.
Liszt, .....Love Dream No. III.

Second, to try to become a thorough student of some great master. Beethoven was the master chosen and the subject was so staggeringly big that Sarah was on the point of dropping Beethoven to Haydn; but she had her teacher check (that was fifteen years ago) and she is still studying and pondering over this great musical giant and, in all probability, she will be at it down to the end of time. To the Beethoven bibliography there is no end.

During the winter she read a translation of Nohl's Beethoven, also Grove's valuable article in the "Dictionary of Music and Musicians." One of the best short surveys of Beethoven's life is in Chamber's Encyclopedia. Then there were Elterlin's "Beethoven Sonata" and Teegen's "Beethoven Symphonies" and Grove's "Beethoven's Nine Symphonies," besides a great many magazine articles and the playing of reams and reams of music.

Sarah did not attempt to master any of it; she read the Sonatas, Minnets, Baguettes and Variations as one reads a book, page after page and day after day. Some of the symphonies were looked over; that section, but acquaintance with the chamber music came later.

Third, there were no galleries in Willow Grove and Sarah had found so much inspiration in paintings that the lack of them seemed more of a loss than the orchestral concerts. There seemed to be no substitute, but paintings she found one, and in place of painting for the sun she walked every evening to College Hill for the sun. There was always a superb view in fair weather. The sun set under all sorts of conditions that sometimes behind broad smudges of grey, sometimes behind sheets of rain and sometimes it set in gold and purple haze—every one different and every one an inspiration.

Fourth, through this Sarah was finally lifted out of Willow Grove. It began in a correspondence with an Eastern music school and in diligent preparation for its entrance examination. Letters—not stereotyped business ones, but letters with real feeling and the dream that changed. Sarah opened her heart and the dream that came was taken, and, thanks to the concentration cultivated at the flying lessons at Willow Grove, Sarah passed with admirable colors.

PIANOFORTE FINGERING.

BY DR. ANNIE PATTERSON.

FINGERING presents a very real difficulty to the pianoforte student, even at advanced stages of his practice. Teachers' systems of fingering also differ, and the sillier the more complicated the problem. Indeed, the learner soon finds that he has, sooner or later, to be a law to himself in this matter, as the fingering that assists one hand is awkward or even impossible for the other.

It is a question, however, if this temporizing consideration may not be easier; if there is not very much of interest in the case; "good music" which will, if properly presented, secure the very interest we are seeking to arouse. Some there are, it is true, who, living constantly in the presence of good music find by other people, preserve and cherish a little collection of fancy covers and horrible contents; who are untouched by the lofty music they hear, yet contentedly strum out their own repertoire to their dearest satisfaction, a frequent wrong note notwithstanding. So it does take all kinds to make a world, after all; and the gaudy-covered music, while it may not make its lover a better man, leads him to commit a crime that appeals only to the ethical and not to the legal side of his affairs.

In a previous article on Form as a principle in music that should never be overlooked by the teacher who described the most common variety of the small forms, the Ternary, this three-part structure is common to all arts, and the teacher can, with profit to herself and to her pupils, make a study of it in pictures illustrating design, architectural details, painting and the like.

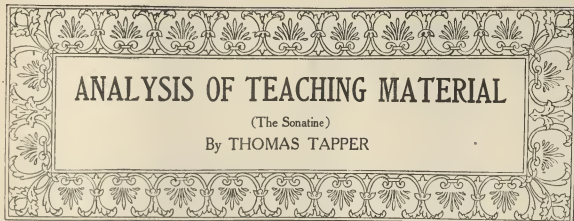
The Ternary is easily recognized in small forms, but it is frequently unrecognized in larger forms. For this reason the pupil often studies a large classic movement and fails utterly to see its perspective; its boundaries are not clear to him, and the balance of parts which in Form is so necessary and interesting is lost to him. But as a little practice in this, as in other things, tends to make perfect, let us suppose the student is willing to spend a portion of his time in learning the form-plan of all he plays; he will find the time well-spent and the reward worthy of his effort.

The Sonata is often a thing unbeloved. Perhaps its plot is too deep to be grasped while the technical difficulties are yet un conquered. If we before we set the pupil at work with his hands, we could simplify his task and calibrate his attention; that is, we should give his head a chance first, and then his hands a chance. It may help him.

While the Clementi Sonatas have appealed to students for many decades, they are still fresh and spontaneous. As a type of the Sonata form and miniature, there is no better example than Op. 36, No. 6, in D major, first movement. In the pupil's experience with the Sonata, the first movement may seem long and involved. He may work at it with discouragement, which, in time, develops into hostility. I do not blame him always for this, for we should first appeal to his intellectuality, and then let him bring his hands to the keyboard. The opposite procedure is what involves us and him in confusion. By following this rule, that fearful search for novelties in bright covers may not be so necessary.

Let us tell him, and play as we explain, that this Sonata movement, though quite long, is composed of nine parts, which, when properly grouped, form three principal divisions. These three principal divisions are:

- I. From the beginning to the first double Bar (Measures 1 to 38).
II. From the double Bar to the point where the first part of the Sonata is again introduced (Measures 39 to 54).



ANALYSIS OF TEACHING MATERIAL

(The Sonata)

By THOMAS TAPPER

In these days the quest for instructive teaching material for the young pianist not infrequently leads us to seek the element of novelty, irrespective of any higher consideration. It is true that this must be the case in purveying to pupils who have yet to be interested before they can be instructed in music. It is a question, however, if this temporizing consideration may not be easier; if there is not very much of interest in the case; "good music" which will, if properly presented, secure the very interest we are seeking to arouse. Some there are, it is true, who, living constantly in the presence of good music find by other people, preserve and cherish a little collection of fancy covers and horrible contents; who are untouched by the lofty music they hear, yet contentedly strum out their own repertoire to their dearest satisfaction, a frequent wrong note notwithstanding. So it does take all kinds to make a world, after all; and the gaudy-covered music, while it may not make its lover a better man, leads him to commit a crime that appeals only to the ethical and not to the legal side of his affairs.

III. From the point reached in II to the end (Measures 57 to 90).

Part I is 38 measures in length. A piece of English literature as long as that (two printed pages of music) would be sub-divided into paragraphs, into sentences, and into phrases; and the comprehension of the whole would become simple as we read it, observing these. It is quite the same with this music. It is sub-divided; and the study of each sub-division tends to make the whole a simple and straightforward story.

The sub-divisions of Part I are four in number: First Subject, in D (Measures 1 to 12). Episode or Intermediate Group (Measures 12 to 22). Second Subject, in A (Measures 23 to 34). Closing Group, in A (Measures 34 to the double Bar).

In the practice of a Sonatina each of these four divisions should be separately mastered. Then their inter-connection becomes evident and the unity of the movement is much clearer in the performance.

It is in the interest of comparison that the pupil should next be shown the structure of Part III, so that it may be pointed out to him that this part is exactly like Part I, save in certain key-changes. (The reasons for the differences of key make an interesting story; and let us remember that what ever interests him is to our gain and his.)

We promised to show him nine paragraphs in this piece of literature, and we have already shown him eight of them. The ninth he can discover for himself. That ninth paragraph has its sentence structure, and should be analyzed to reveal it.

Part III is sub-divided as follows: First Subject, in D major (Measures 68 to 74). Intermediate Group (Measures 74 to 80). Second Subject, in D major (Measures 80 to 86). Closing Group (No Coda) (Measures 86 to 90).

MUSICAL PARAGRAPHS.

Thus the Sonata is displayed before the student as a short story in nine paragraphs, each paragraph conveying its particular message. Interesting comparisons should be made. Paragraphs one and five are the same; they are identical, in fact. Paragraphs two and six are the same in story, but differ in the detail of key. Paragraphs three and four are to be compared as were two and six; so, too, are paragraphs four and eight.

If we do this clearly for the pupil, he will soon jump to a conclusion and alight on his feet with safety and delight. The first four paragraphs and the last four, separated by the long middle paragraph (after the first double bar), form a Ternary. This discovery will help him not only with this particular composition, but with every other of the same kind that he is ever to study. In other words, Sonata study on music form gives him insight into the structure of a great number of music compositions. So much knowledge of constant future use is certainly a good investment.

It may take one lesson, two, or three, to get all this before him. Still, it is a good investment. And still there is much more of interest to be told. When he knows two or three first movements of Sonatas, let him compare them, so as to work out for himself such questions as these:

- 1. Is the first subject generally repeated exactly as it first appeared?
2. What key is reached through the Intermediate Group in Part I. in Part III?
3. Is the second subject literally transposed to the Tonic (in Part III) from the Dominant (in Part I)?

- 4. Is the Closing Group exactly repeated, or is it longer (with Coda) in Part III than in Part I?
5. If there is a Coda, what is its purpose?
6. Is Part II (called the Development) entirely new music, or does it suggest what has appeared in Part I?

Many similar questions are possible, and they should be multiplied, to the end that the pupil will be led to observe and compare. The value of analysis as an aid to music memory need not be pointed out. It abounds with possibilities in that direction.

FURTHER ANALYSIS.

In order that detailed knowledge of Form may be gradually built up in the pupil's mind, the Phrase and Period analysis of the components of the Sonata's first movement should not be forgotten. Every Cadence must be carefully located and named; so, too, all Sequences, key-changes (especially in the Development, Part II) are structural devices employed to emphasize theoretic matter.

The Ternary structure of this particular composition is: Part I to Measure 38. Part II to Measure 56. Part III (like Part I) to Measure 90. The four-fold sub-divisions of Parts I and III have been already emphasized. There is no set structural sub-division ever employed in Part II.

We have now seen that a Sonatina first movement is Ternary in its balance of actual music material. But it has another Ternary characteristic that is often very pronounced in more elaborate types of the form; it is also present in the example before us, to an extent:

Part I has two key-colors—Tonic and Dominant.

Part II has one prevailing key-color, the Tonic. Part II is frequently, and best, less restricted to key. It is, in fact, free in this particular, and modulatory passages are desirable.

Therefore, the key of Parts I and III establish a color contrast to the more widely chosen keys of Part II. The teacher will see at once that this structural analysis has in it a fund of interest. It should be employed constantly, for it does as much for the head as techniques do for the hand. It helps to show, to some extent, why good music is good.

There is much in it to think about, and the more we investigate it the more we find.

The writer suggests that every teacher who follows this article be provided with a copy of the movement in question. Number each measure, from the first full measure to the end.

EDUCATIONAL EPIGRAMS.

BY ROBERT SCHUMANN.

"Above all things, persevere in composing mentally, not with the help of the instrument, and keep on turning and twisting the principal melodies until in your mind you can say to yourself, 'Now it will do.' To hit upon the right thing at a moment, as it were, does not happen every day. It is the work of great composers, especially Beethoven, prove how long and how laboriously they often worked at a simple melody, until they can improve upon it."

"The artist who refuses to recognize the efforts of his contemporaries may be looked upon as lost. It is good to change one's usual groove for fresh soundings."

"Though, as you are aware, we musicians often dwell on sunny heights, yet when the unbrightness of life comes before our eyes, in all its naked ugliness, it hurts us all the more."

"Mind you get into the habit of thinking of music with ease in your own mind, and not with the assistance of the piano; only in this way are the contours of the heart opened and brought out in ever greater clearness and purity. The principal thing is that the musician should keep the ear of his mind clear."

"It is not praise that carries out cultivation of the artist, but joy that what he has felt himself finds its echo in men's hearts."

"An artist does to help all young and honestly-striving artists, and this is only possible by a frank expression of opinion."

"I hate at all times any mode of instigating publication by the artist himself. What is strong enough works its own way."











TOLD AT TWILIGHT

SONG WITHOUT WORDS

CARL WILHELM KERN, Op.168

Andante cantabile M.M. 76

Musical score for 'Told at Twilight' by Carl Wilhelm Kern, Op. 168. The score is in G major, 3/4 time, and is marked 'Andante cantabile M.M. 76'. It features a piano introduction with a 'p dolce' dynamic and a 'cantando' section.

THE VOCAL NUMBERS.

Hartwell-Jones' "Be of Good Cheer" is a fine new song of semi-sacred character, the most recent work of this popular writer. It has a broad, flowing melody and a very taking refrain. It will be found useful for a variety of occasions. W. R. Spence's "Sometimes" is a short song of much merit, an expressive setting of a good text, tastefully harmonized in modern style. This would make a pretty encore for a good pupil of moderate age, and Agnes Woodward's "Lullaby" is a charming number for a low voice. A deep, rich contralto should make a splendid effect with this song.

A PRACTICAL METHOD OF EMPLOYING THE GALLERY OF CELEBRATED MUSICIANS.

Many different methods of using the "Gallery of Celebrated Musicians" printed each month in this journal have been suggested from time to time. Many teachers and students prefer to keep the page in the journal as it is, to preserve the whole page for reference. The page is, however, so arranged that those who desire may cut out the pictures and use them in various ways in their class work. Some teachers had it very helpful to have their pupils cut out the pictures and make collections of them by pasting them in blank books. In this case the pictures are alphabetically arranged. In this case the pictures are alphabetically arranged. The entire page may be removed for future record. This is an excellent study in the 'scato', and, as it is tuneful and well-harmonized, it should make a very satisfactory recital number.

Another practical method of employing these pictures is that of having a bulletin board in the studio placed in such a position that the students coming for their lessons may read the biographies and become acquainted with the portraits of the famous musicians. A great many teachers follow this plan with invariably excellent results. In all cases the paste should be carefully applied to the margin on the back of the picture so that when it is pasted in a book for preservation the margin will act as a hinge.

One other very practical method of applying these gallery "portrait-biographies" in a helpful manner is suggested by a Tennessee teacher, Miss Clara P. Harwood. At a recent recital of her pupils she desired a novel idea for her programs and hit upon the method of having her pupils cut out the Gallery pictures and make the programs themselves. At the top of her letter paper was printed the name of the school. This served as a heading. Under this the teacher had her pupils insert one of the Gallery pictures, exactly in the centre of the page and so pasted that those who attended the recital might turn the picture over and read the biography on the reverse side. Under the picture was written the date and the title of the recital. "A Beginners' Recital." On the inner pages the program was written.

The fact that the pupils had prepared the programs (eighty in number) interested the audience immensely and these programs were more carefully preserved by those who attended the recital than if they had been elaborate and costly printed programs. It is needless to say that the pupils took an increased interest in the recital. Miss Harwood writes: "The interest with which the audience read the sketches led me to hope that the seed fell upon good ground. They were of undoubted help to the students. Even the little ones are speaking quite familiarly of these musical celebrities and treasure their programs as souvenirs. Thank you very much for this feature of our greatly prized Etude." THE ETUDE Gallery started in the February issue of 1900 and has been continued monthly ever since, one hundred and fourteen portrait-biographies having appeared.

Music is the most modern of all arts; it commenced as the simple exponent of joy and sorrow (major and minor). The ill-educated man can scarcely believe that it possesses the power of expressing particular passions, and thus, it is difficult for him to comprehend the more individual masters, such as Beethoven and Schubert. We have learnt to express the finer shades of feeling by penetrating more deeply into the mysteries of harmony.—Robert Schumann.

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THE ETUDE

ficult, yet complete and satisfying. Note the duet effect throughout and bring out both voices. Give a swaying, wave-like effect to the rhythm.

AT THE BLACKSMITHS—CARL KLING. This is a clever characteristic piece, very melodic and carefully worked out. It will afford good practice in the art of touch, in clean finger work and in interpretation. It may be successfully assigned to a good pupil of intermediate grade, and it should prove popular for recital purposes.

TOLD AT TWILIGHT—C. W. KERN. This is a melodious drawing-room piece of the better class. The principal theme should be brought out in the manner of a cello or well-toned solo. In this style of playing, which may be termed the "art of singing" as applied to the keyboard, the "clinging" or super-legato touch is to be employed.

SWEET LAVENDER—J. L. GALBRAITH. This "graceful dance" is written in the old English style, in the manner of a gavotte or bourree. It must be played with a crisp, sparkling touch. Very precisely, and at a moderate rate of speed. This is an excellent study in the 'scato', and, as it is tuneful and well-harmonized, it should make a very satisfactory recital number.

SOUVENIR DE NAPLES—G. LAZARUS. This is a brilliant characteristic movement in the style of a tarantella. It should be played smoothly and rapidly, and will require nimble fingers. The composer is a well-known European teacher and player.

FAIRIES WALTZ—L. R. BUTTON. This is a clever and taking little waltz movement by a talented American woman composer. Its chief educational feature lies in the frequent employment of the chromatic scale, giving students an excellent opportunity of becoming familiar with the use and effect of this scale in practical musical composition. Play this piece in a sprightly manner, at a brisk rate of speed.

GOOD NIGHT!—H. L. CRAMM. This is a meritorious easy teaching piece, charming in conception, and well written. Pieces of this type tend to inculcate style and expression with students of elementary grade.

ON ROLLERS—DANIEL ROWE. This is a very easy teaching piece of the popular type, a bright little waltz movement. Young students will find pleasure and profit in this piece.

TWO FAIRY STORIES (FOUR HANDS)—CARL WOLF. These two charming characteristic pieces are original four-hand compositions, not arrangements. They may be played separately, if desired; but a better contrast is gained by playing one immediately after the other, and then returning to the first. In connection with each piece will be found the story it is intended to illustrate. Play the pieces in descriptive style, with somewhat exaggerated expression.

REMEMBRANCE (VIOLIN AND PIANO)—H. ENGLMANN. Mr. Engelmann has become so well known as a writer of pianoforte pieces that a violin piece from his pen will be a decided novelty. In this new work, "Remembrance," this composer's apparently unexhaustible flow of graceful melody shows no signs of diminution. Violinists will find in this piece an excellent opportunity for the production of the singing tone and for the cultivation of a sympathetic style of delivery.

MARCH IN G (PIPE ORGAN)—W. R. WAGHORNE. This is a brilliant march movement suitable for recital use or as a postlude in church service. It is a "grand march" written in the English style, but it is far more tuneful and rhythmically interesting than most pieces of this type. As a composition it will be found available in developing the broad "full organ" style of execution. The composer has indicated an effective registration, practicable on most organs.

Educational Notes on Etude Music

By P. W. OREM

SCHEITZ (FROM "LUCIA") FOR LEFT HAND

ALOKEF—DONIZETTI—LESCHETZKY

This is probably the most satisfactory of all exercises for the left hand alone. It is splendid either for study or recital purposes. It is an ingenious work of musical construction such as could only be accomplished by one who was at the same time a brilliant pianist and composer. Both the themes and the harmonies are transcribed with the utmost fidelity and the monumental passage-work is spontaneously and happily, yet all is brought well within the grasp of the left hand. Careful practice by this player will advance well overcome all the difficulties of this piece without undue effort. It all lies so close that it is not as difficult as it might at first appear. The "Scheitz from Lucia" for itself, needs no commendation, as so popular in all its many arrangements. But a left-hand transcription is something very different from the ordinary. Of course, the greatest difficulty after the notes, rhythms and fingering are mastered, will be to bring out the themes properly. The pedal must be used with the utmost care and delicacy. It will be noted that, throughout the introduction, the principal voices are given in full staff notation, while the accompaniment is in simplified notes. This is a good guide for the student endeavoring to acquire ease and freedom. Avoid the temptation of hurrying. It would be a good idea in the beginning to practice this piece with both hands in order to work out better the general effect.

HUNGARIAN NATIONAL DANCE—GEZA HORVATH.

In this number the well-known Hungarian composer, Geza Horvath, has idealized one of his native dances. The name of this dance is derived from Csarda, an inn on the Pusztas, where the dance is supposed to have been first performed. It is divided into two movements: the "Lassu" or slow movement, and the "Frisk" or quickstep. These two movements are alternated at the will of the dancers, the music being changed at a given signal. The frequent syncopations are characteristic features in Hungarian music. This native dance, with its piquant melodies and rhythms and colorful harmonies, has had a fascination for many of the great composers and players; notably, Schumann, Liszt, and Rachini. Mr. Horvath's composition is a spirited number, admirable in all respects.

AIR DE BALLET—J. F. FRYNSINGER.

This is a characteristic drawing-room piece by a promising American composer. It is written in the French style, graceful and piquant, with three well-contrasted themes. It will require a bright, snappy interpretation, with plenty of tone color. This should prove a favorite for recitals.

BARCAROLLE ("TALES OF HOFFMANN")—J. OFFENBACH.

Jacques Offenbach (1810-1880), known as "the Prince of French burlesque opera," was the composer of 1200 works for the stage. A number of them were extraordinarily popular. Possibly the best known purely musical standpoint is the "Tales of Hoffmann." This opera was written but a short time before the composer's death. After revision by Gounod it was first produced in 1881, with great success, running for ten nights. It has recently been revived in this country. It has a fantastic plot, revolving with the loves of a young poet. The barcarolle which occurs at the beginning of the third act has become very popular. It is a striking example of what a gifted composer can accomplish with comparatively simple means. The melody is purely idiomatic, the harmonies conventional and little varied, but the effect is undeniably charming and characteristic. We have had this number especially arranged for THE ETUDE, and the transcription is all that can be desired, only moderately dif-



# AT THE BLACKSMITH'S

IN DER SCHMIEDE  
Caprice

CARL KLING

Allegro m.m.♩ = 112

Musical score for the left page of 'At the Blacksmith's'. It consists of eight systems of piano accompaniment, each with a treble and bass clef staff. The music is in 2/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Dynamics include *f*, *cresc.*, and *mf*. The key signature has one flat (B-flat).

Musical score for the right page of 'At the Blacksmith's'. It consists of eight systems of piano accompaniment, each with a treble and bass clef staff. The music continues from the left page, featuring complex rhythmic patterns and fingerings. Dynamics include *mf*, *p*, *cresc.*, and *ff*. The key signature has one flat (B-flat).



# TWO FAIRY STORIES

## The Giants and the Dwarfs

The "Giants" and the "Dwarfs" had been at enmity for years. The giants, powerful physically but mentally deficient, were continually outwitted by the schemes and plots of the cunning dwarfs. The giants finally appointed two of their number to seek out the dwarfs and exterminate them. The dwarfs retreated into nooks and crannies of the rocks and into the recesses of their tiny caverns, whither the giants were unable to follow, stoned the giants with impunity and put them to derision and flight.

CARL WOLF

SECONDO

Andante sostenuto M. M. ♩ = 72

### The Little Glass Man

A legend of the famous "Black Forest" country in Germany relates that on certain days in the year the "Little Glass Man" would appear in the depths of the forest, seated under a huge tree, smoking a long pipe. Anyone chancing to come upon him at such a time could wish for anything and have it granted. But if the one wishing lacked faith, or made light of the little man's powers, everything happened contrary to his desires and dire failure would result. This tale is often told children at the fireside.

Andante semplice M. M. ♩ = 88

CARL WOLF

# TWO FAIRY STORIES

## The Giants and the Dwarfs

PRIMO

CARL WOLF

Andante sostenuto M. M. ♩ = 72

### The Little Glass Man

Andante semplice M. M. ♩ = 88

CARL WOLF



THE ETUDE

SECONDO

*p*  
*Animato*  
*mf*  
*a tempo*  
*p dolce*  
*mf*  
*mf*  
*Presto*  
*rit.*  
*ff*  
*D.C.*

THE ETUDE

PRIMO

*p*  
*Animato*  
*Animato*  
*a tempo*  
*p*  
*brill.*  
*mf*  
*p dolce*  
*mf*  
*Presto*  
*rit.*  
*ff*  
*D.C.*



# THE ETUDE ON ROLLERS

WALTZ

DANIEL ROWE

Tempo di Valse M.M.♩ = 54

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# BARCAROLLE

from LES CONTES D'HOFFMANN  
Tales of Hoffmann

Arranged by H. Engelmann

INTRO.  
Moderato M.M.♩ = 44

JACQUES OFFENBACH

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# SWEET LAVENDER

GRACEFUL DANCE

Moderato M. M. ♩ = 138

J. LAMONT GALBRAITH

Musical score for 'Sweet Lavender' by J. Lamont Galbraith. The score is in 3/4 time, marked Moderato (♩ = 138). It features a graceful dance melody with various dynamics including *f*, *p*, *sfz*, and *mf*. The piece includes a Coda section and ends with a *D.C.* (Da Capo) instruction. Fingerings and articulation marks are clearly indicated throughout the score.

# SEXTETTE

Andante-Finale from "Lucia di Lammermoor"

for the Left Hand Alone

TH. LESCHETIZKY, Op. 13

Musical score for 'Sextette' by Th. Leschetizky, Op. 13. The score is in 3/4 time, marked Maestoso. It is an Andante-Finale from the opera 'Lucia di Lammermoor' and is arranged for the left hand alone. The piece features complex textures with dynamics ranging from *pp* to *ff*. It includes a Coda section and concludes with an *Andante* section marked *il canto ben marcato*. The score is highly detailed with numerous fingerings and articulation marks.



THE ETUDE

THE ETUDE

GOOD-NIGHT, LITTLE GIRL!

Moderato M.M. ♩ = 72  
dolce

H.L. CRAMM, Op. 14, No. 3  
last time to Coda



AIR DE BALLET

J. FRANK FRYISINGER, Op. 50

*Dolcemente* M.M. ♩ = 168

*p* *cresc.* *Ped. simile*

*f* *dim.* *poco rit.* *pp* *secco* *ff* *Fine*

**Impetuoso**

*p* *mf*

*poco a poco rit.* *p* *al tempo*

**Tempo I.**

*senza roll.* *sfz* *subito pp* *pdolce* *cresc.* *Ped. simile*

*f*

**TRIO** *Con gentilezza*

*pp* *secco.* *ff* *p* *secco.* *pp*

*p* *f* *rit.* *D.C.*

SOUVENIR DE NAPLES

**Allegro molto** M.M. ♩ = 168

GUST. LAZARUS, Op. 136, No. 4

*cresc.* *dim.*

*f* *ff* *Fine*

*legato* *cresc.*

*f* *cresc.* *ff*

*ff* *p* *cresc.* *D.C.*



To Mrs. A. W. Johnstone

# MARCH IN G FOR THE ORGAN

W. R. WAGHORNE

Registration: Sw. Full  
Gt. to Principal coup. to Sw.  
Ped. 16 ft. coup. to Gt.

Maestoso M. M.  $\text{♩} = 116$

Manual

Pedal

Gt. 15th. & 4ft. Flute coup. to Sw.



# HUNGARIAN NATIONAL DANCE

No. 1 in E flat

GEZA HORVATH

Vivace M. M. ♩ = 126

First system of the piano score for 'Hungarian National Dance'. It features a treble and bass clef with a key signature of two flats. The music is marked 'Vivace M. M. ♩ = 126'. Dynamics include *f*, *p*, and *ff*. There are various articulations and fingerings indicated throughout the system.

Lento M. M. ♩ = 54

Second system of the piano score, marked 'Lento M. M. ♩ = 54'. The tempo is significantly slower than the first system. Dynamics include *pp dolce*. The music is characterized by wide intervals and a more spacious feel.

Third system of the piano score, continuing the 'Lento' section. It features *pp dolce* dynamics and includes some complex rhythmic patterns and fingerings.

Fourth system of the piano score, continuing the 'Lento' section. Dynamics include *pp dolce*. The system concludes with a final cadence.

Allegro con brio M. M. ♩ = 138

Fifth system of the piano score, marked 'Allegro con brio M. M. ♩ = 138'. The tempo returns to a lively pace. Dynamics include *f* and *ff*. The music is more rhythmic and energetic.

Sixth system of the piano score, continuing the 'Allegro con brio' section. Dynamics include *ff* and *p*. The system ends with a final cadence.

First system of the piano score for 'Remembrance'. It features a treble and bass clef with a key signature of two flats. The music is marked 'Andante con moto M. M. ♩ = 54'. Dynamics include *f*, *p*, *poco rit.*, and *con fuoco*.

Second system of the piano score, continuing the 'Andante con moto' section. Dynamics include *ff*. The music is characterized by wide intervals and a more spacious feel.

Third system of the piano score, continuing the 'Andante con moto' section. Dynamics include *ff*, *dim. e rit.*, and *p*. The system concludes with a final cadence.

## To my friend, J. W. Wetsell REMEMBRANCE ELEGY

H. ENGELMANN

Andante con moto M. M. ♩ = 54

First system of the piano score for 'Remembrance'. It features a treble and bass clef with a key signature of two flats. The music is marked 'Andante con moto M. M. ♩ = 54'. Dynamics include *p*, *cresc.*, *p*, *brillante*, *l.h.*, and *rit.*.

Second system of the piano score, continuing the 'Andante con moto' section. Dynamics include *p dolce* and *pp dolce*. The system concludes with a final cadence.

Third system of the piano score, continuing the 'Andante con moto' section. Dynamics include *p*. The system concludes with a final cadence.

Fourth system of the piano score, continuing the 'Andante con moto' section. Dynamics include *p*. The system concludes with a final cadence.



Poco animato

*Cadenza ad lib.*

*ppp*  
*Adagio*

*poco morendo*  
*p*

THE ETUDE  
FAIRIES' WALTZ  
FEEN WALZER

Tempo di Valse M.M.♩ = 84

LILY RUEGG BUTTON, Op.1

*mf*

*ten.*  
*rit.*  
*Fine*  
*p*

*D.C.\**

TRIO  
*mf*  
*rit.*  
*D.C.\**

\* From here go to the beginning and play to Fine; then, play Trio.  
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# THE ETUDE BE OF GOOD CHEER

CLAUDE LYTTLETON

HARTWELL-JONES  
*con molto espressione*

*Andante cantabile*

Is there a  
When day is

thought that comes e'er to dis-tress thee, — Breathes there a sigh that hurts thy in-most soul — No note of  
done, and shad-ows round the hov-er, — The sun gone down, and still-ness reigns su-preme. — The hours of

joy toil e'er sound to soothe or bless thee, — On-ly the cease-les side of sor-row's roll. Then in such  
o-ver, Rest these sweet soul, and pon-der o'er life's dream. Then break thy

*poco rit. p*

*colla voce*

*crasc.*

mo-ments, lift thine eyes a-bove thee — There is no cloud that is not sil-ver  
bounds and raise thy voice in laugh-ter — There shines be-yond, the great E-ter-nal

*Maestoso*

lined shore — Hope there is ev-er — 'midst those who love thee — And o-ver all — there smiles the Mas-ter  
Where in the land of glo-ri-ous here-af-ter — The tears of earth are dried for-ev-er

*rit.*

*sost.*

*melodia marcato*

*Moderato*

mind.  
more.

Be of good cheer, Thy Mas-ter watch-es o'er thee, Be of good cheer, He

*f marcato*

*allargando*

*largemento*

*molto rall. f*

will not quit thy side, Be-hold those arms E-ter-nal, held be-fore thee, In them, in them thou shalt for

e'er a-bide. e'er a-bide.

*atempo*

*sost.*

*ff*

L. S. BENGOUGH

# SOMETIMES

WILLIAM R. SPENCE

*Andante espressivo*

*espress.*

Sometimes I gaze at the sun-lit sky, Tint-ed at eve, to a gold-en hue — And all that  
sounds in my list'-ning ear, Low chim-ing bells that are hid from view, Ten-derly

*rit.*

*ben legato*

beau-ty, en-tranc-ing the eye, Speaks to my heart of you, Lov-ing-ly speaks of you.  
Yes, the dear voice of you.

*p*

*rit.*

*ad lib. rit.*

*colla voce*



# THE ETUDE LULLABY

Words and Music by  
AGNES WOODWARD

Andante

Lul - - la - by, Lul - - la - by,

by! Ba - by go to sleep, Ba - by go to sleep!  
by! Moth - er watch - es near, Moth - er watch - es near.

Sleep! Sleep! Now close thine eyes and qui - et lie And sleep thro'out the night; For  
Sleep! Sleep! My lit - tle dar - ling God's own gift, Thou't guarded loved and blest. Night!

heav - ly an - gels o'er thee watch, Now keep my babetill morn - ing light. Sleep! Sleep!  
deep - ning shad - ows morn will lift So ba - by sleep and sweetly rest. Sleep! Sleep!

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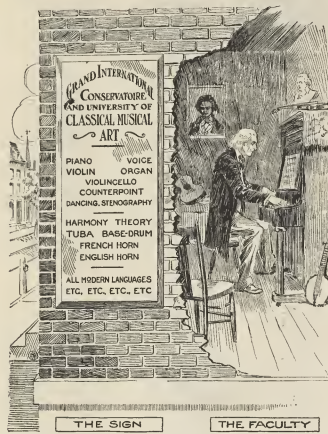
# THE ETUDE EDUCATIONAL CARTOONS

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



THAT \$1,000 PICTURE

How often have you seen the above scene enacted? The guests assemble, and proud mamma, after much coaxing, gets her charming daughter as far as the piano stool. "Dear mamma, please, this is too absurd for anything," she doesn't touch a single piece from memory," says the daughter. In the meantime, father indulges in the pleasant position of counting up upon his fingers how much he has spent on his daughter's education. One of the first things that the teacher should realize is that that one pupil properly prepared and "ready to play" at any moment is better than dozens of sermons upon the teacher's ability.



THE SIGN THE FACULTY

This picture needs little comment. Many teachers, through lack of experience, make the great mistake of thinking that in order to impress the public they must make extravagant claims and pretensions. The teacher who does the most and claims the least is the best, and the most respected, and often the one who yields up the largest clientele. We know of a case in New York City. On one side of a street is a conservatory making claims like those above. The pupils are nearly more than forty in number, and they seldom stay more than a few months. Exactly opposite is a teacher who has simply his name on the door plate. Together with his assistants he teaches nearly one hundred and fifty pupils.

## THE MEASURE OF MUSICAL FAME.

BY D. C. PARKER.

In a recent publication fame was defined as "not being published at sixpence during one's lifetime." The remark is not without its substratum of truth. It serves to remind one how feeble is the thing we call fame; how often it is something full of a tragic note. The towns which contend with one another for the birthplace of a Homer are, as a rule, those which allowed him to live from hand to mouth within their walls.

One wonders what Handel would have thought if he had known that at the present day many people would associate his name only with the Largo in G. This piece for many a musical lover means Handel; for the composition has penetrated into many a region, finds a place on many a harmonium desk where the greater Handel is quite unknown. The fact that there are a large number of people who get their music through popular channels to whom Handel means no more than the Largo, is worthy of the attention of those responsible for the musical culture of the masses.

Other composers have been similarly dealt with by the crowd. Mendelssohn is the composer of the "Songs Without Words" rather than of the "Hebrides" overture. Elgar is praised for his "Salut d'Amour," where the Symphony would be misunderstood. Schumann is known to many as the man who wrote "The Merry Peasant." It is a habit of the populace to take the chips from the workroom as in some measure indicative of the talents of these composers. Truly time plays us strange tricks. Perhaps the most heartrending case of all is that of R. Strauss, about whom a lady was heard to remark that she thought he must be a good musician because he had written so many nice waltzes. This, surely, is being "damned to fame."

There is the type of man who is careless about fame, whose greatest joy is writing his works regardless of what the public thinks of them. One can hardly imagine Bach to have troubled very much to advertise his wares. Those who are deeply interested in the art of music do not need to be told

of his greatness. And yet this great giant is but a name to many who are musical. It is mainly because of the enthusiasm of individual units, and the careful nourishment of the public taste by Bach societies, that the composer is known at all.

## THE TASTE OF THE PUBLIC.

The truth is that the public is an emotional jury passing sentence at the dictates of the heart. The more a man confides in them, the more he mixes with them, the more they like him. This is the reason, I take it, of the Tchaikovsky "boom." It is certainly the reason of the universal popularity of Dickens. One has been hearing a great deal lately about the taste of the public in the matter of plays. The man in the city wrestling with figures and percentages during the day does not want intellectual drama in the evening. There are something analogous to this in music. There are composers who are keenly relished where two or three are gathered together. There are others who speak to the masses and send their message straight to their hearts.

The action of time upon the fame of the composer is like the action of the sea upon the coastline. It changes its character. The progress of time has made the position of Gluck greater from a practical point of view than from a practical one. Historically, Gluck is one of the most important of all musicians. His early foreshadowings of the later Wagner, as seen by us who are in possession of all the facts, are of absorbing interest. He seems to have seen very far into the future; but, judging from concert programmes, he does not fare so well.

Whether the student poring over his books, or the man who does not penetrate beneath the surface, be the better judge of music is a matter of opinion. Many of the estimates which are arrived at by intuition and instinct are in no wise to be despised. The superior person has dealt with Meyerbeer in an unduly harsh manner. But, on the other hand, the man who knows musical history through and through has come to the rescue innumerable times and brought many treasures from the darkness of the world's lumber-room into the

light of human knowledge. The moral of all this is the importance of cultivating the historic sense. One must have a full appreciation of the interval of time which has elapsed between the writing of works to arrive at a full understanding of them. More than this is needed. If one is not to continue taking the view of composers which the man does who grants Handel immortality on the strength of his Largo—that is the view from the harmonium desk—one must learn a great deal more about the man himself. If audiences are to set a just value upon men like Strauss, Elgar and Debussy, they must not only know a great deal about music, but a vast amount about literature and general culture. Only by showing a keen zest in all these things can they hope to come to a fair judgment of the outstanding composers of to-day.

In Kostand's *Chantecler* the cock oversleeps himself, and those to whom he had told that his crowing brought the dawn every morning make a fool of him. The public verdict is often like the crowing of Chantecler. It imagines that its accents are full of a greater meaning than they possess in reality. The day of a new genius may have dawned when Chantecler has been sleeping. It is often not until a man has passed from the scene of action that he is appreciated at his true worth. Then fame comes to him too late.—*Musical Record.*

Every lesson should contain instruction in phrasing. No pupil should be allowed to play a passage without phrasing, or with wrong phrasing, any more than he should be allowed to play false time or wrong notes. Every musical person has a "musical sense," which can be likened to the native born sense of justice, to the native sense of truth, or the ability to tell colors, therefore every musical pupil can find out a good phrasing for himself. Especially can he be sure to phrase correctly when studying from the best editions of music. As soon as a pupil can play well enough to play a simple melody, he can be taught to phrase and play that melody with expression. More advanced pupils must be taught to play content rather than mere notes. It is what the notes have to say, and not the notes themselves, that the performer is to play.—*Ex.*











THE ETUDE

COL LEGNO.

This words "Col Legno" placed over a passage in violin playing mean "with the wood," and indicate that the strings are to be struck with the stick of the bow, and not to be drawn over it.

A RECENT AUCTION SALE.

At the last auction sale at the rooms of Patrick & Simpson, in London, a large number of violins were sold at the following prices, which money was reduced to terms of American money:

KREISLER'S PRACTICE METHODS.

The violinist stated that he was never troubled with cold or clammy hands, sweating fingers or with nervousness. "I do not feel the need of excessive practice," he said.

Concluding, Mr. Kreisler said that a violinist has to give the public what it likes, and the people seem to enjoy many of the small things best.

THE LONDON VIOLIN MARKET.

London is the world's greatest violin market as regards Cremona violins and string instruments of artistic excellence generally.

London is also the only city where regular auction sales of violins are held at frequent intervals.

This fact that one part of a piece of music may be played in no reason why that part should be better than the rest of it.

or a "Garnierius" or an "Amati" and which turns out to be really the product of an obscure Italian or French maker.

He pursues a similar method in memorizing violin compositions. Of this he will not know the music so well that I do not even keep the violin parts. In fact, I do not possess any study the part from the original score.

He pursues a similar method in memorizing violin compositions. Of this he will not know the music so well that I do not even keep the violin parts. In fact, I do not possess any study the part from the original score.

Another firm had an auction sale of violins, cellos, etc., within two weeks of the above sale, at which a large number of instruments were sold at similar ranges of prices.

The prices realized for the instruments, as given above, will strike the American reader as being extraordinarily low, but he must remember that some of the violins quoted above may not be genuine, nor may they all be good specimens of the maker's work.

These London sales attract violin dealers from all over the world, and the bargains can occasionally be picked up.

That fact that one part of a piece of music may be played in no reason why that part should be better than the rest of it.

DVORAK'S HUMORESQUE.

It is doubtful if anything is seen more frequently upon programs of violin music just at present than the Humoresque, a piece which is used in recitals by the world's greatest violinists, and never fails to make a telling hit with even the most uneducated audience.

The piece is the seventh of a set of eight "Humoresken" written for piano solo, and published in two books in 1894. The works are as follows: No. 1, E flat minor; 2, B major; 3, A flat major; 4, F major; 5, A minor; 6, B major; 7, G flat major; 8, B flat minor.

If your pupils are not experienced in ensemble work, you will find that they will take a good deal of patience to get them to play the different parts to get them to play the different parts to get them to play the different parts.

These London sales attract violin dealers from all over the world, and the bargains can occasionally be picked up.

ANSWERS TO QUESTIONS

M. T. C.—You are correct; a typical error of the dimension for the bass bar, as used by a well-known violin maker, read 1 1/4 inches in length instead of 1 1/2 inches in the answer to a correspondent in a previous issue.

L. G. G.—Francis Macmillen, the American violinist, is still concerting in Europe. He will return to the United States for a concert tour next fall.

N. McN.—As you intend to have a mixed program in your recital, including both piano and violin solos, it would be best for you to head your program "Piano and Violin Recital," since the heading "Violin and Piano Recital" would create the impression that the entire program consisted of violin and piano duets.

If your four violinists are to play a composition specially arranged for four violins, first, second, third and fourth, with piano accompaniment, you would announce it on the program as "Violin Quartet and Piano."

If your pupils are not experienced in ensemble work, you will find that they will take a good deal of patience to get them to play the different parts to get them to play the different parts to get them to play the different parts.

FINE VIOLIN CATALOG

To anyone who is desirous of seeing our beautiful catalogue, it is upon the lowest price for a copy and send the subject hereafter by enclosing a check for \$1.00 per copy.

Haddock. There are arrangements for the cello and piano, by Leo Schratzenholz; for the organ, by Edwin Lemare, and for small orchestra, by Adolph Schmid.

Frederick Stoll, conductor of the Theo. Thomas Orchestra of Chicago, has made an effective arrangement for grand orchestra, and uses it with great success in his concerts.

C. J. K.—There is no mathematically correct position for placing the sound post, as the position differs slightly for different instruments. It might be roughly stated that the sound-post should be placed about an eighth of an inch or more back of the right foot of the bridge.

L. G. G.—Francis Macmillen, the American violinist, is still concerting in Europe. He will return to the United States for a concert tour next fall.

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PUBLISHER'S NOTES

A Department of Information Regarding New Educational Musical Works

Studies in Embellishment for the Piano. By A. Satorrio. Op. 902.

This is a unique volume, and one that will be appreciated by students and teachers. It consists of twelve melodic and interpretive studies written in the style of short pieces, each study illustrating one of the principal colorations of music. The studies are not only musically well made, but they will serve materially in imparting to the pupil a knowledge of the correct formation and the proper manner of articulation. The embellishments are of the type that are so common in the music of the 18th and 19th centuries.

The special introductory price during the current month will be 50c postpaid if cash accompanies the order. If charged, postage will be additional.

Studies in F. W. Root. This new volume now appearing in the current month is to be added to the well known series by F. W. Root entitled "Technique and Art of Singing." The title explains itself. These studies are carefully selected from the works of the great writers of vocalists, Naxos, Schubert, Carcano and Verdi. Each study is in the style of an exercise book and a full song, and Mr. Root has added much to the value and interest of these studies by supplying appropriate exercises to be sung to each in addition to his able and very careful editing and revision. The volume now is for high voice.

The special introductory price during the current month will be 75c postpaid if cash accompanies the order. If charged, postage will be additional.

350 Piano Offer for Musical Compositions. We again call attention to our prize offer for musical compositions. The complete catalogue for which will be found in our summer of this issue. Although the competition has now closed, we have received 151 manuscripts have already been received. It is not necessary to wait until the close of the competition to send in manuscripts, and they will be received at any time. After the prizes have been awarded, all manuscripts not found qualified will be returned to the composer. The composer may compete, and may be represented in any of all classes. Compositions may be sent in manuscript, and they must be original compositions. Variations or transcriptions will not be considered. As the prizes are small, and the prizes must be returned to the composer, a letter representing the author of the work is necessary.

The Quaker and the High-woman's Cantata for Women's Voices. By Herbert W. Wareing.

This new cantata is a bright and musically work to be used by any club choir or singing society of women's voices, or by a good high school chorus. There are effective musical passages, also passages for two, three and four parts, with incidental soprano solos. The piano part is brilliant, the text is witty and it will make a splendid novelty on any program.

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

Early Closing. The radius which it is possible to cover by mail both going and coming within 24 hours is something like 48 hours. The radius covered by 48 hours is hardly livable. Promptness is one item of our business which is given very special attention. We do our best to get all orders on the days they are received. In this connection early closing takes an important part. We close our business at 10:00 P. M. If our customers will find that this is necessary shortening of hours during the hot weather will be a pleasure to accommodate any one. We ask that consideration.

Musical Casino. By Carl W. Grimm.

The special advance offer on this Major and Minor game is withdrawn with the publication of this issue. The game is without doubt one of the best that Mr. Grimm has published, and he has quite a reputation as a maker of valuable, educational, musical games. The name Musical Casino gives an idea of how this is played. We should be pleased to send it on inspection to any one who so orders. The retail price is 50c. This is a very much in demand. This particular one has been gotten out very attractively, and if the success of Mr. Grimm's other games is any criterion, there will be no doubt as to the large success of this work.

Recital Album for the Piano.

This new collection now in preparation is one for which we have had many demands in the past. It will consist of pieces that are available for concert or recital use, and which are not as difficult as those contained in our successful volume entitled "Master Pieces for the Pianoforte." In the Recital Album, the best modern and classical writers will be represented. The pieces will be brilliant and effective, but they will not go beyond the seventh grade and will be as easy as the fourth grade.

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The New Season and Early Ordering.

Unfortunally not a few teachers reserve the ordering of their initial supply of sheet music and books until almost the moment that they need it. Supplies to open the season will be needed by every teacher. Why not place your order now for your first package, simply mention on the order when you want it delivered, and it will not be billed or sent until that date. The advantages of early ordering can hardly be estimated. The best of service in the selection itself, promptness in the delivery are two important advantages. From the indications of the summer business—and that is a very good means of proving what is coming—their is no doubt as to the prosperity of the summer business is far in excess of last year. We are naturally better able to take care of all the orders of the summer during the summer than we are during the busy winter season.

Stories of Standard This work is Piano Compositions. Ward drawing to By E. B. Perry.

The interest that has been aroused in this work has been very gratifying both to the author and to the publisher. Before the next issue of the work will be sent out, we are withdrawing the special offer. All the manuscript is in the hands of the typesetter, and only the mechanical work in connection with it has to be done. The work has been fully described in previous issues. Its name describes its character. There are very few that are as good as the pianoforte compositions. This is the second volume of this kind by Mr. Perry, and it is devoted to pieces of a lighter character than the first one. All those who desire a copy of this work as an advance subscriber can procure it now at 75c. The work will be sent postpaid to advance subscribers.

New Gradus Ad Parnassum. The first volume of this kind by Ingrid Philipp.

This important work will be on the market about the time this issue is published. All those who desire a copy of this special offer on this one, particular volume, "Hands Together," is now withdrawn.

The second volume is now in press, and on this we offer the same liberal advance price, namely 20c if cash is sent with the order. The next volume will be "LEFT HAND TECHNIQUE." All those who have procured the first volume can form an idea of the rest of the work, and are in position to judge for themselves whether they desire it.

We will also make a supplementary offer. That is, we will send both the first and second volumes at a larger price as we possibly can. The principle of the Theodore Presser Co.—to publish the best edition regardless of the expense of preparation—has been illustrated in the making of this book. The original manuscript was full of the good ideas of one man, but it was permitted it to go to the printers it was inspected and improved by several experts. You get the benefit of this. We stand the considerable expense. If you want the best compendium of business help a musician can secure send in your order now and buy it for fifty cents. We make this special price until the book is published. It may be double or more than double after that. You get the standard.

The Standard. This new work by History of Music. James F. Cooke, the editor of THE ETUDE, is now near completion that unless we are subjected to unforeseen delays at the printer's and the binder's, the book will be in our readers' hands before the next ETUDE is published. We desire to

Octave Velocity. We have in press a very valuable set of studies in octaves by Jas. H. Rogers.

These studies are by the popular composer, Jas. H. Rogers. They are not so difficult, and can be taken by anyone who has had a year and a half's instruction. Octave work is one of the greatest means of developing technique and firmness of practice. Nothing will fit the hand for the keyboard faster than octave work. It will be billed and played. These are extremely pleasurable to play. They will be out of the bindery before the next issue, therefore those desiring a copy would better procure them at the present time. Our advance price is only 20c postpaid if order is sent now with cash.

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Summer New Music. Teachers following their profession during the summer months should not ignore one of the greatest conveniences it is possible for them to receive. This is what this publishing house terms Summer New Music On Sale, and we shall be pleased to send these packages to any one who orders them. They consist of about a dozen pieces of piano or vocal, or both, sent one a month. They furnish fresh material for teaching, and these packages are intended to supplement our regular On Sale plan, which is without doubt the greatest convenience ever offered to the music teacher. A special circular further explaining all of the above will be sent on application.

Playtime and Storytime. This volume is 12 Pieces for the Piano. By Newton Swift, the hands of the engraver.

This work is a set of studies for the left hand of an agreeable nature about grade 3 to 4 in the scale of 10. Any of the descriptive names of pieces are as follows: "If I Were a Prince," "Drummer Boy," "Grandmother," "King of the Winds" and "Little Italian." The music is quite descriptive, and some of the pieces are quite descriptive, and some of the pieces are quite descriptive.

The 12 pieces will be published in one volume, and they will be divided into two parts. The first part will be Playtime and the second part Storytime, six in each.

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To stimulate a greater interest in musical composition and to develop the opportunities for gaining the highest and most valuable information for the composer the publisher of this journal hereby announces an

Etude Prize Contest for Piano Compositions

Five hundred dollars will be divided among the successful composers in the following manner:

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