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Volume 28, Number 11 (November 1910)

James Francis Cooke

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FOR EVERY MUSIC LOVER

THE ETUDE



NOVEMBER 1919

PRICE 15¢

Theodore Presser Co., Philadelphia, Pa.

New Etude

Left Hand Recreation Album

FOR THE PIANOFORTE
Price, 50 Cents

A collection of musical pieces for the left hand, each with a story. The pieces are arranged in a way that they can be played in any order. The stories are: "The Little Boy Who Lost His Shoe," "The Little Girl Who Lost Her Doll," "The Little Boy Who Lost His Cat," "The Little Girl Who Lost Her Dog," "The Little Boy Who Lost His Bicycle," "The Little Girl Who Lost Her Book," "The Little Boy Who Lost His Hat," "The Little Girl Who Lost Her Bag," "The Little Boy Who Lost His Key," "The Little Girl Who Lost Her Ring." The stories are written by H. N. Redman.

Pronouncing Dictionary of Musical Terms

By H. N. REDMAN
Price, 50 Cents

A small dictionary of musical terms and pronunciation. The dictionary is arranged in alphabetical order. The terms are: "A," "B," "C," "D," "E," "F," "G," "H," "I," "J," "K," "L," "M," "N," "O," "P," "Q," "R," "S," "T," "U," "V," "W," "X," "Y," "Z." The dictionary is written by H. N. Redman.

Studies in Florida Song

By F. W. ROOT
Price, \$1.00

An important addition to the Florida song. The book contains 100 songs. The songs are: "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song." The songs are written by F. W. Root.

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By JOSEF LOW
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Mistakes and Disputed Points in Music

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By L. BIRKEDAL-BARFOD
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A remarkable set of modern studies for the left hand alone, musically interesting and of high technical value. In some studies the left hand is used in a way that is not usually found in the right hand. The studies are: "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song." The studies are written by L. Birkedal-Barfod.

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EAST ANTHEM'S II. GOS.
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By G. C. BENDER
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The business side of music is not usually understood. The average music teacher stands in one way or the other in the business side. He does not know how to keep his books. He does not know how to keep his accounts. He does not know how to keep his records. The book is: "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song." The book is written by G. C. Bender.

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Twenty-four of Engelmann's very best and most popular teaching pieces of easy grade collected into an attractive and handy volume. No better recreation piece can be found for pupils working the first and second grades. All young musicians will find it a pleasure to work at them. The pieces are of various sizes and are arranged in a way that they can be played in any order. The pieces are: "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song." The pieces are written by Engelmann.

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This work is the most complete and extensive ever published of all the scales and arpeggios. The book contains 100 pages. The pages are: "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song." The pages are written by Walter Macfarren.

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Mr. Phillip, perhaps better than any other teacher, understands the needs of the modern piano player. He has written a unique set of exercises, the "Exercises in Extension," which will help the student to develop his fingers and to play with ease and grace. The exercises are: "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song," "The Florida Song." The exercises are written by Isidor Phillip.

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THE ETUDE

NOVEMBER, 1910

Vol. XXVIII. No. 11



The Life-Career Motive

Dr. CHARLES W. ELLIOT, President Emeritus of Harvard University, contributed an article to the *School Journal* of last July which deserves the attention of all serious music students, as well as the attention of teachers. President Elliot points to the value of having a life-career motive, and we surely regret that we can not reprint the entire article here. Dr. Elliot's remarks pertaining to public schools may easily be applied to music. It is a magnificent thing to find out what you are going to do, and then bend all your energies to the accomplishment of that one purpose. Dr. Elliot says:

"We ought not to be surprised that schools which avail themselves of this strong motive get the best work from their pupils, and therefore do the best work for the community. All of us adults do our best work in the world under the impulse of the life-career motive. Indeed, the hope and purpose of improving quality, or quantity, or both in our daily work, with the incidental improvement of the livelihood, form the strongest inducements adults have for steady, proactive labor; and the results of labors so motivated are not necessarily mercenary, or in any way unworthy of an intelligent and humane person.

"There is nothing low or mean about these motives, and they lead on the people who are swayed by them to greater serviceableness and greater happiness—to greater serviceableness, because the power and scope of individual productiveness is thereby increased—to greater happiness, because achievement will become more frequent and more considerable, and to old and young alike happiness in work comes through achievement."



Ten Dollars an Hour

WOTAN, according to old German legends, gave an eye in exchange for one draught of the spring of wisdom. That was probably the highest price ever paid for an education, but in these days we are continually confronted with the fact that the student is obliged to make very considerable sacrifices in order to obtain first-rate musical instruction.

The price of the music lesson is regulated almost entirely by the law of desire and command, rather than that of supply and demand. For this reason it is possible to find one celebrated teacher asking ten dollars an hour in a city where hundreds of teachers may be found who are willing and glad to get pupils at fifty cents an hour. Twenty-five years ago it was possible to go to one of the big German music centers and secure instruction that was really first-class for three, four or five marks an hour. Now we find, in a recently published schedule of the prices of the leading teachers of Berlin, five, six, seven and eight dollars a lesson are by no means extraordinary. Indeed, we find on this very list the names of teachers who have taught in America for two, three and four dollars an hour charging double in Berlin. One of the things we may be sure—these teachers are not the ones who depend upon the German public for their patronage. No; their patrons are almost entirely Americans, the very people who boast of their Yankee common-sense. If a gentleman of Chicago, Detroit or Cleveland were asked to pay double or treble for a basket of American potatoes solely because these potatoes had been permitted to back in the Teutonic atmosphere of a German music center he would soon denounce the transaction as an outrage. But he will send his daughter three thousand miles to buy music lessons which she might have bought for half at her very door.

What causes this marvelous change? Why this wonderful desire for some one teacher? Why is he able to charge such Alpine rates? Simply because of that marvelous thing called publicity. He has experienced the advantages of advertising. He has advertised, drawn the attention of the public to himself, attracted so many pupils and created such a desire for his personal services that he can afford to ask pretty nearly what he pleases. Few music lessons are worth intrinsically over two dollars. Some are expensive at twenty-five cents. But by creating a reputation through persistent and thorough advertising the teacher becomes known to so many people that it is to the advantage of his pupils who hope to sell their lessons by virtue of having kissed a musical Blarney Stone to boast of having studied with the celebrated and all-knowing master. This reflected reputation, however, lasts but a little while unless the teacher can show actual results with pupils. When you pay over two dollars for a music lesson remember that the remainder of the fee is for reputation. All of which points very forcibly to the advantages of advertising for teachers who are ambitious.



Miscast

Miscast! Yet well we know the drama "Life" Staged by environment, holds many a slave In unthoughtful role. And yet we fret and fume in strife And fret against the bars our Father gave The brined whips of the soul.

This above stanza from a short poem which appeared in the *Theatre Magazine* for September will appeal to many readers of THE ETUDE who are forced to work for the time being under conditions which are uncongenial to them. We all know the story of the American playwright who, from the earnings of his first piece, bought an estate on the glorious island of Capri, in order that he might be inspired to do greater and better things. There he sat in stony-Oriental languor, fanned by the pungent flower-laden breezes of this garden spot of romantic Italy. Alas, the inspiration did not come, so he wisely came back to America, rented a half bedroom, got his meals at a glazed-tiled restaurant and turned out another "masterpiece" in six months.

Many music students are longing for a kind of opportunity, freedom from work, inspiration, etc., which they suppose will come to them in some marvelous way when means and an all-kind Providence removes the obstacles which now stand in their paths. But Providence does not do things in that way. We are given the desire, and no matter in what rôle we may be cast we find that in order to assume the rôle we desire to play we must first learn how to work successfully under the conditions surrounding us now, not those which may surround us ten years from now.

We knew of a girl with a New England conscience and a Puritan ancestry who went to New York with a view of getting employment to enable her to get money enough to study abroad. Fate cast her in a position that was enough to make the hair of this Massachusetts man-hating little spinster stand on end. She was obliged to meet liars, "graffers," sensualists and, in fact, many of the most objectionable forms of the social human animal. Yet she would not lie, nor was she vulnerable to the other forms of viciousness which surrounded her. All the time she had her mind on the rôle she wanted to play, and determined to make those around her, particularly her employer, to the amazement of the "graffers." The "graffers" laughed at her, thought she was crazy. In three years she saved a considerable sum of money, and last week she sailed over the Atlantic to enter upon her new life. We do not advise such a course as this to any of our readers, but it must be very plain that if you are cast as the clown when you know that you ought to be the hero you must take your fate in your own hands and work your way out. Above all things, do not rebel because of present conditions. They are simply a means to an end. If you are giving music lessons for a trifling fee, and know that you ought to be doing something different, work quietly and surely, and before you know it your fee will advance. Don't forget the four "W's." They will have much to do with securing you the rôle you want to play in the drama of life. Want, Will, Work, Win.



Don't

Is there anything more irritating than the word "don't"? Perhaps you have never realized how this little negative stabs and scratches. It is a word that positive, constructive teachers use as little as possible. They realize that "don't" often puts a spike in the progress of the pupil. "Don't" tears down. "Do" builds up. It is far better to show a pupil the right way in which to do a thing than it is to whine and complain about the faults of the pupil. The whining teacher—the one who, open-mouthed and grape-eyed, exclaims: "Don't ever let me see you doing such a stupid thing again!" is the one who is often obliged to sit around and wonder why pupils are smiling, willing, ambitious young "upstart" across the street. Lead your pupils to form the habit of "doing," and strive to keep them away from the habit of "don'ting." It is the easiest thing in the world to do this if you go about it in the right way. Approach your pupil with the spirit of aiding him, not so much that of correcting him. Every time you feel as though you would like to say "don't" try saying: "Let me show you a way of doing that. See if you do not think that it sounds better observe that the little nervous squirms that follow the state of 'don't' never constructive, and His influence correspondingly greater. Be a positive, constructive teacher. It will pay you.

REGRETTABLE OMISSIONS.

It is not our desire to hide needless faults in this important work. We have found it too useful in our own editorial labors to do that. However, there are some things which point either to deliberate neglect or unexcusably carelessness. We are, for instance, surprised to find that the name of Dr. A. Madeley Rich-

Adison, former organist of Southwark Cathedral, and the author of what is admittedly one of the very best leads upon organ accompaniment in existence, is not mentioned at all. We can name at least a score of musicians who have been included in the list, to occupy the place of the organist, and who have been chosen by Bruch's excellent work. This points to a lack of judgment and balance which is, to say the least, irritating. It was also somewhat of a surprise for the present writer to learn that Bruch had died in 1907, the text of Bruch's latest choral work, and he had a message from the publisher that Bruch was much pleased with the work. Moreover, the *Klavierstücke* of August Bruch, which have been so often performed, were not in his active teaching work at the Royal High School in Berlin. No doubt the composer of "Fair Ellen" will employ the report of the late Mark Twain, who contradicted an obvious statement, and that the work is "exaggerated."

We also note that among the names of American composers which have been omitted is that of Mr. James H. Rogers, surely one of the most gifted and best schooled of American musicians.

In addition to this, Mr. Rogers' compositions have had an enormous scale, and are played by hundreds who will doubtless desire to possess the Grove Dictionary of American Music. It is not admitted that the most distinguished of American virtuosos pianists and teachers, has not even been considered biographically.

Mr. R. Huntington Woodman, one of the most dignified and at the same time most scholarly of American composers, has been forgotten, as has H. R. Shildley, E. R. Loefer and many others who surely deserve more representation than composers of obsolete tunes, who enter the Dictionary.

Dr. Dunstan's Dictionary indicates a far better proportion and a keener degree of the essential power of weighing the comparative worth of those deserving recognition in musical history.

This review must not be thought a biased criticism, since English writers have of late assailed the new volumes of Grove for leaving out much important data. Grave as these errors are, we are hardly willing to go to the length of Sir J. Frederick Bridge, who has made the following statements:

Sir Frederick has obviously been influenced by a previous discussion with the editor of the dictionary and his criticism has been warped by the heat

It is, however, in the mention of musical critics that the book is notoriously weak. For instance that spectacular and intensely interesting writer, George Bernard Shaw, who was for many years a noted London music critic, and who has published works upon musical matters which have a very large and important following, is completely neglected, and in many others, the much smaller, but would-be equally complete and valuable one-volume English dictionary of Dr. Dunstan is superior to the great Grove. One cannot help feeling that if space which has been monopolized by the pages devoted to obscure parish organizations could have been devoted to the more successful musicians as those we have noted, the work would have been nearer the "general reader" whom the founder of this famous undertaking had in mind.

From the present Grove it would appear that America could boast of but one critic of this kind, and that, H. E. Krehbiel, who was much concerned in the American additions to the book. Mr. Krehbiel's biographical note is feathered with good words. We cannot believe that Mr. Krehbiel is personally responsible for the errors and omissions which are beginning to creep in. But surely the editor of the work cannot be ignorant of the existence of these important writers who have good reason to consider their neglect as veiled insults. Not one word is said of the splendid work of Mr. H. T. Finck, one of the ablest of living musical critics, who has written for the *Century* more successful translations into many other tongues than have been done; Mr. Louis C. Elson, the distinguished Boston critic and musical historian, and author of

come of the most valuable musical books in print, is missing; Mr. James Huneker, one of the most brilliant writers up in musical subjects the world has known, has been entirely forgotten; Mr. W. E. Henderson an extremely popular and interesting writer upon musical subjects, was also not considered worthy of notice. The list may be extended to include

Hughes, Aldrich, T. Upton, Phillip Hale, Dr. Hanchett, Arthur C. Benson, and Captain Gregory Mason, and many, many more. Every one of these men is as important, as able and as widely known as Mr. Krehbiel. Their books are for the most part educational, and their names are read every library in the land by lovers. In fact, several of these works were published by prominent English firms, and, indeed, works by Elson, Hanchett and D. G. Mason are published by the publishers of the Grove Dictionary. The work on the *Music of the United States* is not without some details, the date of the birth of Sousa, for instance, being wrong.

Indeed, even to the most devoted admirers of the indispensable Grove Dictionary the treatment of American critics and composers reeks of ignorance. It violates that tradition of accuracy which Americans most value in a play. The publishers, who doubtless could not have these omissions occur for a great deal, can only review them with contempt and disgust. Deploable and lamentable as are these omissions,

the work still remains indispensable. Perfection in such a vast enterprise could not be expected, and we advise our readers one and all to secure a Grove Dictionary as soon as their means permit.

After every possible fault has been counted there

will remain a gold mine for all earnest students who possess the new "Grove."

BEWARE OF FRAUDULENT PUBLISHERS

From time to time THE ETHER has called the attention of its readers to the fact that musical swindlers are abroad who make all kinds of promises to would-be composers. The advertisement reads in some cases like the following:

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The attending to publication means that after the

Another form of advertisement appears like the following:

"Let me publish your song. If you have confidence in your song let me publish it for you. No matter how inexperienced you may be I will fix it up all right and get out beautiful copies and attend to the sale. Success. Marathon, Ind."

This means that some music printer needs your money to get it. If you can possibly be induced to stand for the printer, you are in luck. The following lines from Mr. H. W. Petrie, who has had a wide experience as a popular composer, and as a publisher, should be read by aspiring young composers. Every little while THE ENQUIRER receives a wall of paper from a composer who has been defrauded by corrupt publishers and who wishes to urge us to tell others for their own protection.

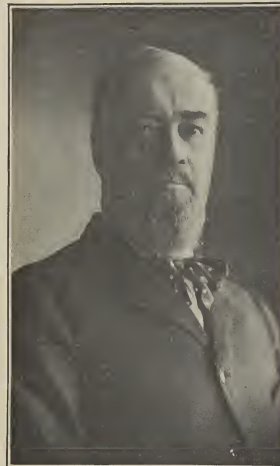
"The idea in the public mind that fortunes are made from successful compositions is probably the reason why composers are more prolific nowadays than ever before. The output of composers is little more than musical trash. As a matter of fact, only one out of every one piece in one thousand ever proves more than moderately successful. The successful piece is by no

insistent plugging on the part of both the composer and the publisher. I don't want to discourage anyone, but I do want to warn every ambitious composer against the publishers who ask them to stand the expense of publishing their compositions. The 'publisher' insures himself against loss by charging a sufficient profit. After the piece is published he rarely cares a rap whether the piece succeeds or not. Good publishers are always willing to give something for a piece worth while, and never ask you to pay for publishing your own work."

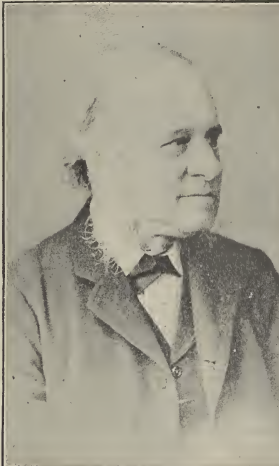
It is in music, perhaps, that the soul most nearly attains the great end for which, when inspired by the poetic sentiment, it struggles—the creation of a supernatural beauty.—*Edgar Allan Poe.*

It is the melody which is the charm of music; it is also that which is most difficult to produce. The invention of a fine melody is a work of genius. The truth is, a fine melody needs neither ornaments nor accessories to please. Would you know whether it be really fine? Strip it of all accompaniments.—*Haydn.*

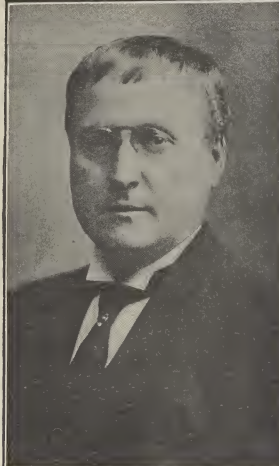
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Haydn

The Survival of the Fittest in Music

By LOUIS C. ELSON.

MISTAKES OF COMPOSERS

Some of the epochs in Mic are in striking contrast with each other, and the taste of the world has made some startling deviations. The epoch of the old Gregorian chant is very different from the epoch of the Flemish counterpoint which we revel in; the contrapuntal complexities of Josquin Després, might not have been in sympathy with the monodic effects of the first opera, and the madrigals of the sixteenth-century Florentine amateurs who loved these operas would scarcely have grown enthusiastic over Bach's B-Minor Mass of the succeeding century. From this Mass to the style of Haydn is another wide leap. From Haydn to the style of Beethoven, Richard Strauss, are long sweeps of the pendulum.

"IS THERE NOTHING NEW IN MUSIC?"

It may further impress the lesson of such mistaken views to pass rapidly in review some of the changes which time has wrought with especial

CRITICAL ATTACKS UPON BEETHOVEN

Since we are speaking of the attacks upon Beethoven, it may not be amiss to reprint one or two criticisms, which we have translated literally from contemporary German musical journals. Regarding the Sonatas, Op. 10, we read:

"Mr. Beethoven goes on his own peculiar path, and a tiresome and rugged path it is. Learning, learning and learning, and not a bit of poetry, not a bit of song. And when we examine the learning displayed we find it to be a crude and undigested learning, which does not clearly express its own intention."

Another writes of the same Sonatas:
 "After playing the work, we feel as if we had been
 invited by a friend to take a pleasure walk (*Spazier-
 gang*), and having once got us in his clutches, he
 marches us up hill and down dale, until we get back
 home, without having had the least bit of pleasure,
 and are only tired out and quite exhausted."

Of Beethoven's style of variations, a reviewer writes:

"This composer should remember that not every theme is fit for variation. Let him study the work of Mozart until he understands what melodies to select for his variations."

Regarding the finale of the "Sonate Pathétique," we read:

"The movement is attractive, but the themes are not original. Although at the moment we cannot tell from where, we are sure that they are borrowed."

Such were the verdicts upon some of the earlier works of the great master. One is glad to add, however, that Beethoven's greatness was fully recognized before he died; his fame was by no means posthumous.

During his lifetime, however, Hummel was considered by many to be his equal, if not his superior, in the domain of piano composition—a verdict that posterity has reversed.

Mozart held Abt Vogler (immortalized by Brown- ing) to be the veriest quack and charlatan. Yet, Vogler taught both Weber and Meyerbeer, and was held in high esteem by them.

CHOPIN RIDICULED

Chopin was held in anything but high esteem by some of the old pianists and composers of his time. Moscheles, one of the most conscientious of teachers, had the gravest doubts about the value of Chopin's poetic innovations in piano composition. Many in Paris, in the earlier part of Chopin's career, held Kalkbrenner to be the superior pianist, if not the better composer. Chopin himself may have modestly shared this opinion, since he thought of taking lessons of Kalkbrenner. The latter had the audacity to propose an apprenticeship of three years to Chopin. Mendelssohn said afterwards: "Chopin is worth twenty Kalkbrenners!"

Of the superiority which Mendelssohn assumed over Schumann we need not speak at great length. The two were such opposites that it was perhaps inevitable that they should not fully understand each other. But Schumann over-rated Mendelssohn while Mendelssohn under-rated Schumann. In England they still contradict this statement, but the fact remains that Mendelssohn's close friend, the critic, Chorley, went to the widest lengths in abusing Schumann in the *Athenaeum*, while a mere suggestion from Mendelssohn would have stopped the flood of denunciation or have rendered it milder.

BRAHMS AND BRUCKNER

If one reads the Von Herzogenberg letters to Brahms, recently published, it will be found that Brahms yielded at least a tacit consent to the abuse of Anton Bruckner. Here are some extracts from Frau von Herzogenberg's letters to Brahms, alluding to Bruckner:

"Remember us to Willner. Can't you cure him of Bruckner, who has become as much of an epidemic as diphtheria?"

"I should just like to know who started the Bruckner crusade, how it came about, and whether there is a sort of freemasonry among the Wagnerians." It is certainly like *Taroc*, that form of witch in which, when 'misery' is declared, the lowest card takes the 'trick.' "

"They think the Bruckner broth rich, just because they see an occasional grease spot floating on top of the water."

Brahms allowed these ebullitions to go quite unrebuked, and once at least tacitly confirmed them. Brahms also heartily disliked the finale of Tschai-kowsky's fifth symphony, and much other of that composer's music, while Tschai-kowsky was by no means fascinated with the music of Brahms. The world has, however, accepted both.

Had the phlegmatic Brahms but understood the fiery Hugo Wolf, it might have spared that composer many bitter trials. A genius was here scourged into insanity by lack of help in his thorny path.

But these misunderstandings form a rather dreary recital. One might add a list of faded celebrities who were believed to be musical giants in their day. Moscheles was one of them. "Now, none so good to me as reverence," Gade was another. He gradually subsided into the position of moon to Mendelssohn's sun, so that the radicals called him "Mrs. Mendelssohn's Time." Time has played sad havoc with some reputations.

One could supplement the list with choice gems of

SIR GEORGE GROVE

Grove was born in Clapham, London, August 3, 1820, and died May 28, 1900, at Sydenham. He was educated at Stockwell, and later at Clapham. He became a barrister, and in 1851 was articled to an engineer, and qualified in that profession 1859. Ten years later he became Secretary to the Society of Arts, and in 1869 he was elected one of the promoters of the exhibition at the Crystal Palace. At the same time, he was co-operating with William Smith in a Dictionary of Music and Musicians, the Palestine Exploration Fund. His work at the Crystal Palace resulted in the formation of the orchestra under Sir Augustus Strelow, and in the first of the analytical programs. In 1867 he went to Vienna with Sullivan, which resulted in the discovery of Schubert's *Rosamunde* music. In 1873 Grove resigned his position as Secretary of the Crystal Palace, in order to commence his work on the famous *Dictionary of Music and Musicians*. In 1878 he went to America, but returned the following year in order to bring out the first volume of the dictionary. In 1881 he was called in to help found the Royal Academy of Music, of which he was the first president. Grove was knighted in 1883. His work as annotator, critic, teacher, organizer and author on musical subjects can never be overestimated. He was also an authority on literature and on Biblical matters. Browning spoke of him as "Grove, the Orientalist, the Schubertian, the Librarian in ordinary, the Strenuous." (The Librarian's Library).

GEORGE P. UPTON

Upton was born in Boston, Mass., October 25, 1834. He was brought up in a musical atmosphere, and possessed a talent for observation and memory from this early environment. He graduated from Brown University in 1854, and removed to Chicago in 1855, where he entered the newspaper business. He was employed by the *Chicago Journal* from 1855 to 1861, and was city editor and war correspondent for the *Chicago Tribune*, 1863-64, and musical editor of the *Chicago Herald*, 1864-65. In 1867 he became associate editor of this paper until 1905, when he partially retired, though he still retains a connection with that paper. He has been for the last fifty years with the same paper. Like many self-taught musicians who get beyond the initial stages, he has brought to bear on his work an "anatomical knowledge of the muscles of the schools of thought." Such a man could not fail to have a great influence on a growing community like that of Chicago. His principal works include "Standard Operas," "Standard Oratorios," "Standard Cantatas" and similar works on the German, Italian, French, and English "Concert Repertory" and "Musical Biographies." Beside these "Standard" works, Mr. Upton has written on "Woman in Music," "The Pianoforte," "The Violoncello," "Thomson and His Reményi" (in collaboration). He has also made some excellent German translations of biographical material, etc.

GEORGE SAND.

MM. DUYEVANT, better known as George Sand, was born in Paris, July 5, 1804, and died at Nohant, Berri, June 7, 1876. Her father was a French nobleman, Cécile Aurora Dupin. Her early days were spent in running wild around the Chateau of Nohant, mostly under the care of her grandmother, a great admirer of the *Voltaire*. George Sand, who was constantly disputing with her own daughter about the child's education. The years 1817 to 1820 were spent at the English and Augustin Schools, in Paris, where George Sand received the major part of her education. In 1822 her parents obliged her to marry M. Dudevant, the son of an officer and baron of the empire, but she never loved him. Unhappy, and George Sand left her husband in 1831. She removed to Paris, and commenced to work for a living, at first by giving lessons in French to foreign cases, but eventually took to writing books, in company with a man named Sandeau. She published a novel of her own, entitled "Indiana," under the pseudonym "George Sand." Her works attracted wide attention. She quickly became the centre of a little coterie of artists and musicians, chief among whom were Alfred Bruneau, the poet, and Chopin. She wrote many novels, but the only one read very much nowadays "Consuelo," in which Chopin figures. She exercised a very great influence upon all who came in contact with her, owing to her personality, and on none more than on the Polish genius.

LOUIS C. ELSON

Mr. Elson was born in Boston, April 17, 1848. He studied in America and in Europe, among his teachers being August Hamann, August Kreisman and Carl Fuchs, and in Germany, Carl Glogner-Castell, of Leipzig. His mother's musical efforts have mainly been devoted to teaching, lecturing, and to writing on musical subjects. He became a member of the Boston Department of the New England Conservatory in 1882, and has retained that position ever since. He has lectured at Tulane University, University of Pennsylvania, Vassar, Harvard, and elsewhere. He twice called to give a series of lectures (eighteen in all) at the Lowell Institute, in Boston, and has, of course, addressed many of the educational institutions and club clubs. He has written and has largely to current musical journals and encyclopedias of the best kind, and since 1878 has been the larger lecturer who includes "Curiosities and Anecdotes of History of German Song," "The Theory of Music," "The Realm of Music," "National Music of America and Its Sources," "Great Composers," "The History of Music," and the delightful "European Renaissance." His latest book is "Missions in Music and Music Teaching." His work has been a well-known musical critic and writer. Together with his wife he played a very significant part in giving music the unmerited recognition to women in music which it has long had, and in giving humor and a kindly glow to the musical world.

JAMES GIBBONS HUNEKER

THE ETUDE

POLKA CAPRICE

Edited and fingered by

MAURITS LIEPSON

Allegretto M. M. = 72

MINIATURE

WASSILY SAPELNIKOFF

p *rall.* *pp* *a tempo* *mf* *p* *cresc. accelerando* *rit.* *a tempo* *f* *cresc.* *f* *cresc.* *Coda* *dim.* *stretto* *pp* *ppp* *p* *p* *pp* *ppp*

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THE ETUDE

pp *ppp* *D. S.*

THE NIGHTINGALE AND THE ROSE

WALTZ

THURLOW LIEURANCE

Allegro

Moderato M. M. = 54

ff *mf* *a tempo* *rit.* *a tempo* *rit.* *a tempo* *f* *rall.* *Allegro* *dim.* *Fine* *f*

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THE ETUDE

Musical score for 'THE ETUDE'. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (mf, f, ff, cresc., dim., rall., rit.), and articulation marks. The tempo is marked 'Moderato a tempo'. The score includes several measures of music, some with fingerings and slurs indicated.

D. S.

THE ETUDE

LE TAMBOURIN

Popular Mexican Dance

H. W. PETRIE

Intro.

Moderato M.M. ♩ = 72

Theme

Musical score for 'LE TAMBOURIN'. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (mf, f, ff, cresc., dim., rall., rit., pp), and articulation marks. The tempo is marked 'Moderato M.M. ♩ = 72'. The score includes several measures of music, some with fingerings and slurs indicated. The score is divided into sections: 'Intro.', 'Theme', and 'Trio'. The 'Trio' section is marked 'Grandioso' and 'poco rit.'. The score ends with the instruction 'D.C. to Fine'.

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THE ETUDE

MARCHE RUSSE

SECONDO

LOUIS GANNE

Moderato e ben marcato M. M. ♩ = 116

ff Trumpets

f *ben marcato*

ff *marcatissimo e sost.*

fff

fff *p dolce*

Pod. simile

p *f ben marcato*

mf *f* *ff*

THE ETUDE

MARCHE RUSSE

PRIMO

LOUIS GANNE

Moderato e ben marcato M. M. ♩ = 116

f Trumpets

ff

f *ff* *f ben marcato*

mf *ff* *f* *ff* *marcatissimo e sostenuto*

fff *p dolce*

p *f ben marcato*

mf *f* *ff*

THE ETUDE

SECONDO

f *1* *ff* *Fine*

TRIO *Ben tenuto e largo il canto*
f leggerissimo *mf* *p*

f *p* *cresc.* *f* *pp subito* *f*

Grandioso *ff*

allargando *cresc.* *f* *ff* *D.C.*

THE ETUDE

245

PRIMO *8^a* *f* *ff* *ff* *Fine*

TRIO *Ben tenuto e largo il canto*
f dolce p *espressivo* *mf* *p*

f *p* *cresc.* *f* *pp subito* *f*

8^a Grandioso *ff*

8^a

8^a *allargando* *mf* *cresc.* *ff* *fff* *D.C.*

THE ETUDE

"LIEBER AUGUSTIN"

Variations on a Folk Song

M. BISPING

Moderato M.M. ♩ = 54

First system of musical notation for the main piece, featuring a treble and bass staff in G major and 3/8 time. The melody is in the treble staff, and the bass staff provides harmonic support. Dynamics include piano (p) and forte (f). Fingering numbers are present above and below notes.

Var. I

First variation (Var. I) musical notation, continuing the treble and bass staff. It includes a *p legato* marking and various fingering numbers.

Second variation (Var. II) musical notation, continuing the treble and bass staff. It includes a *p* marking and various fingering numbers.

Var. II

Third variation (Var. III) musical notation, continuing the treble and bass staff. It includes a *p leggiero* marking and various fingering numbers.

Var. III

Fourth variation (Var. IV) musical notation, continuing the treble and bass staff. It includes a *p* marking and various fingering numbers.

Var. IV

Fifth variation (Var. V) musical notation, continuing the treble and bass staff. It includes a *p* marking and various fingering numbers.

THE ETUDE

Sixth variation (Var. VI) musical notation, continuing the treble and bass staff. It includes a *p* marking and various fingering numbers.

Var. V

Seventh variation (Var. VII) musical notation, continuing the treble and bass staff. It includes a *f* marking and various fingering numbers.

Var. VI
FINALE Allegro

Eighth variation (Var. VIII) musical notation, continuing the treble and bass staff. It includes a *p* marking and various fingering numbers.

Ninth variation (Var. IX) musical notation, continuing the treble and bass staff. It includes a *f* marking and various fingering numbers.

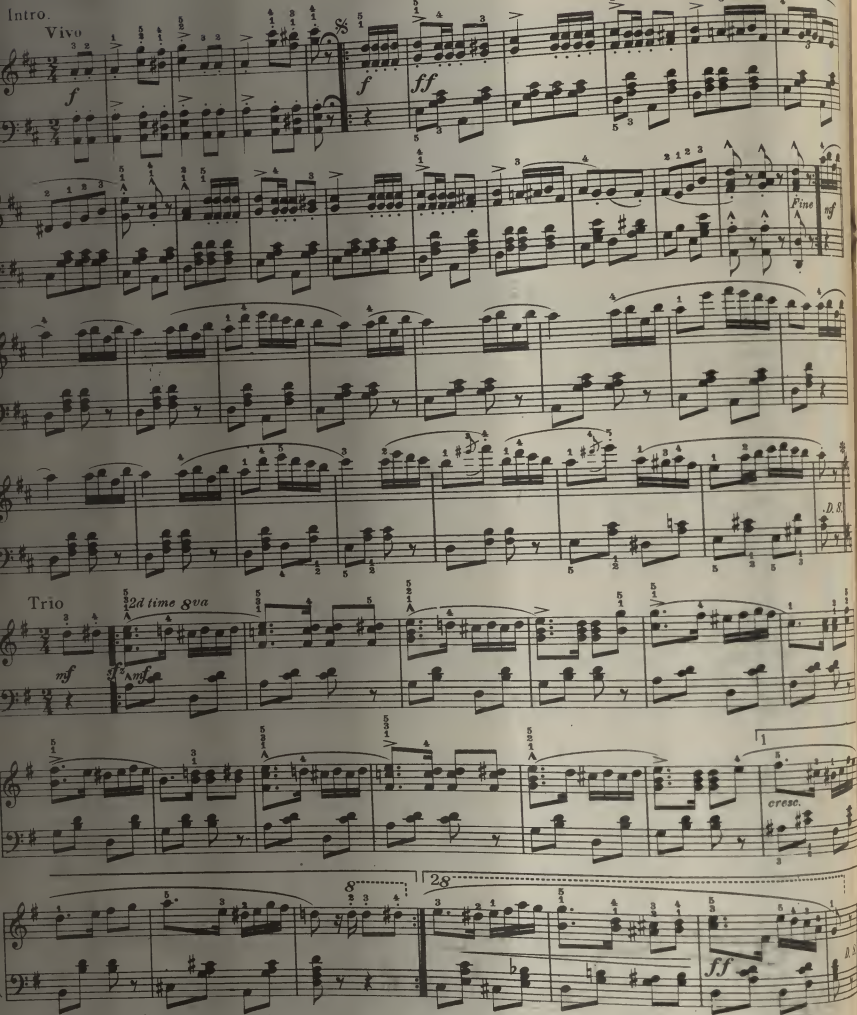
Tenth variation (Var. X) musical notation, continuing the treble and bass staff. It includes a *f* marking and various fingering numbers.

Eleventh variation (Var. XI) musical notation, continuing the treble and bass staff. It includes a *p* marking and various fingering numbers.

Twelfth variation (Var. XII) musical notation, continuing the treble and bass staff. It includes a *f* marking and various fingering numbers.

Polka

A. TURLET



*From here go back to ♯ and play to Fine; then play Trio.
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749

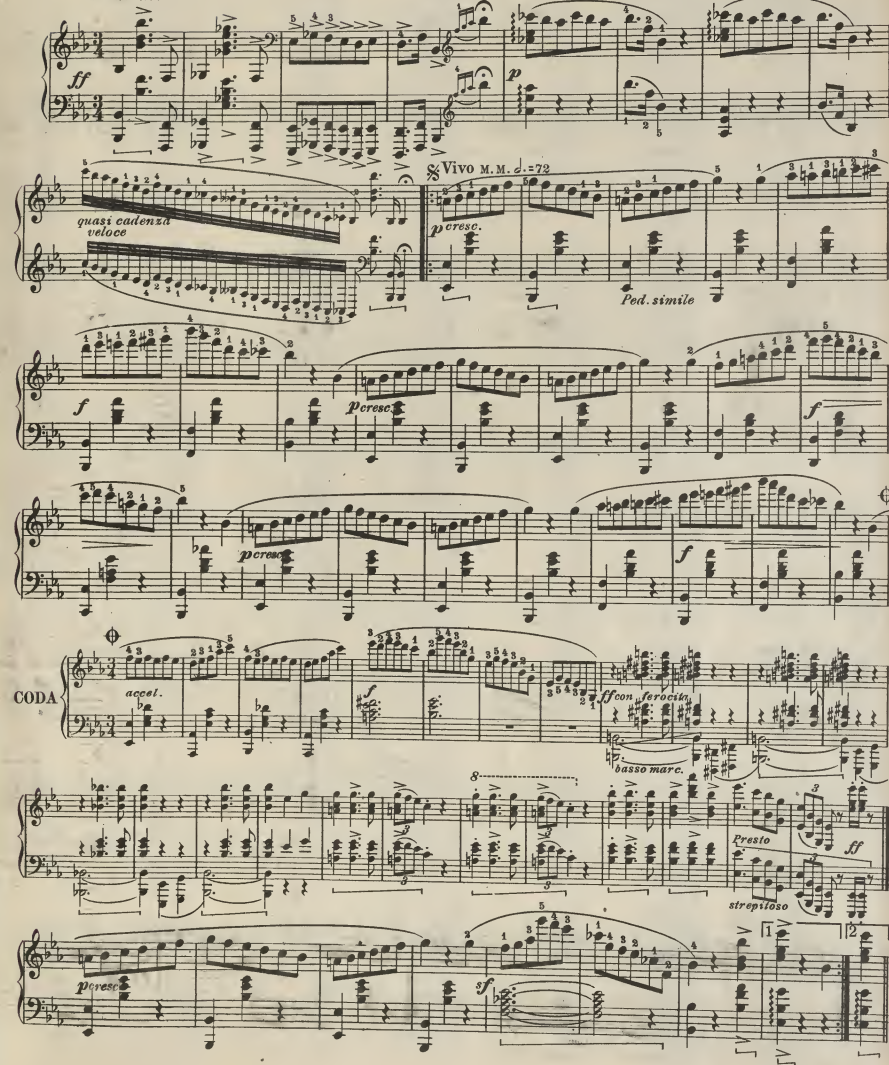
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L'ARRIVÉE

2me Valse

A. JACKSON PEABODY, Jr., Op. 19

Moderato



CODA

THE ETUDE

Assissimo
Ped. simile
pes.
craso.
legato
delicentissimo

THE ETUDE

751

Ped. simile
D.S.

JUST AT TWILIGHT

L.A. BUGBEE

Andante con espress. m.m. = 46
p
Fine
mp
marcato cantabile
poco rit.
al tempo
cresc.
decresc.
ril.
D.C. al Fine

THE ETUDE

TURKISH PATROL

DIE TURKISCHE WACHPARADE

GÉZA HORVÁTH

Tempo di Marcia M.M. ♩ = 116

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Sw: St. Diapason, Violino, Salicional, Flute 4'

Gt: Melodia, Dulciana, Open Diapason

Ped: Bourdon 16' & Violoncello 8'

Coupler: Sw. to Gt., Gt. to Ped.

To my friend Edward M. Read

International Copyright secured

MARCHE LEGÈRE

CARL WILHELM KERN, Op. 266-b

Tempo di Marcia M.M. ♩ = 100 (112)

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THE ETUDE

753

THE ETUDE

poco rit. *a tempo*

Sad-ly I watched his good boat leav-ing the quay, While o'er the wa-ters free the song sail-or's know Rang "Ye-ho, Ye-ho,"
Shed-ding its mel-low light as loud the wind blows, Then to my lone-ly heart so sweet to and fro, Rang "Ye-ho, Ye-ho,"

poco rit. *a tempo*

Rang Ye-ho, Ye-ho! Ye-ho, Ye-ho! Rang the song sail-or's know.

Moderato maestoso

Jack is sail-ing o-ver the storm-y sea, Sail-ing far from his home and me, Dream-ing

cresc. *f* *poco rit.* *f a tempo*

of the glad day he'll come O'er the foam, Jack is roam-ing o-ver the ang-ry waves, Rid-

f *poco rit.* *f*

ing o-ver the man-y graves, Glad-ly some day he will come back, My own dear sail-or boy, my Jack

THE ETUDE

HONEY CHILE

PAUL LAWRENCE DUNBAR

Tempo Rubato

MRS. CARRIE B. ADAMS

1. Dey's a ten-dah light a-gleam-in' in de
2. What's de lit-tle bird a sing-in' as he
3. Let me go my way a sing-in' lak de

glow-in' sum-mah skies, Hon-ey chile, hon-ey chile; But it aint so soft an' sooth-in' as de
set a-bove de stream, Hon-ey chile, hon-ey chile; What's de mat-tah wid de wat-ah wen hit
bird an' wat-ah do, Hon-ey chile, hon-ey chile; Fu' de thing dat ls a say-in' is as

light dat's in yo' eyes, Hon-ey chile, hon-ey chile; Dey's a ring-in' an' a sing-in' in my
run an' smile an gleam, Hon-ey chile, hon-ey chile; Don' you know dey's des a say-in' how dey
hon-es' an' as true, Hon-ey chile, hon-ey chile; Dough! aint got words to tell it, you kan

head de live-long day, Lis-ten to me, lit-tle la-dy, won't you lis-ten what I say? Fu' my
loves de lad-ies so? An' de sum-mah sun a shin-in' on-ly makes 'em love 'em say? Hits de
feel it, can't you, dear? You mus' know my heat's a th'ob-bin' all de time dat you is near, An' ls

heat's a-go-in' fas-tah den de fas-tes' run-a-way, Hon-ey chile, hon-ey chile
same I wants to tell you, dough by now you ought to know, Hon-ey chile, hon-ey chile
goin' to shout yo' praise-es av-ah sea-son of de year, Hon-ey chile, hon-ey chile

accel. *cresc.* *pp* *D.C.*

THE CRYSTAL RIVER

CLAUDE LYTTLETON

HARTWELL-JONES

Andante maestoso

Cantabile

1. By the side of a crys-tal riv-er, We stood at ev-en-tide,

sost.

watch-ing the fad-ing glo-ry Of the sun-set, side by side; And, from out the creep-ing sha-dows,

molto legato

Un-to our ears was borne— A song of ce-les-tial beau-ty

REFRAIN *Con maestà*

As of a sum-mer dawn. This is the Kingdom gold-en, Where sor-rows nev-er come.

sost.

This is the Home E-ter-nal, The Great Cre-a-tor's Home. Look up, ye pilgrims wea-ry.

Faint not up-on your way— This is your fu-ture King-dom, Where—

After 1st Verse After 2nd Verse After 3rd Verse

in yeshall reign al-way. way. 3. And that way.

2. By the

side of that crys-tal riv-er, We stood, my love and

I Wait-ing for a mes-sage, A

message from on High: For we thought of the sad and lone-ly, Of their woes, And cares, and tears.— And

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A FALL RECITAL.

Music and Verse of the Dying Year
Arranged in a Charming Program
for an Appropriate Musical Event.

BY LAURA ROUNTREE SMITH.

Musical clubs and teachers will find the following suggestive and poetical program most helpful at this season of the year. It will be suitable for use any time before the end of November and may be prepared with little additional trouble since the pieces suit all grades.

Much may be added to the general attractiveness of the decorations by effective stage setting. All of the Fall flowers may be utilized. Golden rod, where it is to be had in plenty, and chrysanthemums, with their gorgeous and spectacular blossoms, give that touch of autumnal color which will lend the recital a kind of festival flavor.

If the teacher is so located that the dried stalks of Indian corn, with the golden ears, can be procured, as well as sheaves of wheat straw and a few pumpkins, the atmosphere of the harvest festival can be beautifully preserved. Rosy apples hanging on tiny dark-green ribbons, and some chestnut twigs with the burrs burst, suggest the glorious end of the year.

Let us suppose that the teacher has a room in which she may seat her audience, and another in which the recital takes place—the two rooms being connected by a wide double door opening. This door may be used as a proscenium arch to form a stage. The door should be draped with flowers and fruit, and behind the opening a kind of stage background may be made of the yellow cornstalks

natural or artificial, and suspend them with green silk thread in such a way that they may be lowered like a curtain over the proscenium opening while the reciting the poem "My Nothingness" to the music of "A Rial Wedding."

THE MUSICIANS OF THE FALL.

Teachers who desire to make this recital especially effective may adopt the plan of using the large portraits of the famous musicians who were born in the fall months as a part of the wall decorations. Another plan for an addition to the home-made program is to purchase postal cards bearing portraits of these musicians; and paste them upon the front of your program, and thus make the program a souvenir. A full list of the most noted musicians born in the fall months follows:

- E. Humperdinck, Sept. 1st, 1854, Siegburg, Germany.
- W. C. Macfarren, Sept. 3rd, 1826, London, England.
- Anton Bruckner, Sept. 4th, 1824, Ansfelden, Austria.
- G. Meyerbeer, Sept. 5th, 1791, Berlin, Germany.
- A. Dvorák, Sept. 8th, 1854, Kralupy, Bohemia.
- L. Cherubini, Sept. 14th, 1760, Florence, Italy.
- A. Willehm, Sept. 21st, 1845, Uster, Germany.
- C. V. Stanford, Sept. 30th, 1828, Dublin, Ireland.
- C. Saint-Saëns, Oct. 9th, 1835, Paris, France.
- F. Liszt, Oct. 22nd, 1811, Raid, Hungary.
- N. Paganini, Oct. 27th, 1762, Genoa, Italy.
- V. Bellini, Nov. 1st, 1801, Capua, Italy.

(Continued on page 780)

- (Continued from page 778)
- F. Mendelssohn, Nov. 4th, 1781, Leipzig, Germany.
- J. J. Paderewski, Nov. 6th, 1859, Podolian, Poland.
- H. Purcell, Nov. 21st, 1658, London, England.
- A. Rubinstein, Nov. 28th, 1839, Wexholyne, Russia.

CONCERT PROGRAM.

1. Piano. Duet. The Mill in the Black Forest. Elenberg.
2. Vocal Solo. I Met a Little Elfman. Robinson. (Ertze, October, 1900).
3. Piano. Military. Rogers. (Ertze, April, 1910).
4. Piano. Dancing Nymphs. Brain. Op. 10, No. 6. (Ertze, April, 1910).

(Enter pupils who take part in recital.)

5. Recitation. Over Hill, Over Dale. Shakespeare.

Over hill, over dale,
Through brush, through briar,
Over park, over pale,
Through flood, through fire,
I do wander everywhere,
Swifter than the moon's sphere;
And I serve the fairy queen,
To dew her curls upon her brow;
And I serve the fairy queen,
To dew her curls upon her brow;
The cowslip's tall her pensioners be,
In the gold coats upon her knee;
To seek one dew-drops here,
And hang a pearl in every cowslip's ear.

6. Piano. Over Hill and Dale. C. Gurli. Op. 150, No. 2. (Ertze, May, 1907).
7. Piano. Through the Forest. Williams. (Ertze, December, 1906).
8. Recitation. Fairy Song. Keats.

Sho no tear! Oh, shed no tear!
The flower will bloom another year.
Weep no more! Oh, weep no more!
Young buds sleep in the root's white core.
Dry your eyes! Oh, dry your eyes!
For I was taught in Paradise
To kiss my breast of melodies—
Shed no tear.

Overhead! Look overhead!
Moss the blossoms white and red—
Look up, look up! I tell you now
In this fresh poem's magic glow.
See me! This silver bill
Carries the good news to the hill.
Sho no tear! Oh, shed no tear!
The flower will bloom another year.
And lo, a—1st—2nd—
I thank in the heaven's blue—
Adieu, adieu!

9. Piano. Dance of the Woodpeckers. Forman. (Ertze, August, 1907).
10. Piano. An Autumn Afternoon. Lind-say. (Ertze, August, 1907).
11. Piano. The Mermaid. Schytte. (Ertze, August, 1907).
12. Recitation. The Mermaid. (Selection from Tennyson.)

Who would be
A mermaid fair,
Singing alone,
Combing her hair
Under the sea?
In a golden shell,
With a comb of pearl,
On a throne?

I would be a mermaid fair,
I would sing to myself the whole of the day,
With a comb of pearl I would comb my hair;
And with a comb I would sing and say,
"Who has loves met who loves not me?"
I would comb my hair till my singlets would fall low.

Low down, low down,
From under my starry sea-bed crown.

13. Piano. Sailor's March. Koelling. Op. 278, No. 1. (Ertze, August, 1907).
 14. Recitation. (Selection from Music. Lowell.)
- Now is a fairer boat,
Than the bright waves of song,
Full merry 1 boat,
Full merry 1 boat,
My heart is verdant,
My heart is verdant,
I am not now,
And bright as gold the rippling bow,
That flash beneath the bow;
Adieu, adieu,
They feel the wind.

And they are dancing joyously,
The surf goes plunging with a lingering roar;
Or anchored in a shadowy cove,
Entranced with harmonies,
Slowly I sink and rise,
As the slow waves of music move.

15. Piano. Boat Song. Fontaine. (Ertze, September, 1909).
16. Piano. Duet. Pastoral. Enfantine. Chaminade. (Ertze, July, 1909).
17. Piano. Waltz of the Flower Fairies. Crosby. (Ertze, August, 1909).
18. Piano. Indian Summer. Kellogg. (Ertze, December, 1906).
18. Piano. Dragon-Flits. C. O. m. b. s. (Ertze, December, 1906).
20. Recitation. Gay Little Autumn Leaves. Selected.

Gay little Autumn leaves
Flying down, down,
Scarlet and yellow leaves
Rustle and brown,
Each one a fairy in
In gorgeous gown;
Gay little Autumn leaves
Flying down, down!

Hark, they are whispering!
"Dear love, good-bye!"
"Whither is our love going?"
"Now we must fly."
Scarlet and yellow leaves,
Rustle and brown,
Each one a fairy in
In gorgeous gown;
Flying down, down!

21. Piano. Golden Leaves. Morrison. (Ertze, January, 1910).
22. Piano Duet. Rustic Dance. Schytte. (Ertze, December, 1909).
23. Recitation. The Fiddler. L. Round-trip Smith.

A fiddler played a jolly tune,
A fiddle de, de, de, de,
He said, "I'll be forgetting soon,"
A fiddle de, de, de, de,
But the birds all sang it in the trees,
Twas echoed by a passing breeze,
And now 'tis sung the seas,
A fiddle de, de, de, de!

A fiddler played a mournful air,
A fiddle de, de, de, de,
Oh, fiddler, you should have a care,
A fiddle de, de, de, de,
The time it traveled far and wide,
From valley low to mountain side,
And every weeping willow cried,
A fiddle de, de, de, de!

24. Duet. Violin and Piano. March of the Seasons. Graf. (Ertze, May, 1910).
25. Piano. Butterfly. Grieg. (Ertze, October, 1907).
26. Piano. The Mermaid. Schytte. (Ertze, August, 1907).
27. Recitation. Aury Nothingness. Shakespeare.

Our revels are now ended. These our actors,
As I foretold you, have all their exits,
And like the last, their last shall see;
And like the last, their last shall see;
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great-voiced choir,
Yea, all that hitherto has been,
And like the last, their last shall see;
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great-voiced choir,
Yea, all that hitherto has been,
And like the last, their last shall see;

(All but two march out softly, and these two play the last number.)

28. Piano. Duet. Rustic Dance. Schytte. (Ertze, December, 1909).

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