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James Francis Cooke

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The incentive of the prize has long been a recognized factor in education. The educational theorists promptly denounce it, but practice has shown that theory of this kind is often ridiculous.

The most noted of musical prizes is undoubtedly the *Preis de Rome*. This remarkable and valuable prize is offered by the French government not only to musicians, but to painters, sculptors, architects and engravers. It was founded in 1666, by Louis XIV. Napoleon realized its advantages, and greatly increased the scope of prize. This entitles any young Frenchman between the ages of fifteen and thirty, who is with a yearly income of not more than 10,000 francs (about \$20,000), the winners are also exempt from military service. So successful has been this generous prize that we are confronted with the somewhat astonishing fact that nearly all of the greatest masters of France, since the time that the prize was first instituted, have been successful contestants. Berlioz strove to win this prize, and was successful only after many failures. A similar *Preis de Rome* is awarded at the Conservatoire of Brussels every two years.

The Mendelssohn Scholarship in London assisted Sir Arthur Sullivan, Frederic Corby, and Eugen d'Albert in securing their musical educations. The Rubinstein prize has been similarly beneficial to many. The Nobel Prize in Norway has already stimulated a great interest among those to whom human progress is dear. Colonel Roosevelt was proud to win one of these prizes.

Realizing the incentive that a prize offers, the publisher of THE ETUDE has decided to give prizes amounting to five hundred dollars for musical composition. This is described upon another page. It is hoped that this offer will develop an interest among composers who realize that publication in a journal with the wide circulation of THE ETUDE, together with the prestige of winning the prize in competition with the brightest musical thinkers, will add much to the composer's reputation. This offer is of such a nature that composers who would hesitate to write an opera, an oratorio, or an elaborate orchestral piece may participate. It is solely for pianoforte compositions. The contest is conducted so that the identity of the unsuccessful contestants will not be revealed to anyone but the clerk who will return the manuscripts.

However, it is very possible that many compositions will be received which, although not adjudged available for prize purposes, may be considered worthy of publication. It is the earnest desire of the publisher of THE ETUDE to assist worthy composers in every possible way by giving their works the greatest possible publicity. The date of the closing of the prize contest has been extended by request to January 1st, 1911.



"Getting Together"



Nearly thirty-five years ago a number of music teachers met in the town of Delaware, Ohio, and decided to form a *Music Teachers' National Association*. One of the moving spirits of this first convention was the publisher of THE ETUDE. This in a measure accounts for the active interest which THE ETUDE has always taken in the teachers' conventions given in different states. THE ETUDE, however, is in no sense a newspaper, and it would be quite impossible for us to give the details of the many excellent meetings held in different parts of the country.

When the first convention was held, music teaching in America was comparatively young. Most of the ablest teachers of the country were to be found east of the Mississippi—some might say east of the Alleghenies. Nowadays conditions are very different, and the wonderful western states boast of a musical activity comparable with that of the great music centers of the world. As a result music teachers' associations are now coming forward in many of our western states. In some states such associations have existed for many years.

The vastness of our country makes it impossible for teachers with limited means to attend conventions held in cities thousands of miles away, but in the case of the state convention the expense of travel is reduced, and the benefits of the convention are brought much nearer to those teachers who need them most.

It is a splendid thing to "get together" with your fellow teachers. Few teachers, no matter how advanced, can go to such a convention

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without learning some new and important thing. More than this, the discussions inspire the thinking teacher to form new ideas of his own. It is especially helpful to witness the results of different systems of instruction, and to compare these results with those you have been able to attain with the methods you use.

The editor of THE ETUDE was fortunate enough to participate in a convention of the New York State Music Teachers' Association held at Syracuse. The convention opened with a banquet, and the guests and members made a representation of which any society might have been proud. Mr. David Bispham, whose interest in such conventions has been most sincere and praiseworthy, made an eloquent appeal for the use of the English language in singing. The following three days were filled with concerts and discussions of the most helpful and inspiring kind. The city of Syracuse "did itself proud," and the social hospitality of the leading families of the city was unbounded.

If you have not joined your state association, make up your mind not to let another season pass without taking advantage of the opportunities it offers.



What the World Owes You



The gradual advance in the social and financial status of the musician has been due to the fact that *Music* has been recognized more and more as an educational factor of real significance. Every one who holds the art dear should contend every day of his life against those forces which degrade the purposes of music. The popular acceptance of the position of any following or profession regulates the income of the workers in that profession. When the only dentists were the barbers of the village, the care of the teeth brought little income to the dentist. Now dentistry has been placed upon a different plane, and the leading dentists earn a large and well-deserved income with comparatively little difficulty. The more the public comes to recognize music as a useful, helpful, needful art, and not as a mere pastime, the more money teachers and artists will receive. The world owes you its very best—if you give your best. The days of the musician in the garret are now well past, and happily so. Dr. Samuel Johnson, with his lumbering humor, could discourse upon "The Advantages of Living in a Garret" and state: "That the professors generally reside in the highest stories has been immemorably observed," but we want none of that. The best is none too good for those who work so cheerfully to help in making this groaning old world brighter, happier and sweeter.



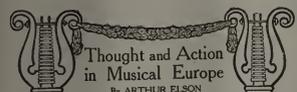
Has Virtuosity Reached Its Limits?



In the German papers we occasionally read articles headed with such titles as this: "Gibt es noch eine weitere Entwicklung des Klavierspiels?" (Is a further development of piano-playing possible?), and continually note that in Europe there seems to exist an impression that, with Rubinstein, Liszt and the great pianists of to-day as examples of the possibilities of the virtuoso's power, it is unlikely that we may in the future ever listen to a more highly cultivated degree of pianoforte playing than we have heard in the past or may hear at the present time. The feeling is that the limits of human ability at the keyboard have been reached. One of the greatest living pianists told us quite recently that he considered the playing of Liszt, Rubinstein, Hensel and Thalberg superior, from the standpoint of absolute mastery, to that of any living pianist. We must not, however, countenance reactionary doctrines of this kind.

Although virtuosity may have reached its limits, there is certainly a most astonishing advance in the playing of students. There are dozens of young men and women of the student class who play so remarkably that fifty years ago their playing would have been classed with the great virtuosos. In these days our young people are not content to finish their educational work with *The Living Force, Training, Memory Balls or The Fifth Nocturne*. They stop at nothing short of the greatest masterpieces. This has led to the stupid habit of attempting the impossible. The student goes to hear Paderewski, Busoni or Sauer and admires some particularly difficult composition. He can hardly wait to visit the music store and purchase it. He reasons: "If Paderewski plays it, why shouldn't I play it?" It remains for the teacher to explain to the misguided student that men and women, like the trees of the forest, are, after all, very different. Acorns do not grow on potato vines.

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In the *Requiem Musicalis*, Chantavoine writes about the loves of Liszt, while Camille Bellaigue has done the same for Gounod. The love affairs of great composers always interest us, because of the earnestness and sincerity of character, his action does not seem very clearly explainable, but the facts remain fully attested.

The large family of Bach is historical, and his twenty children fully acquitted him of cherishing race suicide ideas. He was happy in domestic life, to which he brought all the devotion of an earnest and sincere character.

If Handel never married, it was certainly not from lack of chances. While still in his teens, he went with Matheson to Lubek, to try for an organist's post. But Buxtehude, who was giving up the post, made it a condition that his daughter should become the wife of his successor. Neither of the two young aspirants, it seems, tried for the post, though it is not stated whether they had seen the lady. In England, later on, Handel was practically engaged, but the mother of his character objected to her marrying a "mere idler." Handel withdrew with becoming pride, and never lost his magnificent appetite. Soon after this the mother died, and the father told the composer that all objections to the match were removed, but the latter now declined the offer.

Gluck was married, though we hear little of his wife. His work was aided more by his great patronesses, such as Maria Theresa and Marie Antoinette. The latter was herself a composer, as was Gluck's daughter, Antonia.

Haydn and Mozart each married the sister of their early loves, and the former got much of the work of the exchange.

Beethoven never married, but was always in love with a sentimental idealist, who needed to worship someone. One of his earliest idols was Eleonora von Breuning, a childhood friend of his. Then came Babette von Keupel, the daughter of the Countess Erdödy, the last of whom created a temple in her park to the memory of Beethoven. More serious was his feeling for the lovely young Countess Giulietta Guicciardi. Some letters found in Beethoven's desk after his death, show that his feelings toward her were deep and intense. Among his later ideals were the Countess Therese von Brunswick, Bettina von Brentano, and Amalia Seebold. The ascendancy of the latter inspired Beethoven with a cheerfulness that is reflected in his seventh and eighth symphonies.

But if anyone ever needed a wife to keep him in order, it was certainly Beethoven. No lodger was ever more constantly in trouble. He would jump the piano day and night, regardless of his fellow boarders. At other times he would shout out the themes that occurred to him. As a result from such excitement, he was often sent out over his wrists, regardless of the ceiling in the room below. He took long walks in all kinds of weather, and on rainy days the furniture suffered greatly. He was so excited that he asked him why he never dedicated anything to her; whereupon he answered, "Everything I ever did is dedicated to you." But it might have been a sort of second thought dedication, for on his first visit she was only nine years old and received very little of his attention.

Mendelssohn's marriage, like his life, was well ordered, and not unusual. Such was not the case with Schumann, however. His engagement to Clara Wieck, her father's opposition, his resort to law, the force carried out, and the fact that she never dedicated anything to her; whereupon he answered, "Everything I ever did is dedicated to you." But it might have been a sort of second thought dedication, for on his first visit she was only nine years old and received very little of his attention.

value, and resulted in fresh creative impetus. Yet there was an earlier influence, of greater extent than many historians state. This was Schumann's love for Ernestine von Fricken, a pupil of Wieck. Love for Ernestine is built on the notes A, S (Es), (E flat), C and H (the German B natural), which formed Asch, the name of her native place, but evidently actually engaged to her one time but, and thereby incurring the reputations of competent teachers.

Without doubt, strict legislative regulation of the matter of who should be teachers and who should not, would cause much hardship in some cases, but there can be no doubt that the public would benefit, and after all the main consideration of each and every one of us is the commonwealth.

Short and every one of us is the commonwealth. Test examinations for teachers would raise the desires of students and protect many youthful beneficiaries from the ignorance of amateur and incompetent teachers.

The State Music Teachers' Association of Missouri has adopted the following test, and all those who desire certificates must pass this test. The test seems moderate enough and it would seem wrong for anyone not able to pass this or a similarly difficult test to expect to earn money by teaching.

The State Music Teachers' Association may do much to raise the standard of teaching in this State by adopting measures of this kind. At the same time a test such as the following and possession of a certificate of having passed the test makes membership in the State Association more desirable, and thus places the association upon a more substantial footing.

No matter whether you have any desire to join a State Association or not, it would be an excellent plan for teachers to impose this or a similar test upon themselves every now and then. It is the easiest thing in the world to go backward in your personal work. The best way to avoid this is by means of periodical examinations.

There are several forms, all major and harmonic and melodic minors, M. M. 100—two, three and four notes to the beat. Also chromatic scales and scales in octaves. Arpeggios of the common and the thirds, fourths, fifths, sixths, inversions, of the dominant seventh and its inversions, of the diminished seventh at a rate of speed somewhat slower than the scales. All at good speed.

Among German novelties, Mahler's choral work, "Das Klagende Lied," won a success at Graz, and Schumann's "Die Lorelei," "Die Lorelei's Death," by Alexander Adam, and Schilling's "Hochzeitlied," to Goethe's words. Schuchardt's G minor symphony was much praised at Gotha, while the rehearsals of Mahler's eighth symphony at Munich have brought forth the most laudatory adjectives. Two writers accuse Beethoven of plagiarism in his ninth symphony—Henrich Hanke, while the rehearsals of Mahler's eighth symphony at Munich have brought forth the most laudatory adjectives. Two writers accuse Beethoven of plagiarism in his ninth symphony—Henrich Hanke, while the rehearsals of Mahler's eighth symphony at Munich have brought forth the most laudatory adjectives.

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A NEW TEST INSTITUTED BY THE MISSOURI STATE MUSIC TEACHERS' ASSOCIATION.

TEACHERS have been clamoring for years for legislative restrictions to prevent the charlatan and the incapable teacher from imposing upon the public and thereby injuring the reputations of competent teachers.

Without doubt, strict legislative regulation of the matter of who should be teachers and who should not, would cause much hardship in some cases, but there can be no doubt that the public would benefit, and after all the main consideration of each and every one of us is the commonwealth.

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FRANZ LISZT AND THE ORIGIN OF THE SYMPHONIC POEM

By CAMILLE SAINT-SAËNS

Translated expressly for THE ETUDE
By V. J. HILL

FRANZ LISZT

Persons interested in things musical may perhaps recall a concert given some years ago in the hall of the Théâtre Italien under the direction of the author of this article. The program was composed entirely of the orchestral works of Franz Liszt, and the world persists in calling a great pianist in order to avoid acknowledging him as one of the greatest composers of our time. This concert was considerably discussed in the musical world, strictly speaking, and in a lesser degree by the general public. Liszt as a composer seemed to many to be the equal of Ingres as a violinist, or Thiers as an astronomer. However, the public, who would have come in throngs to hear Liszt play ten bars on the piano, as might be expected, manifested very little desire to hear the Dante Symphony, the *Bergers à la crèche* and *Les Mages*, symphonic parts of *Christus*, and other compositions which, coming from one less illustrious, but playing the piano fairly well, would have surely aroused some curiosity.

While the "Spanish Student" monopolized all the advertising space and posters possible, the Liszt concert had to be satisfied with a brief notice and could not, at any price, take its place among the theatre notices.

Several days later, a pianist giving a concert at the Italian, retained the favor. Theaters surely offer inexplicable mysteries to simple mortals. The name of Liszt appeared here and there in large type on the top row of certain posters, where the human eye could see it only by the aid of a telescope. But, nevertheless, our concert was given, and not to an empty hall. The musical press, at our appeal, kindly assisted; but the importance of the works on which they were invited to express an opinion seemed to escape them entirely. They considered, in general, that the music of Liszt was well written, free from certain peculiarities they expected to find in it, and that it did not lack a certain charm. That was all.

If such had been my opinion of the works of Liszt, I certainly would not have taken the trouble to gather together a large orchestra and rehearse two weeks for a concert. Moreover, I would like to say a few words of these works, so little known, whose future seems so bright.

It is not long since that orchestral music was confined to but two forms—the symphony and the overture. Haydn, Mozart and Beethoven had never written anything else; who would have dared to do other than they? Now Weber, Mendelssohn, Schubert nor Schumann. Liszt did dare.

In art, to dare is the gravest thing in the world. In theory, I fear, nothing is more simple. There are no laws governing the arts, and artists are free to do as they will. Who can prevent them?

In practice, everything prevents it, the world and the artists themselves. New forms demanded and inspired, inspire fear and repulsion, at least in appearance. To accept new forms, to penetrate into their meaning, requires mental effort, and there are few who care to make this effort. What people like to languish in idleness and routine, even though they succumb to ennui and satiety.

Liszt understood that to introduce new forms, he must cause a necessity to be felt, in a word, produce a motive for them. He resolutely entered on the path which he had chosen. He created the Choral Symphonies and Berlioz with the "Sym-

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Liszt has also written the Dante and Faust symphonies, which are only symphonies in name, however, and in reality are symphonic poems in two and three parts, and two musical tableaux of equal grandeur, the Mephisto Waltz and the Procession Nocturne from fragments of the poem *Faust* of Lenau.

We shall not discuss his oratorios and masses, his piano works, which are abundant and which influence every writer for the piano, although unknown to himself. We limit ourselves to his orchestral works.

The symphonic poem in the form in which Liszt has given it to us, is ordinarily an ensemble of different movements depending on each other, and flowing from a principle ideal, blending into each other, and forming one composition. The plan of the musical poem thus understood may vary infinitely. To obtain a result, Liszt most often chooses a musical phrase, which he transforms by means of artifices of rhythm, to give it the most divers aspects and cause it to serve as an expression of the most varied sentiments. This is one of the usual methods of Richard Wagner, and, in my opinion, it is the only one common to the two composers. In style, in use of harmonic resources and in the manner of their employment, the two composers' temporary artists could differ, and yet really belong to the same school.

TASSO.

The poem Tasso may be considered a type of the kind of composition which we are discussing. The principal theme is that sung some years ago by the gondoliers of Venice, and to which they recited stanzas of Jerusalem Delivered.

After an introduction describing the dementia of Tasso, and in which accents of sombre despair alternate with the diabolic shrieks, the plaintive melody mingles with all the poetic nuances of the lagoons of Venice, from whence the author received it; and, suddenly transformed, it bursts into a short song of triumph. A glimmer of reason traverses the mind of Tasso, which represents the glory; then the memory returns; with a long crescendo, it seems that a vast curtain is lifted, and to the sounds of a minutet of supreme elegance, we see pass before our vision under the sumptuous arcades of the enchanted gardens of Ferrara, beautiful women, the delicate features of a youth, whose smiles forever haunt the soul of the poet, and the phrase of the lagoons unfolding in a new form, shows us the poet himself, whose tender melancholy contrasts in the most musical picturesque manner with these feminine coqueteries. But the vision becomes confused, the mind of Tasso is again obscured, and the hero expires in a last convulsion. . . . Then begins the splendid finale; the "trionfo" succeeds the "lamento"; the trumpets peal, the crowds throng to acclaim the genius they have scorned, and the plaintive passage changed into a song of victory, bursts with all the power at the command of the modern orchestra. Such is, in summing up, this beautiful composition which was played with such success at the Pasdeloup concerts. It is not probable that the public grasped all the poetic nuances of the work, which no explanatory note indicated; but the position is so clear, the different parts follow in contrast so wisely arranged, the charm of the melody is so wonderful, that the musical side alone suffices to make it a success.

LES PRELUDES.

As much might be said of the symphonic poem *Les Preludes*, which significantly appearing on the program of the Pasdeloup concerts, in rich and melodious phrase here allures, now amorous, now pastoral, now warlike; as a storm gathers, increases, bursts and dies away in the middle of the composition. The great charm of the piece, independently of the poetic and literary thought, which suffices to demonstrate the falseness of that assertion, that descriptive music becomes incomprehensible when one does not know the program, and consequently is nothing. The same great is the charm, when to purely musical measure, is added that of the imagery, unhesitatingly entering on a new path, so easily giving idea to music, which is due, whatever may be said, to the genius of the faculties of the mind are brought to play and the same end. I can easily see that art will gain from this.

I fall to see what it will lose.

That which art gains is not greater beauty, but a more vast field over which the painter has to draw a greater variety of form, and therefore, greater liberty. It seems to me this can not be despised.

phonic Fantastique" and "Harold in Italy" had suggested rather than opened, for they had enlarged the compass of the symphony, but had not transformed it, and it was Liszt who created the symphonic poem.

This brilliant and fecund creator will be to posterity one of Liszt's greatest titles to glory, and when time shall have effaced the luminous traces of this greatest pianist who has ever lived, it will inscribe on the roll of honor the name of the emancipator of instrumental music.

Liszt not only introduced into the musical world the symphonic poem, he developed it himself and in his own twelve poems he has shown the chief forms in which it can be clothed.

Before taking up this work ourselves, let us consider the form of which it is the soul, the principal of program music.

To many, program music is a necessarily inferior genre. Much has been written on this subject that cannot be understood.

Is the music, in itself, good or bad? That is the point.

The fact of its being "program" or not makes it neither better nor worse.

It is exactly the same in painting, where the subject of the picture, which is everything to the vulgar mind, is nothing or little to the artist.

To reach against music, of expressing nothing in itself without the aid of words, applies equally to painting.

A picture will never represent Adam and Eve to a spectator who does not know the Bible; it could represent to them nothing other than a man and woman in a garden. Nevertheless, the spectator or listener lends himself very well to this *supercherie* which consists in adding to the pleasure of the eye or ear, the interest or emotion of the subject. There is no reason for refusing him this pleasure; furthermore, there is no reason for according it to him. Liberty is absolute; artists take advantage of this fact and are wise in so doing.

It is an incontestable fact that the public taste of the present days tends toward subject pictures and program music, and that public taste, at least in France, has drawn artists in its train.

PROGRAM MUSIC.

To the artist, program music is only a pretext to enter upon new ways, and new effects demand new means, which, by the way, is very little desired by orchestra leaders and capelmasters who, above all, love ease and tranquil existence. I should not be surprised to discover that the resistance to works of which we speak comes not from the public, but from orchestra leaders, little anxious to cope with the difficulties of every nature which they contain. However, I will not affirm it.

The compositions to which Liszt gave the name symphonic poem are twelve in number:

1. Ce qu'on entend sur la montagne, after Victor Hugo.
2. Tasso, Lamento and Trionfo.
3. Les Preludes, after Lamartine.
4. Prometheus.
5. Orphée.
6. Mazeppa.
7. Faust Klänge.
8. Herold's fanfare.
9. Hungaria.
10. Hamlet.
11. La bataille des Huns, after Kaulbach.
12. L'Idéal, after Schiller.

Besides these poems of vast dimensions, Liszt has written shorter ones, *Ophele*, for example, in which we recognize passages of an allurement more tense or moderate, but which in no way resemble the various parts of *Tasso, Les Preludes, Ce qui est entend sur la montagne*, and yet the work is not like an overture nor a portion of a symphony; it is truly a symphonic poem, a composition of a new order, in its style as well as its character.

It would be difficult to make the public understand why this capricious and delicate composition which seems improvised by the artist of genius on an instrument, giving it the multiple effects of the orchestra, is entitled *Ophele*. The idea of the poet-musician is entirely mystic and is explained in a preface accompanying the score. It is on the frontier of program music and pure music, and the wise plan for the majority of listeners would be to abandon themselves without reflecting to the musical charm of the work and the impressions it gives. Nothing could be more delicate, more exquisite.

MAZEPPA.

Mazeppa was first produced in the form of piano music, a heroic study, intimidating, almost inaccessible for any but Liszt, himself. In becoming a symphonic poem, Mazeppa is vastly enriched; its equivalent is not to be found, for disheveled frenzy, as it draws with it the violin, viola and violoncello, releases a torrent draws blades of grass in its course. It is the subject of the enthusiasm of Madame Olga Janina, who, in a series of articles praising the symphonic poems, by the way, treating as "an old shoe" the Ninth Symphony of Beethoven, thus describes a musical phrase of Mazeppa:

"Unknown griefs, nameless anguish, indefinable suffering, strange anxieties, morbid caprice, fantastic depravity, in fact all that the depths of the human soul contain of love and bitterness, of night and darkness, is revealed by this gigantic song, with an exquisitely strange savor, expanding the limitations of musical language, translating the inexpressible thought, in the most vague and elusive form."

I contend that no simple musical phrase, written by no matter who, could answer such a description, but I agree perfectly with Madame Janina when she says that Mazeppa is a masterpiece: "The imitation of the gallop of the horse is secondary, and not in the least realistic, as would be claimed by the enemies of descriptive music; the title indicates the subject, and that suffices to the director's thought. In the midst of the furious course the orchestra brings to the fore, with intensity, the singing phrases which express so marvellously what they wish to convey. The horse occupies the space, but the interest is concentrated on the rider, the man who suffers and thinks. Toward the end of the composition, we feel the impression of immensity of space; horse and rider vanish on the limitless steppe, and the glimpse of the man is confused with the thousand details of the expanse. It is a marvelous orchestral effect. The strangled instruments, much divided, echo in the length of their scale range a multitude of sound of all kinds, altered staccato, pizzicato, col legno, and colorato, and from all this results a harmonic web of sound forming a kind of canvas, on which appears in the foreground, a plaintive and touching song. All ends with a march of irresistible effect, to which Mazeppa comes forth as King."

Richard Wagner is a man of wonderful genius, such a brain-splitting genius indeed as besecms this country—a new and brilliant appearance in Art.—Liszt.

"Music stands not to theology; I therefore rejoice to see the Sacred Musica enlisted in the service of Him who has created and given her."—Luther.

HOW SPOHR LEARNED THE FRENCH HORN IN ONE DAY.

LUIGIO SPOHR, the famous composer and violinist, was a man who would not permit anything to stand between himself and his desires. In 1808, when Spohr was twenty-four years old, the great Napoleon called an assembly of famous princes and nobles to take place in Erfurt, Germany. Spohr was eager to see them, especially the mighty Napoleon, who had upset the dynasties of Eastern Europe as no man since the time of Charlemagne had done. Each night the princes assembled at the theatre to witness the performances of a troupe of French actors. Spohr found, to his great dismay, that no one could play the score. It is on the frontier of program music and pure music, and the wise plan for the majority of listeners would be to abandon themselves without reflecting to the musical charm of the work and the impressions it gives. Nothing could be more delicate, more exquisite.



THE ABBE LISZT IN OLD AGE.

Liszt presented a peculiar combination of piety and personal liberty. His devotion to the Church, however, led Pope Pius IX to confer the dignity of Abbe upon him in 1856.

of a French horn player in the orchestra. The player told him that there was an opening for another horn player. Spohr, although an accomplished musician, had never played upon the French horn. But he secured a horn and practiced hard all day under the direction of the second horn player of the orchestra. When night came he was almost exhausted, but with lips swollen, bruised and black he found that he could sound the natural notes of the horn and play the easy parts of the overture and the intermezzo. He took his seat in the orchestra directly in front of the little Corsican cornet player whose very name had sent terror through all Europe. He was obliged to sit with his back to the nobles and, like the other players, was not permitted to turn his head. Spohr overcame this difficulty by the use of a small mirror, and was thus able to see all of the famous nobles in the theatre.

WHAT IS MEANT BY "INTERPRETATION?"

BY HERBERT ANTLIFFE.

In criticizing the playing or singing of a great artist we usually consider the technical and interpretative the executive or technical side, of course, the physical or artistic. The executive side is, of course, the way in which he overcomes or encompasses the physical difficulties of the work. The interpretative side is the thing else. It is in fact the whole rendering of the work, resulting from the way in which those difficulties are met and surmounted. Even where an audience of unmusical people is thrown into uproarious delight at the showy performance of the more or less, it is the command of resources which properly used, would be likely to higher things that please more discriminating people.

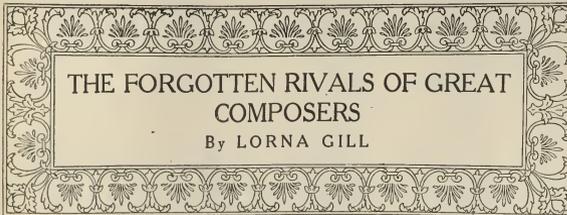
Interpretation consists of a proper realization of the contents of a work and the full expression of such realization in its performance. To interpret a piece of music properly we must possess first a complete mastery of its physical difficulties. Until this is attained little more can be done. We might as well endeavor to make an important rhetorical speech in a language we have only half learned as attempt an interpretation of a piece of music the mechanical difficulties of which are beyond our ability.

But providing the necessary physical ability is attained, there are other technical matters also to be considered. A realization of the structure of a work is not only desirable but is absolutely necessary before a work of any considerable length can be properly undertaken. Not that every one who plays or sings, must, in order to do their work adequately, have a full and complete technical knowledge of the harmonic and formal design of each work, or even of his repertoire; but the fuller the knowledge and realization of these matters, the more adequate is the interpretation. Without some knowledge of the subjects involved it is impossible to realize all the effects and beauties latent in the composition to be interpreted.

In order to get into the spirit of a work, we must, as far as possible, place ourselves in the condition or state of mind which the composer possessed or conceived in writing the work. The great artist will of course go further than this, and will show that the work contains possibilities beyond what the composer himself imagined. But this is only by the extension of the composer's original intention, not by the alteration of it. Where the artist's interpretation differs from the composer's in kind, it is false and inartistic; where it differs in degree only, it is a matter of higher or lower artistic capability and feeling.

To put ourselves into this condition it is necessary to proceed in two directions. We must go from the work to the composer and from the composer to the work. This is why the study of musical history and musical biography is so important. If we are to know present at the time, we must know to do where the conditions obtaining when he composed the work. We must remember, too, that the composer usually conceives the most important parts of his work in unfavorable ones. Beethoven, for instance, evidently composed many of his works with conditions in his mind which were utterly impossible in his own day, and which so far as he knew were likely to remain impossible for many years, if they ever became possible at all. But he knew, or felt, that art and the accidents of life would never stand still, and he felt that what he did was to be presented to the world some future time if not when the works were first produced.

"For what is genius else than a priestly power revealing God to the human soul."—Liszt.



"Let us take care of the old musician, because he has the courage to live up to his ideals."

With these words Balzac ends his study of the musical genius, "Gambara." Drawn as a poverty-stricken, insane old man, he was not considered compatible with the ideas of that generation. Balzac has enacted for us the struggles and miseries of a Wagner, although Balzac lived at a time before Wagner's genius was acknowledged—for was not Gambara writing operas in trilogy, and was he not, like our modern Richard Strauss, striving "to express ideas in music?"

With prophetic insight, Balzac sees the future growth of music, and by his insistence upon intellectual development strikes at the heart and essence of great accomplishment in the art of sound. He states, "To be a great musician, one must indeed be very learned." The great French novelist also indicates his high estimate of the strength of character, the industry and the courage which the genius must possess to enable him to cling to his ideals.

Musical history seems to substantiate Balzac's analysis of the musical genius. The musical genius is rare, and those whose genius is so great that it wins for them a foremost position in their day have been subjected to the keenest rivalry by their contemporaries. It often happens that the rival of some musician now ranked with the great masters has in his day been regarded with far greater popular esteem than the more worthy musician.

Without the broad, intellectual life of Handel, Bach, Gluck, Beethoven and Wagner, without their aggressive temperaments, without their "infinite capacity for taking pain," they would not have scaled the heights of Parnassus, nor would they today be known as the Titans of musical art; neither would they have been the victims of fierce and bitter rivalries. That they were victims of numerous less gifted and less intellectual rivals is well known. Only the strong can stand rivalry of this kind. Handel and Beethoven were particularly aggressive. Beethoven even went so far as to bully his patrons, right and left. The spectacle of some noble and wealthy personage struggling to keep a much irritated and somewhat irascible musician in good temper, must have been amusing. Both Wagner and Beethoven were so vehement in asserting their demands for the free expression of their ideas that they made many enemies—enemies who were only too willing to rally to the support of any rival, no matter how insignificant the rival's claims to greatness might be. All the immortals of music had to bear as calmly as they could the irritating spectacle of men of mediocre abilities and superficial attainments winning applause and gaining places of distinction and emolument, because they were content to please the fleeting fancy of the public.

The master, on the other hand, is invariably filled with high aims for the elevation and development of his work. His very aims often doom him to years of neglect, scorn and ridicule before he can gain the sympathy, the appreciation and the reward which the public only too reluctantly bestows upon genius.

HANDEL AND HIS RIVALS.

Handel, at whose grave Beethoven said he would kneel with uncovered head, was the victim of one of the fiercest rivalries in musical history. Besides the serious rivalry with the composer Buononcini, there were others of less intensity to disturb the rest of his way. But Handel, the "composer of heavenly strains" was not a man of huge ingling-ly type of composer; he was a man of huge strength and possessed a militant temperament. Fast and furious were the blows that shot from his athletic shoulder upon any man who dared oppose his artistic ideas.

Neither would he put up with the airs of capricious prima donna. He soon rid his stage of that despair of managers, that obstacle of peace in the operatic arena. When Signora Cuzzoni refused to sing an aria he had written for her, he took her securely round the waist, and rushed to the window to throw her out! Fortunately she consented, just in time to save her life.

When Handel was an operatic conductor, his place during the performance was at the keyboard of the harpsichord. Upon one occasion Matheson, a rival composer, had one of his operas, entitled *Cleopatra*, produced under the direction of Handel. In the opera Matheson sang the tenor rôle of Antonius. Antonius, alas! was killed in the first act, and the composer, anxious to keep in the "limelight," envied Handel's position, and had the hardihood to think that he could usurp the director's place at the harpsichord. This was too much for the tenor Handel. Bang! A box on the ear! Cuffs and blows, the opera suspended—and another tragedy enacted with crossed swords on the square outside the opera house, appropriately named the "Goose Market." Handel's precious heart, that he so vainly tried to pierce, was spared because of the broad brass buttons that Handel wore on his coat, which caught and broke the treacherous weapon of his rival. A few nights after this stormy event a reconciliation effected, and Matheson and Handel died serenely, an excellent terms of friendship.

JOHANN MATTHESON.



JOHANN MATTHESON.

Although the name of Mattheson is rarely mentioned in this day, except in connection with biographies of Handel, his life was a most interesting and momentous one. He was born in 1681, in Hamburg. His father, who was a clerk of excise, carefully cultivated the child's very evident talents. At the age of nine he could sing, play the organ and the harpsichord, and also made some attempts at composition. He was finely educated in the classics, in law and in political science. More than this, he could dance, fence and converse in the manner of the highly cultivated gentleman of his times. Naturally, he became very popular, and Handel was so little recognized that it became Matheson's distinction to introduce Handel into the musical and social circles of Hamburg. Their friendship soon developed into rivalry, but after the combat which took place in that city in 1703 Matheson's admiration for the genius of Handel became so great that he became a fast and good friend, although Handel was not always willing to reciprocate his friendship.

Matheson made a resolve early in life to publish one new work each year. When he died, at eighty-two, he had published eighty-eight works, but all of which are now forgotten. He did this, however, to advance the style and effect of church music in his time. Had it not been for the peak-like genius of both Bach and Handel, he might not now be so completely eclipsed. As a critic and as a writer of philosophical treatises he rendered a much more valuable service to posterity than he did through his musical compositions.

Buononcini was Handel's evil genius when the latter had come as a youth to play the harpsichord at the court of the Elector of Brandenburg.

Jealous of the sensation Handel had produced, Buononcini tried to discredit him by asking him to play before a large audience at a concert that had been especially composed, full of what Buononcini thought would be unsurmountable difficulties. Handel acquitted himself with taste and skill, and so frustrated the base designs of the jealous Italian. The most significant years in Handel's career were spent in England. The royal opera, known as the Royal Academy of Music, which was under the patronage of the king, fell under the direction of Handel in 1720. Handel's success attracted many rivals to the Royal Academy operatic productions. Chief among these were Buononcini and Ariosti. The conflict between the contending parties became very severe. The directors of the opera, hoping to reconcile the factions, ordered the composition of an opera, entitled "Muzio Scevola," the first act to be written by Ariosti, the second by Buononcini and the third by Handel. Handel's act was declared to be the best and with this declaration came a resumption of the warfare. Handel was blunt, and spoke his mind freely to the nobles who patronized the opera. This brought him into great disfavor and naturally these influential personages went immediately to the support of Buononcini.

Buononcini's jealousy developed into an insidious and life-long cabal. Handel was soon forced out of the Opera House through the influence of the powerful friends of Buononcini, with whom the Italian had spared no pains to ingratiate himself in order to carry out his designs. Handel then rented another theatre and brought over singers from Italy. This was no sooner done than Buononcini offered them larger salaries, thus robbing his rival of the best artists. Through Buononcini's influence with the Duchess of Marlborough another opera house was built. Porpora, composer and master of the art of bel canto, was given his musical direction, the greatest singers in Italy, including Farinelli, were brought over. Nothing was left undone to encompass Handel's ruin; the press was enlisted, he was caricatured in a series of drawings, called "The Charming Brut," and Handel, on his side, had a champion, Doctor Arbuthnot, who satirized the opposition in his "Harmony in an Upright."

The lines, so often attributed to Swift, were written at this time by John Byron, the inventor of shorthand: "Some say compare'd to Buononcini, That Myriador Handel's but a wren; Others aver that he to Handel is scarcely fit to hold a candle. Strange bias difference should be Twix' twaddler and twaddler."

The cabal was brought to an end with the disgrace of Buononcini, who had appropriated the madrigal of another composer as his own. He was obliged to leave the country to return no more. The long fight had impoverished both composers, and though Handel was left in possession of the field, he was obliged to close his house in a fortnight, because of the rapacity of his creditors, and obliged to accept a benefit given by his friends in order to save himself from the debtor's prison.

G. B. BUONONINCI.

Giovanni Battista Buononcini, as it is sometimes spelled, Buononini, was born at Modena, Italy, in 1672, and was, therefore, thirteen years older than his famous rival Handel. His father and his brother were both musicians, and he was a church musician in Italy, where he succeeded his father as conductor at the church of San Giovanni in Moneta. Buononcini went to Vienna, and he rose to great favor at court. From 1720 to 1711 he was court composer at Vienna. He went to London in 1720 and his polished manners immediately won him many friends and admirers in England. In 1731 the famous plagiarism was discovered, and a war of words and letters again arose. It is by no means certain this date that he was really guilty of stealing the music of his rival, but Buononcini refused to discuss the matter in any way, and won the bad will of the public by his silence. Leaving England in comparative disgrace, he went to the continent and in comparative disgrace, in the orchestra of Louis XV of France. He was engaged conducted at the opera in Venice. Little or nothing is known of his last days and the oblivion into which he sank was as complete as it was ignominious.

THE ETUDE

Educational Notes on Etude Music

By P. W. OREM

TROT DE CAVALERIE—J. H. ROGERS.

This is a bright and well-written characteristic by a noted American composer. Mr. Rogers' portrait, together with a brief sketch of his career, will be found in the "Gallery of Musical Celebrities" on another page of this issue. "Trot de Cavalerie" is one of a set of teaching pieces recently composed by Mr. Rogers, and is a good example of his treatment of one of the smaller forms. A "Cavalry Ride" offers an attractive subject for musical portrayal. Play this piece with vigor and precision. The *crescendo* passages in particular will need close attention. Let the left hand part be strongly marked and almost automatic in rhythm.

A MAYFLOWER—W. L. BLUMENSCHEN.

Mr. Blumenschen is a leading American composer who has had many successful works. This is his most recent pianoforte composition. It is a modern lyric somewhat in the style of *ballade* in which the theme is enlarged or heightened in interest with each reappearance. This fine composition will lose nothing in vigor and precision. The poetic middle section will require a fine singing tone and discrimination in tone values and contrasts. The poetic middle section will require careful treatment.

BADINAGE—H. REINHOLD.

Hugo Reinhold (born in Vienna, 1854) is a successful modern composer who has preserved some of the classic traditions. His work is always refined and polished, perfect in form and interesting in content. "Badinage" is beautifully worked out and the theme is tossed from hand to hand in a lively and entertaining manner, a fine illustration of what may be accomplished in two-part writing.

PURE AND TRUE—H. ENGELMANN.

This is a fine new drawing-room piece by the popular composer of the celebrated "Melody of Love." The piece has a graceful and song-like principal theme and a brilliant and tasteful middle section. It is one of Mr. Engelmann's best efforts.

ECHOS OF THE PAST—R. FERBER.

This is an expressive drawing-room piece in the style of a modern "song without words." Mr. Ferber has vein of genuine melody and is particularly happy in pieces of this type. Each repetition of the principal theme gives it an added interest, which is further heightened by contrast with the secondary themes. This piece may be assigned to a good third grade student as a study in style and interpretation and it should prove a valuable recital number.

MILITARY MARCH—J. L. GALBRAITH.

This is a vigorous and interesting march movement with some original features, the harmonic treatment being particularly fresh and inspiring. The first theme is bold and martial with a very contagious swing. In the second and third themes the composer has introduced some clever imitative devices; in the second theme the right hand carries two voices and in the third theme there is a duet between the hands. Play this piece in orchestral style with plenty of color and contrast. Its pronounced and steady rhythm renders it available for marching purposes on various occasions.

TO A DAISY—SIDNEY STEINHEIMER.

A useful teaching piece for second grade pupils, affording excellent finger practice and rhythmic drill. Play it in rather quick time, lightly and gracefully. This composer has written some very successful teaching pieces.

THINK OF ME—H. NECKE.

This is a melodious, easy teaching piece by a composer of great popularity. Mr. Necke's compositions have a certain freshness and charm which invariably appeal to young players; moreover, his pieces always lie well under the hand.

RUSSIAN INTERMEZZO (Four Hands)—T. FRANKE.

This is a light and brilliant waltz movement which has proven very popular in solo form. It must be taken at a more rapid pace than the ordinary waltz, and played with a great deal of snap and delicacy. Note the joyous and piquant *staccato* effects and the occasional abrupt accentuations.

PETITE FARANDOLE—L. P. BRAUN.

This is a characteristic dance movement in the style of one of the picturesque folk-dances common to Southern France and Northern Italy. It is an exciting dance in rapid 6-8 time. There are usually many participants, sometimes a whole village taking part.

TO SPRING (Violin and Piano)—GRIEG-MARCOSSON.

This is one of the most famous of all Grieg's pianoforte pieces. It is one of the Lyric Pieces, Op. 43, No. 6, and represents the composer at his best and in his most distinctive poetic style. As arranged for violin and piano by Mr. Soli Marcossion this piece will prove a welcome concert or recital number. Mr. Marcossion, who has played this transcription in his own recital at Chautauqua and elsewhere, has made an exceedingly effective and playable arrangement, one that will appeal to good players generally.

OFFERTORIE (Pipe Organ)—C. J. GREY.

This is a useful organ number by a well-known and successful English organist and composer. This piece is rather easy to play, but is brilliant and effective in the pipe organ style. The composer uses the term "Dialogue" for a secondary title. This refers to the duet effect between the manuals, with contrasting combinations. The showy pedal part at the close of the piece will afford good practice in the style of playing.

THE VOCAL NUMBERS.

Mr. P. Douglas Bird's "O Ye Who Love" is a new sacred song very melodious and singable, which would make a good church solo for any evangelical service. Many singers are constantly on the lookout for just such a song. It should be sung with devotional expression.

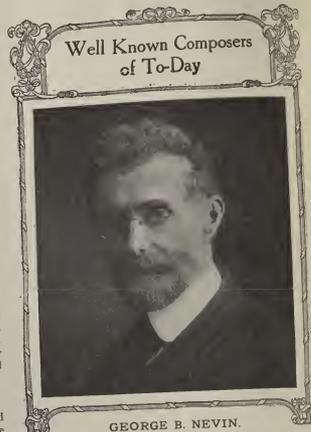
"The Robin" by Mr. Geo. B. Nevin, is the latest song from the pen of this popular American writer, a portrait and sketch of whom will be found in another column on this page. In singing this sprightly and characteristic number the composer suggests that the first two verses be sung without interlude and that the prelude be played before the third verse.

Thurlow Lience's "Garden Coronation" is a seasonal number, full of the outdoor spirit, bright and charming. This would make a good *encore* song. "Love in a Garden," by Agnes Clune Quinlan, is a dainty number, a fitting companion to the above. This song should be sung in narrative or declamatory style.

FORGOTTEN AUTHORSHIP.

Possibly one of the best proofs of inspiration is the fact that composers and writers often fail to identify their own works when they hear them some time after they have been composed. Many great composers have made a good *encore* song. "Who's Who in America." He studied music principally with Miss Julia E. Crane. Miss Crane has been the pupil of many of the foremost teachers of our day and was for some time under the tuition of Manuel Garcia, the famous voice teacher. Her educational work has been a potent factor in the musical life of America. Under Miss Crane's instruction Mr. Nevin developed his baritone voice and studied choir conducting and choral work. At the same time he was privately pursuing his studies in harmony and composition. Mr. Nevin's practical work as a conductor, organizer of singing societies and as a church singer has been successful in a manner far beyond his original hopes. In this he has been greatly assisted by his wife who has written the words to some of his best-known compositions. Mr. Nevin's music is melodious and always singable. Some of Mr. Nevin's secular compositions have also met with wide popular favor. Among many of Mr. Nevin's successful vocal works are "Come All Ye Jolly Shepherds" (mixed voices), "Flower of Dambane" (solo), "Hush Thee My Babe" (mixed), "It Was a Lover and His Lass" (solo), "The Lord is My Shepherd" (mixed), "Sands of Dee" (mixed), "O, Captain, My Captain" (solo), "Star and the Child" (solo), and his cantatas "The Adoration" and "The Crucified."

From time to time THE ETUDE will present in this column short sketches of composers who are commanding the attention and support of music lovers. Although this will not be limited to American musicians, THE ETUDE is particularly anxious to bring forward anything which will tend to make the works of our deserving composers better known. The new department should be carefully read by all desiring to assist our rising music workers.



Well Known Composers of To-Day

GEORGE B. NEVIN.

The subject of our sketch represents a branch of musical endeavor which deserves the greatest possible encouragement. To Mr. Nevin, music is first of all a work of love. Fate cast him in a mercantile line, but his personal tastes have kept him interested in music, and he has been an earnest and conscientious student of the art since his boyhood.

Mr. Nevin was born in 1850, at Shippensburg, Pennsylvania. He was educated in the public schools and in the Cumberland Valley State Normal School. In 1883 he went to Lafayette College. (For further particulars see "Who's Who in America.")

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PURE AND TRUE

EDEL UND TREU

MEDITATION ad lib. Quasi allegretto

H. ENGELMANN

INTRO. Moderato con espress. m.m. ♩ = 72

p dolce, *mf*, *p*, *mf*, *brill*, *p*, *rit.*, *allegretto*, *mf*, *quinto*, *p*, *fz*, *delicato*, *mf*, *fz*, *delicato*, *pp*, *mf*, *sonoro*, *mf*, *sonoro*, *pp*

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THE ETUDE

Musical score for 'The Etude' in G major, 2/4 time. It consists of three systems of piano accompaniment. The first system includes a *cresc.* marking. The second system includes a *poco rit.* marking. The third system includes *p*, *mf*, *rit.*, and *pp* markings.

TO A DAISY

SIDNEY STEINHEIMER, Op. 36, No. 3

Tempo di Valse m.m. ♩ = 63

Musical score for 'To a Daisy' in G major, 3/4 time. It features a piano melody with accompaniment. The score includes a *p* marking, a *last time to Coda* instruction, a *CODA* section, and a *mf* marking. The piece concludes with *D.C.* (Da Capo) instructions.

TROT DE CAVALERIE

JAMES H. ROGERS

Allegro molto m.m. ♩ = 132

Musical score for 'Trot de Cavalerie' in G major, 2/4 time. It consists of ten systems of piano accompaniment. The score includes *mf*, *p*, *sempre staccato*, *cresc.*, *mf*, *f*, *molto cresc.*, *senza rit.*, *p*, *cresc.*, *mf*, *sempre cresc.*, *ff martellato*, *r.h.*, and *l.h.* markings.

RUSSIAN INTERMEZZO

Secondo

THEODORE FRANKE

Tempo di Valse M.M. ♩ = 66

1 *ppp* 1 *p* *pp* *poco string.* 3 *rit.* *pp* *a tempo*

mf *riten.*

dim. *rit.* *pp* *a tempo* *poco cresc.*

p string. *f* *p* *tranquillo*

a tempo *Fine* *mf* *p marcato*

mf *f* *p* *rit.*

RUSSIAN INTERMEZZO

Primo

THEODORE FRANKE

Tempo di Valse M.M. ♩ = 66

ppp *p* *pp poco string.* *dim.*

rit. *pp leggiero* *a tempo*

mf *riten.* *dim.* *rit.* *pp* *a tempo*

poco cresc. *p string.*

tranquillo *a tempo* *Fine* *mf* *p*

mf *f* *p* *poco rit.*

THE ETUDE

Secondo

a tempo
pp
rit.
dim.
rit.
pp
poco cresc.
string.
p
tranquillo
pp dolce.
p
cresc.
mf
pp
p
mf
cresc.
pp
D.C.

THE ETUDE

Primo

a tempo
pp
leggiro
mf
rit.
dim.
rit.
pp
poco cresc.
string.
p
f
p
tranquillo
pp dolce
pp
p
mf
pp
mf
p
mf
cresc.
f
pp
D.C.

THE ETUDE

A Madame N. Braün

PETITE FARANDOLE

LEON P. BRAÜN, Op.16

INTRO.
Moderato M.M. ♩ = 100

p

f *mf* *p*

p cresc. *un poco accel.* *rall.*

atempo *poco rall.* *Lento*

cresc.

Presto M.M. ♩ = 144

mf *rall.* *dim.*

atempo *rall.*

Piu mosso risoluto

ff *poco rall.*

atempo *ff* *rall. e dim.*

THE ETUDE

Tempo I.

ff *poco rall.* *dim.* *p*

atempo *rall.* *dim.* *Fine*

Un poco piu lento

atempo *poco rall.* *r.h.* *rall.* *l.h.* *l.h.*

il canto marcato legalissimo

atempo *rall.* *dim.* *l.h.* *fz* *accel.*

ten. *ten.* *ten.* *ten.* *ten.*

ff *fz* *fz*

atempo *ff* *ff* *poco a poco rall.*

atempo *ff* *ff* *molto rall. a poco* *ten.* *ten.* *Lento* *ten.* *D.S.*

THE ETUDE MILITARY MARCH

J. LAMONT GALBRAITH

Tempo di Marcia M.M. ♩ = 108

Musical score for 'The Etude Military March' by J. Lamont Galbraith. The score is in 2/4 time and consists of six systems of piano accompaniment. It features various dynamics including *f*, *mf*, *ten.*, and *p*, along with performance markings such as *cresc.*, *legato*, and *last time to Coda*. The piece concludes with a **CODA** section.

Musical score for 'A Mayflower' by W. L. Blumenschein, Op. 138. The score is in 3/4 time and consists of two systems of piano accompaniment. It includes dynamics such as *f* and *p*, and performance markings like *sonore*, *accomp. leggero and piano*, and *D.C.*

To Mrs. Janie Shriver, Dayton, O.

A MAYFLOWER

W. L. BLUMENSCHIEIN, Op. 138

Andantino M.M. ♩ = 76

Musical score for 'A Mayflower' by W. L. Blumenschein, Op. 138. The score is in 3/4 time and consists of five systems of piano accompaniment. It features dynamics such as *p*, *mf*, and *f*, along with performance markings like *sonore*, *accomp. leggero and piano*, *atempo*, *animato*, and *dolce*. The piece concludes with a *f* dynamic.

THE ETUDE

8. *rit.* *mf* *atempo*

animato *mf*

rit. *pp* *a piacere*

legatissimo *mp dolce*

f *ff marc.* *rapido*

rit. *p*

THE ETUDE

cresc.

f *mf* *rit.*

atempo *p.l.h.* *l.h.* *animato*

mf *l.h. leggiero*

rit. *atempo* *mf* *animato*

molto cresc. *ff* *p dolce* *p* *p*

p *pp* *rit.* *ppp*

THE ETUDE

To Mme. Maud Powell
TO SPRING
AN DEN FRÜHLING

EDVARD GRIEG, Op. 43, No. 6
Arr. by Sol Marcossion

Allegro appassionato M. M. d. = 84

Dstr.

VIOLIN

PIANO

pp cantabile
pp cantabile
a tempo.
f molto rit.
p
fz molto rit.
p a tempo
poco rit.
f
a tempo
cresc.
cresc.
poco rit. mf
p a tempo
G str. stretto poco a poco
D str.
cresc.
stretto poco a poco
cresc.
f agitato
r. h.
fugitato
f
l. h.

THE ETUDE

Tempo I

mf e dolce
ppuf
ff
p e dolce
A str.
animato
E str.
a tempo
poco rit.
animato
poco rit.
a tempo
cresc.
poco rit. a tempo dim.
cresc. molto.
sostenuto
cresc.
poco rit. a tempo dim.
cresc. molto
f
sosten.
p a tempo
rit. ff
una corda
pa tempo
dim. e rit. poco a poco
dim. e rit. poco a poco
Lento
pp a tempo
molto espress.
l. h.
l. h.
ppp
poco rit.
rit.

THE ETUDE OFFERTOIRE

DUOLOGUE
PIPE ORGAN

C. J. GREY

Allegro moderato M.M. ♩ = 144

Gt. Full, without reeds
 Sw. Full
 PED.
 16 & 8
 senza Ped.
 con Ped.
 senza Ped.
 con Ped.
 last time to Coda
 rall.
 Ch: 8 (2d time Sw: Vox Angelica)
 Manual
 Coda
 add reeds
 ff a tempo
 ff
 largamente

THINK OF ME

GEDENKE MEIN
WALTZ

H. NECKE, Op. 7, No 6

Grazioso M.M. ♩ = 50

p
 f
 ff
 Fine
 TRIO
 p
 ff
 D.C.

A GARDEN CORONATION

ANONYMOUS

THURLOW LIEURANCE

Allegro moderato

Have you no-ticed in the gar-den, whom the flow-ers bend to greet, Have you seen the gal-lant Tu-lips, spread their cloaks be-fore her feet, Have you seen the mod-est Lil-is, turn still pal-er as they pass, They're pre-par-ing for her com-ing, sprink-ling per-fume through the grass. See the But-ter-flies are pos-ing, dain-ti-ly a-bove her throne, With their fair-y wings to fan her, When she comes to rule her own, Hear the joy-ous bees are hum-ming, She is com-ing, She is com-ing, She is crowned with sun-shine gold-en, And her heart is gold-en too. To her gar-den king-dom com-ing, is the

rit. *Joyously*

Roy-al Queen, and true, Ring out, Blue-bells, ring out Hare bells for cor-o-na-tion time.

REFRAIN

Ring out Blue-bells, Ring out Hare bells, For the crown-ing of the Rose. Ring out Blue-bells, Ring and pro-claim, for the crown-ing of the Rose.

LOVE IN A GARDEN

Words and Music by AGNES CLUNE QUINLAN

p

Love came in-to my gar-den, Gazed for awhile at the flow-ers; Looked at the flow-ers so ten-der, Looked at the flow-ers so fair-
But soon one day in the sun-shine Love came a-gain to my gar-den; Looked at the flow-ers so ten-der, Looked at the rose and wept.

mf *pp*

Then stole a-way in the dark-ness, Left me a-lone in the gar-den, I wondered why, I wondered why Love went a-way-
Then smiled upon my gar-den, Sighed as he gazed on the thorns, Plucked a rose, plucked a rose, That was my heart.

THE ETUDE

To my pupil, Miss Anna Tharp

O YE WHO LOVE

P. DOUGLAS BIRD

Moderato e con espressione

mf Some-time, I know, there will ap-pear to me a vis-ion I will know, Of that dear home, where dwell in peace, Those whom I near, and I shall know the dawn will come, When I may hear the an-gel song That calls the

rall. And some-time, when the night draws

mf a tempo lov'd and knew be-low, And some-where, tho' I know not now, How soon the joy will come to wea-ry wan-d'rer home, Some-where, some-time 'twill come to me, The voice that I so long to

rit. me, Some-where in seek-ing, I shall find, Fa-ces I love and long to see. Some-time, some-hear, Guid-ing my foot-steps thro' the vale, To those I love, to friends so dear.

mp rall. where, the wait-ing o'er, We'll meet a-gain on that fair shore, And O, the joy we then may know, When from a

THE ETUDE

rall. *a tempo* *rall.* *molto rall.*

bove hands clasp be-low, And looking on, his lips will say, "O ye who love, I bid you stay."

rall. *a tempo* *rall.* *molto rall.*

ZITELLA COCKE

THE ROBIN

GEORGE B. NEVIN

Vivace

In a *4. Of*

mf all the chaps who come in Spring I love the rob-in best, He is the first to sing his song, The steps quite like a dan-dy when He's out on dress pa-rade And tho' Jack Frost is watch-ing him He's good friends too with all the flow'rs And wakes them from their sleep; 'Tis at the sound of his dear voice That

light graceful manner first to build his nest, He greets you, too as you pass by With such a note of joy, I not a bit a-fraid, But in-de-pen-dent as you please He heeds no-bod-y's call But they be-gin to peep, I love him and his song and when I hear it sweet and clear, I

1. & 2. Moderato: 3d stanza, Con spirito After 1st & 2d verses After last verse only

do be-lieve he has a heart ex-act-ly like a boy! 2. He Mas-ter Rob-in's here! sing's just when he has a mind in spring-time or in fall. 3. He's shout "Now hur-ry up Miss Spring for

THE ETUDE BADINAGE

H. REINHOLD

VIVO M.M. $\text{♩} = 120$

p *leggiero*

poco marcato

p

cresc.

p

sost.

rit.

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THE ETUDE



THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

[We are sometimes asked why we conduct two departments for answering questions. The reason is that THE TEACHERS' ROUND TABLE is intended to fill an entirely different purpose from that filled by THE QUERIES AND ANSWERS DEPARTMENT. This department is intended to give practical information and friendly advice for teachers. THE QUERIES AND ANSWERS DEPARTMENT is intended to give practical and historical questions pertaining to music. Our readers are asked to remember this distinction in sending in questions.—EDITOR'S NOTE.]

ADVANCING TOO RAPIDLY.

I have a pupil who, under another teacher, has been working on the fourth grade of the Standard Course and Czerny's Velocity Studies. She is, however, unable to play them in a satisfactory manner. On approaching a difficult passage in anything but a hands-on-to-stiffen, and she sits down, thinking she has advanced too rapidly. Would it not be a wise plan to drop the velocity studies for a while and give special technical exercises for freedom. What articles would you advise being taken up in place of Czerny? She plays pieces like "Cockade" and "Jubilé" with taste and expression.

V. W.

Such a problem is difficult to deal with, for a student who has been pushed ahead too rapidly is invariably impatient of detail work and it is such that she must do, if she is ever to overcome wrong habits. She should not attempt anything that she cannot learn to play with smooth execution, and now such music is going to seem simple to her. Nevertheless, until she learns how to properly use her hands she will not be able to acquire speed in her work. If you thoroughly understood the Mason system of technic you would now find it of immense advantage to you in this case. She should practice faithfully on individual finger exercises, work that will give her free finger action, and from this she should work very slowly and carefully into velocity passages. E. H.'s "suggestion" in the May ROUND TABLE will be found very useful. No exercise or etude should be played faster than can be done with the fingers and hands held in a perfectly loose and flexible condition. You would better talk with her, and give her a thorough understanding of the condition of things, and make her realize that it will be impossible to accomplish any results unless with her complete cooperation. Then she should work several months on a simpler grade of etude than the Czerny velocity. It would be a good idea to take up the first book of Czerny-Lieblich, omitting the first very easy ones. Here you will find many varieties of touch and phrasing, each one of which should be understood and conquered, so that the etude can be played with freedom. Or the form of Duveneroy's opus 176 is simple, and the possibility of working up a considerable speed is excellent. Heller's opus 47 will also be of help, omitting some that might have a tendency to stiffen her hand. After a thorough review of this sort she will be ready to take up her more advanced work, and be able to carry it on with more credit to herself and her teacher. I doubt if you can accomplish much with her, however, unless she is as willing to make the effort as you are anxious to have her.

CLASSICS FOR PUPILS.

I have several third-grade and fourth-grade pupils, and wish them to become familiar with modern and older classics. And this leads to the question: What selections can you suggest that will not decrease their interest?

Any piano belonging to one of my pupils has a slight rattle all the time when I use, especially in the octave below middle C. This prevents any point study and ruins the music, as when the right pedal is used constantly. No time has as yet been corrected. Can it be remedied, and how?

I. In order to know whether a given piece will decrease the interest of a pupil or not, it is also necessary to know something of the temperament and taste of the pupil. You must make yourself familiar with the repertoire you wish to use, and select in accordance with what you know of the pupil. If pupils are entirely unused to such a class of music you will be obliged to proceed carefully, and not give them too many. The following are standard: Third grade, Reichold's "Signonnet," Op. 45; Field, Nocturne in B flat; Jensen, Canzonette in A; Mendelssohn, Songs Without Words, Nos. 2, 6, 11, 12, 45 and others; Kirchner, Album Leaf in F; Haydn, Gipsy Rondo; Schubert, Impromptu in A flat, Op. 142, No. 2. Fourth grade, Chopin, Nocturne in E flat, Op. 9; Rheinberger, The Chase; Schumann; Arbeske; Mendelssohn, Andante and Variations in A flat, Op. 82; also Songs

Without Words, and Fantasies 1 and 3, Op. 16; Schubert, Impromptu, Op. 90; Rubinstein, Melody, Op. 3, Serenade, Op. 22, and Romance, Op. 44; Handel, Harmonious Blacksmith. You will find a list of sonatas in the first article in the June ROUND TABLE.

2. The pedal rod may be a little too long, causing the dampers to be very slightly free of the wires, or there may be some other reason for the same fault. The sounding board may be cracked and just enough separated to vibrate against the two edges. One or more of the sounding board ribs may be loose and jar. These may be found at the back of upright pianos, and should be thoroughly tested. There are many things that might cause the trouble you mention, but I would advise that you investigate these points.

COUNTING.

What can I do to make my pupils count? I have to keep urging them to it, and yet they keep forgetting.

Most pupils have an innate distaste for counting, especially if they are weak at keeping time. In the latter case it is all the more important that they need constant practice. Make them understand the absolute necessity of counting aloud in order to become good time-keepers. If they are then not serious enough in their study to count constantly, you might try stopping them at once as often as they cease counting, and make them start again. Make them understand that the counting is a part of the learning of the piece or etude, and that if they are not counting they have not correctly learned the music any more than when they omit notes or play them wrong. Keeping right at this, as if it were the one point at issue, for several lessons will generally cause them to attend to it. As they become advanced, and the sense of time-keeping becomes thoroughly grounded in them, so that they unconsciously play in the correct time without speaking aloud, they may be permitted to drop the oral counting except to unravel knotty points.

POINTS IN TOUCH.

1. Under what conditions should the tone in cantabile passages be produced without preliminary raising of the fingers?

2. Should the arm touch used for single notes, or is it only employed for chords?

3. Should the finger from the nail joint to the tip be perpendicular as it looks down the key of the piano?

1. The fingers should be under such perfect control that in all cantabile melody playing preliminary finger raising is unnecessary unless it is desired to produce a special accent. Even then it is often most effectively produced by a combining use of finger and arm touch. If the fingers are constantly held down arm touch, if the fingers are constantly held in playing or stroke position, and assume the same the instant a key is released, a preliminary raising is never necessary, except for special emphasis. Modern virtuoso pianists use a combination of various touches almost constantly.

2. The soft down arm touch is very frequently used in cantabile melody playing. It is also used with force for heavy single note passages.

3. The first joint should be held perpendicular or very nearly so.

PAST NOTE READING.

What shall I do in order to learn to read notes rapidly? My teacher says that my technic is good, but note reading lags.

L. O.

This comes under the head of sight-reading. I should suggest that you procure a number of collections of pieces, such as you will find listed in the advertising columns of THE ETUDE, containing music that is of a lower grade of difficulty than you are in the habit of studying. Spend as much time as you

can find outside of your regular practice hours, in playing these pieces. Do not play any of them twice in immediate succession, and play them all up to the prescribed tempo, stopping for no mistakes. This will train you to have a grasp of musical phrases as a whole and to play them at sight. Do not let this interfere, however, with the regular practice time that you have promised your teacher. Your obligation to him comes first. Then spend as much time as you conveniently can in the practice of sight-reading.

READING PRACTICE NOTES.

What can I do to help a child who has trouble in learning to read notes on the bass clef?

Take from five to ten minutes of each lesson period and thoroughly exercise her on reading bass notes. Continue this until she can read them with facility. You will find that she will improve rapidly under this treatment, especially if you insist on her spending a certain portion of her practice time in the same way. Do not forget that she has been several weeks in practicing reading the treble clef before she attempts the bass, and that at first the tendency is to confuse the two.

ADULT PUPILS.

When adults, who know nothing of music, wish to begin, is it correct to use the first book of the Standard Course, adding velocity studies later?

L. A.

Adults require substantially the same treatment as children. Of course their mature minds will not be interested in some of the childish conceptions appropriate for little folks, and for a time they will advance with greater rapidity. After a few months, however, this condition will be reversed and the children will make the most progress, due to the stiffened muscular conditions that come with maturity. The Standard Course is most excellent for adult pupils. Supplementary etudes and pieces may be used as required.

SUGGESTIONS FOR YOUNG PERFORMERS.

BY A. DIETRICH.

Begin your practice with enthusiasm. Don't put your practice off because you have "plenty of time." If you are to play in public you cannot know your piece too well, but remember that one hour of steady, concentrated practice is better than four hours of careless strumming at the piece.

Practice systematically. Set a certain amount of time at a fixed hour, and let every day find you at the piano at the hour you have decided upon.

Let your determination win. Success only comes to those whose strength of will enables them to keep on striving in spite of untoward circumstances.

Yet always strive to determine to do the right thing. Do not let your determination to play a piece that is too difficult for you, and above your grade, but determine rather to give a fine interpretation of a piece you can play.

Hear plenty of the best music. It is not possible for all to hear the works of the masters played by the greatest artists, but do not fail to utilize every opportunity you have to hear the best music. Only by comparison can you realize your shortcomings, and attempt to rectify them. To hear good playing will stimulate you and make you better able to work.

Take an interest in the other arts. All arts tend indirectly towards the same goal. Broaden your horizon. Understand what other people are thinking and doing. Read poetry, study pictures by great painters, and lose no opportunity to become acquainted with the master-works of all the great artists, musicians and famous thinkers.

Find out what your piece suggests. Not until the music you are playing has a meaning for you will you be able to invest it with a meaning for your audience. Don't ask your teacher, but find out for yourself; let your ear and heart tell you.

Temperament is the life of a performance. Unless your playing is guided by your emotions as well as your intelligence, it will be of little interest to your audience.

Always have something in reserve. Never play so loud or so quickly that you have nothing in reserve for a sudden quickening of the pace or increase of tone. See that the interest of your piece



THE CHILDREN'S PAGE

SCENES FROM MOZART'S BOYHOOD.

A Study Playlet to be Read (Not Acted) at Children's Recitals, Juvenile Musical Clubs or Young Folks' Musicals.

By JAMES FRANCIS COOKE.

The exceptionally enthusiastic manner in which the study playlet "Scenes from Haydn's Childhood" printed in the July issue was received by numbers of our readers, was felt to be a sign that the study playlets are a part of their regular work for the coming season, and the preparation of the following little dramatic treatment of the life of Mozart.

ACT I.

Scene I.

The Living Room of Leopold Mozart the City of Salzburg, Austria. (The room is a fair sized one, and is in an upper story of a "Wohnung," or dwelling-house, for very few Germans in the cities have their own private houses. The furniture of the room is strong and simple. There is no carpet on the floor, but in the corner of the room there is quite an unobtrusive altar with a statue of the Virgin Mary. The room is covered by a huge stove covered with glazed tiles, which stands in another corner of the room, like a monument. There are tables with a number of books. The harpsichord, which occupies an important place in the room, is covered with sheet-music and music books. There is a long window with sliding window-frames looking out upon the street below. On the window sill there are some vases filled with corn-flowers, and that lovely little white mountain flower, the Edelweiss. It is a bright sunny morning. Leopold Mozart is sitting at the harpsichord, and his wife is dusting off the books on the table in the room. The scene makes place in the year 1750. The ink is summer.)

MOTHER MOZART. "Then Leopold, my dear, the book looks better, and when your pupils come in to-day they will get so home and tell their parents that Leopold Mozart has a good housewife."

LEOPOLD MOZART. (Rising and putting his arms about his wife.) "No only that, my dear Maria, but they may tell them that I have the handsomest wife in all Austria."

MOTHER MOZART. "Yes, but don't feed old Schachtner too

much Apfelkuchen—he never knows when to stop, and eats until he is sick. (Enter Herr Schachtner, the court trumpeter, carrying a trumpet-case under one arm and a violin-case under the other.)"

SCHACHTNER. Hello everybody! You see, I never disappoint. What! Rohrs and Niedermeyer not here yet? We must take up a collection and give them new watches. Soundrels, that they should always be late and keep me, a Hof-Trumpeter waiting! What do I smell? Ah! it's Apfelkuchen. You must have known that I was coming Frau Mozart. How are those children?

MOTHER MOZART. (Breaking away from her husband's grasp and going to the window and looking out.) Why do you want to flatter me?

FATHER MOZART. It's not flattery, my dear, don't you remember that when we were married everyone said that we were the handsomest couple in the city.

MOTHER MOZART. I hope you are no getting vain, Leopold. If you want to compliment me you will have to talk about the children, not me.

MOTHER MOZART. (Sitting at the piano and hammering upon the keys.) Wait, wait, wait. Wait. Donner und Blitzen! What kind of a noise do you call that, if you please? No, no, at a time, I will strike the notes on the keyboard. (Again the players commence to tune, and a Schachtner opens a little note book on the piano and commences to play over some pieces.)



MOZART AT THE COURT OF THE EMPEROR.

FATHER MOZART. (Sitting down to write in a book.) That reminds me, I promised to write out a new piece for Maria to-day. You know I haven't missed writing for her for a long time.

MOTHER MOZART. (Resuming her dusting.) You always talk about Maria, and never say anything about Wolfgang.

FATHER MOZART. (Turning to look at his wife.) But the boy is only a baby scarcely four years old. Maria is four years older and anyone can see that she is a much smarter child. By the way, I don't have to teach this morning—anyone you would call a true musical ear—the ear of a genius.

MOTHER MOZART. (Coming up and grasping Schachtner's arm with delight in her face.) Oh, do you really think so?

LEOPOLD. Nonsense, Schachtner, you are making a fool of yourself and my wife, too. Who

ever heard of a musical ear? One might as well say that because a man had a pretty mouth he could preach a better sermon or make a better speech. (Enter Rohrs with a cello and Niedermeyer with a violin.)

ROHRS. Good morning. That a magnificent day it is!

NIEDERMAYER. We won't have to tune our instruments a collection and give them new watches. It is as dry as a bone. Just look out of the window and you will see. You can see the top of the old snow peak. It seems good to get rid of that damp, muggy weather we've been having.

FATHER MOZART. Yes, we can tune our instruments right up to the pitch of the harpsichord to-day without fear of breaking the strings. (All the players commence to tune their instruments and make a horrible din.)

SCHACHTNER. (Sitting at the piano and hammering upon the keys.) Wait, wait, wait. Donner und Blitzen! What kind of a noise do you call that, if you please? No, no, at a time, I will strike the notes on the keyboard.

ROHRS. Isn't there enough music in the world, Leopold, new pieces for your daughter to play?

FATHER MOZART. (Tuning a viola for Schachtner.) Yes, but somehow they don't seem to be just what I want for Maria.

NIEDERMAYER. By a means, I'm sick of playing way down in the cellar; it makes the music sound like a funeral march.

SCHACHTNER. (At the piano.) Here's a fine little minuet. You have a great talent to dash these things off in this way, Leopold, set your tongue to write them so that anybody could read them without ruining one's eyesight.

LEOPOLD MOZART. (Lays down his viola and appears astonished. He then rushes to the harpsichord and snatches the book away.)

SCHACHTNER. (Drawing with his finger on the table.) I never saw such an ear in my life. It is as pink as a sea shell, as thin and fine and delicate as a flower. I tell you, Leopold, if I know anything, that is what don't have to teach this morning—anyone you would call a true musical ear—the ear of a genius.

FATHER MOZART. (Brandishing the book in the air.) Why, I never wrote that minuet. This is a joke. You, Niedermeyer, you wrote this.

NIEDERMAYER. I never saw your old book.

FATHER MOZART. Then it was you, Rohrs. You did it.

ROHRS. Upon my word, you must be out of your head. FATHER MOZART. (Going to the door and calling.) Maria, Maria.

MOTHER MOZART. (Going anxiously over to the side of her husband and grasping his arm.) Please don't punish her. Remember, Leopold, you are excited. She didn't mean anything.

FATHER MOZART. (Enter Maria Mozart, a girl of eight years of age. She is daintily, and simply dressed, and has pretty manners. She enters with great timidity.) Perhaps you will tell me, Miss, what you mean by writing in your study book without my permission.

MARIA. I, father? I have written nothing.

FATHER MOZART. Speak the truth, young lady. If you didn't write this book, can explain how it came in your book.

MARIA. (Crying.) Please, father, I really don't know how it came in my book.

FATHER MOZART. Has anyone else had your book? MARIA. Only Wolfgang.

SCHACHTNER. Send for the boy and you will find out who the culprit is.

(The door opens and the little Mozart, four years old, rushes in and runs to his mother. He is a very handsome child, and although small in size has a face of remarkable intelligence.)

FATHER MOZART. (Grasping Mozart by the shoulder and bringing him to the harpsichord.) Sit down there, young scamp, and play that piece through.

FATHER MOZART. (The frightened little boy sits at the harpsichord and plays the piece through, hardly looking at the notes.)

FATHER MOZART. I thought so. Now will you please tell me what you meant by writing this in your sister's study book?

WOLFGANG. You raised, but first please tell me why you father the pitch of all of your instruments a whole tone too low.

ROHRS. (To the child.) You heard?

NIEDERMAYER. (To Leopold.) It's no use, Leopold, you can never make anything but a musician out of that child.

SCHACHTNER. Don't be a fool, Leopold. You make a great mistake when you punish him. When your excellent violin method which everybody uses is forgotten, the world will know about that boy. Why, I before the Emperor inside of a year.

FATHER MOZART. Punish him? I guess not; then I would lay it. I shall work with him every day, just as I have done with Maria.

WOLFGANG. (Throwing his arms around his father's neck.) Then I can play and write all I want to?

FATHER MOZART. Yes, and I will buy you the new violin you have been begging for.

WOLFGANG. (Jumping down and running over to his mother.) Just think, mama; a new violin, a new violin.

MOTHER MOZART. (Taking her little boy up in her arms and smothering him with kisses.) My dear little Wolfgang, my dear little Wolfgang.

(CURTAIN.) (At the close of the playlet will appear in THE ETUDE for next month. We will be pleased to hear from teachers who have conducted readings of the playlet and suggestions for future playlets will be welcomed.)

THE GEOGRAPHY OF THE PIANO.

By FRANCIS LINCOLN.

HAVE you ever thought of the many, many who have worked together to make the piano upon which you play every day? Let us look into the geography of the piano and find out where some of the many parts come from.

THE PIANO KEYS.

Every time you touch the keys in a fine piano you are taking hold of part of a tusk of an African elephant. Years ago the elephants in Africa were very numerous that the hunters thought that the supply was almost inexhaustible, but civilization has been creeping in upon Africa and making the jungles smaller and smaller. Now many people wonder whether the supply will meet the demand. The price of ivory has gone up so much in recent years that it is impossible to use it on cheaper pianos. Piano makers have told us that ivory is rarely used for the white keys of pianos which sell for less than two hundred dollars. For pianos of higher price a substance known as celluloid is used.

Celluloid is made from cellulose, which is the starchy fibrous parts of vegetables, combined with acids and with camphor. It may be made in any color, and it looks very much like ivory. The only reason why it is not so desirable for use on the piano is that it has a peculiar feeling to the sense of touch. This some people find objectionable and much prefer the glossy surface of the real ivory keys. Celluloid is made in Connecticut, and most of the African ivory used in pianos in America is cut into the proper shapes in Connecticut.

The black keys of the piano were formerly made exclusively of ebony. Ebony is the wood from a large tree which grows principally in India and near-by countries. Ebony is obtained in other parts of the world, but it is not the beautiful jet black wood which is so much admired. In the cheaper pianos of to-day, mahogany is used. The black keys are often maple wood stained black.

THE PIANO CASE.

The case of the piano is the outside wooden box in which the piano lives. It is made of different kinds of wood. Most of the cases are veneered. That is, the outer wood is nothing more or less than a very thin sheet of wood glued to a thicker piece of wood. This thin sheet of wood is rarely more than an eighth of an inch thick, and is called veneer. The reason for doing this is that the real woods usually desired for piano cases are so rare that a case of real wood would make the price of the piano very high. Ebony is rarely used for cases, but what is

known as an honized case may be seen quite frequently. This is simply an ordinary wooden case painted and enameled black.

One of the most desired woods used in piano cases is known as mahogany. There are several different woods known as mahogany, but the real mahogany comes from tropical America. Some has been found in Southern Florida. At one time it was so plentiful in the West Indies that ships were built of it. Now real mahogany is becoming more and more rare, and the most of our present supply comes from Central America, South America and San Domingo. The tree itself is a very beautiful tree, and sometimes grows to the great height of one hundred feet.

THE INSIDE OF THE PIANO.

The wood in the interior of the piano is spruce pine, which comes for the most part from our Southern States. Poplar, maple and boxwood are also used for parts of the action or machinery of the piano.

The iron frames are made in America, from ore mined from our own American mines.

The steel wires in some pianos are made in Germany. Others are made in America. Piano builders are undecided as to which are the best.

The felt hammers come from both Germany and from the United States. A fine quality of felt is manufactured in New York State. Felt is made of wool, and the best felt comes from the wool of the Merino sheep, because the wool is long. This makes the felt more durable.

Thus, you see, the piano is really made up from contributions from many different vegetable and animal kingdoms from all over the world. It would not be an exaggeration to say that parts of your piano had been handled by hundreds of people before it came into your possession. Hunters, African slaves, fishermen (for fish glue is sometimes used in parts of your piano), woodsmen, carpenters, farmers, miners, aside from the piano-makers themselves, all helped to make the musical instrument in which you find so much pleasure.

WHO ARE THEY?

By DANIEL BLOOMFIELD.

EACH of the following represents the name of some composer, each dash standing for a letter in his name. Can you fill in the empty spaces with the correct letters?

- 1. W - - - - - t - - - - - t
2. R - - - - - r
3. G - - - - - i - - - - - t
4. G - - - - - i
5. G - - - - - i
6. R - - - - - s
7. - - - o W - - - - -
8. - - - x W - - - - -
9. C - - - - - G - - - - -
10. - - - - - n
11. J - - - - -
12. R - - - - - t - - - - - h
13. F - - - - - t
14. - - - - - S - - - - -
15. H - - - - - B - - - - -
16. - - - - - B - - - - -
17. C - - - - - d
18. L - - - - - H - - - - -
19. - - - - - B - - - - -
20. F - - - - - z - - - - - n
21. P - - - - - h - - - - - h
T - - - - -
22. - - - - - e F - - - - - - - - - - - l
23. E - - - - - - - - - - - ll
24. - - - - - s - - - - - a
25. M - - - - - e - - - - - r
The answer to this will appear in the next issue.

AN APPRECIATION OF JENSEN.

By ARNO KEFFEL.

ADOLF JENSEN unquestionably belongs to the most sympathetic and gifted tone-poets of his time. The thoughtful, dreamy characteristic which forms the unmistakable note of his compositions was also stamped on his face, the characteristic features of which were the fair beard, the brown, expressive eyes and the classic nose. That, had he lived longer, he would have completed larger works, especially for the piano, is not probable, for the Heroic-Poet had rather the gift of his nature. Thus, in the course of his artistic development there is no particular period of storm and stress to be observed. In his first song, the oft-sung "Lied der Wange", he already stands before us as a fully mature and refined master.

An outstanding feature of his nature was an almost painful, a limiting, correctness. His handwriting was as clear and correct as his musical style. Never in his letters was a word, crased or modified, and his manuscripts are more like a scrupulous copyist's work than a musician's jottings. But if by the nature of his gifts he worked on a limited domain, he had extraordinary mastery over his various reflections and phases of feeling and emotion. That he was capable of taking up a humorous subject with remarkable skill is proved by his delicious "Gaudemus ledere" after Schefke's poems. But he remains at his greatest in the domain of lyrical song. Here he created forms of magical charm. Especially above such is his Hafli and Spanish songs there lies a breath of tender poetry and exotic fragrance not too often met in the whole treasury of German song—London Musical Standard.

THE STORY OF A FAMOUS SONG.

No song with English words is better known than "The Last Rose of Summer." Many musicians will be surprised that this exquisite little melody, associated as it is with a very poetical idea, was first set to comic words and known as "Castle Hyde." Later this song was parodied and the melody came to be known as "The Groves of Blarney." This became popular in Ireland about 1788. The Irish origin of the song seems to be undoubted. In 1813 it was published in Moore's "Irish Melodies" together with the words with which the melody is now invariably sung. Flotow made it the motif of the letter part of his opera "Martha." This somewhat inconsequential opera owes much of its popularity to the beauty of this melody. The melody was particularly popular in the rich dulcet voice of Adeline Patti, who used to sing it with a finish and taste which were a delight to musicians, professional and amateur alike. As a consequence the opera Martha was a favorite one with her, and upon most of her tours she appeared in this work. Beethoven arranged and harmonized this melody and employed it in the works "Sad and Luckless Was the Season." There is also a version of Beethoven's treatment of the melody. The reason for doing dear maid," to the words: "The kiss, deloschnn wrote a fantasia upon the air which was published as his Opus 15. They are called "transfigurations"—of this simple and lovely tune have been made.

PUBLISHER'S NOTES

A Department of Information Regarding New Educational Materials

Our Advance Offers. As it is our custom once a year to purchase the books of the low rate, we this month present the works that have appeared during the past twelve months. The price of these books is only about paper, printing and postage. This is an opportunity more than to purchase good musical material at a special rate, and we call special attention to the works in small type in another column.

Referring to it is not necessary to mention the name of the work. The number of the offer will suffice.

Easy Anthems. We have come into possession of the complete set of anthems of the Home Church. Hereafter the entire control of these works will be in our hands. Most of the anthems are given over to church use in the form of small volumes. We offer one volume from this catalogue monthly on the special offer plan. The month will be Easy Anthems. This month will be 25 anthems in all in the book, by various authors and suitable for all seasons. Among the authors represented are Emerson, Tontius, Giffers, Reese, Chapman and a dozen other authors. The anthems are suitable for all seasons and are about as easy anthems as can be made. These works have been on the market for some time and have been thoroughly tested.

The offer on this work will be positively withdrawn next month. Its place will be taken by another work from this catalogue. Our special offer for the work is only by postpaid. At this time of the year choirs are searching for a new collection. The work is ready to be delivered at the present time. Send your order at once.

The New Season. Unfortunately not a few teachers receive the advance notice of their initial supply of sheet music and books until almost the moment that they need it. Supplies to open the season will be delivered at the present rate and school in the country. 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 until after that date. The advantages of early ordering can hardly be overestimated. 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 a very good means of proving what is coming—there is no doubt as to the prosperity of the country during the coming year; our summer business is far in excess of last year. We are naturally better able to take care of all the needs of the teacher during the summer than we are during the busy winter season.

A Remarkable Those who agree with the prediction that the music of the future will come from Russia will be glad to know that we are able to offer a very few of our readers an opportunity to secure copies of the celebrated Newmarch compositions, Peter Ilich Tchaikowsky, at nearly one-fifth of the original price of the book. This is a work of 48 pages, finely bound, and printed on the best book paper. The musical illustrations are very numerous, and it is not merely a biography, but contains much valuable additional information and interesting matter of great interest to all music lovers. The book was printed to sell at \$5.00 a copy, but because our readers offer our readers this fine chance to enrich their musical libraries with this excellent standard work for \$1.25, postpaid.

Extraordinary Offer on No. 1 to 7. These volumes will not be sold for less than \$7.25, and we will make a combination cash price on them of \$2.10, postpaid.

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For introductory purposes. The prices are about the cost of manufacture. An original plan of great aid to the teacher. No offer number. All will come in the form of course, not returnable. Order by offer number. All will come ready for delivery. See combination offers on groups at top of page.

No. 1.—THE NEW GRADUATE ALBUM FOR THE PIANO

Offer No. 1.—THE NEW GRADUATE ALBUM FOR THE PIANO. By ISIDOR PHILIPP. In 12 parts. 1. Left-Hand. 2. Right-Hand. 3. Double Bass. 4. Appoggiatura. 5. Double Bass. 6. The Waltz. 7. The March. 8. Variations. 9. Minuettes. 10. Capriccio. 11. Etude. 12. Etude. 13. Etude. 14. Etude. 15. Etude. 16. Etude. 17. Etude. 18. Etude. 19. Etude. 20. Etude. 21. Etude. 22. Etude. 23. Etude. 24. Etude. 25. Etude. 26. Etude. 27. Etude. 28. Etude. 29. Etude. 30. Etude. 31. Etude. 32. Etude. 33. Etude. 34. Etude. 35. Etude. 36. Etude. 37. Etude. 38. Etude. 39. Etude. 40. Etude. 41. Etude. 42. Etude. 43. Etude. 44. Etude. 45. Etude. 46. Etude. 47. Etude. 48. Etude. 49. Etude. 50. Etude. 51. Etude. 52. Etude. 53. Etude. 54. Etude. 55. Etude. 56. Etude. 57. Etude. 58. Etude. 59. Etude. 60. Etude. 61. Etude. 62. Etude. 63. Etude. 64. Etude. 65. Etude. 66. Etude. 67. Etude. 68. Etude. 69. Etude. 70. Etude. 71. Etude. 72. Etude. 73. Etude. 74. Etude. 75. Etude. 76. Etude. 77. Etude. 78. Etude. 79. Etude. 80. 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THE MUSIC TEACHER'S GARD INDEX

THE ETUDE

THE WORLD OF MUSIC

All the necessary news of the musical world told concisely, pointedly and justly

At Home. CHICAGO has lost one of the most promising her youngest organists in Mr. Lester Bartlett Jones. Mrs. J. IRVING Wood and Miss Alice J. BISHOP are successful in their musical careers in the Graceland.

ITALIAN opera singers are beginning to get scarce. ALBERTO BONDI is now studying the English language. The following is a list of the names of the church compositions of A. M. Eberster was given at the East List.

THE Victor Talking Machine Co. have been successful in reproducing an effective record of the singing of a well known organist. To Francis MacMillen, the famous American violinist has been awarded the unique distinction of being the first eminent player to receive this honor.

SECRET recitals and concerts in three cities have proved most successful. The Macmillen Conservatory of Music, Miss Macmillen's recitals have been given in part by the students and in part by the faculty of the institution. It is interesting to note that whereas ten or twenty years ago students looked almost invariably to Europe or the great Eastern art centers for the education of their educational work, now find in the West and Middle West organizations and teachers with excellent equipment and staffs of competent teachers.

THE following is clipped from a London paper. JOHN A. HOFFMAN, a young American tenor, has been winning favor in London by his singing. PAREWATSI has canceled his English engagement for this year. A MEMORIAL tablet is to be erected in London to mark the place where Wagner died.

When food don't agree sensible folks make a change. Where all others fail Grape-Nuts, being partially predigested and nearly all nourishment, succeeds usually from the first trial. It is a baby to months old had never seen a well day in her life. She had suffered from indigestion from the first time she had any food to agree with her.

In a contest recently held in Paris we are told that a sincere effort was made to find a comparative recital of old and new compositions. Twelve pieces were played in the dark by a distinguished jury of expert players. Six were less than a quarter of a century old. The specimens of the work of the old masters were played by the student. The jury received 15 marks, the ancient 8 1/2 marks. The moderns were declared the best.

An effort is being made in England to revive the Morris Dance. Mr. John Graham, writes down the history of the dance. An English edition has endeavored to perform the traditions relating to the same very old men to show him how the old men have gotten together it was dis- with each other upon the various points of the dance. Although it is not to be permitted to remain in the way of tradition to the present day, the dance has been written by the various pretty old English tunes written for the promoters of the dance. That children will receive a kind of benefit and instruction in rhythm and time, as well as in learning the essential features of the dance.

THE Royal Academy of Music in London has undergone its house in Frederick street, and is building a new one in Marlborough street. The new building is to be founded and owned by Lord Strathcona and Mountjoy. The absence of the president, His Royal Highness the Duke of Devonshire, a memorial piece has been written by the principal, Sir Alexander Mackenzie, especially for the occasion, and was performed by the students. The name of the Royal Academy of Music is in attendance. The new building was blessed by the Bishop of Exeter.

THE egotist is seldom capable of giving efficient instruction that lies in the nature of the case. Even a child will soon perceive what the teacher has as a sole eye to his interest or his own personal aims in view. The former hears good fruits, the latter very doubtful ones. It will say nothing about the standpoint of those who are egotistical teachers whose first aim is to bring themselves into prominence and who, at the same time, are perhaps traveling performers. It is not easy to find a teacher who is chiefly occupied with the noble and truest things (the more inverted, the more learned); and they consider this knowledge the only correct musical foundation.



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BY EDNA JOHNSON WARREN

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The only reason I could ever give was because the pleasure the ear receives derived from playing the melodies...

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Take a good musical magazine and peruse it from the practical helps...

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Then try the historical plan. Beginning at the present time and going backwards I find it usually easier for small children to begin at the earliest times...

Scrap books are wonderfully interesting to children...

Another very excellent idea for the teacher is to read the list of compositions sent to the musical magazines under the heading of "Recital Programs..."

THE STUDY OF HARMONY.

Your keyboard work can be made astonishingly interesting by the study of harmony. There are many excellent books, suitable for beginners, which may be studied at leisure and at home...

A teacher recently came under my observation who had a more or more pupils. He had taught instruments for many years, yet he had not the slightest conception of the formation of either scales or chords...

MUSICAL PARTIES.

Form musical acquaintances and associates. Then if by your teacher has too large a class, or for various other reasons, invite these few or many friends to your home to a musical party...

HOW VERDI BECAME A MUSICIAN.

It is appalling to think of the narrow escape which many of the masters of music have had from missing the very vocation for which nature moulded them...

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A PLEA FOR SIMPLE MUSIC.

BY LESLIE R. DANA.

A GREAT artist has declared that he must have a piece thoroughly memorized for six years before he dares add it to his concert repertoire yet a student self at the piano and begin La Fiesse (Raf), which he has had but a week, and which was given him more with the hope of equalizing and strengthening his fingers than the expectation that he would soon arrive at the point where he could interpret it.

A student who is capable of playing Raff, even by way of exercise, should have a repertoire of a dozen pieces which he can play efficiently from memory. They should be pieces which he has known at least six months, and he should understand them thoroughly and be able to make others understand them. To play a piece correctly, as to notes, and with approximate accuracy as to time, is but half of playing it—evidently the easier half, since it is as far as some performers ever get.

You must inevitably know your notes and time, so that they may take care of themselves; your heart must be exactly the mood of your piece, or to put it exactly, your heart must be in the expression of the mood of your piece. You have doubtless been just learning our language, read aloud, when, although they pronounced each word correctly, it is perfectly clear that they did not understand what they were reading. A page of music, rendered note for note, free from errors, but without proper expression has the same effect.

There is then, more than technic to be taken into consideration in playing a piece of music. The MacDowell pieces are many of them, easy to read and to play, but however, make the mistake of thinking them easy to play. It is a question of brains, not of muscle, and you must be keen enough and sincere enough to recognize your limitations. Begin with To a Wild Rose, of the Woodland Sketches, it is love at first sound, with most people and try to give it just the right simplicity—rather bright than sugary. But do not attempt the Will of the Wisp

(in public) unless it will just run off your fingers, with a firm here and a flicker there. Do not play it if it is to sound like an exercise in skipped notes. And do not play the sonorous and complex Sea Pieces, unless you can play them.

It is the effect of simplicity which you must attain, and what is easy for another may be hard for you, or vice versa. The grade of difficulty of a piece has nothing whatever to do with its musical value; it is absurd to call a piece "trifling" because it is light. There are "easy" pieces by composers of unquestioned merit, pieces which sound hazy to the ear of a professional, perhaps, yet by the way how often we hear them, usually as encores, at professional concerts! The Rondo by F. Trömer, Mendelssohn's Spring Song, the Intermezzo from Cavaleria Rusticana, the Chopin Valse in A more ambitious pieces, indifferently. There are the sweet old melodies that everyone loves, and there are many jolly, sturdy little pieces suggesting nothing so much as a jig. To "long to get up and dance a jig" is not the notion of our moods, nevertheless it is entirely human, and the pianist who can express it, most mistakenly has conquered one of the most expressive playing. Many of these from the lighter operas may be obtained in piano arrangements which are charming, and easily mastered.

IMAGINATION IN TEACHING THE LITTLE ONES.

BY M. R. SIMES.

Did you ever stop to think that the opening and revealing of one of the factors of your mind will lessen and lighten and add positive pleasure to your work with the most unresponsive of your pupils? IMAGINATION you possess into play, and you will find the "open sesame" to many a knotty problem.

Take a study necessitating continued legato movement, in one or both hands, instead of repeating to the point of exasperation, "Steady, steady—not so jerky! Oh, be careful about taking up your fingers!" Why not now let us see if we can't hear the little bug running along from the old mill, just as steadily as can be. Oh, there must have been a big boulder right there that stopped the pretty movement. We don't want any rocks in our little stream, do we?

The simplest translation into the simple words of any piece of music will transform a hard struggle with so many black and white notes into an eager mastery of "a shepherdess coaxing her straying sheep," or "a trip through fairyland where silver bells tinkle and fade in the distance, and little clods dance, fast and faster and faster, until they are so tired they drift away on a quiet sigh." I know, for I have tried it.

With older pupils a bright little sunburst may be the cause of an incident from his career will provoke an interest in an otherwise dull lesson, and any girl or boy will work much more enthusiastically in "a piece that begins with a bright sunburst" than while a funeral procession passed with hushed chant in order not to disturb him, than he would on a plain "Sonata."

There is a young pupil if he cannot see the high cliffs and the deep fords of Norway when he plays such and such a thing of Grieg's: make him see them in a way that will give unsuspected pleasure to you both.

PURCELL'S BUSINESS INSTINCT.

MUSICIANS, as a whole, are not credited with a very acute business sense, though there are many instances one can readily call to mind which go to show that the generalization is somewhat illogical. However, a very curious incident occurred in the case of the English composer, Henry Purcell, which goes to show that, besides being a composer of genius he had a keen eye for the main chance. When William and Mary were crowned King and Queen of England in 1689, Purcell was organist at Westminster Abbey, where the ceremony was to be performed. His position at the organ-halt was on the north side of the choir and the altar, and afforded an excellent viewpoint from which the ceremony might be witnessed. Purcell took advantage of this fact to sell admissions to such as could afford the steep price he probably charged (the exact amount is not known). Unluckily for the business-genius, however, the authorities felt that he was taking an undue advantage of his position, and ordered him to relinquish his place to be declared null and void, and his stipend or salary to be determined in the treasurer's hands until further orders.

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A. Roll over, you are sleeping on your back.

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