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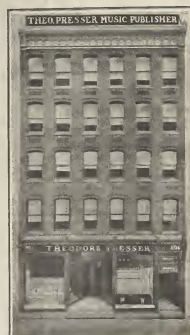
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MUSICAL THOUGHT AND
ACTION IN EUROPE
By ARTHUR ELSON

In the *Rue Menuselle* of the musical Society R. P. Thibaut describes a classical Turkish concert. It seems that private musical assemblies were forbidden to the Turks by Abdul Hamid, while the music of the streets and cafes was too strongly overlaid with tam-tams to be effective. But recently through the courtesy of the composer Raouf Uzeyir Bey, the French writer was able to hear the native concert in all its glory. While the music was based on prescribed rhythms and melodic styles, and avoided intervals larger than a fifth, there was still enough freedom to prevent monotony. The music, while echoing the sense of the words, seemed suited for delicate sentiment rather than dramatic grandeur or tragedy.

Among the instruments used were the ney, a "reed flute" of delicate and mysterious tone-colors; the violin; the oud; for stronger effects, the lively *tanbur* and *baglam*; and the *darbuka*, a small drum, and *mezase* for rhythmic effects. There is little harmony, though the oud may duplicate the melody in a lower octave. The other melodic instruments are used in a variety of ways, playing in different sorts. The actual concert consists of nine prescribed movements of music, thus becoming a sort of long-drawn-out suite. The Taksim comes first—a sort of opening prelude showing the general style to be followed. Then comes the *seyir*, a short instrumental overture, establishing the chief key and the permissible modulations. The *Kair* (lit. work) is a long movement of technical brilliancy, though moderate in tempo. The *seyir* and *Kair* are followed by four movements of the same style to the first, second and fourth stanzas, but with a new melody for the third, called the *Meyan*. The *Nakish* (ornament) is an old-time melody, usually in a minor key, and is played by the (terrens) like the "tra-la-la," etc. of European folk-songs. In the regular concert, the *Nakish* is followed by a second *Muraba*. The *Aghir* *Sema* comes next, a piece, usually in a minor key, and is played by the *Char* or *Char* in a short, rhythmic style. The *Yurulu* *Sema* is slow, then quick, then slow at the end. The final *Pechrev Sema*, in 10-8 time, reproduces the themes of the second movement, for instruments to play in a variety of ways. The *Sema* movements may have to represent a single composer, for the separate movements may be drawn from different composers and widely different periods. The words are often in a style of poetry called *Yakut*, and the *Yakut* *Hafiz* being a favorite. The lack of harmonic effects is strange to Western ears at first, but the richness in melodic motives and the variety of rhythm, key and mode soon begin to show an exotic

ANECDOTES OF VON BÜLOW.

Anecdotes of the great Hans von Bülow have been collected for *Die Musik* by Marie von Bülow. All musicians know that in the orchestra the most untunable instrument (oboe, if not piano) will sound an "A" for the other instruments to use in tuning. Once, when he was leading an opera rehearsal, the prima donna sang insecurely, taking great liberties with the pitch. After an especially noticeable deviation, Bülow suddenly stopped the orchestra, and said to her, "Give us your A."

Once he was asked for his opinion of one of Sterndale Bennett's more conventional pieces. He surely killed two birds with one stone when he replied, "It sounds so Mendelssohnish, that it might have been written by Julius Benedict."

He was always ready with a musical comparison. Once at a private dinner he noted that his hostess, having served up a gift of some pheasants, had found it necessary to eke out the dish with other birds. When the subject was mentioned, he said, "These other birds seem like the first five sonatas of Clementi in comparison with the last five of Beethoven."

On an ocean steamer, he was much irritated by the fact that hired musicians played during the meal hours. "How I envy them," he said; "They can eat their own meals without having to listen to music."

Once, after certain Russian notes held in Germany had been defaulted, Bilow was leading a public rehearsal in which Carroho played the B-minor concerto of Tchaikowsky. The weather was bad and the fog outside the hall grew thicker, until increasing dimness made the conductor lose his place and stop the orchestra. "We are waiting for lights," he explained. "In this darkness," he added, "The Russian notes have become worthless." This kept the audience in a good humor until matters were running smoothly again.

Once, in the city where Bilow conducted, a rather weak local organization sprang up, appearing in the Concert-haus, under the baton of Herr Meyer. One day a note for the latter was brought to Bilow by mistake. "It is for Meyer, of the concertists," said the messenger. "I am a Meider (avoider) of the Concert-haus myself," replied Bilow, as he sent the messenger away to puzzle it out.

One may be pardoned for repeating the well-known Boston anecdote of Franz Liszt, the composer of "Evangelium nach Matthaeus," who, when he was invited to give a concert, did not write music, but brought his fiddle to a musical companion. Hence his friends introduced him to the great visitor as a man who had composed an opera without knowing a note of music. "That's nothing," replied Bilow, "I know an Italian who has written many operas without knowing anything of music."

He meant Verdi, whose early works were too conventional and simple for Germany.

He could be brusque on occasion. A man who had once been introduced to Bülow met him on the street. "Herr von Bülow," he said, "I'll bet you don't remember me." "You've won your bet," said Bülow, walking on. The same directness shows in his famous remark, "Tenor is not a voice, but a disease." Even the fair sex could not soften him. Once some ladies penetrated into one of his rehearsals. "We will take the bassoon part first," he said. "After sixty or eighty measures of rest, punctuated by a few solitary grunts from the instrument, the intruders disappeared.

MUSICAL NOVELTIES

In Berlin, Alexander Ritter's symphonic poem, "Kaiser Rudolf's Ritt zum Grabe," shows that he can write strong and significant music himself, as well as inspiring it in Strauss. Berlin has heard also James Simon's tone poem "Empedokles," for baritone and orchestra. Other novelties at the German capital were Lidzow's *genre* picture, "The Enchanted Lake," and Wjescnygradsky's symphonic poem, "Die Schwarze." The latter is a new name among composers, and one that would deserve Louisa M. Olcott's description of such names, "a sneeze and two hicups." Berlin has survived a bright and Wagner evening, including parts of "Parsifal" and the opera "Die Walküre," and the new work of the "Schwarschwannentrich." Other new works were Max Marschall's interesting Serenade for orchestra and a beautiful string quartet by Grennheim.

Leipzig has heard some new choral works, including a "Gesang des Lebens," with orchestra, by Richard Wetz, two excellent a capella choruses by Carl Heyle; Wolfgang Riedel's "Traumbild" for soloists, chorus, and orchestra, with shorter works by Albert Kluge, Hugo Kuhn, and Hans Huber. The choir sang a praise to J. B. Försster's symphonic poem, "Mein Jugendland," which was applauded Friedrich Koch's "Tageszeiten." While the applauded Friedrich Koch's symphony that Karl Weigl composed for the last Tonkünstlerfest. Munich has now heard "Der Rosenkavalier," and *Die Musik* has a parody on it, entitled "Der Hosenkavalier," in which Johann Strauss conducts the orchestra after the latter's adoption of the waltz. Humour is also considering a new opera on the subject of Anne Arlecchino.

French works include a three-part Pastorale, by Gaubert (Allegrement, Crépuscule, Danse Rustique) and an opera by Henri Hirschmann, entitled "La Danseuse de Tanagra." Turin heard "Morgana," by de Meris, an example of the *verismo* school of crude realism. A new Italian opera is "La Debacle," by Masaccio. Martucci's D-minor symphony was given in Stockholm.

From Denmark comes the surprising news that Jean Halvorsen is writing a burlesque operetta entitled "Dr. Cook," on a libretto furnished by that successful nature fakir. This gives another proof of Wallace Irwin's statement that "Denmark is an easy mark."

St. Petersburg programs have included a Symphonic Ballade by Chevallier, Ernst Boeche's tone picture, "Taormina," Erik Melartin's symphonic picture, "Traumgesicht" (directed by that Finnish composer in person), and Gliere's second symphony. Moscow has heard a violin concerto by Conus, a richly harmonized Dramatic Fantasia by Steinberg, and Scriabine's new piano works.

London has heard an excellent Fantasia for string quartette by the late composer Hurlstone. Two operas by the Hungarian, Emanuel Moor ("Wedding Bells" and "Pompadour") were only fair successes. The performance of Elgar's organ sonata (Op. 28) makes one wish that the standard organ repertoire could be better known in America.

BRIGHT IDEAS IN A NUTSHELL

(Send Tim. Even your bright ideas, your little discoveries, your new "winkles," and let us help you pass them on to hundreds of teachers and pupils who will be benefited by them. We will not print your ideas unless you have been asked to do so, and we will not print ideas that are not printed, do not be discouraged; send us the next one that comes along. We will print the article in the *Journal* of this department, which will appear from time to time, is put here for the purpose of giving you this altruistic opportunity to help others. We have been glad to see which has helped you most in your teaching, write it down on a separate sheet of paper and mark it at the top for the *Journal*. We will print it in the *Journal* the way. Never write more than one hundred words. Most of the great ideas from the days of Adam to this can be told in a few words or as they

"I HAD great trouble in getting my pupils to learn the definitions of musical terms, and some of the parents objected to the extra expense of buying a music dictionary. Then I hit upon the plan of writing out definitions of the most used terms on little slips of paper. These I kept between the leaves of a book with an alphabetical index. When the pupil came to a new term I took a slip from my book and the pupil was requested to hand in the slip at the next lesson and repeat the definition. Most of them have musical dictionaries now."—B. O. J.

"One of the worst faults I have had to fight with carelessly trained pupils is that of breaking in with their fingers at the knuckle joints. What are we to do with pupils who make this mistake? One pupil repeatedly denied that her finger 'broke in.' When she was playing a slow passage at my keyboard I noticed that the sun was shining brightly upon the keys. My Kodak was handy and I snapped the picture. The following week I handed a print to her, and she was amazed at the convincing proof of her guilt. It cured her, but what are we to do with the vast number of pupils whom we cannot photograph?"—R. A. S.

"Very early in my teaching experience, I was confronted with a fact which I have never forgotten. I used an instruction book full of little pieces. Pretty as they were, I found that my little pupils threatened to tire of them. One of the pieces in the back of the book was published as sheet music under a different name. I bought this piece and presented it to my pupil who studied it at once with great eagerness. It was then that I found that the trouble with my pupil was lack of novelty. The old book becomes an old story, and the occasional piece of sheet music means much to the pupil."—TRUTHSEEKER

"I found that the binding on my music roll was wearing out. I had a good roll, but wanted to use the old one to save the good one for better occasions. By binding my old one with the same kind of music tape (black, with paste on the back) that I used to mend my music, I made the old roll last for almost another year." — S. T. HARRIS

"At my last pupil's musicale (held at home) I was put to my wits' end to get a novelty to 'tickle' the children. It finally occurred to me that I had tried everything on earth. Suddenly I found some half-tone prints of the heads of the famous composers, Beethoven, Mozart, etc. I placed a drinking glass with a transparent bottom over the face of each picture and cut out the bottom of the glass. Then using a thin transparent paste I pasted the glass upon the outside of the bottom of the glass. When the children came to the glass they could see the heads of the composers but not their names. I then offered a prize for the pupil who was able to guess the most names successfully."—S.

One of my pupils had the bad habit of turning down the corners of the pages of her music, that is, making 'dog-ears' of them. Nothing spoils the music quicker than this. Finally every time she turned down a corner I drew a funny little picture on the corner. The hint was broad enough, and she soon gave up this annoying habit."—ETUDE FRIEND.

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LILLI LEHMANN


[EDDROFF'S NOTE:—A short biography of Mme. Lehmann appeared in *The Etude* Gallery of Musical Celebrities for last month. It should be remembered that this celebrated singer has had experience in almost all the branches of her art. Commencing with the opera, she graduated to grand opera, and, under the instruction of her mother in the very shadow of the opera house. Her mother, in fact, rendered a service to *Soprano*, similar to that which the daughter was later destined to render to Richard Wagner. The vocal range of the master's opera singer. As her voice was at first purely a light soprano, her development from this to the dramatic roles was gradual and natural. After gaining the reputation of being the leading Wagnerian singer of the opera house, she was called to the Metropolitan Opera House in America, meeting with invariable success. Later she entered the concert field and has given innumerable highly successful recitals. Her caution to American students of voice is worthy of the most serious attention.]

FROM America I have received the request to give a warning to those of our young and beautiful sisters of the new world who, without reflection, take up the musical career of an operatic or of a concert singer, only to suffer much disappointment and chagrin when failure overcomes them.

My warnings of this kind have been frequent in the past, but I very much fear that they will produce as little effect in the future in America as they have here in Germany. When a singer fails to attain great success the public seems inclined to blame the singing teacher, whereas it is principally the young women themselves who are responsible for the disappointments.

The average amateur is prone to look upon the career of the concert singer, as well as that of the opera singer, as one long and continuous series of pastimes and amusements leading over rosy paths to a gold mine. They apparently have no appreciation of the importance of art, and no conception of the untold difficulties. The endless paths which lead to success—alas! only too often to but moderate success—must be those infested by the most exhausting study and limitless hope. To this we must add talent, voice and even genius. Are there not many who think themselves talented because they can "warble" a few notes of a song?

I would not have the readers of *THE ERUDE* feel that I am pessimistic. In fact, quite the opposite is the case. I simply desire to have them look upon the matter we are discussing sensibly and use their own judgment in the matter. If all singers are to be judged on the conventional basis of a narrow, traditional formula, it is that young singing students rush to covered conclusions without investigating the real facts of the case. With talent, for instance, one must also have a voice; the susceptibility for rational expression, without which all music is unbearable; genuine musical feeling; a sense of rhythm; a well-trained method of pronunciation; and, finally, a musician's ear. The singer is not only a musician, but only the history of the arts and the theatre, but also a composer.



rupted study, incessant work, fine health, a magnetic personality, and one may gain some idea of the attributes which a young singer should possess before the real work of making a career is really commenced.

Granted that the singer possesses the natural and acquired qualifications I have mentioned, one may consider the matter of talent—not before. Under these conditions one may perhaps attain success. I say "perhaps" as there is no absolute guarantee, and with all these attributes combined one does not become the practical and happy being, which, after all, is the only true result of success.

Let us now consider some of the reasons why some American singers have failed to succeed. How do American women begin their studies? Many commence their lessons in December or January. They take two or three half-hour lessons a week, even study irregularly, and end their year's instruction in March or, at the latest, in April. Surely music study under such circumstances is little less than farcical. The voice, above all things, needs careful and constant attention. Moreover, many are lacking lamentably in the right preparation

Some are evidently so benighted as to believe that preparation is unnecessary. Or do they believe that the singing teacher must also provide a musical and general education? Is there one among them, for instance, who can enunciate her own language faultlessly; that is, a stage demands? Many fail to realize that they should be careful of all, be taught elocution (diction) by teachers who can show them how to pronounce vowels purely and beautifully, and consonants correctly and distinctly, so as to give words their proper sounds. How can anyone expect to sing in a foreign language when he has no idea of his own language—no idea how this wonderful member, the tongue, should be used—say nothing of the horrible fault in speaking? I endorse the study of elocution as a preparatory study for all singing. No one can realize how much simpler and how much more efficient it would make the work of the singing teacher.

The young American students who come to me to study almost invariably commence with "Wagner." Of course, they sing in German and how! Not only have they no idea of the meaning, but they are even unable to know how to pronounce the words and the vowels and syllables they read. They imagine that one can sing intelligently merely by imitating, like a parrot. Some are so insistent upon immediate success that they even go so far as to pay managers for the permission to appear in public long before the artists are capable of producing artistic results. In such cases, success can never be bought in this manner, and they alas! arrive with us a condition from which we turn in shame and sorrow.

The energetic American young woman, who has so much endurance and natural ability, should, above all things, make up her mind to be thorough when it comes to art. She should look upon it as her life's holiest possession, and should regard it as a heavenly gift which nothing can replace. That is, after all, the only commonsense in voice teaching. Nothing should be too small to merit her attention. She should seek to master the secrets of her life-work with the same patience and zeal that a master chemist would apply to the discovery of a new element, or the same fervor and enthusiasm which a great painter would lay upon his canvas.

(Continued on page 252)



LILLI LEHMANN



The Influence of Germany's Greatest Masters on the Musical Art of the World

By HENRY T. FINCK

(This article, although separate and distinct in itself, is the sequel of an article by Mr. Finck which appeared in the first of the "Music of All Germany" issues last month.)

MENDELSSOHN AND HIS SCHOOL.

IMITATION is the sincerest form of flattery, and perhaps no composer has been more frequently imitated than Mendelssohn. This, in fact, is one reason why musicians are now inclined to underrate him. They find not a few things in his compositions that appear commonplace, but forget that these things were original with Mendelssohn and therefore quite new in his day, and that what makes them seem stale now is the fact that his imitators have so often distanced them into our ears. These very things show how widespread was the influence of this master in Germany and elsewhere.

Among the composers outside of Germany who were most deeply impressed by Mendelssohn's genius, were the Danish Gade and the Russian Rubinstein, who share with him the peculiarity of standing with one foot on classical soil and with the other on the romantic side. Mendelssohn's skill in preserving the classical forms, while at the same time investing his pieces with romantic features, appealed to the masses, as well as to a multitude of minor composers. It is exemplified in his *Italian* and *Scottish* symphonies, his *Midsummer Night's Dream* music, *Fingert's Concerto*, and other pieces, and other pieces that belong to, or verge on, program music. These were his most poetic and original works, the works which exerted the deepest influence.

As we saw in the preceding article, Mendelssohn was encouraged to write program music by the fact that Beethoven endorsed this branch of the art when he composed the *Pastoral* Symphony. "When Beethoven had once opened the road," he said, "everyone was bound to follow." His own promptness in following Beethoven on this path had much to do with encouraging the modern trend toward program music, which has culminated in Strauss's *Sinfonia Domestica*. Poor Mendelssohn himself, to be sure, would have been horrified could he have foreseen the extremes to which this movement was destined to go.

In Germany Mendelssohn's sway was for a time so absolute, that even such giants as Schumann and Wagner were hampered by it. Of Schumann I shall speak presently. Wagner fought the Mendelssohn influence, so far as it seemed to him excessive and injurious. While acknowledging his genius in cordial terms, he deplored a certain over-sentimentality in Mendelssohn's music, in the interpretation of Beethoven, for instance, unduly softened that master's virility and ruggedness.

In England Mendelssohn was so all-pervasive that Wagner's interpretations of the master-works, which are now followed by all great conductors, were severely criticized, because they differed from Mendelssohn's. Yet, on the whole, Mendelssohn's influence on English musical life was salutary. It was through his songs that the German Lied was introduced, and it was following the footsteps of Handel, held in making English choirs the best in the world.

SCHUMANN.

During the greater part of his career, Schumann was overshadowed by Mendelssohn, who might have helped him but did not care much for his music.

Schumann, on his part, was one of the most cordial admirers of Mendelssohn—too cordial, in fact; for, as Hans von Bulow pointed out, Schumann, in the latter part of his career, committed musical suicide because of the too great influence exerted on him by Mendelssohn. In his earlier works he gave rein to his own romantic impulses in regard to freedom of form; but later, dazzled by Mendelssohn's elegant classicism of form, he tried to imitate him and thus did violence to his own nature and style. This, combined with his interesting brain disease, resulted in making his later works seem merely the product of talent as contrasted with his earlier works of real genius.

Although Schumann's symphonies and sonatas are among the best ever written, it was not so much through them that he made his mark on music and



SCHUBERT PLAYING FOR HIS FRIENDS.

musicians in various countries as by his short piano pieces and his songs. His way of grouping together a number of short pieces under a poetic title, beside giving each of these pieces a separate title, was epoch making. To take only one instance in place of a hundred: MacDowell's *Woodland Sketches*, including *To a Wild Rose*, *Will-o'-the-Wisp*, *From an Indian Lodge*, *To a Water Lily*, *A Deserted Farm* and five other pieces, vividly remind us of the plan first devised by Schumann in his *Papillons*, *Carnaval*, etc., although there is a difference.

Schubert, Mendelssohn, and Chopin also wrote short pieces, but as a rule their interest is purely musical and not allied with poetic subjects, as in the case of Schumann and those who took their cue from him. Schubert, Mendelssohn, and Chopin also wrote piano pieces and songs Schumann created rhythmic complexity and ideas were taken up and further developed by Brahms and others. In England, oddly enough, Schumann exerted little influence except indirectly, through Brahms. The style of his *Lieder*, however, as well as the prominence often assigned in them to the piano part, influenced song writers in England as in other countries.

Schubert's music and encouragement of genius Schumann fought the Philistines, the enemies of light and progress, the partisans of the old, simply because they were too lazy to assimilate the new; and by practically discovering the genius of Chopin, Franz Berlioz and Brahms, he did the world a further great service.

SCHUBERT AND HIS ART-SONG.

Greater even than the achievements of Mendelssohn and Schumann was that of Schubert. While he did not rank with the great masters who was as willing to put his best thoughts into a short song as into an opera, sonata, or symphony; and by setting this good example he created a tremendous influence on Schumann, Franz, Jensen, Brahms, Grieg, Liszt, Rubinstein, Tschakovsky, Dvorak, MacDowell and others.

Most musical terms in international use are Italian; but *lied* is a German word which has been adopted in all other countries, for it is as Liszt wrote, in his own country, a product peculiar to the "poetically and musically a subject peculiar to the Germanic music." Through Schubert, the *lied* became a world power in music. He not only made it so beautiful in melody, so ravishing in harmony and modulation that it has been called the "art song," but he practically exhausted all the possible varieties of the art song.

Liszt called attention to the important fact that while Schubert was not successful with his attempts at writing operas, he nevertheless exerted indirectly a great influence on the development of the opera through his dramatic songs, like *The Erlking* and the *Doppelgänger*, which opened new vistas of emotional utterance.

Harmonically, Schubert was a much bolder innovator than Beethoven; his modulation affected one like sudden and thrilling transitions to another world; their influence on the general development of modern music, through Liszt (whose harmonic roots are in Schubert), has been eloquently set forth by Dr. Riemann in his great work, *Geschichte der Musik seit Beethoven* (Op. 40), the perusal of which cannot be too urgently recommended to all who read German.

Rubinstein, also, considered Schubert the originator of the modern epoch in music. He finds his short piano pieces, the *Musical Moments* and *Impromptus* as inexplicable and original as his songs. They exerted as great an influence on the development of piano music as his songs did on the development of the *lied*.

In the art of orchestral coloring, Schubert opened up entirely new paths in which others eagerly followed him. Think of the second movement of his *Unfinished* symphony, with its ravishing new sounds! Much more could be said regarding Schubert's influence, but room must be reserved for others. Having disposed of instrumental music and the art-song, let us now turn to the opera.

GLUCK'S OPERATIC REFORMS.

When Gluck was a young man he wrote operas similar to those perpetrated by Piccini, Jomelli, Hasse and Porpora, operas which if performed today would appear screamingly funny.

They were all constructed after the same artificial model. The stories were taken from Greek and the end always had to be happy. There were in the cast three women and three men—*prima donna*, *seconda donna*, *terza donna*, the hero and the heroine each claimed a grand scene and part in at least one duet. So there had to be a certain number of arias, often placed without the least consideration for the demands of the plot, and of these arias there were *aria di bravura*, *aria di pathos*, etc. The operas, in a word, were mere conceits, each singer having his special "stunt."

A reformer was needed, and he came at the right time. He was a German, but he went to Paris to carry out his reforms, as Rameau had paved the way for him there. What he did was to change the conception of music to come into an opera. He not only curbed the vanity of the singers by not allowing them to interrupt the action in order to show off the flexibility of their voices, but he tried to restore poetry to its proper function, that of "seconding music and the interpretation of the sentiment of the words." "My idea was," he continues, "that the relation of music to poetry was much the same as

that of harmonious coloring and well disposed light and shade to an accurate drawing, which animates the figures without altering their outlines."

By advancing these views and proving their worth in his operas, Gluck did a deed which had a vast influence on the future of opera in all countries. Italy, to be sure, remained ungenerous. Rossini and Donizetti paid little heed to Gluck's ideals; three other great German masters, all had to come before Verdi could write his *Aida* and *Othello*. These three men were Weber, Meyerbeer and Wagner.

WEBER AND ROMANTIC OPERA.

When Weber's *Freischütz* was first performed in Berlin, the poet Tieck declared that it was "the most unmusical noise that ever raged on a stage." He referred to the gruesome music which Weber had written to match the scene in the Wolf's Glen, the birds, its elipsed moon, its hurricane, its circle of human skulls within which Caspar casts the enchanted bullets.

Beethoven was wiser. When he read the *Freischütz* score (he could not hear it, for he was deaf), he exclaimed: "Weber certainly has written devilish stuff here. When I read it I have to laugh, and yet I feel that it is the right thing to do."

It was in this Wolf's Glen that the romantic school of opera was born. It was the first time that the music itself in an opera was as "devilish" as the plot. With these songs Weber exerted an influence on composers that has lasted to the present day (there is much that is "devilish" in Strauss's *Elektra*) and that will last forever. Music no longer had to be sweet always; it could be frankly ugly where the situation was ugly.

But it was not only on the gruesome side that Weber extended the capacity of music for expression. He was the first to make tone-colors of all sorts an object of interest in themselves, in which Schumann promptly followed him. In his *Oberon*, for instance, Weber delineates the fairy world in a light and airy way which inspired Mendelssohn to write his *Midsummer Night's Dream* overture and other works.

No musical historian has yet quite done Weber sufficient honor. Each of his three operas created a new epoch in music! In his *Euryanthe* we find the roots of Wagnerism, which is summed up in what Weber himself wrote about his own last opera: "*Euryanthe* is a purely dramatic work, which depends for its success solely on the co-operation of the united sister arts, and is certain to lose its effect if deprived of their assistance."

When Wagner wrote *Lohengrin* his model, in general and in many details, was *Euryanthe*. One of these details was the use of leading motives which Wagner learned, not from Berlioz, as so many have written, but from Weber, who anticipated Berlioz. For details on this important point I must refer the reader to my *Wagner and His Works*, vol. II, pp. 495-6.

MEYERBEER AND WAGNER.

To some partisan Wagnerites it will seem almost like sacrilege to put Meyerbeer and Wagner in the same headline; but while it is true that Wagner despised Meyerbeer, it is also true that his *Rienzi* was written entirely under the influence of Meyerbeer, who also exerted a deep influence in other countries, wherever spectacular opera was in vogue. Nor is *Rienzi* the only one of Wagner's operas which betrays Meyerbeer's tutelage. During the three years that Wagner spent in Paris as a young man he heard the Meyerbeer operas many a time, and the theatrical ingenuity they display did much to educate his own dramatic facilities. He was conscientious enough, on the other hand, to avoid Meyerbeer's faults, especially his introducing of effects for their own sake instead of as a necessary outcome of the dramatic situation.

As for Wagner himself, a separate article would be required to point out in detail the world-wide influence of his reforms and his music itself. Verdi's *Aida* betrays the influence of Wagner, as well as that of Meyerbeer. In his last two operas, *Otello* and *Tristan*, Verdi overcame the influence of the Wagner camp; for in these scores the music follows the action and the poems line by line without being split up into set forms—that is, into detached arias, duets, and so on, as it was in his earlier operas as well as in those of all other composers preceding Wagner, including even Gluck and Weber.

Wagner was the first to give an uninterrupted flow to the music of an opera; the first, also, to connect all the parts of it by means of the recurring melodies and

harmonies called *leitungs* motives. In this he went far beyond Weber. Most composers since his day have benefited by his example. There are leading motives now in nearly all operas, from *Carmen* to *Salome*, *Tosca* and *Natoma*.

Still greater has the Wagnerian influence been in the means of creating new means of orchestral coloring and dramatic expression in general. By completing the orchestral families or groups and subdividing the instruments in each group, Wagner secured new and ravishing effects which composers the world over have been quick to copy; and the dramatic vigor and appropriateness of his themes was also a stimulus to the imitators. Many of Wagner's harmonic progressions and modulations were as new as his orchestral colors, and how they influenced composers everywhere we all know.

Take France, for instance; composers as far apart in style as Massenet and Saint-Saëns came under the Wagnerian spell. Nor has even Debussy escaped it, although he has put "Emancipation from Wagner" as one of the mottos on his banner. In Germany the latest operatic success is Humperdinck's *Königskinder*, which might have been written by Wagner himself.

GIVING LESSONS IN THE COUNTRY.

By E. F. HILLAND.

THE city teacher often will to look disdainfully upon his country brother toiling in some little town, remote from concerts, opera, the drama, even from art. He often overlooks the special training which this same country brother receives, the self-dependence and independence which he is forced to assume, the power to grapple with and make the best of unpromising and adverse conditions which is developed in him. And, suddenly, when perhaps this dissident country brother steps forth from his seclusion into the lime-light of publicity, the city teacher, taken unawares, is forced to fall back on the assertion: "Oh, yes! I always knew he was able; but just think what he might have done, if he'd only stayed in the city and kept up with the times." All unaware that it is the very difficulties through which the country teacher has passed that have made possible his success.

Should that country teacher "I do not necessarily refer to the time-honored and traditional 'country teacher'—the spinster possessing all the stiffness and primness of Puritan New England; she who gives lessons for 'thirty-nine cents a lesson,' and who toils stiffly up and down the Keys over 'Home Sweet Home' with variations, or 'The Maiden's Prayer'."

There are, hidden back in old country towns and villages of our land, many earnest students who are well-trained musicians.

That those who live in cities have slight comprehension of the problems met by the country teacher, is only a natural conclusion. It is not to be expected that at once they can conceive what it would be like to live from one year's end to another in a town where their only opportunity to hear classical or good music would be to sit down at their own piano and painstakingly study out the piano or vocal score of the latest opera, or the works of the newly-heralded composer.

The city teacher has but to keep posted on the musical productions in his own town and advise the attendance of his pupils at these productions. The task of explaining an opera to a child who has never seen a city theatre, never seen a play given by professional talent, never seen a stage supplied with scenery—this task is great in magnitude, and yet one which is but a specimen of the daily work of the country teacher.

Primary among the difficulties met by the country teacher is the scarcity of pupils of any description, and the reluctance of the country-bred to expend their hard-earned cash on such "noseless" music lessons. City theatre, or city play, are apt to speak slightly and semi-humorously of the country teacher who teaches for fifty cents a lesson. When it is a question of teaching for half-a-dollar or having no pupils at all, there is no room for humor in the country teacher's position.

Not only is this one of the difficulties at the commencement of the path, but there is an even greater—the prejudice existing in small and long-established towns against the stranger within their gates. Indeed, it is not pleasant to find your community far more modified by the amateurish attempts of a young player of "rag-time"—made more enthusiastic by a new phonograph—than by your most earnest and heart-felt efforts to give them good music. Moreover, the country

audience is most chary of its praise so that the words of appreciation and pleasure come to be a rare and seldom-attained delight.

FIGHTING FOR BETTER MUSIC.

This is the school in which the would-be teacher must learn courage, must learn persistence, tact and energy. From rag-time it may be possible, at first, to turn their attention to nothing more spectacular than "Silvery Waves" or "The Maiden's Prayer." Remember your audiences must be educated, fairly against their will, to some degree of appreciation of good music; so that, at first, the quickly caught melody and the pleasing progressions are most easily grasped and understood by them. Then gradually, very gradually, come the waltzes, the mazurkas, the Polish dances—vivid, dashing pieces, all with a "catchy" melody and swing. By this time, perhaps, they will not so fully satisfied by the rag-time efforts of your competitor, nor so cool in reception of yourself. It will have taken years, possibly three, possibly five, possibly even ten, to attain this. Then, at last, you will be able to gain their attention for a lecture recital.

The city child if shy and reserved has at least the appearance of intelligent attention and of some degree of willingness.

At the other extreme, the city child will not begin to sit in sphinx-like silence until you begin to feel that all explanations, all strivings for the child's confidence, are lost and useless. At the other extreme, it is the bold country child, with that astounding ignorance which is so characteristic of a certain class—the startling histories of the whole family to which one is compelled to listen—the curious personal remarks—the grinning and whining over a hard bit of the lesson—the teacher begins to wonder if indeed these are really children, or rather, some race of changelings.

Probably the teacher born and bred in the country himself educated only in the city, can through the memory of his own childhood, come to a better understanding of these country pupils than the city man, and in a much shorter period of time. For what city man would be expected to talk intelligently about crops, or hunting, or trapping, or even of poultry raising; or would even think of introducing these subjects at a music lesson? It is, however, only through this discussion and interest in the daily life of the country child that the high wall of shyness and prejudice may be overcome.

Continual self-discipline and self-study must go on; and in the pursuance of this goal the musical magazine plays no unimportant part for our country teachers. It is, I believe, impossible for the city teacher to realize the importance which such a magazine assumes in the eyes of his country brother. To him it is the one connecting link between himself and the great world of musical endeavor and achievement. It is his one glimpse into the lives of those with whom he is laboring in spirit if not in presence. It is his concert, his opera, his school, his teacher; and through it he cherishes that spark of ambition for his greater and far-reaching in their effects. Sometimes, perhaps, the country teacher attempts to put some of his thoughts on paper, tries to tell others of his ambitions, of his work. If, perchance, his attempt finds favor with the author of the magazine, there is a straightway born within him another ambition, which even country storms, adverse conditions, difficult scholars, and discouragements in teaching are powerless to kill.

So even to the country teacher, come his triumphs. Possibly not world triumphs, possibly no crowns of laurel, no effulgent "press notices," but after all they are triumphs just the same. And what task is there higher than filling the Auditorium of the city with a position in which one is placed, even though it be the humble post of "country music teacher?"

Those who imagine that rhythms of Chopin's compositions are to be interpreted without precision and attention to the minutiae of his style, or that the composer kept a metronome on his piano and used it frequently.

Drudgery and musical composition often go hand-in-hand, though not without revolt on the part of the composer. Vincent Wallace, the composer of *Marietta*, became so tired of the monotony of writing accompaniments to songs for Dublin publishers that he went to Australia to find your country teacher. His remarkable power as a violinist, however, attracted attention in Sydney one day, and his friends rescued him from oblivion.



(Zemlitz casting his magic bullets. The proscenium shown above is part of that of the magnificent New Theatre of New York.)

WEBER'S OPERA, "DER FREISCHÜTZ"

HOW WEBER WROTE "DER FREISCHÜTZ"

Weber was the first to put a serious musical interpretation to the old marvelous and supernatural legends of Germany and to present them to the public in operatic form. For this reason he is called the first of the German "Romantic Opera" composers. Weber's position in musical art is peculiar and distinct. He was a genius in the highest sense of the word. Born at Eutin, Holstein, December 18th, 1786, and living until June 5th, 1826, his span of active years covered much the same period as that of Beethoven. He had been a pupil of Haydn's brother, Michael Haydn, and yet lived long enough to witness the dawn of Mendelssohn and his contemporaries. Thus he acts as a kind of bridge between the German musical art of the past and that of his future. His *Der Freischütz* was first produced in Berlin, June 18th, 1821. The libretto was by Friedrich Kind, and was founded upon an old German legend. The singers who took part in the first performance are now known almost solely because of their opportunity at that time. In this opera Weber indicates both his natural tunefulness and his dramatic power. He failed to surround his characters with the individuality which Mozart secured in his operas, but he did succeed in writing melodies which made a very decided popular impression.

Weber's best known operas apart from *Der Freischütz* are *Euryanthe* and *Oberon*. Neither of these, however, have ever been as popular as *Der Freischütz*. There can be no doubt that the memorable success of *Der Freischütz* was the inspiring force of Richard Wagner.

THE STORY OF "DER FREISCHÜTZ"

Scene: Bohemia. Max, a young marksman, loves Agathe, daughter of Kuno, head forester for the Duke of Bohemia, whom Kuno expects to succeed. His marksmanship is to be tested in a trial on the following day. Prolog. (rarely presented) Agathe receives a mystic bridal wreath from an old hermit in the woods.

Act I. Max's marksmanship fails. Killian, a peasant rival, is proclaimed "King of Marksmen." Casper, another lover of Agathe, has sold his soul to Zemlitz, a forest demon, in return for the magical ability to shoot without failure at all times. He now hopes to gain three years of grace by taking another soul to the demon. By giving Max his gun loaded with a magic bullet, with which the enchanted lover kills a soaring eagle, Max is induced to consent to go to the Wolf's Gorge on the following day.

Act II. Agathe's Room: Agathe is apprehensive and tells how the hermit in the wood informed her that her life would be saved by a bridal wreath. Max fires a magic bullet, and a picture of one of Agathe's ancestors falls from the wall, wounding her. Max enters, telling her he has failed, but promises to bring a deer from the Wolf's Gorge. The scene changes to the Wolf's Gorge at midnight. Amid a horrible uproar in which ghosts, vampires, etc., take part, Zemlitz casts the magic bullets for Max.

Act III. Agathe's Room: Her maid opens the box containing the bridal wreath and finds instead a funeral wreath. She doubts it remembering the hermit's prediction that it would protect her. Scene changes to the wood. Max shoots six of seven bullets. Casper knows that the seventh will be guided by the demon Zemlitz. Max shoots at a dove. His bridal wreath, saving her life, Zemlitz touches Casper and he expires. The Duke promises Max that he may wed Agathe.

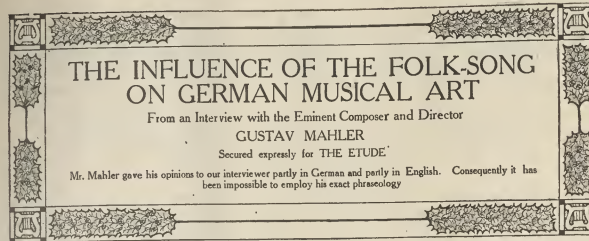
THE MUSIC OF "DER FREISCHÜTZ"

Of all the distinguished singers who appeared in *Der Freischütz*, Mme. Wilhelmine Schröder-Devrient was the most famous. She frequently appeared in the opera under the direction of the composer. She received fees as high as \$500.00, which were considered enormous in that day. Jenny Lind made her debut in this opera in Stockholm in 1838. It always remained one of her favorite roles. As has been said, the music of *Der Freischütz* is extremely tuneful. The theme for horns which occurs early in the overture has been arranged as a hymn, and under the name of *Jewell* has been sung in churches for years.

The prayer from *Der Freischütz* as long been one of the most popular of pieces. The *Hunter's Chorus*, arranged for four hands, has been very extensively played at pupils' musicals. Sidney Smith has written a difficult arrangement for piano (Opus 16), and D. Krug is responsible for a third grade arrangement (Opus 312, No. 2). There is also a clever little Sonata on the motives from *Der Freischütz*, written by M. Vogel (Opus 40, No. 1).

The cast of the opera is *Otto* (Duke), baritone; *Kuno*, bass; *Agathe*, soprano; *Casper*, bass; *Max*, tenor; *Zemlitz*, speaking part; *Hermil*, bass; *Killian*, tenor. The time is immediately following the Thirty Years' War.

Although Weber wrote *Freischütz* he was much given to rewriting his scores. Melodies came to him as readily as to Schubert, but he devoted no less than three years to the working out of *Der Freischütz*.



THE INFLUENCE OF THE FOLK-SONG ON GERMAN MUSICAL ART

From an Interview with the Eminent Composer and Director

GUSTAV MAHLER

Secured expressly for THE ETUDE

Mr. Mahler gave his opinions to our interviewer partly in German and partly in English. Consequently it has been impossible to employ his exact phraseology.

(EDITOR'S NOTE—Gustav Mahler, who is now recognized as one of the very foremost composers and directors of our time, was born at Kalischt, Bohemia, July 7th, 1860. Neither his father nor his mother were musical. Notwithstanding this lack of hereditary influence, he manifested musical talent at a very early age, and started to compose when he was but a mere boy. Mahler now looks habitually upon these juvenile efforts, but they are said to have indicated his very pronounced talent. His first teachers were little known musicians located in small towns in Bohemia. Later he entered the Gymnasium at Idlau in Bohemia. The German Gymnasium at Idlau corresponds to the high school and college in America. Mahler's academic education was completed at the University of Vienna, and his musical education continued at the Conservatorium in Vienna, where he came under the influence of Bruckner. In 1880 he started his career as a conductor, which has made him one of the most renowned musicians of our time. Success followed success, and he passed in triumph through various posts at Cassel, Trossen, Leipzig, Pesth, Hamburg, Vienna, and eventually came to New York as conductor of the German Grand Opera at the Metropolitan, later taking his recently resigned position as director of America's oldest orchestra, the Philharmonic. This orchestra during the past ten years has been under the direction of the most distinguished conductors, including Seidl, Strauss, Henry Wood, Gustav Krieger, F. Wiegand, Colonne, W. Sato, and several others, yet it has never received so much praise as it has been bestowed upon this season. As a composer, Mahler has produced eight notable symphonies which have been enthusiastically received in Europe and in America. As a conductor he is a virtual emperor, and his enormous ability and great audacity make his performances of the master works from Bach to Debussy authoritative in every sense of the word. The ETUDE feels that it is exceedingly fortunate in securing an interview with this great musical genius. Mr. Mahler since he has refrained from giving similar interviews upon subjects of this kind for many years.)

The influence of the folk-song upon the music of the nations has been exhibited in many striking forms. At the very root of the whole matter lies a great educational truth which is so powerful in its effects, and so obvious to all, that one can almost make an axiom of it. "As the child is, so will the man be." We cannot expect an oak to grow into a rose bush and we cannot expect the water-lily to become a palm. No amount of development, care or horticultural and agricultural skill could work miracles of this kind. So it is with children. What occurs in childhood makes an indelible impression. The depth of this psychological impression must ever be the rock upon which all educational systems are founded. So it is in music, that the songs which a child assimilates in his youth will determine his musical manhood.

ASSIMILATING GOOD MUSIC IN CHILDHOOD.

The music which the masters have assimilated in their childhood forms the texture of their mature musical development. It cannot be otherwise and I am unable to understand why the great educators of our age do not lay even greater stress upon this all-important point. I have said assimilated—you will notice that I did not say appropriated. That is quite a different matter. The music is absorbed and goes through a process of mental digestion until it becomes a part of the person, just as much as the hair on their heads, or the skin on their bodies. It is stored away in their brain-cells and will come forth again in the minds of creative musicians, not in the same or even similar form, but often in entirely new and wonderful conceptions.

I have often heard composers who claim to seek individuality about all things state that they purposely avoid hearing too much music of other composers, fearing that their own originality will be affected. They also avoid hearing the songs of the people or the songs for a similar reason. What arrant nonsense! If a man eats a beef-steak it is no sign that he will become a cow. He takes the nourishment from the food and that transforms itself into the elements of his physiological processes into flesh, strength and bodily force, but he may eat beef-steaks for a lifetime and never be anything but a man.

PLAGIARISM?

In some cases we find that the great composers have actually taken folk-melodies as themes for some of their works. In most cases of this kind they have given the source of the theme all possible publicity. In some cases where they may not have done this a few critics with limited musical knowledge and no practical ability in composition have happened to find these instances, and being at a loss to write anything more intelligent, they have magnified these deliberate settings of folk-themes into disgraceful thefts. The cry of plagiarism is in most cases both cruel and unjustified.



GUSTAV MAHLER

The master who has the skill to develop a great musical work certainly possesses the ability to evolve melodies. When he takes a folk theme as the subject of one of his master-works, it is for the purpose of elaborating and beautifying it as a lullaby might take an unpolished diamond, and by his skill bring out the scintillating and kaleidoscopic beauties of the stone. After all, the handling of the theme is even more significant than the evolution of the theme. Consider for one moment the incalculable benefits to the literature of the world brought about by the Shakespeare treatment of plots which otherwise would have been absolutely forgotten. *Hamlet*, *King Lear*, *Romeo and Juliet*, *Julius Caesar*, all of them plagiarized, but gloriously plagiarized.

The early folk-songs were by no means the product of trained musicians, but often came from the soul of some untutored genius who told of love, his sorrows, his birth or his joy, in melody. At first they were transmitted from generation to generation solely by ear. Naturally many changes took place in this manner, and it often happened that one and the same song was sung in several quite different manners in different parts of the country. The monks of the fourteenth, fifteenth and sixteenth centuries did not hesitate to take the folk-songs for their sacred texts.

When the first Protestant choral book was made in 1524, the compilers helped themselves very freely to folk-song sources for the melodies to their chorals. Indeed it has been said that over one-half of the melodies in the old folk-song books were of secular origin.

The early composers also realized that in order to make their work understandable and more readily received, it behooved them to employ folk-themes as the basis for some of their more complicated works, so that the public that heard them could grasp the significance of the work more readily.

HAYDN'S APPRECIATION OF THE FOLK-SONG.

One does not have to delve very deep into the works of Haydn to realize what a keen appreciation he had for the beauty and simplicity of the folk-song. Although Haydn's music seems extremely simple when compared with the intricate rhythms and harmonies many composers are wont to introduce in their scores of to-day, this very music was in its time considered revolutionary by Haydn's contemporaries. Among other things, his interpretation of the idiom of the streets was strongly condemned. His melodies were called plebeian and often regarded as trivial. Haydn was unquestionably one of the most sincere of all composers. He spoke the music he knew and felt, as his natural language. Notwithstanding his aristocratic surroundings in later life in the Palace of the Esterhazys, Haydn was a child of extremely poor parents, and during his youth was visited with the most severe poverty. Naturally this brought him close to the common people, as did his long service in St. Stephen's Cathedral, Vienna, where he was a choir boy. When he came to produce his great works, he was so thoroughly imbued with the musical language of the people that the folk-song character and influence keeps cropping up all the time. This is, perhaps, not quite so much the case with Mozart, whose musical father, Leopold Mozart, took every pains to have his phenomenal son surrounded with the very best music of his day. Notwithstanding this, one cannot help feeling that the folk-songs which the wonderful child must have heard from his little playmates were assimilated, although their influence is not so pronounced as in the case of Haydn. Anyone who is at all familiar with the Mozart opera, *The Magic Flute*, will detect this influence at once.

BEEHOVEN'S INCOMPARABLE MELODIES.

Although the actual instances where Beethoven used real folk-songs as themes or as suggestions for his works are limited, it is nevertheless the fact that this gigantic genius conceived in his most exquisite and moving melodies thematic designs which when analyzed are really very simple and often of the character of folk-songs. No composer has excelled the majesty of Beethoven, and his masterpieces, like all great works of his, are so simple, chaste and unaffected that their similarity to the folk-songs—or shall we call them the heart-songs of the people?—may easily be traced.

The magnificent road which Beethoven opened should, to my mind, point the way to all great composers of symphonic music, just as the architecture of Athens, Rome and Corinth indicates the most secure path for the builder of great buildings.

I do not think that the tendency to use the idiom of the people will ever die out, and the music which has the true melodic characteristics will exist long after the furies of cacophony have worn themselves out of existence.

All this I have said as a composer, but as a director of an thoroughly eclectic, I am tremendously curious about all new music, and seek to give each new work, regardless of type, the interpretation nearest that which the composer intended. This is my duty to myself, to my art and to the public which attends my concerts.

A GRAVE MUSICAL QUESTION FOR AMERICA.

Since my residence in America I have been so busily engaged in the mission for which I came to this country that I have not had, perhaps the right opportunities to investigate musical conditions as thoroughly as possible. Nevertheless, what I have observed, and what has been related to me by experts who have lived in the country for a lifetime, leads me to believe that a musical condition exists in this country which makes it extremely difficult for the American composer to work with the same intimate feeling which characterizes the work of some of his European contemporaries. I respect the efforts of American composers most highly,

FIG. 10.

with as light and quick a motion as possible. The other fingers are to rest lightly on the table. Hold the lifted finger in its raised position while, with the tick of the metronome, you count "one, two." Then at "three" strike the table with the same finger and with at

SOME IMPORTANT THINGS I LEARNED
IN GERMANY.

BY AMY FAY.

(The first part of Miss Fay's excellent article appeared in the first "Music of All Germany" issue last month.)

MASTERING A CHOPIN IMPROMPTU.

The first piece Tychowski gave me was Schulhoff's *Souvenirs de Kieff*, which I learned without any difficulty. The last piece he gave me was the *Fantaisie Impromptu* in C sharp minor, by Chopin. He fingered every note of it in the most careful manner, and showed me about the syncopation in matching three notes against four, which he said "everybody played wrongly."

I was enchanted with the beauty of the composition, and went at it "tooth and nail." When I came to the mullion I played it all by heart, and expected my master to praise me. All he said was: "This is not good. It is entirely too hard for you!" I was too ignorant to know taken out of that piece was. I only found it out after long continued practice. It was "turning the corner." I spoke of that convinced me. But Tytkowski did not show me the *sideward* movement of the wrist, which was the elucidation of the difficulty. When he told me I could not play the piece if I did not know so ignorant, I could have said: "Yes, but you don't teach it technically." He could play it, however, for, as I said above, artists use these movements instinctively, but they don't teach them.

Your affectionate uncle,

P. 5.—I intended to say that the *up-movement* of the fingers must be as quick and as perfectly timed as the striking or down-movements. Often, when telling me to make my work thoroughly good in the first of your grand exercises, you said, "I don't want to see your strength of a chain is no greater than that of its weakest link." With a little alteration, to make it apply in piano-playing, I now pass on this saying to you: "The speed in your playing is no greater than that of its slowest movements, both up and down, must be as-quick-as-possible, each as quick as the other. Not only does the speed of the playing depend upon this, but the clearness and cleanness of the tones as well. Carelessness in the execution of the movements of the fingers, which they should be fitted to blur and smudge the playing, making the music sound much as this letter would look if I were to brush my sleeve over it before the ink had time to dry. It can be said that it is rather a pity that the piano has so many bad habits in its nature, because the piano tone varies so quickly.

APHORISMS OF VON BÜLOW ON THE
PLAYING OF THE MUSIC OF BRAHMS.

ONE should not get an idea that the compositions of Brahms are stiff, ultra-classical and affected. Many make this mistake. Some even play the exuberant Hungarian Dances as though they were playing to a tea-party of blue-stockings.

Brahms demands much in the way of a singing tone. The player who imagines that his style is solely for those pedantic players who have made him an affection will be mistaken. We learn too little from singers. I advise you to go hear some such artist as Mme. Sembrich. From her you can learn much that will be of value in developing a singing tone at the keyboard.

In playing certain passages from Brahms one should think of Heine's expression: "I see an arabesque in each musical phrase."

In order to get the proper idea of how to interpret a phrase from Brahms, or from any other composer for that matter, one must first of all see the melody very clearly. Good musical declamation or expression depends very largely upon the appropriate and distinct expression of the melody.

Each Brahms work should be heard as a complete whole. Generally it is a bad plan to play an improvised prelude. The only object of the preliminary prelude is to awaken and prepare the attention of the audience for the masterpiece which is to follow. Unless you have the ability to play preludes in the style of the masterpieces you determine to perform, better omit them entirely. The preludes which Beethoven and Moscheles played were ideal.

Brahms demands the closest kind of study in order to understand the composer's inner meaning. I am disgusted with those performers who insist upon playing from memory compositions which they could not play really well with the notes in front of them. There is entirely too much inadequate playing from memory.



VON BÜLOW.

BRAHMS.

I always felt grateful to him for being the *first* to show me how to study, although he did not go so far into the principles of technic as Deppe did, because he limited himself to finger practice and did not include wrist training.

I kept his carefully fingered copy of the *Fantaisie Impromptu*, and finally I took it up again and studied it very hard on Deppe principles. I was living in Chicago with my family then, where we had a home. Once a year I used to invite my class to dinner, and we would all play for each other. My pupils enjoyed these social afternoons with music very much.

To return to the *Fantaisie Impromptu*, I said to my scholars, "I am going to try to play this piece for you." I can't play it, but I will try to give you an idea of it." I then played it. When I finished there was such a burst of applause that I was taken by surprise, and concluded I had played it better than I thought I could. After that, from time to time, they would ask for that piece, but I never played it again. I had "got around the corner" that used to bother me, so I concluded I would rest on my laurels, and not break the illusion.

CELEBRATED GERMAN MASTERS IN AMERICA

I am afraid that a great many *Ernst* readers suffer from the delusion that music study in Germany is a necessity. However this may have been at the time I studied abroad, it is certainly not the case to-day. Aside from the many exceptionally fine American teachers who rank with the best in European capitals, there are many who have been born in Europe, and who have settled in America. From one of these Rafael Joseffy, than whom there is no greater virtuoso of his type living, I received a lesson in slow practice of exceptional value. I asked Joseffy to give me a lesson on Beethoven's concerto in G major. He agreed to devote an evening to it at Steinway's. I went down

there, and we had the great warroom, where the grand pianos are kept, and kept explaining: "*Wie Sie lauten, so klingen sie!*" (How you run, how you ring!) We were told, "You must play it like this!" I said, "I know very well I play it like this!" I was told, "It's not good enough! You practiced it enough; hold my fingers back." So I gave you a practice it enough. Josef replied, "You must give me a whole week, slowly. Do not permit yourself to play it fast once during that period of time." I took his advice (for I was very slow pace, and ers!). I set the metronome for four or five hours per day for a week at that tempo, resisting all temptations to see what he would go, *fast*. Not once did I yield.

When the week was up I indulged myself in the pleasure of playing the concerto as much as I must say I was astonished to find how much I had gained through this discipline. To consider the value of this suggestion is almost a very great gain, so I give it freely to young musicians.

The idea of practicing slowly for a *whole week*, and of not playing the piece fast *once* during that period of time, could only have occurred to a virtuoso and a master of technic.

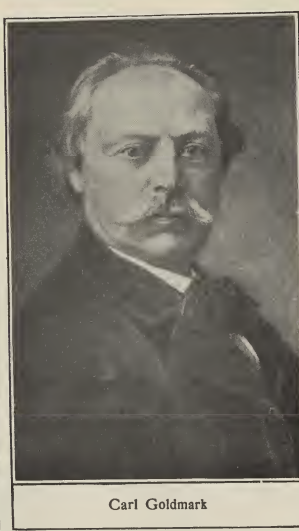
master of the orchestra imagines that unlimited opportunities must be given to all German musical centers. Most students go to Germany for atmosphere and the opportunity to play in concert or at rehearsals in ensemble or with orchestras. They think that of the arts, only the rehearsal of their solo parts is the most important. They rehearse their solo parts whenever they feel so disposed. Let me recall a little experience which actually occurred when I was studying in Germany, and which I cannot believe is uncommon even in this day. It was when I, Kullak, had just moved from a Rubinstein concerto with the view of playing it at an orchestral rehearsal. The following is the account I gave in *Music Study in Germany*: "I had been straining every nerve over it for several days, and I was very anxious to play it at the rehearsal. I thought, 'When I played it in the class the other day it went beautifully, and I think that even Kullak was satisfied. Well, of course, I was anticipating playing it with the orchestra before an audience with much pleasure, and I hoped to do it better.' I was to play the concerto. I spoke to Wuerst and told him that I was going to play. He said, 'All right.' Wouldn't you have thought that he would have let me play first? Not a bit of it. The first person to rehearse began playing a stupid symphony of the first hand, then began screaming out to know if Herr Moszkowski was present. He said, 'He is not here.' I said, 'He is not here and I began to breathe freer, for he is a finished artist and has been studying with Kullak for years and plays in concerts. Of course if he had played first my concerto would have been doubly hard for me to muster up my courage, but I was so sure that I was better than that, that I would have taken that into consideration. As Moszkowski was absent, I thought that I should be called up next, but another girl received the preference. I was extremely well and Wuerst paid her his compliments. Then they took me to the pasture, leaving Franz Kullak to conduct. Then one of the young fellows played Beethoven's G major concerto most wretchedly. A last it was over and at last Franz Kullak sang out, 'I go up, we will have Rubinstein's concerto in D minor.' 'We go up, we go up, we go up, wiped off the keys, which were completely wet and were soiled with the sweat of the preceding me, and was just going to sit down, when a young fellow approached me from the other side with the same intention, 'O, Fraulein Fay, you have the same concerto.' 'Very well, you can play it next time. To-day I am not going to play it.' 'But I have to play it, I have to play it.' I hoped at least that the young fellow would play it well and that I should learn something, but he played it, and there I had to sit through it all, but I did not know what was at my fingers' ends—and now, there's no knowing when I shall play it, as the orchestra has no more soloists and I am alone."

WITHOUT a definite insight to the thematic or melodic work of a master, without the fundamental knowledge of the creative and formative processes to which the composer submits the single motive, it is impossible to give an intelligible interpretation of a great work of musical art.—*Hans von Bülow.*

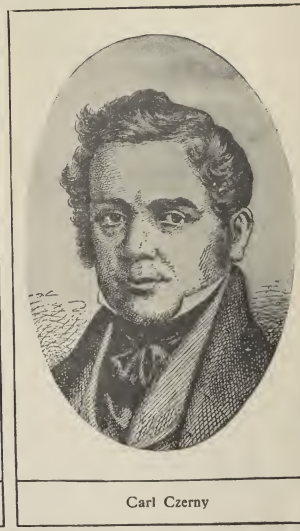
The Etude Gallery of Musical Celebrities



Ludwig Spohr



Carl Goldmark



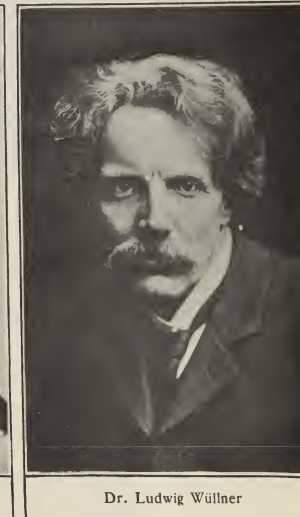
Carl Czerny



Carl Otto Nicolai



Cosima Wagner



Dr. Ludwig Wüllner

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Garbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and sixty portrait-biographies have already been published. In several cases have provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

CARL CZERNY.
(Tschai'-ne.)

CZERNY was born February 20, 1791, at Vienna, and died there July 13, 1857. His father was his first teacher, but subsequently Beethoven instructed him, and the great composer was much impressed with the boy's talent. Czerny made many friends, including Prince Lichnowsky, Beethoven's patron, and the pianists Hummel and Clementi. He was to have gone on tour in 1804, but Napoleon was interfering with the peace of Europe at that time, and the idea was given up. Subsequently he only left Vienna three times, visiting Leipzig in 1836, Paris and London in 1837, and Lombardy in 1846. He was soon immensely popular as a teacher in Vienna, and was able to refuse all pupils save those who showed exceptional talent. His first work as a composer consisted of Twenty Concert Variations, and this was so popular that he was fairly besieged by publishers. His industry, both as teacher and composer, was enormous, and he produced over 1,000 published works of which many single numbers consisted of fifty or more pieces. The most famous of his pupils were Franz Liszt, Döhler, Thalberg and Jaell. Leschetzky also studied with Czerny, and in popularity as a teacher seems to be his natural successor in Vienna. Czerny's technical studies are found wherever the piano is taught, and his influence on piano study is incalculable.

(The Right Gallery)

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CARL GOLDMARK.

GOLDMARK was born at Keszthely, Hungary, May 18, 1830, and is of Jewish descent. He evinced musical talent at an early age, and in 1844 went to Vienna, where he became a pupil of Leopold Jansa. In 1847 he entered the Conservatorium and studied with Böhm (violin) and Preyer (harmony). In 1848 the institution was closed owing to political disturbances, and Goldmark had to fend for himself. He obtained a position in a theatre orchestra in Raab, and when that town was captured by the government troops he was sent as a refugee, and would have been shot had not a friend come to his rescue with an explanation. He returned to Vienna in 1850, and worked hard at orchestration and similar studies, gradually winning recognition as a composer. Goldmark spent two years in Pesth, but returned to Vienna in 1852 to give piano lessons. He has remained in Vienna ever since. His *Sakuntala* overture was produced at a Philharmonic concert in Vienna in 1865, and was greatly liked. This work, the overture, *Samson*, and the *Wedding Symphony* are his best-known orchestral compositions. His chief opera is his first, *The Queen of Sheba*. He has, nevertheless, written excellent works in all forms, and is admittedly one of the foremost living composers. His works are remarkable for their wealth of orchestral and harmonic coloring, and for the richness of their melodies.

(The Right Gallery)

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LUDWIG SPOHR.

SPOHR was born at Brunswick, April 5, 1784, and died at Cassel, November 22, 1849. He played the violin when he was five, and for a time studied with Kunisch, of the Duke's orchestra. Thanks to the assistance of the Duke, he was able to study choirs with Franz Eck in 1802-3, with whom he subsequently went on tour. He was also much influenced by Rode, the French violinist. His musical career was spent at Gotha (1805), where he met his wife; at Vienna (1812-15), where he met and severely criticised Beethoven; Frankfurt (1817), where he introduced conducting with a baton, and finally at Cassel (1822-57), where he was Court Capellmeister. He also toured Germany, Holland and Italy. In 1820 he visited England, and speedily became immensely popular as a virtuoso, conductor and composer. He produced over 160 works, including 11 operas, 4 oratorios, 9 symphonies, 15 violin concertos, and other works in all forms. Of these only two of the oratorios, *The Last Judgment* and *Colony*, and the four of the violin concertos retain any popularity. As a violinist he ranks among the greatest of all time. He played with great breadth and beauty of tone. Spohr's *Polka* and *Violin* are still popular among advanced violin students. It is noteworthy that Spohr was among the first to champion the cause of Wagner.

(The Right Gallery)

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DR. LUDWIG WÜLLNER.

(Pronounced nearly 'Vool'-ner.)

Dr. WÜLLNER was born at Münster, August 19, 1838, and enjoys the distinction of being the distinguished son of a distinguished father—Franz Wüllner, the successor of von Bülow at the Court Theatre in Munich, and of Hilse at the Cologne Conservatory. Dr. Ludwig Wüllner was a student of philology and kindred subjects at Munich, Strasbourg and Berlin, and became a teacher in the Münster Academy in 1864, after taking the Doctor's degree. In 1887 he gave up his position to study at the Cologne Conservatory, and two years later went on the stage at Meiningen. His great histrionic ability speedily brought him to the fore, and in 1895 he gave up regular stage work in order to become a reciter. The following year he surprised his many friends by becoming a singer. For a long time there has been a great deal of discussion as to whether Dr. Wüllner really can sing, and he is sometimes referred to as "the singer without a voice." Meanwhile Dr. Wüllner goes serenely on drawing huge audiences in Europe and in America, for he certainly presents the great German *Lieder* in a way accomplished by no one else. His driving force of his personal magnetism, and his unquestioned dramatic ability, combined with his clearness of enunciation, are so doubt largely responsible for his success.

(The Right Gallery)

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COSIMA WAGNER.

(Wah'-ner.)

COSIMA WAGNER was born at Dresden, 25, 1841, and is the daughter of Franz Liszt. Much of her early life was spent with Liszt's mother, but eventually she went to live with the mother of Hans von Bülow. The chief interest in her career, however, rests in the marvelous influence she exerted over Richard Wagner. After the death of Wagner's first wife, Minna (née Planer), Cosima von Bülow—she then was—and Richard Wagner were married. The marriage proved to be one of the happiest in the history of music. The great composer and his wife lived an ideal life at their home "Wahnfried," Bayreuth, which soon became the center of a musical circle that has become famous throughout the musical world. Cosima was born of the marriage—Siegfried Richard Wagner. He was born at Triebchen, June 6, 1869. In honor of this event his father composed the *Wedding Lullaby* in which he portrays his happiness with consummate mastery. Since the death of Richard Wagner, Cosima and her husband have continued to reside at Wahnfried, where they have supervised the Bayreuth festivals. The Wagner regime at Bayreuth has not escaped criticism, but the imperious daughter of Franz Liszt has been so successful in her interference in the administration of what she believes to have been Wagner's own plans.

(The Right Gallery)

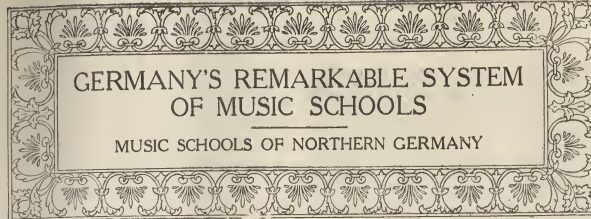
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CARL OTTO EHRENFRIED NICOLAI.
(NIK'-o'-lye.)

NICOLAI was born at Königsberg, June 9, 1810, and died May 11, 1849, at Berlin. His youth was unhappy, though he was well instructed in piano playing, and in his sixteenth year he ran away. He was befriended by a man named Adler, who subsequently sent him to Berlin (1827), where he studied with Krihn, and also with the teacher of Mendelssohn, Zelter. From 1833 to 1837 he was organist at the Prussian Embassy in Rome. He then visited Vienna, where after another short sojourn in Rome he produced many of his light operas. In 1841 he was appointed Capellmeister at the Vienna opera, where his services were much appreciated. While in Vienna he founded the Philharmonic concerts for the purpose of giving adequate performances of the Beethoven symphonies. On April 1, 1849, Nicolai gave a farewell concert in Vienna at which Jenny Lind assisted in the production of some of the numbers from his opera, *The Merry Widow*. He then, in course of preparation. He was appointed director of the Domchor at Berlin, and also Court Capellmeister at the opera. His famous opera, *The Merry Widow*, was produced on March 9, 1849, two days before he died. The work was immensely popular, and the account of its tunefulness and great beauty.

(The Right Gallery)

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GERMANY'S REMARKABLE SYSTEM
OF MUSIC SCHOOLS

MUSIC SCHOOLS OF NORTHERN GERMANY

It seems to be one of the failings of residents of very large cities to regard the art effort in smaller cities with contempt. For this reason we in America hear but little of the educational work in German musical centres except that undertaken in the most widely known metropolitan conservatories. These, however, while representative of the musical education, are as a whole, by no means indicate the enormous extent of systematized musical educational work in Germany.

While the machinery of the conservatory often produces results which are of the most welcome kind, the art of music is peculiar in that the individual merits of the particular teacher are of far greater importance than the building or the facilities surrounding the teacher. Four walls do not make either a home or a conservatory. The people in it do. For this reason it is possible for a school with the very highest reputation to lose its significance and value as an educational institution through some changes in the faculty. For the same reason it is possible for teachers with pronounced talents and strong personalities to exist in German cities notwithstanding the strong conservatory competition offered. In several cases some of the most successful teachers in German cities are Americans, who by dint of originality, progressiveness and great industry have produced results which have made some of the conservatories envious. The American seems to be a born teacher, and his success in the stronghold of musical education abroad points to the excellence of the American teacher at home, which is often ignored by those students who are obsessed by the idea that musical education must be obtained in Europe.

Nevertheless, the German conservatories represent a most astonishing and successful combination of systematic musical education and the art of teaching. They are an expression of Germany's national love for order applied to musical training. Although a few revolutionary spirits such as Grig, Wagner and others have belittled systematic music teaching, the German conservatories stand at the foundation of the scholarly musical culture for which our Teutonic brothers are famous.

Some years ago the writer made an extensive tour of Europe for the purpose of visiting the best known conservatories in Germany. Owing to lack of space, only a few of the leading characteristics of each school can be considered at this time, but those who desire more detailed information upon this subject are referred to the articles mentioned above, which have been found in THE ETUDE for March, July and November, 1903; May, July and November, 1904; May and June, 1905, and in other issues.

THE CONSERVATORIES OF NORTHERN GERMANY.

The conservatories of Germany may be divided into two general classes: 1. State or Royal Conservatories. 2. Conservatories supported partially by the State, partially by royal or noble personages or by the endowments of philanthropic persons. The State conservatories of Germany are, so far as our information goes, limited to the institutions located at Berlin (Hochschule), Munich and Würzburg. The last named conservatory is the oldest in Ger-

many. It was founded in 1804 and is still in a flourishing condition. Its progressive director, Kgl. Prof. Max Meyer-Olbersleben, contributes an article to these special German issues.

Drawing a straight line from Cologne to Dresden on the map of Germany, you will find the following cities noted for the musical effort: Berlin, Dresden,



THE ROYAL HIGH SCHOOL OF MUSIC, IN BERLIN.

Leipzig, Cologne, Halle, Hanover, Hamburg, Bremen, Cassel, Düsseldorf, etc. In this district will also be found Magdeburg, Posen, Breslau, Kiel, Stettin, Lübeck and other large cities less known by Americans for their musical activities.

By reason of its rank as the capital of the Empire and the importance surrounding an imperial court, Berlin naturally ranks first among the music centers given above. The city is one of the most magnificent capitals of the world, and as in the case of all other modern German cities, the average American visiting Berlin for the first time is amazed to find that it is not only quite as modern as the most progressive American cities, but that certain well-planned civic attempts to beautify the metropolis, particularly the eradication of objectionable advertising signs in the street, gives the whole a most satisfactory effect.

The Royal Academic High School for Music occupies one of the finest buildings ever erected for music purposes. Nothing that modern convenience could devise for a music school has been omitted. Supported as it is by the State, the faculty has included some of the most famous of the German teachers of the past century and of the present. Among these have been Prof. Dr. Max Bruch, Joseph Joachim,

Heinrich Schulze, Heinrich Barth, E. Humperdinck, Carl Marteau, Willy Hess, Karl Heymann, Ernst von Dohnanyi and others. Regular recitals by the pupils and by the faculty are given in which the school's symphony orchestra (student) and opera company (student) take part. Of the 303 students studying here in 1910, only six give the United States as the country of their origin.

The proprietary conservatories of Berlin, chief of which are the Scharwenka-Kindworf Conservatory and the Stern Conservatory, are conducted in a thoroughly progressive manner and occupy buildings especially adapted for their purposes.

The American reputation of Herr X. Scharwenka has drawn many of our fellow countrymen to the fine institution under his direction.

COLOGNE.

Those who think of Cologne as a manufacturing center or a cathedral city will be surprised to know the great and good musical work accomplished within its limits. The conservatory at Cologne was founded by Ferdinand Hiller in 1850. The present director is the famous conductor Fritz Steinbach, his representative being Prof. Dr. Klauwink, who has furnished THE ETUDE with the following information:

The number of the scholars is about 240. During the last ten years there have been seventy-one pupils from the United States. So many celebrated musicians have studied at the Cologne Conservatory that it is impossible for us to name but a very few. Among them are August Bungert, G. Heymann, E. Humperdinck, Frederick Corder, Fritz Vollbach, G. Lazarus, Dr. Ludwig Willner, W. Mengelberg. An interesting conclusion may be reached by examining the proportion of students attending the different classes in the conservatory. Four hundred and seventy-nine students studied piano; one hundred and eight, violin; two hundred and forty-six, harmony; two hundred, singing; forty-eight, organ. It should be remembered that in most all European conservatories it is necessary to take one principal study and one auxiliary study. Thus in the above enumeration several of the violin students may at the same time study piano or organ. An interesting aspect is the attention given to wind instruments of the orchestra. Thirty pupils are recorded as giving their special efforts toward the mastery of these instruments.

One of the youngest conservatories in Germany is that in Kiel, founded in 1908 under the direction of Dr. Albert Mayer-Reinach. This is said to be a very excellent small institution with some two hundred pupils.

Another conservatory founded quite recently is that at Düsseldorf under the direction of such able masters as Julius Buth and Dr. Otto Neitzel. This institution was founded in 1902. It now has two hundred and seventy-two pupils, five coming from America. No graduate well known to Americans has as yet come from this school.

DRESDEN.

The Conservatory at Dresden was founded fifty-five years ago and has produced many excellent graduates. It is now under the direction of Johannes Krantz. Among the distinguished teachers who have been connected with this institution have been Carl Heinrich Döring, the author of innumerable pedagogical works, and Felix Draeseke, one of the most distinguished composers of the present and a teacher of great merit. The number of students in the past year was fifteen hundred. Twenty-three came from the United States. Fifty-eight came from Russia, fifty-six from Austria-Hungary and thirty from Great Britain. Six hundred and ninety-eight came from Dresden alone. Judging from this we may assume that the idea that American students contribute largely to the support of German conservatories is a mistake. In fact, American pupils are often too impatient to pass the time in routine of the conservatory, in which class instruction is part, and in which the strong members are often held back by the failure of the weaker students to progress. For this reason Dresden is filled with

This consideration of the German Conservatori would not be complete if we did not look into the material side, i. e., the school fees. The following details have been somewhat roughly assembled owing to the fact that in many institutions there are various changes of the general schedule bringing about some

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MARIONETTES' WEDDING MARCH
LA NOCE DE PIERROT ET PIERRETTE

B. V. GIANNINI

Tempo di marcia assai moderato M.M. ♩ = 104 8^{va}

First system of the musical score for 'Marionettes' Wedding March'. It consists of two staves (treble and bass clef) in 2/4 time. The key signature has two flats (B-flat and E-flat). The music features a variety of notes, rests, and dynamic markings including *mf*, *p*, *cresc.*, *f*, *dim.*, and *p*. There are also fingerings and articulation marks throughout the piece.

Stesso movimento 4 5

Second system of the musical score, continuing from the first. It maintains the same key signature and tempo. The notation includes complex rhythmic patterns, dynamic changes like *f*, *dim.*, and *p*, and various fingerings. The piece concludes with a final chord and a repeat sign.

THE ETUDE

Third system of the musical score, continuing from the second. It features more complex rhythmic patterns and dynamic markings such as *p*, *dim.*, *cresc.*, and *f*. The notation includes many slurs and fingerings, indicating a technically demanding piece. The system ends with a final chord and a repeat sign.

THE ETUDE CROWN OF TRIUMPH

MILITARY MARCH

Secondo

Tempo di marcia M.M. $\text{♩} = 120$

FRANK P. ATHERTON, Op. 221

Musical score for the second part of "The Etude Crown of Triumph". The score is written for piano in 2/4 time, marked "Tempo di marcia M.M. $\text{♩} = 120$ ". It begins with a forte (*ff*) dynamic and includes various musical notations such as *cresc.*, *f*, *mf*, and *marcato*. The piece concludes with a *TRIO* section marked *p* (piano) and *piu cresc.* (more crescendo), ending with a *mf* (mezzo-forte) dynamic.

THE ETUDE CROWN OF TRIUMPH

MILITARY MARCH

Primo

FRANK P. ATHERTON, Op. 221

Tempo di marcia M.M. $\text{♩} = 120$

Musical score for the first part of "The Etude Crown of Triumph". The score is written for piano in 2/4 time, marked "Tempo di marcia M.M. $\text{♩} = 120$ ". It begins with a forte (*ff*) dynamic and includes various musical notations such as *cresc.*, *f*, *mf*, and *marcato*. The piece concludes with a *TRIO* section marked *p* (piano) and *piu cresc.* (more crescendo), ending with a *mf* (mezzo-forte) dynamic.

THE ETUDE

Secondo

Musical score for the 'Secondo' movement of 'The Etude'. The score is written for piano in G major, 4/4 time. It consists of eight systems of staves. The first system begins with a mezzo-piano (*mp*) dynamic. The second system continues with a mezzo-piano (*mp*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic and a 'cresc.' (crescendo) marking. The fifth system is marked 'a molto'. The sixth system continues with a fortissimo (*ff*) dynamic. The seventh system features a fortissimo (*ff*) dynamic. The eighth system concludes with a fortissimo (*ff*) dynamic.

THE ETUDE

Primo

Musical score for the 'Primo' movement of 'The Etude'. The score is written for piano in G major, 4/4 time. It consists of eight systems of staves. The first system begins with a mezzo-piano (*mp*) dynamic. The second system continues with a mezzo-piano (*mp*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic and a 'cresc.' (crescendo) marking. The fifth system is marked 'a molto'. The sixth system continues with a fortissimo (*ff*) dynamic. The seventh system features a fortissimo (*ff*) dynamic. The eighth system concludes with a fortissimo (*ff*) dynamic.

THE ETUDE

MOONLIT WAVES

REVERIE

T. W. RUSSELL

Andante con moto M.M. ♩ = 72

p sempre legato

Ped. simile

poco a poco cresc.

Ped. simile

dim. poco a poco

rit.

a tempo

1st time only

legato

pp

f

tre corde

THE ETUDE

ten. dolce ma marcato

Ped. simile

cresc. poco a poco

dim. poco a poco

perdendosi

r.h.

l.h.

rapido e leggiero

legato

rit.

D.C.

THE ETUDE BETWEEN FRIENDS

H. ENGELMANN

Allegretto con grazia M.M. = 84

mp legato

mf

mf delicato

mf cresc.

f

pp Fine

string.

p dolce.

Melodia cantabile con espress

cresc.

stacc.

p

rit.

D.C.

THE ETUDE THE TROUT

LA TRUITE
VALSE DE SALON

AUGUST NÖLCK Op. 176

Allegro con brio M.M. J. = 72

p

mf

cresc.

f

Piu tranquillo

ff Fine

Meno

dolce grazioso

cresc. e string.

r.h.

a tempo

fresc. poco rit.

p

cresc.

D.C.

f

THE ETUDE

WITH SONG AND JEST

POLKA-ELEGANTE

I.V. FLAGLER

Intro.
Tempo di Polka M.M. ♩ = 108

f *sf* *mf* *cresc.* *Fine* *mf* *mf* *2d time 8va ad lib.* *f* *ff* *D.S.*

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THE ETUDE

To Miss Bonnie Bradley

FADING DAY

REVERIE

CARL WILHELM KERN Op. 222

Moderato con espress M.M. ♩ = 69

mf *p* *cresc.* *ten.* *con passione* *ten. calmato* *f* *p* *f* *ten.* *dim.* *p* *ten.* *cres.* *cen* *do* *mf* *cres.* *cen* *do* *p* *rit.* *cresc. e accel.* *calmato* *senza pedale* *Tempo I.* *f* *rit.* *p* *Meno mosso* *ten.* *rit.* *pp* *p* *pp* *rit.* *p* *morendo*

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GRANDE POLONAISE

Allegro moderato M. M. ♩ = 108

A. de KONTSKI, Op. 271

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Intro.
Andantino M. M. ♩ = 54

LULLABY

C. S. MALLARD

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THE ETUDE

LAUGHING BLOSSOMS

GRACEFUL DANCE

LUIS G. JORDÀ

Moderato M.M. ♩ = 108

p *dim.* *cresc.* *p* *poco rit.* *a tempo* *f* *p* *D.S.* **TRIO** *mf* *espress.* *f* *dim.* *D.S.* *D.C. Trio* *p* *f* *p*

* From here go back to 8 and play to Fine; then play Trio. ** Play first part of Trio to Fine of Trio; then go back to 8 and play to Fine.
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THE ETUDE

A FOREST LEGEND

ROMANZA

W. D. ARMSTRONG

To D. R. Martin, Esq.

Andante espressivo M.M. ♩ = 63

mp *cresc.* *f* *espr.* *con Ped.* *p* *pp* *f* *Fin* *p a tempo* *cantando* *pp* *p* *pdim. e rit.* *D.C. al Fine*

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THE ETUDE

ANDANTE

from "KREUTZER SONATA"

L. van BEETHOVEN, Op. 47

Edited by F. E. HAHN

M M ♩ = 72

VIOLIN

PIANO

Cantabile

Prepare { Swell to Principal
Great Diapasons 8
Pedal Bourdon 16
Arranged by

ARTHUR HENRY BROWN

THE ETUDE

PRAYER

from "DER FREISCHÜTZ"

C. M. von WEBER

Andante M. M. ♩ = 88

Manual

PEDAL

Adagio M. M. 72

16 Ft. only

Great, Stop Diap. & Dul.
Coupled to Swell

Great

10

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Coup.to Swell

SHE'LL WEAR A ROSE
IN HER HAIR TONIGHT

RENE BRONNER

Andante

H. W. PETRIE

We stood be-side a rose-tree tall, Down
"The world is wide," she said, "Sweet-heart,

by the gar-den gate, I pluck'd a blos-som for her hair, And plead-ed her to wait, She
I can no long-er stay. Sweet words of praise are call-ing me, I lis-ten and o-bey

took the rose and turn'd to me, Her face of beau-ty rare,
mem-ber that I love you still, And ev-er will be true,

"Sweet-heart, I'll wear the rose to-night, That you may know I care,
Some-time, when oth-er hearts grow cold, I will come back to you!"

She'll wear a rose in her hair to-night, A rose in her shin-ing hair, And

'neath the glit-ter of wealth and light, The world will call her fair, A
smile for each glance that fond eyes re-peat, While lips whis-per words sweet and clear, She'll
wear a rose in her hair to-night, While I am so lone-ly, so lone-ly here.

I KNEW AT LAST 'T WAS YOU

EDWARD G. SIMON

Moderato

LOUIS SCHMIDT

wand-er'd in a gar-den And gath-er'd man-y a rose; "A-las," I said, "it

cresc. *rall.* *p* *mf* *a tempo* *cresc.* *poco a poco*

is not here, The sweet-est flow'r that grows,' I pluck'd the fra-grant mig-non-ette, And

cresc. *poco a poco* *rall.* *p* *mf* *cresc.* *poco a poco*

pop - pies bright with flame, I call'd the ear-ly vi - o - let. And soft - ly breath'd a

cresc. *poco a poco* *rall.* *p* *mf* *cresc.* *poco a poco*

p Somewhat slower

name. Ah! then— you came— to me, Love, We search'd the gar - den

molto rall. *p*

cresc. *f* *broadly cresc.*

through. And when your eyes— gaz'd in - to mine, I knew at last, 'twas

cresc. *f* *pesante* *cresc.*

ff *Con anima* *somewhat slower* *dim. e rall.* *pp* *morendo*

you.

TEN VITAL TESTS IN FINISHING A PIECE.

BY CAROL LINCOLN.

How can the student know whether he has done all that can be done for a piece? One most excellent way is to consider the piece from every standpoint. A chemist in testing an unknown compound will examine it from the standpoint of weight, density, fluidity, or friability, often before he attempts to analyze it, with a view of determining the chemical elements of which it is composed.

Many pupils work entirely in the dark. They blunder through their compositions, and after they have worked upon a given piece a certain number of times they pass it by as though completed, without even seriously considering it from the many sides which reveal themselves to the trained pedagogue. No worthy musical composition is effective unless its various phases have been studied separately and treated properly.

This detail work is a part of the process of original study. When the piece is played as a whole in its finished condition these details have become so carefully and thoroughly developed that they become second nature and demand little special conscious control during performance.

The following is a series of tests which any advanced student may apply to his work with profit:

I. THE TEST FOR NOTES.

Is every note exactly as it should be? This is the simplest of all tests, but it not infrequently happens that a careful student makes some little mistake with an accidental and play the mistake over and over until it becomes a part of his conception of the piece. We know of one very talented young man who learned the Bach-Saint-Saens Gavotte in B minor, in the key of B major, and was amazed to find that he had never considered the signature properly.

II. THE TEST FOR TIME.

Is the time exactly as the composer wanted it? Am I taking my own tempo or am I following the tempo which the finished pianist would demand? Many young players are all at sea on time. They either play too fast or too slow, and when they hear the piece played at the right time their jaws hang in astonishment.

III. THE TEST FOR RHYTHM.

Is the regulation of the recurrence of the accents as demanded by the type of the piece exactly right? Am I playing a mazurka so that anyone hearing it might think that I was trying to play a waltz? Is that polonaise played with such little attention to rhythm that it loses its national character? The rhythm test is one of the severest of all and many advanced players "fall down" upon this important point.

IV. THE TEST FOR PHRASING.

Am I making the meaning of the piece clear by observing the phrasing in the manner intended? Am I forgetting that the impression I am making must be upon the ear of a listener? Can the listener hear the proper phrase division, or am I making my piece a muddle of mixed sentences?

Have I investigated the proper execution of the accents? Do I realize that phrasing and rhythm depend very largely upon getting the right accent in the right place?

V. THE TEST FOR DYNAMICS.

Have I estimated the gradations of force demanded by the piece itself as a whole and by the dynamic marks (*cres.*, *dim.*, *forte*, *piano*, etc.) which the composer has inserted, or have I left these very important matters to chance or to the fatal "inspiration of the moment."

VI. THE TEST FOR TOUCH.

Am I sure that the touch I am employing is the touch indicated for a given passage, and am I sure that this touch is the one designed to give the best results? Am I neglecting staccato or portamento marks?

VII. THE TEST FOR PEDALING.

Have I followed the pedal marks as indicated? Do I really understand what I am trying to effect in employing a certain pedal-

ing? Am I holding down the pedal "to make it loud" when the composer has marked a pedaling designed to give "atmosphere," or a blended tonal picture? Have I neglected a *con sordini* or a *una corda* sign?

IX. THE TEST FOR HISTORICAL PROPRIETY.

Do I understand how music of the epoch in which the piece was written was customarily played? Am I playing a piece written in the era of the harpsichord as though it was written in the era of Liszt, Rachmaninoff or Sapellnikoff? Do I know the musical characteristics of the composer?

X. THE TEST FOR "EXPRESSION."

Am I following the expression marks given by the composer? Do I know whether he intended it as program or illustrative music Mendelssohn's *Spring Song*, Jensen's *The Mill*, Beethoven's *Pastoral Symphony*, etc.), or was it written simply as pure music (Bach's *Fugues*, Brahms' *Intermezzos*, etc.)?

Do I see the picture the composer saw?

The pupil who makes a copy of the headings of the above (printed in capitals) and makes an occasional test of the leading pieces he is studying, he will reach a degree of perfection never before attained in his work. Write the headings out on an ordinary sheet of paper, and as each step is tested and mastered cross off the heading. Never pass from one heading to the next until you are very sure that further progress is impossible at the present.

The Last Message of the Famous American Virtuoso WILLIAM H. SHERWOOD

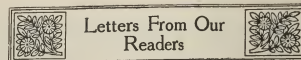
Shortly before the death of the distinguished American pianist, Wm. H. Sherwood, THE ETUDE, learning of what was then believed to be but a temporary illness, requested Mr. Sherwood to devote some time during his convalescence to the preparation of a special article. He replied that he was too sick to consider the matter at that time. A few days later he wrote that he was able to sit up in bed for a short time, and felt that he had an important message to communicate to American music students upon the subject of rhythm. He also wrote that he felt impelled to do this. He was sure that one of the greatest shortcomings of students lay in their failure to place sufficient stress upon rhythm. Shortly thereafter we received his article, "The Spirit of Life in Music—Rhythm." We little realized at the time that Mr. Sherwood had written it upon his deathbed. It indicates the virility of his mind to the very end. This last message of the renowned American artist and teacher will appear in

THE JUNE ISSUE OF THE ETUDE

STUDYING HARMONY AT HOME.

It is not certain, but a student can study harmony from books just as well as he can under the direction of a teacher; and a poor teacher, one who makes the subject obscure and dry, is worse than no teacher. If one studies harmony by himself, or with one or two companions, it is well to have two or three text-books by different authors, take up a subject and see what each says on the subject, and then work out the solution until the whole matter is understood. One can go from one branch to another—from scales to intervals, and then to chords in their various forms—and reach the knowledge of all in the spare time of one winter. It is worth giving that time, too. There are many excellent text-books to be had now, and many new ones appearing every year. The study of theory should not stop at harmony, but should go on through counterpoint and form. One who proposes to use music professionally should carry theoretical study as far as possible. He may hear in mind, however, that all knowledge is comparative. He can never know all. More than that, the new things in music, the new discoveries in music, will keep one at some phase of theoretical study all his life.—Tubbs.

It sometimes takes a long time for a composer to be discovered. Waldteufel, the celebrated composer of some of the most tuneful waltzes ever composed, published his first works at his own expense. They were so successful that he finally devoted himself to composition entirely.



TESTED ADVERTISING.

To the Editor of THE ETUDE:
I have been much interested in the articles on advertising which have appeared in THE ETUDE from time to time. While I agree with most of them, my own practical experience has shown me that the form of advertising by means of circulars is superior to newspaper advertising. I do not refer to magazine advertising, but to real newspaper advertisements. The only really valuable newspaper advertising is obtained by a sort of "scratch my back and I'll scratch yours" process. That is, you contract for so much space and then obtain either favorable or at least not unfavorable comment in the news items. It would probably pay to use the news columns for advertising if one took the time to word it so as to disguise the fact that it is an advertisement.

As I was manager of a floral establishment which went "by the board" during the panic of 1901, it became necessary to change my business or my location. I had taught music before my college days and rather liked it, so decided to reënter the profession. My only anchorage was my church position, which paid me \$3 per Sunday at that time, and the post of organist in our Masonic lodge, which averaged half as much per week. I secured the supervision of music and drawing in the local schools, devoting one day each week, at \$20 per month. Through this position I secured several private pupils, so that the salary was not small. I next went to another city, and arrived at the psychological moment when the former pupils of a deceased musician were anxious to secure a new instructor. Since January 1, this year, I have also had more public school work, securing a few additional private pupils.

I employed a practical circular and plans similar to those expressed in the valuable articles of Mr. George C. Bender (from the *Business Manual for Musicians*), and have had excellent results. Until I get in a position to employ legitimate musical magazine advertising, my circular must suffice. I feel that I have succeeded remarkably well, and below I give my income for the first year after I reëntered the musical profession. Doubtless all those who employ the ideas which Mr. Bender suggests can do equally well.

September	\$40.00
October	79.85
November	100.00
December	89.00
January	96.75
February	107.67
March	107.50

Few businesses in which a young man located in a small town might engage could show a larger profit in the first year.

I have been excessively idealistic in my day, but my business experience has made me more practical. I do not look upon getting business methods as inartistic or unworthy of adoption. I believe in publicity. If it is dignified, and free from extravagance or bombast, I also believe that when one cannot speak good of a rival that silence should prevail.—J. G.

TEACHING THE CLEFS.

TO THE ETUDE:

I am opposed to the system of teaching the treble clef first and the bass clef afterwards for the following reasons:

1. Many pupils who learn the treble first and who have had numerous treble clef parts in duets to play are amazed and discouraged to find that they have in front of them a still more difficult task.

2. Most pupils study music for but a very short time at the best, and the custom of postponing the study of the bass clef often leaves some of them with a half-way training which only proves an annoyance. I think that it is much safer for the teacher to teach both the bass and the treble clefs together.

MRS. F. R. MCGOWAN.

Music and theology have often gone hand-in-hand. Gounod went through a course in theology which lasted two years, and it was generally thought he would enter the priesthood.

SINGERS WHO LOST THEIR VOICES.

BY HENRY T. FINCK, IN "NEW YORK EVENING POST."

The breakdown of Caruso's voice some time ago is the most sensational of the day. It has been said that a singer dies twice—the first time when he loses his voice.

One night, over a year ago, when the famous tenor, though feeling tired, sang at the Metropolitan Opera House, he almost collapsed after the curtain had closed on the second act. "I cannot finish this opera," he sobbed, "I cannot do it." During the intermission he recovered his spirits, and the last act was sung, none too well. He should not have sung it at all. He was endangering a delicate vocal apparatus that gives joy to tens of thousands of opera-goers on two continents, and that is worth to its owner about \$50,000 a year, including more than \$200,000 for singing into the sound reproducing machine.

On the steamer coming home he said that the idea that he might never be able to sing again was ridiculous. He joked about the matter, declaring he was going to Bayreuth to study Wagner roles, and maintained that if his voice was not at its best now, that was due simply to his having worked too hard. Possibly Caruso's confidence in his recovery is based on his knowledge that many other singers have not only regained but have actually lost their voices and recovered them completely.

THE CASE OF JENNY LIND.

The most famous case is that of Jenny Lind. She was only ten years old when she made her first appearance on the boards as an actress. Four years later she began to sing on the stage occasionally, and at the age of nineteen she abandoned plays altogether, and concentrated in opera only. Soon she became so popular that the directors could not resist the temptation to give her more work than was good for so young a voice. Fortunately, she recognized the danger in time. Realizing that her gifts were only half developed, she made up her mind to go to Paris and study with Manuel Garcia. One foolish thing she did at this moment: she gave a series of concerts in the Scandinavian provincial towns, thus still further exhausting her tired vocal organs; but she needed the money this brought her, to pay her expenses, and she did not know how far she was to the brink of the precipice.

She found that out as soon as she reached Paris, and called on the famous Spanish master, with the request that he take her as his pupil. He made her sing some scales and an aria from "Lucia," which she had sung in public nearly forty times. This time she broke down, and Garcia pronounced the crushing verdict: "It would be useless to teach you, miss; you have no voice left."

With tears of disappointment in her eyes she implored his advice. Could he not bring back her voice? He said that such cases are apt to be hopeless; but he felt sorry for this poor girl, hurried from her Swedish triumphs into the abyss of despair, so he agreed to hear her again six weeks later, and to make up to speak during that period as little as possible and not to sing a single note. This she did, spending her time studying French and Italian; and when she returned to him they were both delighted to find that the rest cure had done some

good. He agreed to give her two lessons a week, and made it clear to her that it was not overwork that had hurt her. Following his instructions, she was soon able to practice her exercises hours every day without undue exert or fatigue. To a friend she wrote:

"I have to begin again, from the beginning; to sing scales, up and down, slowly, and with great care; then to practice the scale—usually slowly; and to try to get rid of the hoarseness, if possible. Moreover, he is very particular about the breathing. I trust I have made a happy choice."

She doubtless had made a happy choice. She was soon able to write: "My voice is clear and sonorous, with more firmness and much greater agility."

One day there came to Garcia, a girl, who had strained her voice by singing higher than her natural voice. He told her not to sing anything but a few notes, inter. Once only she disobeyed, and the next time she called on him and had spoken a few words she was surprised to see his face flushed and his eyes bright. He approached her with having sung soprano. Surprised, she asked him how he knew, and he answered: "I heard you speak, and it is quite enough to tell me that in ten years not a note would be left of her brilliant voice. As she promised not to disobey his instructions again, he maintained that if his voice was not at its best now, that was due simply to his having worked too hard. Possibly Caruso's confidence in his recovery is based on his knowledge that many other singers have not only regained but have actually lost their voices and recovered them completely."

After a few months she left London to spend the winter on the Continent. She hoped he would take her back on her return, but he sternly refused, telling her that he never went on in his best now, and adding, "You will probably get engagements, but do not base your future on singing."

Time proved that he was right. Says Mr. Mackintosh: "After a few years she began to lose her high notes rapidly, and soon her voice was completely gone."

Among the many pupils of Garcia whose names are now recorded in musical histories and dictionaries is Johanna Wagner, the niece of the great composer. He engaged her to sing the Dresden Royal Opera (of which he was then conductor), when she was only seventeen years old, and it was she who created the role of Elizabeth in "Tannhäuser" in 1848. Shortly afterward she was sent to Paris, at the expense of the Royal Opera, to continue her studies with Manuel Garcia and his sister, Viardot. In 1850 she married a lawyer named Jachmann, and two years later she lost the voice that had made her famous. She was advised to take up a career as an actress. She got an engagement in Berlin, and for ten years she was one of the most admired tragediennes on the stage. In 1859 she retired from the stage, but her singing voice had come back sufficiently to enable her to accept Wagner's invitation to sing at his home performance of the ninth symphony that he had taken to the city, in 1876, of the first Norn in the Nibelung Festival at Bayreuth.

WHY CHARLOTTE CUSHMAN BECAME AN ACTRESS.

Charlotte Cushman is now remembered chiefly as an actress, but she began her career as a singer. As a girl she had a voice of unusual richness, with a full contralto register. Friends of her father, one of them John Mackay, in whose piano factory Jonas Chickering was then foreman, and her with good musical instruction, and she subsequently appeared in concerts, as well as in operas. She went with an opera company to New Orleans, and

there her voice, strained by the soprano parts assigned to her, suddenly failed. A theatrical manager in that city thereupon advised her to become an actress, and in 1835 she made a successful debut as Lady Macbeth.

Madame Sembrich attributes the preservation of her vocal powers during a career of nearly three decades to the fact that she always knew what roles and songs were suited to her voice, and avoided the others. Madame Melba did not always do this, and for her mistake she paid the price in the suffering, but luckily not permanent, injury to her voice.

MELBA'S BRUNNHLIDE

It was at the time when the De Reszkes were here and Wagner was at the age, so that even Melba longed to appear in one of these roles that brought her her interpreters so much glory, while Carl likewise talked as if she was in similar mood. The Frenchman refrained, but the Australian succumbed. One day Jean de Reszke suggested to her, half jocularly, maybe, that she should try Brunnhlide, in "Siegfried." She promptly made up her mind to do so, and had a clause inserted in her contract securing that part for herself. To sing that role one must have a voice pliant and strong as a Damascus blade. Melba's was pliant, but not of steel, and it broke in the contest with the Wagnerian orchestra; she had to retire for the season and make it whole again.

There were not wanting critics who asserted that Wagner was right, and that the case, as are Puccini and Verdi to blame for the present predicament of Caruso?

SANTLEY'S RECOVERY.

At one time, early in his stage life, the eminent English baritone, Charles Santley, suffered from an abnormal activity of his salivary glands, which threatened to terminate his career. The muscles of his throat seemed to relax, and the voice, instead of issuing with freedom, appeared to recede, producing a choking sensation, very unfavorable to the delivery of a sustained phrase. For some years after his return from America in 1874 the inconvenience increased to such an extent that at one time he thought he would have to retire from the public exercise of his profession.

He consulted several medical men; one of them starved him, another starved him, a third dosed him with quinine, champagne and iron until he almost lost the sense of taste, and the third nauseated him. He was advised to take a sea journey; there were ominous hints of fatal malignant disease, but finally he came across a real doctor, who found that his trouble was simply due to inactivity of the liver, and in a short time restored his health. His voice recovered, and he did so long before he was "laid to rest" by the boasis in his "Remembrance" more than a year before the public except Sims Reeves.

He is still singing, though seventy-five years old. The latest London journals speak of him as taking part in a concert at the Crystal Palace on Good Friday, when he sang Gounod's "There is a Green Hill" and the air, "Honor and Arms" from Handel's "Samson."

It will be remembered that Jean de Reszke was reported at one time to have lost his voice for a time, and certainly he brought it back to sing under a cloud, and he brought the public several years longer, leave the stage. He has heard him sing, and those who have heard him sing in private say his voice is as good as ever.

MANY VOCALISTS AFFLICTED.

Maurice Renaud told me that he once lost his voice for a whole month, and it took two years to restore it to its former condition. This was when he was about thirty. He said that singers, especially men, are troubled by vocal troubles, more particularly between the thirtieth and thirty-fifth, and up to the fortieth year. Most vocalists, Mr. Renaud has observed, and these losses occur, as a rule, at periods more or less long. "It has a very bad effect on both the artist and the public, for the public hears flaws which it did not notice before, and sometimes pure imagination is made of the artist never dares again to do what he had done before, even if he feels quite competent."

LILLI LEHMANN'S ADVICE.

In her book, "How to Sing," Lilli Lehmann refers to the harm done to singers and their sensitive throats by "the rehearsals which are held in abnormally bad air." She counsels singers to avoid such rehearsals, and to stay on the whole, that there is to be a performance, a thing done regularly at our opera houses, to the advantage of the ensemble, but to the detriment of the stars. Next year, when there are to be no more performances than ever, this danger will be increased. Some of the Metropolitan singers, during the past season, found that it broke in the contest with the Wagnerian orchestra; she had to retire for the season and make it whole again. There were not wanting critics who asserted that Wagner was right, and that the case, as are Puccini and Verdi to blame for the present predicament of Caruso?

THE VALUE OF SIGHT READING.

In his excellent work on "Musical Education" Lavignac makes a strong plea for the study of sight reading by the singer. Conditions being even adjusted in this country than in France, his plea is especially pertinent. "How often we hear at the Conservatoire, before the full board of examiners, absurd reasonings, of this type: 'I did not come here to learn music, I came to learn singing.' What would singers think of a convulsion who was stubborn enough not to want to learn how to read, and by that very course prevented his own access to all the resources of the human voice?"

He consulted several medical men; one of them starved him, another starved him, a third dosed him with quinine, champagne and iron until he almost lost the sense of taste, and the third nauseated him. He was advised to take a sea journey; there were ominous hints of fatal malignant disease, but finally he came across a real doctor, who found that his trouble was simply due to inactivity of the liver, and in a short time restored his health. His voice recovered, and he did so long before he was "laid to rest" by the boasis in his "Remembrance" more than a year before the public except Sims Reeves.

He is still singing, though seventy-five years old. The latest London journals speak of him as taking part in a concert at the Crystal Palace on Good Friday, when he sang Gounod's "There is a Green Hill" and the air, "Honor and Arms" from Handel's "Samson."

It will be remembered that Jean de Reszke was reported at one time to have lost his voice for a time, and certainly he brought it back to sing under a cloud, and he brought the public several years longer, leave the stage. He has heard him sing, and those who have heard him sing in private say his voice is as good as ever.

PHYSICAL FITNESS.

There only thing which could defeat the perfect effectiveness of the system indicated in the preceding articles for acquiring spontaneity in singing is physical incapacity. If any part or parts of our vocal machinery are out of order the machine cannot work properly as a whole. In a case of malformation, or of any chronic or acute disease, if a trustworthy throat and lung specialist cannot see his way to remedy the evil, singing should be abandoned. But if, as happens far more frequently, the physical incapacity is simply the result of bad habits, the singer must take these in hand with the determination to overcome them. This should be done apart from singing, as a bad or sluggish action of the bodily machinery which is confirmed must first be set right in our own department before it is fit to do normal work for us; and all we need ask from our bodies is normal fitness for their task. To apply the words of Hamlet to our bodies, "The readiness is all." That which relates to the vocal action is accomplished solely through the ear and the musical sense in practice.

Now, how are we to know just what our bad habits are, and how to break them up? This is not difficult, as the bad habits can easily be recognized as belonging to one of two kinds. One kind is stiffness or undue tension of nerve and muscle, out of which all clutches, all spasmodic movements and disorderly actions arise.

The other kind is a slackness and sluggishness of nerve and muscle, which renders the response to the will slower than that which is desired. These habits of the latter type almost invariably stand with a sunken chest and distended abdomen, and sing without proper contact of the vocal cords. The resultant voice is unposited, weak, and quite incapable of every other part color.

And let me add here that this type of habit is very apt to exist in persons of an anemic tendency. Where, however, it exists in one whose circulation and digestion are good, it is pretty sure to be the outcome of faulty instruction and bad example.

Now, how shall we tackle these bad habits of either class? First and in each case, let us turn to the breathings, muscles, for in these we have the immediate underlying cause of both types of disability, and the remedy for each could therefore be found in the student being by creating for himself the new habit of carrying himself in the manner best suited to a flexible efficient action of the breathing muscles, and of the entire bodily machinery, thus:

Let him draw himself up to his full height, without stretching, and expand the chest, without unnecessary tension, by drawing back the shoulders. This position favors the falling in of the abdomen, the proper contraction of the diaphragm, and the fullest expansion of the throat in respiration. Let him assume this position consciously at every opportunity; let him consciously make to maintain it habitually, for this will train his "instructive mind" to compel his muscles to hold it, and to keep him is not thinking about his body. While he is acquiring the habit of carrying himself in this way, let him practice inhaling and exhaling slowly and easily without any muscular effort, the force of which should be kept stationary, alike in outbreathing and inbreathing.

When he has made a confirmed habit of this correct carriage, and of keeping the frame of the chest steadily expanded without strain, comfortably and easily, he will have taken first great step towards freedom and spontaneity.

If his bone has been over-tension or stiffness, either of the breathing muscles, or of the vocal instrument itself, this new habit will release the stiffness or tension; if, on the other hand, slackness and sluggishness have preassented themselves, it will vitalize and induce new impulse, strength and flexibility. With this much achieved, the physical machinery may be regarded as fit to do whatever is demanded of it in practice, provided the singer is never tempted to pay attention to or interfere with it, but steadily relies on the guidance of his ear and tone concept for every variety of vocal sound and expression. It is not possible in so brief an article to deal with anything more than the fundamental principles of singing.

There is one thing more that I would add, however, here and now, and it is that as the vice of undue tension in all parts of the body, but particularly in the breathing muscles, is itself so much common and harmful, I would urge my readers to adopt a very simple and effectual means of testing just how much tension belongs naturally to a full inflation of the lungs, and how much is superfluous.

Many have reported success from practicing the following from "The Philosophy of Singing":

"First, close the mouth. "Second, draw in a deep breath through the nostrils."

"Third, when the lungs are well inflated and the whole frame of the body expanded, relax the nostrils with the thumb and forefinger so that no breath can escape."

"While the breath is confined in the lungs, say, during ten seconds, relax the diaphragm and every other part where you feel tension as much as possible without giving up the breath. The sensation of comfortable strength without undue tension that you will experience up to the moment when you choose to let out the breath is precisely the same that you should have when you sing on a full inflation." I strongly urge my readers to make this test daily, in order that they may be constantly reminded of the correct sensations before beginning their practice.

Clara Kathleen Rogers.

HOW TO STUDY A SONG.

BY GEO. CHADWICK STOCK.

When you have selected a song to learn first read the text over carefully again and again. If the lyric is a good one you will find enough in it to employ your best thought and imagination. Next go over the melody accompanied with it time and again. If well written you will find it closely wedded to the meaning of the text, the rhythm, the rhyme and accent bring out the thought contained in the poem, giving it additional color and interest. With this preparation you may begin to sing the song, and to sing it with feeling, you add the singer's instinct or fancy, and the song becomes thrice valuable, for you have endowed it with the combined power of three mighty forces: Poet, Musician and Singer. It is difficult to say which is the greatest of these, but it is true that most dwellers upon the singer.

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DEPARTMENT FOR ORGANISTS

Edited for May by CLIFFORD DEMAREST

THE EQUIPMENT OF A CHURCH ORGANIST.

By CLIFFORD DEMAREST, F. A. C. O.

The organist who plays in a small church in a rural community, where nothing elaborate is ever attempted, might be considered competent, as far as that position is concerned, if he is only able to play hymn tunes and simple voluntaries; but if he should be called upon to play in a large city church he would find it necessary to be equipped in many other things before he could fill such a position. Most organists in these positions long for the chance to get into the big city churches, where there are broader opportunities, better organs, choirs and salaries. This ambition is natural and commendable. Any one who is satisfied simply to play hymn tunes, easy voluntaries, or occasionally a simple accompaniment, does not deserve the name of organist. To such as these this article will bring no appeal, but my object is to bring before a large number of younger organists, who are in a rut, or perhaps working blindly toward improvement, a standard considered necessary of attainment before one can be considered a competent organist. This standard is set forth in the requirements of such examining bodies as "The American Guild of Organists," "The Royal College of Organists" and others.

Let us assume that this standard is something worth striving for; those who work for a goal like this, even though they fail to attain every point, are bound to become better organists, as well as broader and more capable musicians.

SIX PRIME ESSENTIALS.

What are the requirements necessary to equip a church organist?

There are six absolutely essential requirements, and several which are valuable assets to possess.

First, an organist should be able to play in an acceptable manner, several standard organ sonatas or pieces of this character, a number of Bach's preludes and fugues, and at least be familiar with all the important works of the organ. In the repertoire should also be included transcriptions of well-known songs, piano pieces and orchestral compositions. A few of the latter could be Schubert's *Serenade*, *Preis Song* from *Die Meistersinger*, Handel's *Largo*, some of MacDowell's piano pieces, *Prelude in C sharp minor*, Rachmaninoff's *Tchakovsky's Andante*, and *Wagner's Nocturne from Mid-Summer Night's Dream*, music by Mendelssohn.

Many may wonder why it is considered necessary to be able to play sonatas and Bach fugues. An organist who hasn't the technical ability to play some of these standard compositions hasn't the ability to command an instrument creditably in an ordinary church service; for it requires the perfect freedom which comes with technical ability to carry through a service successfully, especially where a choir may be deficient or nervous. In regard to the transcriptions, many of them serve as preludes, and often an organist is asked to play a short recital before

innant chord when the melody required a tonic, and vice versa; and, if I remember correctly, they each ended in a different key.

Did you ever hear a tune like *St. Ann's or Elterton* sung in union by a large congregation with varied harmonies on the organ? It is truly inspiring, and an organist who can do this, which means harmonizing a melody at sight, possesses a valuable asset.

ADAPTING PIANO ACCOMPANIMENTS.

Fourth, adapting piano accompaniments to the organ has become an essential requirement for an organist. Nine-tenths of the accompaniments of sacred solos and many anthems are written in piano style and have to be adapted to make them effective on the organ.

The writer has recently published a little book called *Hints on Organ Accompaniment*, which contains suggestions for those seeking aid in this branch of organ playing.



GUILMENT AT THE ORGAN.

THE ORGANIST MUST BE ABLE TO MODULATE.

Fifth, the ability to modulate is another essential requirement. This is a severe test as far as a third up and down. It will take about one year to go through the average hymnal, and at the end of that time, if the student is not profited by his experience, he will never be able to transpose.

HARMONIZING MELODIES AT SIGHT.

Third, an organist should be able to harmonize a melody at sight. Why? Because, once in a great while, in certain hymnals, a tune is printed without only the melody given, and the player is expected to fill in the harmony. I once heard this attempted by a young lady who was once a good player. But, horrors! the harmonization of the melody would make Regor turn green with envy; it was a masterpiece in discords. It reminded me somewhat of the old dorkies whom I once heard play a tune. One had a violin and a guitar. Neither knew what the other was going to do, and as they had no notes, but were playing by ear, the guitar generally came in with the dom-

GENERAL KNOWLEDGE OF HARMONY INDISPENSABLE.

In modulation and extemporization, as well as harmonization, a knowledge of harmony is necessary, and this I class as the sixth essential requirement of an organist. When one understands harmony, sight-reading, harmonization and modulation are possible. It also helps one to understand the music found on the printed page and better to interpret the thoughts of the composer. Closely allied to harmony are counterpoint, canon and fugue. A knowledge of these subjects is also very helpful in interpreting the standard organ works, as well as the appreciation of music in general.

If in addition to all this an organist has a broad musical knowledge covering history, form, the organ itself, choir training, church music and something of orchestration, the equipment is now pretty complete.

These last requirements are generally natural, but the technical ability must be acquired through years of hard work; without this nothing of value is ever gained.

THE PASSING OF ALEXANDRE GUILMENT.

ALEXANDRE FELIX GUILMENT, probably the most famous organist of his time, died March 30th, at Paris, in his seventy-fourth year. Guilment was born at Boulogne, March 12, 1837, and was the son of a well-known organist. At the age of sixteen he held the post of organist in an important local church. In 1860 he became a pupil of Lemmens for a short time. Ten years later he went to Paris and took the position of organist at La Trinité. Thereafter he became Professor of Organ Playing at the Conservatoire. His organ symphony, sonatas, masses, motets, etc., have been very widely played, and his tours of Europe and of the United States (1893, 1897, 1904) have given the rising organs of many countries opportunities to become acquainted with his remarkable powers. His ability in the well-known art of improvisation was extraordinary. One of the most interesting parts of his recitals in some cities was the improvisation of a fugue upon a given theme, presented to him for the first time on the evening of the concert. Guilment had many American pupils, among whom are W. C. Carl (who's devotion to his teacher was such that he founded an organ school in New York, known as the Guilment organ school), G. Waring Stebbins and James H. Rogers.

The effect of music in ancient times, of which we read so much, is in no way traceable to any merits of that music. We are not sure if it is to the region of fables, or attribute it to the cooperation of poetry, or other incidental circumstances. Modern music is not only a product of the same, but its own inherent power, but could produce far greater ones if our legislators had seen fit to exercise a judicious 'extemporization' by Dr. Sawyer, give some excellent ideas on this subject.

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REGISTRATION OF BACH'S ORGAN WORKS.

It is well known how important is the rôle played in the execution of organ music by the registration and the skillful combination of the key-boards.

Bach left but few directions upon this subject; by their aid and the assistance of other hints derived from tradition or found in works of that period we will try to form an idea of what Forkel calls "the exquisite art with which he combined the various registers of the organ, and his manner of treating them." And our task is not the more difficult because we cannot draw our conclusions from expressions which bore, at Bach's time, a significance quite different from that which we ascribe to them to-day. Furthermore, we would not lay down any absolute rules in the matter, which in truth is, above all, subjective, the artistic province of the executant.

All of the term *Organo pleno*, or *Organo pleno*, on the part of Bach for preludes, fugues or fantasies; one is often tempted to interpret it, in modern organs, by calling into requisition the upper of all the registers combined, to whatever family they may belong.

Let us see what was understood in Bach's time by *organo pleno*, or *organo pleno*. "The *volles Werk*," says Mattheson, "consists of principals, Sordunen (the bourbons of to-day), salicorns, octaves, quintas, mixtures, Schalle (small scale mixtures of three ranks), of the quinquenna, cymbale, nazard, twelfth, sesquialtera, and of super-octaves; with the *Poasannen* in the pedes, but not upon the manual; for the *Poasannen* are used, though they are not drawn upon the manual with full organ, where, on account of the higher pitch, they would be too rasping; in the pedal, on the contrary, through the sonority of their tones, they produce a majestic effect, especially if the mouths of the pipes are covered, as is desirable."

The combination indicated above was, moreover, in accordance with general usage; it corresponded to what the French called the *plein-jeu*. This absence of the reeds from the *volles Werk*, to which other writers also bear witness, is, from a practical point of view, worthy of perpetuation, especially if we consider the very considerable place in certain modern organs occupied by this family, and the intensity of *tremble* due to their harmonic construction.

In old-fashioned proverbial guise we may show us quite well what was expected from this class of stops; slow of speech, of a sharp, cutting timbre, they would not have blended with the foundation stops combined with the mixture—*un ensemble* which lends extraordinary harmonic fullness to the polyphony when the combinations are judiciously made. The reeds were rather to give a serious and quiet melody, a solo. Besides the reeds—trumpet, cymbale, clarion or *vox humana*—other combinations were permitted for the executant upon one manual of an accompanied solo.

By their particular qualities these different combinations of registers, now in higher, now in lower, relief, criticism to organists, even of the choirs. In fact, it may be said that without doubt the reeds were re-

served, within the limits which have defined, for the joyful chorals of the feast-days, the execution of organ music by the registration and the skillful combination of the key-boards. We know how Bach brought out the significance of these chorals, interpreted with such supereminence, by the deft combination of the parts. The execution of a design did not make him oblivious of the interest attached to the coloring.—From Johann Sebastian Bach, the Organist, by A. Pirro.

THE STACCATO TOUCH IN ORGAN PLAYING.

THERE is a common superstition as to the value of staccato playing in order to keep a choir in time, and those who accept it frequently hold an opposite superstition with regard to solo-playing, that all true organ music should be legato. The staccato touch is occasionally of great value as an artistic device, but do not degrade it by such a use as to "drive" a choir, for which it is no real help, a good, firm legato being quite as telling. On the other hand, do not be slavishly bound to the legato when the staccato is clearly desirable. The value of each is enhanced by contrast with the other. No one knew this better than Madeley Richardson in *Modern Organ Accompaniment*.

ORGAN PRACTICE FOR BUSY TEACHERS.

MANY organists who are engaged in teaching are often so situated that they cannot give as much time for organ practice as they would like to have, and at the same time are aware to the fact that they must be continually adding to their repertoire. It is a good plan, therefore, to do as much as possible while at the organ. If there is a new piece to be learned some effort should be made to plan out the registration, to mark in the more intricate passages, and to practice any difficult keyboard passage on the piano.

In this way, on going to the organ, the least possible amount of time is lost. This practice has an additional advantage, inasmuch as it quickens the musical imagination. No work should ever be played in public at a service unless the organist has a truly artistic performance to offer. Far too many organists seem to believe that so long as they do not absolutely have a breakdown at the service they are fully earning their pay.

THE ORGANIST OF BACH'S DAY.

How many organists nowadays would be competent to fill a position as organist if the requirements of the twentieth century were the same as those of the seventeenth? In those days organ accompaniments were very rarely written out, and composers were content to mark in a few bars, with figure indications as to the chords to be used. The organist was expected not only to harmonize the work at sight, but also to extemporize contrapuntally the figured bass. Bach and Handel were both great masters of this art, and were able to obtain tremendous effects, and the same was true of other great organists of the period. It would be interesting to know what would happen in the great bulk of the churches and chapels of this country if the same custom should again come into vogue. Nevertheless, to organists, even of the present day, to extemporize is never too easy, and I am sure if many of them make call upon

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Edited by ROBERT BRAINE

Popularizing the art in Germany as Joachim. During many years of his long and busy life, while he was in his prime, he was the most popular of the most eminent violinists of his time. Joseph Joachim was born in the village of Kittsee, Hungary, in 1831. His father was a cooper. He commenced his musical studies at five years of age, and in 1846 he came to Vienna to study the violin in the conservatory in public in a class at Pesth at seven. At the age of ten he was sent to Vienna, where he studied under Böhm, who devoted his entire time to him for two years. He then went to Leipzig, where he met Mendelssohn, who at once recognized his great talent and decided that he could bring the young artist into contact with the best masters. More than twelve Joachim appeared in one of the Gewandhaus concerts in Leipzig as a finished artist, playing the violin with the greatest performance ever on him. He was a great virtuoso.

It may be said truly that Joachim elevated the violinist's profession throughout the world. He had a singularly perfect technique; he was gentle, modest, unassuming, of the strictest integrity, and imbued his hearers with something of the same veneration for the great compositions for the violin which he himself had made so popular also in Germany, and in England, to which country he made an annual tour. On one occasion his address in England was "The Violinist," a distinction in his honor, presenting him with a superb Stradivarius violin, for the purchase of which \$6,000 had been subscribed. Another occasion, in 1899, the sixtieth anniversary of his birth, saw him make his first public appearance, one of the most remarkable demonstrations in the history of music was made in Berlin, in which he was accompanied by two hundred performers. Of the ninety

Marteau appears frequently in public in Berlin, notably in the

A well-known critic has said of these *Forty Etudes*: "These studies have been recognized and adopted as the basis of all solid execution on the violin by the masters of all schools—French, German, or any other nationality—and

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I recently contributed a series of papers on bowing fundamentals to *The Violinist*. It was virtually an exposition of the so-called Joachim bowing. Soon after, I was asked to give a playing of a man who had been born with only one arm. I had never heard of him. Of necessity he played with his toes, and did not know Mr. Joachim. He played De Bériot's Ninth Concerto with fine grasp of nuance, flawless intonation and a beautiful tone. He had a very extensive repertoire; but I have heard that work played by student and teachers whose performances compared with his about as favorably as that of one composer compares with the playing of another. I am not sure of this, but I have not adapted his technical system, as I still believe my own is more conducive to both grace and facility. I am changed, however, in having gained a broader and deeper understanding of the instrument. There are more ways than one of skinning the cat.

One thing is certain, however, and that is that the best violinists will not play on any but old violins. They often recommend and endorse the new players.

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DEPARTMENT
FOR CHILDRENEdited by
MISS JO-SHIPLEY WATSONHOW AN AMERICAN GIRL WENT
TO THE OPERA IN
GERMANY.

OPERA in Germany is an institution like Parliament and Church. It's a big part of life, and the German-born cannot do without it any more than we Americans can do without ice cream soda and "illustrated" songs. There is an opera house in every city and in nearly every town, even towns as small as yours and mine.

I am not going to tell you about the opera itself, because others have done that better. I am going to tell you the way an American girl goes to opera in Berlin. She is studying music—piano, of course—and she lives in a German family of portrait painters where there is a great deal of "atmosphere." That's the sure that draws so many students to Europe and holds them there.

The watchword in Germany is "*Wissenschaft*" (Knowledge). Every one studies something and if you are not, you soon become one. The first word you learn is "*Muth*" (Courage) and the first thing you feel is "System."

The American girl takes lessons from one of these celebrated Professors who are afraid to approach a woman to whom you pay ten dollars, for whom you practice five hours a day, and from whom you receive a gruff "*Ja, wohl*" (Well, yes), "*ja*" (Yes), and practice "that" fifty times a day until it comes.

While she is in Berlin, life revolves around that stormy Professor, and after she leaves she marvels at her stupid worship of a clay idol and the best she remembers is the cozy little German family with the "atmosphere" and the evenings at the opera. If *Das Amerikanische Fräulein* (The American Miss) is going to the opera, supper will be served at five or half-past; for opera in Germany begins as early as six o'clock when it is a long Wagnerian one, and seldom later than seven for one of ordinary length. One must be prompt, for the doors are always closed during the playing of the Overture. In American opera houses one seldom hears the Overture; for either one is late oneself or one's neighbor's is, and the Overture is lost under a drone of conversation and rattling seats. One must go to Germany if one wants to hear the Overtures to the operas. There all is hushed; one rustling program brings out a hiss, and any attempt at conversation is punished by a storm of hisses or even the appearance of the *Polizei* (police).

A TERRIBLE ORDEAL.

I remember an American girl who tried to "keep a date" with a student to fall due when she was attending *Bach's Passion Music* at the old Sing Akademie in Berlin. The chorus was singing "*O Mensch bewein dein Sünde gross*" (O Man bewail thy great Sins). The American left her seat and walked down the aisle when the time of her "date" arrived. The conductor turned round and there were two hundred voices and stood facing her with folded arms. There was absolute silence except for her now audible steps. After the storm had passed there was one loud hiss and the chorus recommenced: "*O Mensch bewein dein Sünde gross*."



THE ROYAL OPERA AT VIENNA.

fore and when good seats may be had for a dollar. In Berlin, opera prices range from twenty-five cents for standing room in the top gallery, to two dollars for boxes, opposite the Kaiser's. Except for gala performances prices do not vary. So the American marches off ready with her bag, and climbs into the first "bus opera-bound."

"I'm sure you would like to know what the key, the candle and sandwich are like." As *Fräulein* lives five flights above the ground, she does not get back by ten o'clock she uses the big, jail-like key to open the door down dark stairs; should she forget the key, the porter, who guards the door by day and opens it by an inside spring, must be awakened, and this will cost the *Fräulein* a liberal fee. As *Fräulein* lives five flights above the ground, she does not get back by ten o'clock she uses the big, jail-like key to open the door down dark stairs; should she forget the key, the porter, who guards the door by day and opens it by an inside spring, must be awakened, and this will cost the *Fräulein* a liberal fee.

AN IMAGINARY VISIT TO THE OPERA.

In imagination let us all go with the American girl to a gala performance which is the anniversary of the founding of the

Royal Opera. Frederick the Great, "Old Fritz," as he is lovingly called, founded the opera, and it has been "Royal" ever since, as almost everything is in Germany. The seats are all sold before we get there, and we chafe about for scalper's tickets. We buy these from a wheezy old man who seems in terror lest the police should see us. He walks us three blocks in a drizzling rain to a safe place under the shadow of the Catholic Church, and there we buy the "forbidden by law" tickets.

We hand them in at the door and who is the wiser? And does not the very police itself wink at the little wheezy old man and his mode of earning a livelihood? Our seats are in front of the Royal Box; the Court is to be present, and every glass is leveled upon the empty box. The audience waits patiently for an hour, when two flunkies in an array of glittering brass buttons come in and push the royal chairs around; then a more superior looking person enters with a huge, knobby *bison* or cane, and as though the audience were asleep he pounds upon the floor, at which the alert and excited audience bounds to its feet. The Empress enters alone and bows; some Princesses

IN NATURE'S GARDEN.

A May Day Recital.

(The piano and violin selections in the following program may be found in *The Etude* of 1910.)

1. Recitation.
In the garden to and fro,
Fluting low, thrushes go,
In the garden we can spy,
Circling high, swallows fly.
- In the garden all aglow
Row on row roses grow.
- In the garden when we meet
Life is sweet and complete.
MARIA STUART.
2. Piano. *Dream of Spring*. Beaumont.
(*Etude*, May.)
3. Piano and Violin. *To Spring*. Grieg.
(*Etude*, September.)
4. Piano. *Mayflowers*. Brahms.
(*Etude*, September.)
5. Piano and Violin. *Lilacs*. Kern.
(*Etude*, October.)
6. Recitation.
What was Summer chanting?
O ye brooks and birds,
Flash and pipe in happiness,
Stirring hearts that cares oppress
Into shining waters here.
Here's a maze of butterflies
Dancing over golden gorse,
Here's a host of grassy spires
Sunshine has set free, of course!
Wonder what the wind that blows
Odors from the forest sweet;
Marvel at the honied rose
Heaping petals at her feet;
Hark at wood-nymphs rustling
through
Brake and thickets, tender
kne'd!
Hark! some shepherd pipe there
blew!
Was it piped on a reed?
O the pinks and garden-sweet,
Nature's every fair device,
Mingled in a scented hoard,
Expected, longed for and adored—
Summer's come!
NORMAN GALE.
7. Piano. *Butterfly Valse*. Weill.
(*Etude*, December.)
8. Piano. *Dancing Nymphs*. Brahms.
(*Etude*, April.)
9. Piano. *Naiads*. Frynsinger.
(*Etude*, October.)
10. Piano. *Forest Valse*. Cooke.
(*Etude*, November.)
11. Recitation.
The garden walks are wet with dew
Fresh gather'd from the drowsy
hours.
The busy insects hum away,
And stir to life the sleeping
flowers;
While, gaily from the green o'er-
head,
Upon a spray of tender thorn
That blushes into white and red,
A glad thrush sings and wakes
the hours.
- WILLIAM AKERMAN.
12. Piano. *The Bumble Bee*. Lindsay.
(*Etude*, February.)
13. Violin and Piano. *Dance of the Crickets*. Greenwald.
(*Etude*, July.)
14. Piano. *Dragonflies*. Krentlin.
(*Etude*, June.)
15. Piano. *The Beetles' Dance*. Holst.
(*Etude*, June.)
16. Recitation.
As I fell upon a day
In the merry month of May,
Sitting in a pleasant shade,
Which a grove of myrtles made,

Beasts did leap and birds did sing,
Trees did grow and plants did
spring,
I heard did banish moan
Save the nightingale alone,
Lean'd her breast against a thorn,
And there sung the dolefullest dirge
That I hear to this was a pity.
Fie, fie, now would she cry;
Tereu, tereu, by and by;
That to hear her so complete
Scarce I could from tears refrain.

BARNEVELT.

17. Piano. *The Nightingale and the Rose*. Liancourt.
(*Etude*, December.)
18. Piano. *At Twilight*. Astenius.
(*Etude*, a New Year's gift.)
19. Piano. *Moonlight in the Forest*. Oehmler.
(*Etude*, October.)
20. Piano. *Dancing Stars*. Drumheller.
(*Etude*, May.)

LITTLE RESOLUTIONS FOR
LITTLE FOLKS.

BY AUNT RUNCIE.

New Year's Day came around so quick that I failed to write in time to make this little article a real New Year's article; but I have an idea that every day should be a New Year's day for my little musician friends. Goodness knows, how can anyone be expected to remember a resolve for three hundred and sixty-five days in the year? Don't you think that it is a better plan to make resolutions fresh every time you open the piano? Here are ten little resolutions which I know would have been helpful to me if I had made them now and then, when I was a little girl, and was having my struggles to succeed in music:

1. I resolve to look upon all the criticisms made by my teacher as though she were trying to help me, and not as though she were trying to annoy me.
2. I resolve to play my new pieces and my exercises just a little slower than I really want to play them.
3. I resolve to read a little each day, and thus add to my knowledge of music history, harmony, etc., as I know that if I do not do this, I will suffer for it some day.
4. I resolve to try to "put my mind on things" more. That is, I am going to try to think about what I am playing while I am playing, and not think about anything else.
5. I resolve to make a little list of questions upon musical points which I do not understand, and have them ready to ask my teacher at the next lesson.
6. I resolve not to complain when my teacher thinks I ought to practice a longer time upon my exercises and scales.
7. I resolve to miss as few lessons as possible, and to insist upon paying my teacher for all those I miss except those lost from long-continued sickness. I know that my teacher depends upon my regular support for his livelihood, and if I fail to pay him for my omissions, he will suffer.
8. I resolve to keep my eyes away from the hands of the clock while I am practicing.
9. I resolve to listen more than I have been doing in the past. I resolve not only to listen for errors, but to listen for the beauty in the piece I play.
10. I resolve to make to-day's work better than yesterday's.

It is said that Schubert's mother was a cook in a private family before she married Schubert's father, a peasant who rose to be a country schoolmaster.

PUBLISHER'S NOTES

A Department of Information Regarding
New Educational Musical WorksNew Gradus Ad
Parnassum for the
Pianoforte.
By Isidor Philipp.

Two volumes of this fine academic edition of selected studies devoted to special purposes are now ready, namely, Book 1, "Left Hand Technique," and Book 3, "Hands Together." These books are no longer to be had separately at the special offer price. There will be eight books in all, and we have now in preparation Book 6, entitled "Octaves and Chords." This new book, which will soon be ready, will contain a selection of a number of the finest studies ever written by classic and modern masters devoted to the uncertain technical department of octaves and chords. A few of the writers represented are Beethoven, Chopin, Raff, Liszt, Czerny, Cramer, Hiller, Chopin, Ravel, etc. This particular book will be one of the most interesting of the series. During the current month we are offering it at the special introductory price of 20 cents, postpaid, if cash accompanies the order, or for 60 cents we will send the three books so far announced, namely, "Left Hand Technique," "Hands Together" and "Octaves and Chords."

Bach. The study of Bach is ever on the increase. To all earnest and ambitious students the study of Bach is indispensable. The new Album that we are producing contains the most interesting of his Gavottes, little Fugues and other pieces. It will contain all the good features of all the Bach Albums, with some new material which has never yet appeared in any volume. The volume will also be somewhat larger than the usual album in the classic editions. Every piece will be very carefully edited. The printing and binding will be of the best kind, and we are in hopes of producing the best Bach Album on the market.

The advance price of 20 cents will be in force only one month longer.

Preparatory
Technic for
the Pianoforte.
By Isidor Philipp.

The plates for this work are now ready, and we are now ready to go to press, but the work will shortly be in the hands of the printer. We will continue the special offer during the current month. It will prove an excellent volume for daily practice to be used by students of the early and intermediate grades as a preparation for a larger technical work, such as Philip's "Complete School of Technique." In addition to the regular pieces and studies assigned to pupils, it is always necessary to have a book composed of technical exercises of various kinds which may be used for the purpose of the time, the exercises being taken up by degrees. It is just such a place as this that this new book is intended to fill. It will be a most necessary material, including holding notes, all sorts of finger exercises, scale work and arpeggio work.

The special introductory price during the current month is 30 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Songs of Praise. We have come into and Devotion. possession of the By I. V. Flager. plates of the popular work for young people in Sunday-schools and church meetings of the late Mr. Flager. This work was originally written for the Chautauqua Assembly. It may be used for religious services of any kind, such as confirmation, the order, or for 60 cents we will send the three books so far announced, namely, "Left Hand Technique," "Hands Together" and "Octaves and Chords."

New Popular. This new volume is Album for the now well under way, Piano-forte. on the special offer during the current month. There is always a need for a good popular album containing pieces of intermediate grade, useful and characteristic, such as will appeal to the average player. It has been some time since we have published a work of this character, and we have accumulated a large amount of material for this particular book. We feel sure that none will be disappointed in it.

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Studies, Op. 876.
By Satorio.

In our last month's issue we announced the appearance of a new set of studies by Satorio. These studies are for more advanced players than any by this composer we have yet offered. Possibly students who have studied two years will be able to take up this opus. The studies are of a distinct feature, and all are extremely interesting. The work is now on press, and we will continue it a short time on special offer. Those desiring to procure a copy at a very low price should for the opportunity now. We consider this one of the most interesting and useful sets of studies by this most popular composer. It is a Tarentelle and a Caprice in the set, and is very necessary material, including holding notes, all sorts of finger exercises, scale work and arpeggio work.

The special price in advance of publication is 20 cents, postpaid.

Piano-forte Instruction During the First Months. Every young teacher feels the necessity for a book outlining the special requirements of study during the first months. "What to do" and "how to do it" are the matters of chief concern. Not to know how results in hundreds of compromising dilemmas. Every pupil is, of course, a case unto himself, but there is, moreover, a certain broad path of procedure which every teacher should know. Ludwig Lahn, a renowned German pedagogue, born in 1834, outlines this path in a booklet. This booklet was designed for special use in German conservatories. Since its publication some changes have occurred in method and in presenting the matter to American students we have seen fit to place the entire book in the hands of experts in American musical educational work, so that this particular edition will be entirely distinct and different from the German original in many ways. In fact, the translation has been entirely re-written and re-constructed by specialists who have retained all the material originally included and added much that American teachers will find of particular value. Until published this work will be offered to our readers at the special advance price of 15 cents.

New Four-hand. This Album will be possible. Four-hand itively withdrawn from Album. special offer at the end of this month, and copies will be distributed to advance subscribers during the present month. Therefore, this will be the last opportunity to procure this book at a low advance rate. This work will contain principally the four-hand pieces that have appeared in *THE ETUDE* from time to time. The same plates will be used, and, therefore, there will be a great mass of material there in the volume. The plates are very large and quite condensed. It is not possible to procure a more interesting and useful set of studies than are to be found in this book. They are all nearly, or about, of the same grade and may be used in concert or recital work. Let us have your order during the coming month if you have not already subscribed for it.

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Music Teachers' Summer Normal Institute

For Teachers in the Southwest
 (Continued from page 357)

in" one of the best vacations she
 had ever had.

Since then she has spent three
 more "study summers" in different
 study centers (one of which, by the
 way, was located in a very deligh-
 tful country district).

Her march success had cor-
 responded to her increased efforts.

She has developed in more ways
 than one. The widened vision com-
 ing from her excursions to different
 parts of the country have, in fact,
 made a different woman of Miss M.

Her present position is looked
 upon with open-eyed amazement by
 some of her less enterprising sis-
 ters who had regarded themselves
 with ice drinks and a palm-leaf
 fan while Miss M. was carving
 success out of the very opportuni-
 ties they were neglecting.

What shall your summer course
 be? That of the progressive Miss
 M., or that of her rivals, fretting
 and fuming because the thermom-
 eter did not behave to suit them?

Dr. Harvey Wiley, our indefatig-
 able government chemist, who has
 done so much to protect our food
 from impure foods, has also de-
 clared most emphatically that
 excessive indolence is the cause of
 many ills.

People who work in summer
 are usually healthier and happier than
 those who elect to "loaf."

An investment made in the sum-
 mer months is often like seed
 planted in a fertile field. When the
 harvest season arrives there comes
 a day of rejoicing. The student

who expects to reap rich returns
 where nothing has been planted
 cannot fail to be disappointed.

Most of the summer schools and
 private courses are so arranged that
 both the student and the teacher get
 in a week or so of complete rest
 if necessary.

People in tropical countries do
 not work in the heat of the day,
 they do not work to do work, and
 wonderfully well, in the forenoons
 and in the evenings when the tem-
 perature is greatly above that of our
 hottest days. The writer has
 always done his best work both as
 a student and as a teacher in the
 entrancing, inspiring days of the
 bright and happy summertime.

As a matter of fact we really
 have very few real "scorchers" dur-
 ing our entire summer season.
 Most of the time the weather is far
 more delightful than in winter.

Blooming huckleberries, golden
 canals, fruit-heavy trees, leaf-laden
 boughs and the songs of the birds
 are far more inspiring than a steam
 radiator, slushy streets, the sneezes
 of the gripes and the wails of the
 icy north winds.

Think it over, and you will realize
 that after all is considered the sum-
 mer season is the season of re-
 newed interest and increased ap-
 pection, rather than one of enforced
 lethargy and self-imposed indolence.

A well planned course of study
 this summer may be the determin-
 ing element in the chemistry of
 your success. It may supply the
 one factor which shall save you
 from future failure.

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