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Volume 29, Number 11 (November 1911)

James Francis Cooke

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NOVEMBER 1911

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15 Atlantic	15	34 McClure's	34
16 Atlantic	16	35 McClure's	35
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76 Atlantic	76	95 McClure's	95
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THE ETUDE

NOVEMBER, 1911

VOL. XXIX. No. 11



From the Hill-Tops



The literature of all countries is marked with the adoption of one particular time-worn figure of speech which authors have employed to enjoin us to extend our vision. Whether this figure comes in Hawthorne, Tolstoi, Bjornsen, Hugo or Dante matters not, its significance remains the same. We are told that in order to extend our vision we must climb to the hill-tops. These who live in valleys—and who does not live in a valley?—must leave the valley or remain in the shadows of ignorance.

Music is, after all, but one of the narrow and beautiful vales of life. Beyond is the great world of Art, Literature, Science, Nature. If you have been living in the valley for a year or more, if you have been attending to your duties faithfully and have had little time for other amusements or interests, your vision has been restricted. You will be prone to measure everything from your own tiny standards, your own infinitesimal viewpoint.

Now is the time to climb to the hill-tops: now is the time to expand your mental grasp, to extend your vision. Plan a regular journey and spend your fall and winter ascending the hillsides. Next year your viewpoint may be entirely different; what you have regarded with intolerance you may look upon with charity; what you may have observed in a narrow spirit may be seen with the humane breadth which is your birthright.

How shall I climb? Ah, that you must determine for yourself. Above all things, do not stop climbing. Perhaps your path may be along new work in musical theory, technique, musical history, interpretation, study of the plastic arts, literature or biography. Whatever it may be, you will find the real pleasure in the climbing. When you reach the "Excelsior" heights which Longfellow immortalized you will then discover a new peak in the mountain chain of success. The great masters of music of the past are the men and women who have kept on discovering new peaks—not those who have slumbered away their lives in the dark valleys. The road to deathless fame is the road that leads upward.

"Ah, who can tell how hard it is to climb
The steep where Fame's proud temple shines afar?"



Selecting the Right Teaching Piece



A short time ago we met a dealer in costly tropical lumber who sold most of his stock to the manufacturers of higher grade pianos. "There is one manufacturer," he said, "who has the reputation of making what is considered by piano men and musicians one of the six best makes of pianofortes of to-day. This man is at the head of an old firm of piano makers whose instruments are known the world around. Most of my customers order their lumber, mahogany, rosewood, etc., by mail. This man employs a buyer who does nothing else but buy wood. The buyer comes to our storerooms personally and is often accompanied by his employer. He will spend hours, yes days, going over piles of lumber, inspecting each piece minutely, choosing the best and discarding the poorer pieces. He wants the best, the pick of the choicest, and he sees that he gets it and he is willing to pay more for it. When I remember that the same care and pains must be taken in all other departments I do not wonder that the instruments he turns out have won him international prestige."

There is a fine idea in this for the teacher selecting teaching pieces. The selection of a good teaching piece is a matter of far more importance to the pupil than the kind of wood in which his piano is boxed. The right teaching piece at the right time may

make a difference of several weeks in the child's progress. The custom of rambling in a catalogue and then picking out a teaching piece at random is an unforgivable breach of musical pedagogical morals. The teacher should have each pupil's course mapped out for weeks ahead. Some teachers know months ahead just what they expect to accomplish with each pupil. We remember how one of our teachers gave us a shop-worn copy of an obsolete piece by an unknown French composer at a time when we were literally "dying" it for Mozart and Haydn. That piece was just like a stone wall. It stood in the way for months. There was no desire to break through its banal and meaningless tinklings. One of the best ways to tell a good teacher is to observe how much time and thought the teacher gives to selecting the right teaching piece.



Real Protection for the Child



At the Child-Welfare Exhibit given in New York this year, Mr. Percival Chubb, Professor of English at the Ethical Culture School, and a humanitarian of note, made an address in which was the following arresting statement:

"Education in our great cities is mainly a matter of protection against an environment which is unfavorable to the natural and healthy growth of the child. This complex urban world is no child's world; it exercises no restraint upon its flaring publicity in the interest of childhood."

Prof. Chubb later explains that there are no newspapers, theatres or other healthy amusements particularly for children. Instead, we find in our newspapers a "mosaic of crime and scandal" supplemented by the comic section, products of "the newspaper vaudeville artist" who has lost his sense of humor, his ethical values and his taste, and who produces the humor of distortion akin to that provided for the parents in those naive cartoons which serve up daily and nightly in our yellow journals the misshapen, apellike creatures of a diseased imagination. Compare *Alice in Wonderland* and *Uncle Remus* with this rubbish. "The moral task of the educator is to protect boys against smoking, drinking and gambling which they see around them (and there are recurring epidemics of these evils in our schools), and the girls against folly and immodesty in dress and all the vagaries of flaunting fashion." The child must be protected against pernicious songs.

Best of all, Prof. Chubb points out the great remedy for the evils he has denounced. This remedy is "enlarging the opportunities of children for childish amusements and converse, with things that are childlike." Healthy books, healthy outdoor pastimes, healthy songs and music, healthy and absorbing study; these are the real enemies of the degrading influences surrounding our children. If these things are not thrown in the path of the young at banal enticements which are thrown in the path of the young at every footstep, who is to blame but the teacher? If you, Mr. Teacher, have been teaching music in a hum-drum, dry-as-dust manner, expecting the pupil to take an all-consuming interest "on general principles," you should realize that the moment your back is turned that very pupil will seek the excitement and interest which you have not provided for him. He will turn from his scales to *The Hobo's Picnic*, he will desert his Czerny for *The Pirate's Bride*, he will leave his octaves and arpeggios to stare at the lurid posters of "The Queen of the Opium Slaves." The perverse fascination which these things possess is inexplicable. The music teacher who would be successful in every sense of the word must resort to every possible means to make his work particularly interesting at all times.

MUSICAL THOUGHT AND ACTION IN EUROPE

By ARTHUR ELSON

CHARACTERISTICS OF DANCES.

In the *Quarterly* of the Music Society, Tobias Norblad writes on the history of Polish dances. He cites a first period, ending in 1630, in which there was a "Vortane" in even time, and a "Nachtan" in triple rhythm. A second period, lasting a century, included the lute era. In the third period, which culminated in the works of Chopin, the triple "Nachtan" grew into the mazurka. Then came a time of foreign influence, the Swedish polonaise being held especially important by the writer.

Dances have always had an important influence on music, and we find them well developed and flourishing, even at the beginning of modern times. In the day of Bach and Handel many of them had outgrown their original uses, and become definite musical forms in the suite and elsewhere.

Best known among them was the minuet, with its stately triple rhythm. As a dance it was slow, but in the day of classical sonatas and symphonies it was often made a rapid movement. Its name came from the Latin "minimus" (smallest), as it was danced with small and dainty steps.

Dances in triple rhythm included also the Chaconne, though a few examples are found in even time. It was slow in tempo, and generally major in mode. The Sarabande was another dance of stately and dignified character. It was derived originally from a Spanish religious ceremony. The Passacaglia rather bombastic in character, its name being sometimes said to mean "step." It was somewhat like the Chaconne, but more often minor. The Courante was light and rapid, as its French name ("running") would imply.

Among dances of even rhythm the Gavotte is now the most familiar. It should begin on the third beat of the measure, and have short, bright phrases in moderate tempo. Sometimes it includes a minuet, or rustic air, with a droll, like that of the haggie. The Bourrée is much like the Gavotte, but brighter, quicker and heartier. The Rigadon is another lively affair, and was sometimes sung as well as danced. The Pavane was slower and more stately. The Allemande, which some say was not really a dance, had a cheerful style, like our allegretto. The Gigue and the quieter Loure were both in compound rhythm (6-8, 12-8), and very rapid, like the modern Italian Tarantella.

The Bach suite consisted usually of a Prelude, if desired, then Allemande, Courante, Sarabande, Intermezzo (two or more quiet dances), and Gigue. The Air, the Burlesca, and the Scherzo were sometimes used, but were not dance movements.

Dances show their influence on far more recent composers. In Norway Grieg used the Springdansen and the Halling, the latter a wild performance, in which the dancers try to kick the overhead rafters of a low barn or other building. Rubinstein brought into his symphonies the wild Russian Kamarinitsa. Berlioz employed a waltz in his *Romeo and Juliet*, but this like the Bohemian polka, is more suited to the lighter kind of *salon* music. Edward German and others have done worthy and pleasing work in revising the old English dances.

THE LISZT CANON.

Even as the 730 papers appear at 4 P. M., the periodicals have all been full of articles on the 112th anniversary, which occurs about with this issue of *THE ETUDE*—both great events in their way. Liszt is growing steadily in popularity. His career as a pianist and teacher was fully enveloped during his life, and rather overshadowed his deserved fame as a great composer. His Sunday afternoon gatherings are ended, too, these many years, but his symphonic poems are making their way.

Many have chronicled his great kindness, but he could be angry even on occasion. Once the Princess Metternich asked him if he had done a good business on a certain concert tour, whereupon he replied: "Madame, I am in music, not business; I leave that to diplomats." It was a fair defence of art, but a needless dig at Princess Metternich. To the many young girls brought to play before him without due ability, he would never utter the wished-

for opinion, but would murmur gently, "Marry soon, dear child." But he found a different sort in Ingelborg von Broussard. She came to him when a beautiful eighteen-year-old girl, and he expected another spoiled darling, but she played Bach fugues in a masterly fashion. "You don't look like that," he said, amazed. "I should hope I didn't look like that," was the quick reply. Liszt had a peculiar hissing laugh. Once a male pupil (was it Rosenzweig?) imitated this laugh behind the master's back—only to find himself the recipient of a sudden and ample box on the ear.

Liszt sometimes did do "poor business" on his tours. A widely quoted anecdote describes him as having once had an audience so small that he invited it to supper. As a result, the hall was packed at his next concert. His playing was always great, but in his home gatherings he would often perform some unexpected *tour de force*. "When I was young," he would say to someone at the piano, "I did it this way," and the guests were then sure of a marvelous exhibition. When Grieg described a visit to Liszt he spoke of the great pianist "discharging one volley after another of heat and flame and vivid thoughts." Grieg had brought a violin sonata in manuscript, and Liszt took it to the piano and played it. At the violin part, "the violin got its due right in the middle of the piano part," wrote Grieg. "He was literally over the whole piano at once, without missing a note, and how he did play! With grandeur, beauty, genius, unique comprehension!"

As a composer, Liszt broadened the scope of the piano. To him we owe the great antiphonal effects shown in his transcriptions, as well as his own command of the piano-forte. But his work in the larger forms has not even yet been fully appreciated. His grand symphonic poems and concertos really led the way to our modern orchestral freedom.

MUSICAL NOVELTIES.

The business of manufacturing operas is in its usual flourish. A contest for a prize at the San Carlo theatre, Naples, has brought forth Hoffmann, by Guido Lionello, *La Tentazione*, by Luigi Averza; *La Prigione Dorata*, by Carlo Festa; Alberto Giannelli, *Hedda*; Giovanni Barbieri's *Glismonda*; and Cecilia, by Napoleone Cesi. Leoncavallo, always busy with *Il Pagliaccio*, finished an opera, *The Little Queen*, and began a two-act opera, *The Forest Mourners*. He is also setting a poem on the subject of *Prometheus*.

An act of Louis Aubert's *La Forest Bleue* has shown a delightful score, full of fancy, true poetry, and delicate picturesqueness. This French pendant to *Hänsel and Gretel* contains old friends in the shape of Red Riding Hood, Tom Thumb, the Sleeping Beauty, Ogre, and so on. Paris is to hear (and see) two new Ballets, Bruneau's *Les Bacchantes* and *La Rosalinde* by Leon Lambert. Other new ballets for the gay capital are De Lara's opera, *Nail*; Henri Hirschmann's *La Vie Joyeuse* and *La Princesse au Manoir*; Le Bonheur, *Les Contes*, and *Cartouche*, by Terrasse. German is trying opera in the open air at Zoppot, with a fair forest setting, but no winter scenes have been announced yet.

For orchestra, it is said that Strauss thinks of treating *Tartuffe*, an excellent subject, in which the irony of his *Eulenspiegel* would appear again to advantage. A new symphony by Bernard Tittel was heard at Wilphonic poem, *Sur la Montagne*, and a selection from Jan Block's new opera, *Liedfiedel*, or *The Love Song*. The latter number gave an effective contrast between the heroine's grief and the joyous scenes of a village festival. Paris heard an effective *Fantastic Pastoral* by Henri Mulet, and a symphony, in French's style, by Ernest Doherty. The symphony incited M. Chalvocoire to write this—"Delusion and the pompous tactics of earnest deportment and elaborate and pompous tactics of composition displayed by the Frankish school impose upon over-critical hearers, and pass for profundity and vigor." This is killing several birds with one stone.

The Liszt centenary was fitly anticipated by the discovery of a choral *Hymn to Rome* by him, the manuscript being found in the Library of St. Cecilia.

"Custom reconciles us to everything," said Edmund Burke. Don't let it reconcile you to doing mediocre work when you have it in you to do better.

DEFINITE WORK.

By ARTHUR SCHUCKAL.

How happy we are to get back to work again—and how serious! It is an impressive sight, this gathering of the class. We are full of determination and enthusiasm. We will not miss a single lesson this year nor shirk a single practice. We are on the job and mean business.

In about six weeks most of us have lost our grip on things. Some slacken considerably, others stop altogether. It is not only with the weak and giddy but with the serious students as well. We seem somehow to have run down, as though one had forgotten to wind up properly. Our energy has leaked and run away! Usually the reason for this lies in a single fact—we did not plan our work. We have failed to select the right études and pieces. We aimed at the moon and hitched to the stars. We overloaded our wagon with high ambitions. We took so many things for granted, without due consideration. We even neglected to look up the route of our journey and forgot our compass and our map, and never thought of a guide. Small wonder that we suddenly find ourselves on a strange sea, having lost all sense of direction.

The thing to do is to know what you can do, know what you have to do and what you want to do. Have what you have to do, and you are able to do. Ask your teacher for an outline plan for the year's work. Ask her what she expects of you to do in the way of practice this year and get her answer in position. Know your weak points—where you must concentrate and labor. Realize your deficiencies; that will show plainly the way to be done. Find out your grade and whether you stand there firmly. Read the lines of those before you and learn how they worked and take up a bad in proportion. Plus ça change, plus ça change, and do not foolishly expect to make it all in a day, or even a year for that matter. DEFINITE PEOPLE SUCCEED. They cluck up their ships well before they start. They do not sail until all is shipshape, and they know their route, and have figured the distance, and they know in account the winds and the currents. They also know (of course) their destination. A sailor, perhaps, need not, but the captain must. Successful people are usually captain of their own ships.

WHAT IS YOUR LIFE BALANCE?

By W. J. SPENCE.

Are you the pupil who can find a new interest in every little technical detail who can see the musical changes in the *Kalamazoo Galop* or the *Inflammation Rag*? Or are you a Bach devotee who can play scales for hours when it is "so easy to play the very latest ten-piece music without them?"

Are you the pupil who takes particular care to have the time right in every measure? Or do you remember the long-enduring desire he awakened in his own youthful breast to produce similar pearls scales, rippling arpeggios, and singing melodies.

A multitude of Liszt imitators now flooded the country, chiefly abusing the innocent pianists in their efforts to show how the master, in whose name they offended, produced orchestral effects on the instrument. They always had a tuner on hand to repair damages, and felt they had done badly if they failed to tune two or three times an evening. Sometimes we who heard them were lost in wonder at their bewildering feats; more frequently our finer sensibilities were jarred.

In spite of all disturbing influences, the numbers of those who craved music of high order everywhere increased. In my home city, Philadelphia, chamber music, refined and noble, was enjoyed by ever enlarging numbers. Gifted and thoroughly educated foreign masters had settled among us as teachers, and were doing noble service in stimulating and cultivating musical taste, and

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RUBINSTEIN'S METEORIC TOUR OF AMERICA

Personal Reminiscences of the Great Russian Master

By AUBERTINE WOODWARD MOORE

[November is Rubinstein month. The great composer was born on November 28, eighty-two years ago. Another generation of young musicians has arisen—a generation which can form little conception of the emotion which Rubinstein's great tour caused in America. The following article gives some most interesting ideas of what this important event in our national musical history meant.—Editor of *THE ETUDE*.]

TOWARD the middle of the nineteenth century European vocal and instrumental virtuosi began to regard America as a fertile field for the display of their achievements. One of the first celebrated foreign pianists to visit us was Henri Herz, who, fresh from triumphs in Paris, toured the United States, Mexico and South America from 1845 to 1852, dazzling his not over-discriminating audiences rather by the presentation of his own compositions on eight pianos, with sixteen performers, than by his brilliant but frivolous solo work.

In 1845, too, came Leopold Von Meyer to exercise his pianistic powers in our principal cities after the most charlatan-like fashion, smiting his keys, when ten fingers were inadequate, with fists, elbows, even nose, and producing music-box, and bell-ringing effects. He performed his antics with highness and grace, and vastly amused the public, which he, more extravagant than amuse, found cold when he returned in 1858.

Signs of improvement in popular taste were already manifest, in 1852, when a Polish gentleman, Wolowski by name, vainly sought to mend his broken fortunes by giving public performances on two pianos at one and the same time. The added announcement that he could execute 400 notes in one measure made scarcely a ripple of excitement, because people were quite sure that no one could count the notes. American concert-goers at that time in Alfred Jaell, who placed more confidence in the piano than in the organ, who was then studying it failed to recognize it, instead of rocking the cradle, the left hand beat the time of a wild barbaric dance, while the right followed with unerring strokes. Only those familiar with Slavonic lullaby can realize what a Herculean task Rubinstein performed in playing it at the speed he took. His manager had worked him up to a pitch of frenzy, and like a giant in chains he gave vent to his fury.

Upon another occasion I heard him direct his *Ocean Symphony*. At his command was a well-trained orchestra but I had never heard its members play as they played under him. Electricity flowed from his finger-tips, his baton, his presence, forging golden links between himself and the men he led, as it were, in the hollow of his hand. Had I been stone deaf I should have found joy simply in watching Rubinstein conduct.

At the period of the great Russian visit to Philadelphia I was struggling bravely enough with the results of the *Well-Tempered Clavier* of Johann Sebastian Bach. My guide was Carl Gaertner, teacher, violinist, composer and conductor (now deceased), whose life was consecrated to the interests of his art, and whose achievements in the field of musical education have never been fully estimated. He had a keen comprehension of Bach, fully realized the poetry of the works of this master of masters, and had little patience with those who performed them after a stiff, unyielding pedantic fashion. I was often reminded by him of the statement that a Bach fugue was like a company of polite persons conversing together. Each one knew when to speak, when to be silent, who was to be monosyllabic, and when to come together in perfect accord. Moreover, I was compelled by him to commit preludes and fugues to memory, transpose them into various keys, both at the instrument and in writing, and to preserve the freedom, fluency and grace that belong to them.

A VISIT TO RUBINSTEIN.

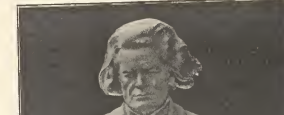
Mr. Gaertner passed much time with Rubinstein, talked Bach with him, heard him play Bach, became enthusiastic about the Russian's conception of it, which fully accorded with his own, and finally mentioned a pupil of his who could show how he taught Bach. The result was an appointment for an interview.

Without preparing me for more than the enjoyment

building up a class of earnest music lovers and music students.

THE COMING OF RUBINSTEIN.

At this juncture came Rubinstein—Anton Gregorovich, the mighty—and revealed to us the hitherto unsuspected resources of the pianoforte. It was in Philadelphia during the season of 1872-3 that I had the good



Rubinstein's rendition of the Liszt-Schubert *Erl-King* was as realistic as that of the sonata. The listening er was made to hear the tramp of the horse galloping through the mist, like the swift flight of time, or of fancy; the shrill tones of the excited boy ringing through the tempest-laden air; the deep voice of the father, striving to calm his child; the seductive whispers of the elin beings and the shuddering awe of the dénouement.

One evening, after creating an immense furor with this composition, the great Russian responded to deafening applause with his own transcription of the Turkish March from Beethoven's *Ruins of Athens*, then rose from the instrument with an air of resolution. Whirlwinds of enthusiasm brought him out again and again to bow to the tumultuous applause of the audience was insistent, demanding more music. His manager, under whose control he chafed, forced him to comply. This I learned later. What was seen at the time was the proud master projected on the stage like a bolt shot from a cannon's mouth. Each particular hair of his lionine mane seemed alive, as he seated himself at the piano and struck into the opening measure of Chopin's *Berceuse*. But how changed the composition became when the man who was then studying it failed to recognize it, instead of rocking the cradle, the left hand beat the time of a wild barbaric dance, while the right followed with unerring strokes. Only those familiar with Slavonic lullaby can realize what a Herculean task Rubinstein performed in playing it at the speed he took. His manager had worked him up to a pitch of frenzy, and like a giant in chains he gave vent to his fury.

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Without preparing me for more than the enjoyment

fortune to make the acquaintance of this great Russian tone-colorist, and hear his Titanic interpretations, with their infinitely varied nuances throughout the musical instrument, was to me an event, and one in comparison with the voice and the violin.

There was nothing cold in Rubinstein's playing. His inimitable charm lay in its warmth and beauty of tone, not in its virtuosity, which lacked a certain softness and suppleness. He was frequently a labyrinth of sounds, he hit some wrong note, but it was quickly forgotten because of the round tonal loveliness surrounding it. The majestic volume of tone he produced was played with softness, grace and delicacy than he. Abers. Gifted and thoroughly educated foreign masters had settled among us as teachers, and were doing noble service in stimulating and cultivating musical taste, and

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THE ETUDE

of a personal meeting with the necromancer of the piano who was exercising so inspiring an influence over me, my good teacher ushered me into the presence of the distinguished Russian music-master. We found him in a drawing-room whose main features were a concert grand piano and a quantity of books.

"When I am on a tour I employ my leisure moments in reading great literature," he said, after welcoming us with the genial cordiality which was one of his marked characteristics. "It is surprising how much that is calculated to broaden the mind may be gained in moments that might otherwise be wasted."

Here I ventured something in regard to the profit and pleasure I had derived from his concerts.

RUBINSTEIN'S FALSE NOTES

"May the Lord forgive me for the false notes I dropped!" was his reply, and although he spoke in a half quizzical way, it was evident he took himself seriously to task for any blemishes in his work.

Some question was asked him by my teacher about his touch and tone. Holding up before us his vigorous-looking hands he replied in words akin to those often quoted:

"Look! I have phenomenal fingers, and I have cultivated phenomenal strength and lightness. That is one secret of my touch; the other is assiduous study from youth up. I have set for hours to play to imitate, in my playing, the *timbre* of Rubini's voice, and it is only with labor and tears bitter as death that the true artist is developed. Few realize this. Consequently there are few artists." Rubini was the famous Italian tenor who first visited St. Petersburg, in 1843.

The conversation turned on the American tour in which Rubinstein was engaged for 215 appearances, and was sometimes obliged to give two programs a day in as many cities. He pronounced it slavery of the worst sort.

THE SLAVERY OF THE CONCERT TOUR

"One becomes an automaton," he said, "simply performing mechanical work. No dignity is left the artist—he is lost."

When asked if it were true that he had rejected an offer of \$125,000 to make a second American tour of 50 concerts, more than three times the sum he had received for the present tour of 215, he replied in the affirmative. Nothing could induce him to sell himself again, he said. At the same time, he spoke pleasantly of the talent and appreciation he had found in the United States, but persisted that a million dollars would not compensate him for again enduring the managerial bondage, and the dominating journey.

Turning abruptly to me he made me play for him a Prelude and Fugue from the *Well-Tempered Clavier*.

"I play for you, Mr. Rubinstein?" I cried aghast.

"No! I could not be so presumptuous."

"But your teacher has promised me you would play. It interests me to know how he teaches Bach. I expect you to play."

Controlled by his commanding will I seated myself at the waiting instrument and undertook the G major Prelude and Fugue, in three voices, No. 15, Book I, of the *Well-Tempered Clavier*. It was no easy matter to play the composition without notes, under the circumstances. The Prelude is supposed to recall a group of happy children at play, and the Fugue, a joyous dance. I fear the children I evoked gambled like elephants, and the dance was in wooden clogs. Certainly no recollection is that my fingers seemed weighted with lead, and that I did my very worst rather than my best. Nevertheless the great tone-colorist was gracious and considerate, as he ever was to striving students, and cut short my apologies.

"No—no!" he said, "you have not done so badly. You have shown at least that you have had instilled into you the right idea of Bach. Now I will play that beautiful G major for you."

RUBINSTEIN'S PLAYING

With his fond, caressing handling, he indeed made with children frolic and sport, and the dancers dance with joyous abandon. Every conceivable nuance of the exquisite melodies was brought out by him with astonishing lightness and clarity. In the Fugue he assigned to each voice its proper place, giving the prominence to each, in turn, without permitting any to be too assertive. The helpful hints he gave me by precept and example have always remained with me. He expressed his astonishment that so few pianists have reached the romantic side of Bach, and that especially so many Germans made such dry-as-dust work of the master's compositions. Reference was made to the art of transposing music at

sight and Rubinstein immediately gave us a transcription of the great organ Fugue in B minor which he transposed, with ease, into the key of flat minor, not missing a note, and putting an emphasis. More than over his performance filled me with wonder and admiration. When we parted, I felt that I had gained an influence, in my musical life, that would never cease to endure. Shortly after Rubinstein's death, November 20, 1894, I read an account, by a Berlin critic of a visit to the workshop, in the tower of the Peterhof villa, a couple of days after its owner had closed his eyes forever. Here the Russian man of genius had been busy the last day of his life, and his glowing personality still pervaded the room.

RUBINSTEIN'S WORK

On his writing-table were portraits of those dear to him—his mother, to whom he owed his first musical training; his wife, his children and his brother Nicholas, the sharer of his early musical studies. There the inkstand had been forgotten to close, the pen he had carelessly thrown down and a pile of manuscript. The grand piano—the medium through which it had been his wont to invest with tone and rhythm his flights of fancy—was open, and on its top was strewn the music he had been looking through during his last working day on earth.

The critic also noted the charming prospect that had been reserved to the master from the windows of his workshop-shed. Owing to the heights on which the villa is situated the view is an extended one. Looking directly over the garden may be seen the River Neva, grandly flowing toward the ocean. To the left lies the mighty fortress of Peter and Paul, the tower the Great as a guard to his capital, and to the right is seen the golden dome of St. Isaac's Cathedral, the oldest and most venerable church in the Czar's dominion. Grand surroundings for a grand man. As I read, my imagination was kindled, my memories became keenly alive.

So they were when I think of Rubinstein, the man and the artist. He is no longer in his workshop—he no longer goes abroad in person to inspire eager piano students, but the influence of his genius and his personality continues to live and bear fruit.

NEW ASPECTS OF MUSIC IN THE HOME.

BY MRS. CECIL SMITH.

PADESKWIK'S advice that every child should study music as a part of his general culture has a deeper significance than the average mother can comprehend—music study and piano lessons are not synonymous. How many girls have several numbers in their repertoire with which they are always ready to give pleasure to their family and friends, without coaxing on one side and scolding on the other; play hymns when called on unexpectedly, or learn a "popular piece" accurately without assistance.

The following conclusions and suggestions are the result of years of study, teaching and critical observation in one of the most prominent music colleges of the country, as well as in boarding schools and private homes. The results are: (1) The conventional methods for busy school girls with little or no talent is felt by many parents, but they persist, in the face of discouragement, because children must have "advice." (2) The poor teachers drudge away at technique, and slave over "show pieces" to be played with fear and trembling at annual recitals, and miss all the joy and comfort that is to be found in a genuine appreciation of music.

WHY GIRLS GIVE UP MUSIC

No wonder many a girl gives up her music as soon as she assumes the cares and responsibilities of married life. Her studies have not been on broad enough lines to enable her to master new music without a teacher; and the old pieces become stale, and are too difficult to play well without an hour of practice for which she has not time. How much pleasure could be given in the home if married women would cease to make a fetish of technical display, and would be content to play simple, melodious music as can be found in some of the Nevin, MacDowell and Schumann Albums, light operas by De Koven, Victor Herlihy, or the modern Viennese operetta writers, and others. Play

these often for the children, and they will be stimulated to want to learn their favorites for themselves. Begin with erude songs, spinning songs, hunting songs and nature songs, simple descriptive piano music, and it is surprising how rapidly their taste will develop for even better things.

Much can be done to foster a love of music in very little children by means of illustrated song books and nursery rhymes skillfully harmonized. If the mother cannot play or sing, let her supplement the piano lessons by engaging some one with tact as well as talent to play for her children at least once a week. When the children have absolutely no interest in music, or exhibit a stiffness of muscles not easily overcome, spend the money usually devoted to lessons on music culture, and all generations shall call you blessed.

Musical martyrdom is not an exaggerated term when we consider how positively obnoxious piano practice is to the unmusical child; arithmetic may be equally hateful, but a profitable knowledge of it is usually the result of several years of study, and the same cannot be said of music.

The musical kindergarten has spread amazingly in the last few years, but it seems to have accomplished more in the way of rapid development of the musical child than of stimulus to the unmusical. When the time comes for the grind of solitary, daily practice in place of the delightful fellowship and entertaining variety of class work, there is either open rebellion or reluctant submission.

BORED HUSBANDS AND BROTHERS.

Look around you at a concert and note how many persons show boredom and indifference, especially those of men. Why should women have more appreciation of it is not to be acquired by means of concerts, lectures and books; there must be a gradual leading up to the higher and complex forms of music for men of education and culture. Begin with the little men and women, and see that your boys are taught to understand and appreciate music, though they may never play nor sing.

Secure the services of an intelligent musician to interpret the beauties of musical literature in the right spirit until the children are sufficiently cultured to guide themselves. Where expense must be carefully considered, and the above plan is out of the question, form a Music-lovers' Club of neighborhood children, and with the dues pay a good pianist and singer to give a program, and if possible, an informal talk once a week. Avoid analysis, structure, and all the technicalities of composition, and give the children first what cannot fail to please the ear, leading them then gradually, by attractive processes, to a higher plane. Concert-going is all very well in its way, but much that children hear goes in one ear and out the other, and a systematic development of the musical faculty is also a necessity.

Bernard Shaw puts the case cleverly, with his usual intensity, when he says nobody but an acrobat will voluntarily spend years at such a difficult mechanical puzzle as the keyboard.

DOES IT PAY?

Does it pay to postpone your practice until you are so tired that the work becomes uninteresting? Does it pay to blame the teacher for your failure to progress when a little common sense and a few minutes additional work would do for you what no teacher possibly can?

Does it pay to waste hours aspiring for the ability to play Beethoven, Bach, Chopin or Liszt when a few minutes' downright honest work at the keyboard would carry you further ahead than years of aspirations?

Does it pay for you to be late at your lesson when you know that every minute you are late costs the teachers become irritated, and impatient and indulgent to you?

Does it pay to skin over your work with the view of doing a great deal, no matter how well, when the same piece would have made you the master of a shorter passage?

Does it pay to neglect the study of harmony, of history of musical form when you know that your future will demand a knowledge of these subjects from you?

Does it pay to meekly give up because they seem to prosper to their level?

THE ETUDE



THE HARMONIC LIGHTHOUSE.

By THOMAS TAPPER.

I. The popularity of the simpler Major and Minor Keys is due not alone to the easier keyboard positions they demand, but also to the clearness of the key relationships produced by modulations.

Any student who will attempt to analyze the G sharp minor fugue, in the first book of Bach's *Well-Tempered Clavier*, will appreciate what is meant by the preceding paragraph. He will conclude, at once, that he is far more familiar with what he sees in traveling from C Major to the usual minor keys, than he is in the region traversed by the music in this fugue of Bach.

What can he do then to make himself equally sure of his way whatever waters he travels? The answer to this is: Let him study harmony and counterpoint and the analysis of music so long and thoroughly that all such troubles as key-relationship and modulation disappear.

"But," he replies, "I haven't time for that. Can you not help me—in a simpler way like the sailor—sufficiently familiar with the lighthouses to know (1) when to turn, (2) a known retreat, (3) and that they sell safety, (4) a known retreat, (5) and that he can steer towards them even though he knows the full science of navigation—for a light is a plain and easily discerned object when a man is out in the dark."

II

In the harmonic scheme (or on the harmonic sea) there are many lighthouses that locate the traveler. The most conspicuous of them all is the chord of the Dominant Seventh. As the total number of keys in music is not very large, the total number of Dominant Seventh chords is no larger. That part of navigation which consists in learning these beacons can be done by one who is safely ensconced at home. When he has learned a few of them he can begin his travels in safety.

A simple key in which no modulation occurs offers no problem—even the most untalented player recognizes his safety. But even he will not fail to a notice that every time the music brings him to a resting-point it is through the Dominant Seventh (or the Dominant triad) of the key.

A simple piece, say in C Major with a modulation to the Dominant, proceeds in the same manner. The young sailor finds himself tied up to another dock, G Major, and the Dominant Seventh chord of that key is the beacon that leads him in. When he has made his stay, as long as the time value of the close vicinity of G requires, he backs out and proceeds home to C Major, landing through its Dominant Seventh (or Dominant triad).

If he extends his travels and goes out from C Major to F Major, or to A Minor, he finds he makes his port, in these cases, exactly in the manner he made G Major. Time is led into dock by the Dominant Seventh chord of the new key.

He may now conclude that this occurs so regularly that it is not an accident or coincidence, but a principle. And the principle is this: a modulation into a new key is positively indicated by the Dominant Seventh, followed by the Tonic (of the new key).

This will excite his curiosity perhaps, and he will, by searching, find out some things:

1. Tones foreign to the given key (indicated by the sharp sign or the flat sign) are sometimes used merely to embellish the melody, but do not produce a modulation.

2. Tones foreign to the given key that ultimately produce a Dominant Seventh chord and a conclu-

sion upon the tonic of the key reached by that chord, do produce a modulation.

3. Therefore, to learn the Dominant Seventh chords so well as to recognize them readily will enable him to locate the key, or to name the port, into which he has made his way.

Now, there is only one way to learn the Dominant Seventh chords—and that is to sit down and learn them. With a single example as type (say G B D F in C Major) he must seek out, and scrutinize, spell, play and listen to every other chord of the type until he knows them thoroughly. So he gets to work to learn the chart of the Modulation sea.

A LOGICAL PROCESS

1. A Dominant Seventh chord may be built upon the fifth of every key.

2. In C Major it is G B D F for the fifth, seventh, second and fourth degrees of the C Major scale.

3. The chord often appears in exactly this form:

(1) 4 But it may appear in any other form in which these tones may be grouped:

(2) 5 Often the fifth of this chord is omitted—all the essential qualities of the chord being retained without it.

(3) 6 Every major and minor key of the same tonic has the same dominant seventh chord. Thus G B D F for C Major and C Minor.

7. To become familiar with these important chords in the keys most commonly used he must learn it in C Major. Time the music brings him to a resting-point it is through the Dominant Seventh (or the Dominant triad) of the key.

8. Reducing then No. 7 to its lowest terms he finds eighteen keys repeated.

9. Hence, to travel securely and know where he is, he must know these eighteen Dominant Seventh chords so well that they are as familiar as his own signature.

10. Mental comment: This is going to take him some time, but there is no other way of doing it.

SUGGESTIONS.

1. This chord in all the practical keys may be written and studied and memorized in this wise:

THE PUPIL'S PART IN PIANO STUDY.

BY FANNIE EDGAR THOMAS.

Thus sublime faith with which many students will go to a teacher expecting to acquire a technique without working for it is a factor which ought to be reckoned with by those pessimists who have lost all belief in the credulity of the human race. The pessimist who has entered the heads of such pupils, and they appear to believe that all that is necessary for them to do is to present themselves at the studio once or twice a week and have so much knowledge or pumped into them by a sort of human injector. A little thought, however, would convince them that the function of a teacher is to show his pupils how to do things, not to do them himself.

Most pupils have a more half-understood purpose in view in coming to a teacher for lessons in piano playing. They realize in a dim sort of way that they want to play the piano, but have only the faintest notion of what such a thing means. They desire to do something—usually to do something that someone else does well—and sometimes they have dreams of artistic excellence. But the even have ideas of accomplishment anything you idea that if you wish to accomplish anything you must first know exactly what you want to do and then set about it in a practical, definite way, seems to escape them altogether. Some students are not willing to make the sacrifice of time and pleasure before them, perhaps things would be different. But since their object is indefinite, all kinds of small interruptions are allowed to interfere with their practice. They are not willing to forego calls, chats, picnics, pleasure-trips and holidays. They encourage and make visits, go to parties, go "shopping," and in the end accomplish next to nothing, breaking into the loss of each beautiful day, so that by the time lesson time comes around nothing of value has been done.

The part the unfortunate teacher has to play in cases of this kind is unpleasant to say the least. If he insists upon perfectly learned lessons and steady practice, he is liable to lose his pupil to some charlatan who is willing to condone the inattention of his pupils for the sake of the dollars they bring; if he does not insist on adequate practice the lack of "results" will seriously interfere with his carefully built reputation for successful teaching. Regularity in attendance and study is as essential in piano playing as in geography. The public schools strenuously insist upon regular attendance and close attention to study, and both parents and teachers see that nothing is allowed to interfere with the school work. At least that is the theory. 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VLADIMIR DE PACHMANN

"An artist in jewels in making a wonderful work of art does not toss his jewels together in any haphazard way. He often has to wait for months to get the right ruby, or the right pearl, or the right diamond to fit in the right place. Those who do not know might think one gem just like another, but the artist knows. He has

then one in the other, gripping as firmly as you can until the hands and arms are tired. It is a good idea to do this, holding the hands at different levels—for instance, at first in front of the body on a level with the chest; then high up over the head; then

Let us hope that in the future more direct attention will be given to this important branch of musical art, and let us hope that the accompanist will be given more credit for his artistic efforts.

OVERCOMING OBSTACLES IN THE WAY OF SUCCESS.

[In the "Self-Help, Effort and Progress," *ETUDE* (October), Mr. Frederic Corcor, Miss Wood Pond, Mr. Raymond Huntington Woodman and Mrs. Hermann Kotschmar told of their struggles which led to the following conclusions from Miss Pupp and Miss Brower were omitted solely because of space limitations.]

MISS HARRIETTE BROWER

Every one who endeavors to establish himself in the musical profession encounters obstacles; even the humblest worker finds them, and they are individual obstacles in every case. At the outset I was hindered by delicacy of physique and inadequate instruction. This latter defect was remedied later through better teaching. When I had progressed far enough in my studies to be able to impart what I knew to others, and when I was burning with a desire to teach, I ran up against family pride; it was not thought seemly for a daughter of the house to earn her own living—from necessity. There was opposition to the publicity which advertising in any form would give. I well remember the discussions over my first business cards, circulars, newspaper advertisements, and so on.

No doubt many other girls have had the same difficulties to contend with. Time must wear away these prejudices, though they are often very stubborn things. I hasten to add that much of this family reluctance to allow me to make my work known through advertising was due to a loving desire to defer as long as possible the inevitable struggles of attending a professional career. Whether this was entirely wise or not, I can affirm with the utmost fervor that one of the greatest helps in acquiring a musical education was the devotion of my mother. No sacrifice on her part was too great to make for what she thought was for my best interest; and to her faith in me and to her selfless courage I owe nearly all I have accomplished.

My ambition had always been to go to Germany for further advancement, and this desire was realized through the love and devotion of my family. After several years spent in hard study in Berlin, I returned to America and began professional work in earnest. I at once accepted a position as director of music in a large school for girls, and thus I, who had never been inside of a boarding school, first entered one in this capacity. It was quite a wonderful experience and I learned many things, made numerous experiments and doubtless various mistakes. At all events the directors and parents were pleased with my work, and when I went from that school it was to accept a like position in a larger school. If a young teacher wishes experience, this is an excellent way to secure it.

Six years were spent in the quiet though exciting seclusion of school life, and the way was paved for continuing my professional work in a great metropolis. Here it was private teaching that claimed most of my time, varied by some excursions into the concert and lecture recital field. Any teacher, reading between the lines, will realize what constant study this bare statement implies; unremitting effort to do the best possible by one's pupils, and at the same time to keep up one's own playing.

MME. A. PUPP.

First was my near-sightedness. I fell, face downwards, on a bed of glowing coals in the eighth month of my existence, and it was not discovered that I was near-sighted till I was fifteen years of age. The terrible timidity from which I suffered was certainly a result of this infirmity. In later years I resolved if I could not be a pianist I would be a teacher. I have since learned that the tortoise generally arrives, while the hare, relying on his smartness, often wastes his time in frivolous gambols, instead of pursuing a straight path to the goal.

I often suffered tortures from extreme nervousness. When I was two years old the ceiling fell down on the foot of the bed I was in one morning while the rest of the family were at breakfast. Until I was over twenty every inch of flesh in my body, every muscle and nerve, were in a constant quiver, and when strangers came to our house and spoke to me, I trembled so I thought they would see it; but they never did, nor did my parents ever discover it. Never did anyone suffer more from timidity.

It would be thought natural for me to ask people how to do things if I could not see how they did them, but I never did. I thought out a way, and it never happened to be the way any one else did it. My family did not appreciate this originality, but told everybody

that I was queer. I have since observed that those who do to the within for information have a more comprehensive way of doing things, especially in teaching.

I took piano lessons eight years, and every one who heard me play said I had no talent, but a beautiful touch. I found out later that those who know very little about music had a stock phrase, "What a beautiful touch you have." A great pianist came to our house and he made the astonishing declaration that I had great talent but an abnormal touch. I took lessons from him, over a turned all my former ways of playing, learned what a delicate girl, but I resolved to practice four hours a day. I rose at 6 A. M. in the winter and practiced an hour in an icy cold parlor. My progress was directly upward, for I had a severe task-master, and that was my higher self (my perception of right and truth), and I never dared disobey this master. I set my ideals higher than I thought I could reach and, as I drew near them, set them still higher, until I had ascended higher than I had ever dared to hope. I played with orchestra, under "Theodore Thomas" (listen, such pieces as Krakowik, Chopin, Op. 14; Polacca, Weber-List, Op. 72, and second and third movements of Concerto, Chopin, Op. 21).

THE ROAD TO NEW MUSICAL HEIGHTS.

BY GUSTAV L. DECKER.

IN the hall of a beautiful mansion some friends of mine once showed me what had evidently served in Egypt long ago as a cinerary urn. Made of sandstone, apparently opaque, massive and ponderous, it filled the shadowy corner of the hall, where the form of the sphinx-like head upon the cover was scarcely to be distinguished. "Watch" they said. Someone pressed an electric switch, a light within the urn sprang into being, and the translucent stone gleamed with a radiance that lighted all around. It had become a lamp!

That is what enthusiasm does to the artist; that is why I put it first in the musician's spiritual equipment, for enthusiasm is to him just what flame was to the Egyptian lamp. As the inner light transfigured the dull stone, so all art and all life grows with the heat of enthusiasm.

And the musician needs this transforming power, for unless he be an exception in his profession, he will very likely have a good many things to meet that will be all the better for transformation. Musicians have had so much to overcome! Beethoven, with ill health draining his strength all his life long, and deafness setting in upon his last years; Schubert, with unpaid and unpayable bills rising round him like a quicksand; Schumann, gradually engulfed in mental disease; all these had but this weapon with which to overcome—at least long enough to do their immortal work—the pains of mortality. And every musician, with his temperament necessarily high-strung and finely organized, feels more than others the depressing influences of bad weather, as Wagner did, or sinks like Mendelssohn under the weight of bereavement, unless he rekindles his energies at this divine fire.

So it seems to me that with all our search for technical equipment we had better be sure that we are keeping alive our musical enthusiasm first and all the time. As teachers we need to impart it every lesson hour, and as pupils we should be fired by it at every practice period. For it is no simple impulse, but a motive-force made up of the greatest elements in our human energies. Enthusiasm is founded upon three elements—vigor, fervor, and intensity; vigor, such as made Mozart dance with his wood for the fire; fervor such as kept Johann Sebastian Bach pouring out music to the glory of God and the honor of art until we feel that he must have composed, Fra Angelico is said to have painted upon his knees; intensity of concentration such as gave Mozart the power to reproduce from one hearing the *Miserere* of Allegri. To the qualities of vigor, fervor, and intensity, add the power of faith, of courage, and of hopefulness, and you have what we call *enthusiasm*—that word which the noblest of ancestors, for it comes to us from the ancient Greeks—*en* and *theos*—have with the gods. When the Delphic priestess, wreathed in the smoke of the sacred tripod, passed into that trance-like

state in which her utterances took on the power of prophecy, the word which the believers used to describe her ecstasy, her absorption in the deity she served, was this same word *enthusiasm*. And she served, as it happens, was the god of music, Apollo, who, as it happens, was the god of music.

I have said that to the qualities of vigor, fervor and intensity we must add three things—faith, courage and hopefulness: Faith first, because the cause of music is the noblest we can serve, and unless we believe that, we had better withdraw and serve the cause we find nobler. And second, *faith in ourselves*, for if we do not believe that we "have it in us," we for if we cannot manage to get it out. And then courage, not the foolhardiness of the student who thinks it is only a matter of a few lessons and that he doesn't need to practice or to devote himself to hard work, but the calm courage that recognizes the magnitude of the undertaking and likes it all the better for being great. The courage that knows what a hard road it is—and what a glorious view from the summit! It is well to recall the song of Browning's young lover, whose courage leaps across the barriers that separate him from his beloved, so that he cries gaily, "Only a world to cleave, a sky to be cut!" If we have courage like this, our music can indeed cleave worlds and rise through the parted sky.

And with our faith and courage we need that other qualification—hopefulness. Then when the work is hard, and inevitable disappointments have taken the buoyancy out of us, we shall know in our hearts that a successful outcome is sure. With hopefulness born of enthusiasm we can get the strength to live through the hard days, and having lived through them, to find that we have won from them the greatest strength of all.

THE TEACHER'S DUTY.

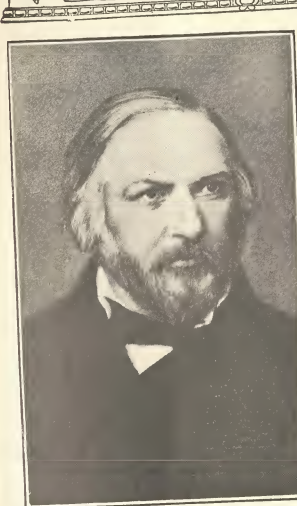
It is, then, the teacher's first business to kindle the lamp of enthusiasm in his pupil, having kindled it at his own fire, remembering that the very worst thing for the fire is a wet blanket. When an enthusiasm is quenched something dies. How are we to kindle, not to quench? In the first place tell the pupil what to do, not what not to do, be positive, not negative. Try to see how many of your instructions to "don't" can be expressed better by an order to "do" something else. We used, for example, to tell the children not to get their feet wet, now we tell them to keep their feet dry. This gives, too, a certain buoyancy of manner, not spasmodic, not goading, but a cheerfully uplifting personal atmosphere. A teacher's coming into the room ought to be like opening the windows or turning up the lights. Of course this implies a love of physical health, but it is surprising to find how a habit of enthusiasm helps to establish such a basis.

The element of enthusiasm lies more in rhythm than in any other form of musical expression. Cultivate it, young teacher: "It was at the beginning of music and of all life," said von Bülow. And one more word—take a leaf out of the book of *Mrs. Wiggs of the Cabbage Patch*, and notice how And surely Mrs. Wiggs' got results.

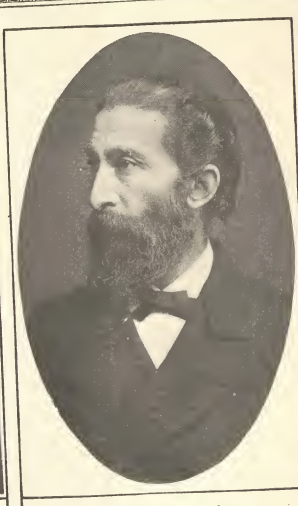
And the pupil's part? Did you ever see a pupil with a geography book on one end of the piano-rack and the five-finger exercises open at the other, placidly playing the first while studying the second? And did you ever realize that practicing with enthusiasm—and it is possible to practice even finger-exercises so—means practicing so that the results will be permanent, not merely moving the fingers in a dull and mechanical routine. Drain the present young wife to keep off the chill when there was no will find that you will not put up with your mistakes and your deficiencies if you listen for hearty.

Whether we are teachers or students, however, let us try to hold on to health, if not bodily, then mental. Believe in the cause and in ourselves as to be overcome. And remember as we see looming far ahead the musician's one greatest obstacle, advancing age, that it is enthusiasm alone that lets us defy it, that keeps us always young of getting old, and yet it is as at the age of eighty that Verdi gave the world the opera of *Falstaff*, bubbling with the joy of immortal youth.

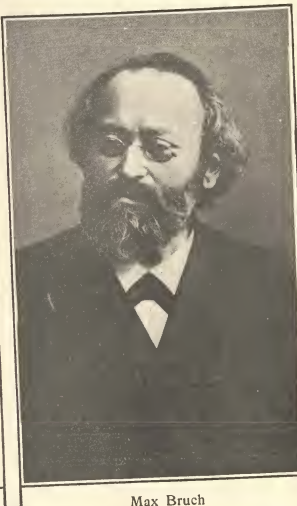
The Etude Gallery of Musical Celebrities



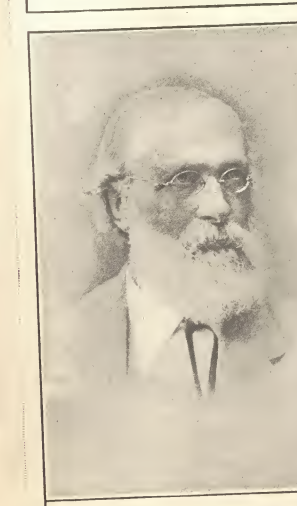
Michael Ivanovich Glinka



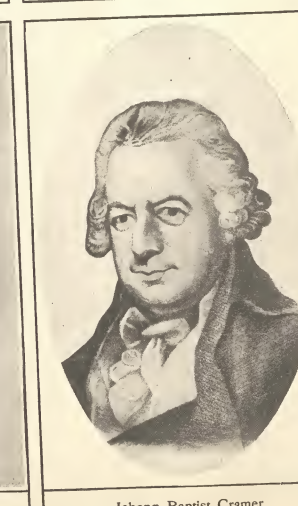
Salomon Jadassohn



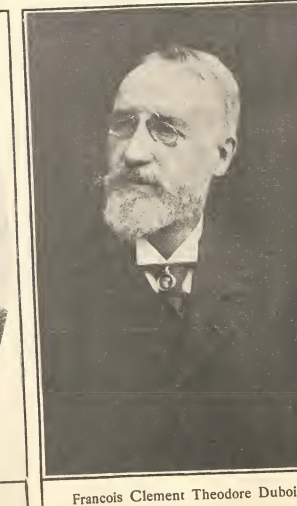
Max Bruch



Christian Louis Heinrich Kohler



Johann Baptist Cramer



Francois Clement Theodore Dubois

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. Two hundred and four portrait-biographies have now been published. In several cases note 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.

MAX BRUCH.

(Brooch)

BRUCH was born at Cologne, January 6, 1838. His mother was his first teacher, and he studied theory with Breidenburg in Bonn. A four-year scholarship at Frankfurt brought him under the instruction of Reinecke, Hiller and Breuning. He taught in Cologne 1858-61, and while there produced his first dramatic work. He was musical director at Coblenz, 1865-67. Other appointments he has held include that of chapelmaster at Sondershausen, 1867-70; conductor of the Stern Choral Union, Berlin, 1870-80; conductor of the Philharmonic Society, Liverpool, England, 1880-83; and director of the Orchestral Society at Breslau 1883-92. He became head of the composition department at the Berlin Hochschule in 1892, from which he retired in 1910. Bruch visited Boston in 1883 where he brought out his oratorio *Arminius*. While Bruch has written in almost all forms, his work shows to best advantage when he is writing for chorus and orchestra. Such compositions as *Fall-Elfen*, *Odysseus* and *Arminius* readily come to mind in this connection. The violin has also been an important instrument with Bruch, and his two concertos, especially the one in G minor, the *Scottish Fantasia*, and other works show how well he can write for this instrument. Bruch's music is always rich in melody, well balanced in form, and abounds in beautiful sound effects.

(The Etude Gallery.)

FRANÇOIS CLEMENT THÉODORE DUBOIS.

(Dü-bwä)

DUBOIS was born at Rosney (Marne), August 24, 1827. He came to Paris when young and studied at the Conservatoire. He gained many prizes, and finally carried off the Prix de Rome in 1861, his teachers having been Marmontel (pf), Benoist (org.), Bazin (harm.) and Ambroise Thomas (flute and comp.). After returning from Italy in 1866 he was appointed *maître de chapelle* at Ste-Clotilde. He also occupied a similar post at the Madeleine, succeeding Saint-Saëns as organist there in 1877. He became successively professor of Harmony (1871), of Composition (1871), and finally Director at the Paris Conservatoire, and was elected to the Académie in succession to Gounod in 1894. Dubois's compositions include opera, orchestral music, church music, piano pieces, etc. His best known work in America is probably his *Seven Last Words*, while his organ pieces, including such works as the brilliant *Toccata in G*, the *March of the Magi Kings*, the *Pier Lac*, the *Paradise* are great favorites with organists. The piano works of Dubois are also popular, especially the *Fantaisie*, and the *Scherzo* at Choral. His influence as an educator has been very great, as many noted French composers have received their training through him.

(The Etude Gallery.)

SALOMON JADASSOHN.

(Yah'-das-sohn)

JADASSOHN was born at Breslau, September 3, 1831, and died at Leipzig, February 1, 1902. His studies were conducted partly at Breslau under Hesse, Lutzer and Bressig, and partly at Leipzig (1848), partly with Liszt at Weimar and again at Leipzig in 1853 under Hauptmann. He remained in Leipzig for the remainder of his life, first as a teacher, then as conductor of the Etzschke-concerts, and finally as teacher of Harmony, Counterpoint and Composition at the Conservatory. He was also instructor of the Pianoforte. The opus numbers of his compositions run well over a hundred, and his efforts in this direction include four symphonies, orchestral overtures, piano concertos, chamber music, besides smaller piano pieces such as the *Children's Dance*, *Scherzo* and *A Song of Love*. Jadassohn, however, is best known as a theorist, as his works on Harmony, Counterpoint, Canon and Fugue, etc., have been translated into English. His skill in counterpoint is shown in an orchestral serenade in canon, Op. 35. In 1887 he received the honorary degree of Doctor of Philosophy from the University of Leipzig, and in 1893 was appointed a Royal Professor. It is impossible to estimate the value of Jadassohn's work as an educator. Practically everybody who went to Leipzig during his period of office passed under his instruction, and his works have had far-reaching influence outside of the Conservatory.

(The Etude Gallery.)

JOHANN BAPTIST CRAMER.

(Krah'-mer)

CRAMER was born at Mannheim, February 24, 1771, and died in London, April 16, 1855, living long enough to play a duet with Liszt at a concert in London. The Cramer family, like the Bachs, were noted musicians, and Johann was brought to London when but a year old, where his father was appointed head of the King's Band. Cramer was a pupil of Benser, Schröder and Schlegel, and his father was practically self-taught in composition. He commenced very successful concert tours in 1788 on the organ, but made London his home, except from 1832 to 1845, when he lived in Paris. He went into partnership with Addison in 1824 and founded the publishing firm which still bears his name. Cramer enjoyed a great reputation, and Rietz declared that Beethoven regarded him as the foremost player of his time. His compositions, consisting of 105 sonatas, a quartet and a quintet for piano, norris, variations, etc., are almost wholly forgotten. The Cramer Studies, however, are second only in importance to the Clementi *Grados*. The most noted of these are the eighty-four which form the fifth part of his *Grosse Praktische Pianoforte-Schule*. Von Bülow conferred a blessing upon all piano students who he selected, edited and commented upon fifty of these studies. Many of Cramer's works deserve to be better known.

(The Etude Gallery.)

MICHAEL IVANOVITCH GLINKA.

(Glinka)

GLINKA was born at Novospasskoi, Smolensk, June 2, 1803, and died in Berlin, February 17, 1857. He was brought up on his father's estate, and saturated with the peasant music of Russia. His musical training was desultory, interrupted by school in St. Petersburg (1817-22), by travel, and by government service. Nevertheless his teachers were the very best available, and included John Field. His first systematic instruction in composition was not received until 1833, when Dehn in Berlin superintended his work in this direction. His first opera, *A Life for the Czar* was produced in 1836 at St. Petersburg. It was an instantaneous success, and thoughtful musicians recognized in it the foundation of the modern "Russian School." The next opera, *Ruslan and Lyudmila*, composed to a libretto by Pushkin, was a finer musical achievement, though it failed to win popularity on its production in 1842. Glinka gave up his work as choirmaster of the Imperial Chapel, and traveled in France and Spain. He became friends with Liszt, with whom he had much in common. Upon his return he produced some orchestral pieces, including the *Viola Aragonese*, the *Kamarskaya* and the *Vight in Madrid*. He also wrote piano pieces, songs, etc. He was called "the Prophet-Patriarch" of Russian music, and Tschakowski greatly respected Glinka's genius.

(The Etude Gallery.)

CHRISTIAN LOUIS HEINRICH KÖHLER.

(Kay'-lert—almost Kurler)

KÖHLER was born September 5, 1820, at Brunswick, and died at Königsberg, February 16, 1886. He was first educated in Brunswick where his teachers were A. Seemann (piano), Chr. Zinkensien, Sr., J. A. Leirbeck (theory) and Chr. Zinkensien, Jr. (violin). He was first attracted to the technical side of music, and was first instructed by Liszt and von Seyfried (theory and composition), and, on the advice of Czerny, by Bocklet (piano). For a short time Köhler was theater captain at Marienburg and Elbing, but in 1847 he settled down in Königsberg, first as theater captain and later as director of a school of music, and director of the vocal society, critic and composer. To the majority of people Köhler stands for the technical side of music. His piano playing has been many and valuable, and such works as his *First Studies*, Op. 50, his *New School of Velocity*, Op. 128, and his *Very First Exercises*, Op. 128, have probably found many of every pianist's music library. It is doubtful if his work as a composer has been styled the "heir of Czerny." Nevertheless he was a noteworthy composer in other fields, and his works in *Dolce* were three operas, one of which *Maria Dolore* was produced at Brunswick in 1844. In addition to many mentioned his valuable contributions to the current musical literature of his day.

(The Etude Gallery.)



A GRADED COURSE FOR PIANO STUDENTS

PART II.

A Series of Educational Works, Technical Studies, Etudes and Pieces, selected especially for this issue by well-known teachers with wide experience in America and in Europe

CONTRIBUTING TEACHERS

Hariette Brower, New York, (B.); LeRoy B. Campbell, Pennsylvania, (C.); J. L. Erb, Ohio, (E.); C. G. Hamilton, Massachusetts, (H.); Carl W. Grimm, Ohio, (G.); Mrs. Herman Kotschmar, Maine, (K.); John Orth, Massachusetts, (O.); James H. Rogers, Ohio, (R.).

This course, which was commenced in our "Self-Help, Uplift and Progress" issue of THE ETUDE published last month, is intended for young teachers and self-help students. THE ETUDE does not represent that anyone might take this list of studies and progress without the aid of a teacher. In fact, no student should attempt to do without a good teacher when one can be obtained. However, the musical training of many is interrupted by circumstances beyond their control. In such cases much may be accomplished by following such a course as this. The initials after the names in the above list are used as "keys" in the following to indicate which teacher end is a composite list to be employed. At the end of the Atlantic will reveal that the general line of progress in the study of piano shows very little divergence from the material suggested in this course. One of the most useful features ever printed in the paper.

GRADE FIFTH.

TECHNICAL EXERCISES: Weick Technik (Continued), Franklin Taylor Broken Chord Studies, Book I (C.); Scales Major and Minor, hands separately and hands together; Metronome 92 to 112 (two, three and four notes to the beat), Bach's Two Part Inventions (H.); Berens, Opus 89, Studies for the Left Hand (A.); Playful Exercises (K.); Mason, *Touch and Technique*, Books I and II; Phillips' *School of Technique* (O.); *The Little Pianista*, Special Octave Work (R.).

STUDIES: Continue all Davenport Studies, Opus 121, 2, 3, 4, 5, Czerny Opus 29, Numbers 1 and 2 (played fast) as well as in last grade (B.); Reinhold, *Twenty-four Miniatures*, Rogers, *Miniatures* (C.); Hasert, Op. 30, Mozart Sonatas, Bach Two Part Inventions (E.); Bach, *Mozart Part Inventions* (H.); Cramer Studies (G.); Davenport's *Etudes* (K.); Clementi, *Grados* Ad Parannassum (O.); Loeschhorn, Opus 66, Bk. I, Berens, Opus 61, Bk. I, Heller, Op. 46 (R.).

PIECES: Haydn Sonatas, Beethoven Rondos, Selections from Suites of Bach (B.); *The Mill Song*, by Ringuet (C.); Beethoven, Sonata Number 5, Selections from Schumann's *Forest Scenes*, MacDowell's *Shadow Dance*, Schubert, *Impromptu in A Flat*, Grieg's *Dance Caprice* (H.); *Contrary Motion*, Selections from Mendelssohn's *Songs Without Words* (E.); Schubert, *Impromptu*, Op. 90 and 142 (H.); Beethoven's Sonata, Opus 14, No. 3, Mozart, *Fantasia in C*, Selections from the *Valdes and Mazurkas* of Chopin (G.); *Solfeggio*, by P. E. Bach, *Merry Wanderer*, by Jensen, *Scarf Dance*, by Chamade (K.); Schubert's *Impromptu*, *Weber's Invitation to the Dance*, commence Bach's *Well-Tempered Clavier* (O.); *Fantasia in D Minor*, by Mozart, *Scottish Fugue*, by MacDowell, *To the Spring*, by Grieg (R.).

GRADE SIXTH.

TECHNICAL EXERCISES: Franklin Taylor's *Scale Studies*, Book I (C.); Scales and Arpeggios, four notes per octave, to be worked up to the rate of 132 (hands separately and hands together), Wrist and Chord Studies (E.); Cramer Studies (Von Bülow Edition) (H.); Riemann,

Polyphonic Studies (G.); Czerny, *Forty Daily Exercises* (K.); Phillips, *School of Technique* (O.); *The Little Pianista* (Continued), Scales, Arpeggios and Octaves continued (R.).

STUDIES: Davenport, 120 (all numbers), continued, Czerny, Opus 29, Numbers 1 and II, Bach *Two Part Inventions* (B.); Franklin Taylor, *Arpeggio Studies*, Books I and II (C.); Kullak, *Octave Studies*, Opus 48, Book II (First Three Studies), Cramer Studies (Von Bülow Edition), Bach, *Three Part Inventions* (E.); Dorn, Opus 100, Book 2 (H.); Haberbier, Opus 53, Clementi *Grados* (G.); Turner's *Octave Studies* (K.); Moschles, Opus 70 (O.); Mason's *Octave Studies* (Touch and Technique), Czerny, Opus 299, Bk. I, Loeschhorn, Opus 136, Bk. II (R.).

PIECES: Chopin Preludes, Bach Suites, Mozart Fantasias (B.); *Murmuring Spring*, by (C.); Mozart *Fantasia in C Minor*, Beethoven Sonata in D, Chopin, *Grand Valse*, Chopin, *Simple Nocturnes*, Schumann, *Fantasia Sicile*, Schubert *Impromptus* and *Moments Musicaux*, MacDowell's *Sea Pieces*, Grieg's *Am der Frühling* and *Pavilion* (E.); MacDowell's *Forest Scenes*, Liszt (H.); Beethoven, Opus 13, Schumann *Fantasia Pieces*, Schubert *Impromptu*, Chopin Nocturne, Op. 9, Weber, Rondo, Tschakowski, Opus 9, 10 and 19, Dvořák, *Humoresque*, Delahaye, *Columbine Minuet*, Laet, *Valde Arabesque* (K.); Beethoven Sonatas, Opus 53 (O.); *Scottish Fugue*, by MacDowell, *Holander's March*, Sinding's *Frühlingsrauschen* (R.).

GRADE SEVENTH

TECHNICAL EXERCISES: Velocity Exercises in Scales and Trills (B.); Franklin Taylor Arpeggios, Book II (C.); Scales up to Metronomic speed 144 (four notes to a beat), Arpeggios up to Metronomic speed 120 (four notes to a beat), Scales in thirds and sixths (E.); Czerny, Opus 740 (H.); Kullak Octave Studies, Books I and II (G.); Phillips' *Technique* (K.); Tausig, *Daily Studies* (O.); Scales, *Contrary Motion*, continue other technical work and begin Trills (R.).

STUDIES: Czerny, Opus 299 (I and II), Bach *Inventions*, 1 to VIII, play slowly (B.); Concone, Opus 25 and 30 (C.); finish Kullak Octaves, Kruse, Opus 50, *Little Preludes and Fugues* and movements from Bach Suites (E.); Arthur Foote, *Nine Etudes*, Opus 27 (H.); Moschles, Opus 70 and Opus 95 (G.); Selected Heller Studies, Studies Selected from Loeschhorn (C.); Selected Studies (Etudes) from Chopin's Etudes (O.); Bach, *Two and Three Part Inventions*, Cramer Etudes (Von Bülow), Neupert, *Twelve Octave Etudes* (R.).

PIECES: Bach Suites, Schubert *Impromptu*, Grieg Album, Raff Minuet, Opus 163 (B.); Guirlandes, Godard, *Prélude* in E Minor (not Opus 35), Mendelssohn, *Prélude* in E Minor (not Opus 35), Mendelssohn, *Clair de Lune*, in A Flat, *Etudes* (*Butterfly* and *Aerial Harp*), Chopin, Schumann, *Faschingshauk*, Schubert Sonata in A Minor, MacDowell, selection from First Suite, Liszt, *Liebestraume* in A Flat (E.); Mendelssohn, *Rondo Capriccioso*, Liszt (H.); Bach, *Waltz in C Major*, Beethoven Sonata, Opus 53, Schubert-Liszt Sonatas paraphrased for piano, Schumann, *Pavilions*, Chopin Polonaise, Opus 40 (G.); Nocturne in E Flat, by Chopin, *Valde Chromatique*, Godard, Three Mazurkas

by Kotschmar (K.); Beethoven, Opus 53 to Opus 111 (O.); *Impromptu* in C minor, Beethoven, *Op. 14*, *la bien aimée*, by Schütt, *Arabesque* in E, by Debussy (R.).

GRADE EIGHTH.

TECHNICAL EXERCISES: Trills, Arpeggios and Octaves, Scales in Double Thirds and Sixths (B.); *Footstep Etude*, by Czerny, Opus 299 (O.); Opus 240 (C.); Raising Scales, Arpeggios, Trills and Octave Studies to higher Tempos (E.); Clementi, *Grados* ad Parannassum (H.); Tausig, *Daily Studies* (G.); Phillips' *Technique* (K.); Tausig Daily Exercises (O.); Pischka, *Daily Exercises*, continue other Technical Work (R.).

STUDIES: Chopin Etudes selected to suit the pupils' needs (B.); Burgmüller, Opus 109 and Bach *Two Voice Inventions* (C.); Seeling Studies, begin Bach *Well-Tempered Clavier* (H.); Moschles, Opus 70, Book 1 (H.); Henselt, Opus 2, Chopin, Opus 10 and 25 (G.); Cramer Studies (Von Bülow Edition) (K.); Studies Selected from the Chopin Etudes (O.); Selected Studies from Chopin, Opus 740, Jensen, Opus 32, Book 3 (R.).

PIECES: Beethoven Sonatas, Numbers 1, 14 and 2, Raff's *La Flûte*, Mendelssohn's *Spring Song* (B.); MacDowell's *Perpetual Motion* (C.); Beethoven, *Sonata Pathétique* or the *Moonlight Sonata*, Chopin, *Fantasia-Improvisation*, Balade in A Flat, Liszt, *Waldesrauschen*, Mendelssohn's *Rondo Capriccioso*, Rubinstein's *Kancon-Ostrow*, Moszkowski's *Waltz* in A, Beethoven, *Moonlight Sonata*, Opus 90 (H.); Beethoven, *Moonlight Sonata*, Chopin Ballade in G minor, Liszt, *Liebestraume*, Chopin *Scherzo* in B flat Minor, Rubinstein's *Barcarole* (G.); *Witch's Dance*, MacDowell, *Nocturne* in D Flat, Dohler, *La Truite*, Schubert-Heller (K.); Schumann, Opus 13 and 17 (O.); Variations in E Flat, Mendelssohn, *Prelude* from Suite in E minor, MacDowell, polonaise in B major, Paderewski (R.).

GRADE NINTH.

TECHNICAL EXERCISES: Trilling Octave Studies, Opus 24, Selected Cramer Etudes (C.); Chopin Etudes, Opus 10, Numbers 1, 2, 4, etc. (H.); Josef Scholl for Advanced Piano Playing (G.); Phillips' *Complete Technique* (K.); Kricke Piano Athletics (O.); Phillips' *Complete Technique* and *Grados* ad Parannassum, Scales in Double Thirds and Sixths (R.).

STUDIES: Bach Preludes, Selected Chopin Etudes (B.); Selections from the more difficult Mendelssohn *Songs Without Words*, reading works of standard composers in this grade, Bach Fugues (C.); Bach *Fugues* (E.); Chopin Etudes, Op. 10, No. 1, Opus 25, No. 7 (H.); Liszt, *Etudes Transcendentes* (G.); Clementi, *Grados* (K.); Liszt, *Etudes Transcendentes* (O.); the more difficult Etudes of Chopin and Liszt (R.).

PIECES: Bach Preludes from the *Clavier*, 1, 2 and 3, Fugue No. 1, Selections from the Chopin Nocturnes and Valses, Liszt, *Consolations* (B.); Balade in A Flat (C.); Beethoven Opus 26 or 27, No. 1, or Opus 31, No. 3, Chopin Etudes, Polonaise in A flat, Liszt, *Grand Alouette*, in E Major, Moszkowski, *Etincelles* or *Caprice Capriccioso*, Liszt, *Campanella* (H.); Chopin *Ballade* in G minor (H.); Beethoven, Opus 57, Weber-Tausig, *Invitation to the Dance* (G.); Peer Gynt Suite, by Grieg, *Kancon-Ostrow*, by Rubinstein, *Moonlight Sonata*, by Beethoven (K.); Liszt, *Rhapsodie* (O.); *Liebestraume* and 3, Rachmannoff's *Poichnielle*, Moszkowski's *En Automne* (R.).

GRADE TENTH.

TECHNICAL EXERCISES: Exercises selected from the Etudes of Chopin (C.); all Scales with all fingerings, thirds, sixths, etc. (E.); Rubinstein Etudes (H.); Josef Scholl of Technique for Advanced Piano Playing (G.); Phillips' *Complete Technique* (K.); Kricke, *Piano Athletics* (O.); Routine of Daily exercises selected from material prescribed before (R.).

STUDIES: Etudes by Chopin, Clementi, Moschles and Liszt (B.); Preludes and Fugues, particularly C minor, B flat major, D major (C.); Bach Fugues and Preludes (H.); Liszt Etudes (H.); Liszt-Paganini Etudes, Alban Etudes, Selections from advanced works of Robert Schumann (G.); Liszt, *Etudes* (O.); the more difficult Etudes of Chopin and Liszt (R.).

PIECES:

Brahms, Capriccio in B minor, Liszt, *Rossini*, Grieg's *Holsten Suite*, Raff, *Valse* (B.); Rhapsodic No. 6 of Liszt (C.); Advanced Beethoven Sonatas, Chopin Sonata 9 with Funeral March, Opus 35, Liszt, *Tarantella*, Hungarian Rhapsodies, Rubinstein *Succato Etude*, Liszt, *Gnomes*, Sapellnikoff, *Dance of the Elves*, Schulz-Elver, *Beautiful Blue Danube Waltzes* (E.); Brahms' Rhapsodies, Opus 79 (H.); Beethoven, Opus 109, 110, Brahms-Handel Variations, Liszt, *Rigoletto*, Lucia, Hungarian Rhapsodies (G.); Chopin, *Berceuse* and *Scherzo*, Rhapsodies 2 and 12 by Liszt (K.); Concertos of Beethoven, Chopin and Liszt (O.); Chopin Polonaise in A Flat, Debussy, *Jardins dans la pluie*, Toccato and Fugues in D minor, Bach-Tausig (R.).

A COMPOSITE COURSE.

With a view of making the foregoing course more definite and complete, we have prepared a composite course composed of books, studies and pieces which the intelligent self-help student may employ, although in all cases the help of a good teacher would make the work more profitable. In making this course we have employed the distinctions given below.

A COMPOSITE GRADED COURSE

REPRESENTATIVE TECHNICAL EXERCISES.	REPRESENTATIVE STUDIES.	REPRESENTATIVE PIECES.
I. The Instruction Book Stage, <i>First Steps in Piano-forte Playing</i> , A. Schmitt's, Opus 10, <i>Five-Finger Exercises</i> ; Stephen Emery's <i>Foundation Studies</i> ; <i>Preparatory Touch and Technique</i> , an introduction to Dr. William Mason's famous system; Köhler <i>Very First Exercises</i> , Opus 190; Philipp's <i>Preparatory School of Technique</i> .	Gurlitt <i>One Hundred New Exercises</i> , Opus 82; Streabog <i>Twelve Melodic Studies</i> , Opus 63; Caroline Norcross <i>Suggestive Studies for Music Lovers</i> (a work for adults); Mathews <i>Standard Graded Course</i> , Book 1; Baghee <i>First Grade Studies</i> ; Duvernoy, Opus 176, Book 1; Engelmann <i>Primary Studies</i> , Book I.	<i>Jolly Dartsies</i> , by Karl Bechter; <i>Day Dreams</i> , by Engelmann; <i>With the Caravan</i> , by R. Ferber; <i>First Melody</i> , by F. Thome; <i>Sing, Robin Sing</i> , by G. L. Spaulding; <i>Playing Tag</i> , by Mary Stein; <i>The Robin</i> , by de Reel; <i>Pussy's Lullaby</i> , by Baghee <i>Standard Graded Compositions</i> , Vol. I. Very first pieces; <i>Treble Clef Album</i> .
II. <i>Mason Touch and Technique</i> , Book I; Herz <i>Scales and Exercises</i> ; E. Biehl, Opus 7, Book 1; Philipp's <i>Preparatory School of Technique</i> .	Mathews <i>Standard Graded Course</i> , Book II; Duvernoy, Opus 176, Book II; Loeschhorn, Opus 65, Books I, II and III; Koelke, Opus 157, <i>Twelve Little Studies</i> ; Kunz <i>Canons</i> .	<i>Haymakers' March</i> , by J. F. Zimmermann; <i>The March of Fingall's Men</i> , by H. Reinhold; <i>Sunset Valse</i> , by E. M. Read; <i>A May Day</i> , by F. G. Rathum. <i>Standard Graded Compositions</i> , Vol. II.
III. <i>Mason Touch and Technique</i> , Book I (continued); Herz <i>Scales and Exercises</i> , E. Biehl, Opus 7, Book II; Philipp <i>Preparatory School of Technique</i> ; Loeschhorn <i>Technique</i> .	Mathews <i>Standard Graded Course</i> , Book III; Clementi <i>Sonatas</i> , Opus 36; Streabog <i>Twelve Melodic Studies</i> , Opus 64; Duvernoy, Opus 120, Books I, II, III; Burgmüller, Opus 100, <i>Twenty-five Easy and Progressive Studies</i> , Books I and II.	<i>Sonatina</i> , by Gustav Lange, Op. 114, No. 1; <i>Love Song</i> , by Hensch, Opus 5; <i>Little Tarantelle</i> , by S. Miller; <i>Snowflake Mazurka</i> , by N. von Wilm, Op. 8, No. 2. <i>Standard Graded Compositions</i> , Vol. III; <i>First Studies in the Classics</i> .
IV. <i>Mason Touch and Technique</i> , Book II; H. Berens <i>New School of Velocity</i> , Opus 61, Book I; <i>The Little Pichiana</i> ; Anna Bush <i>Fine Hand Culture</i> . A system of double-note finger training.	Mathews <i>Standard Graded Course</i> , Book IV; Concone, Opus 24, Books I and II, or Concone, Opus 30, Books I and II; Czerny-Libing <i>Selected Studies</i> , Book I; Heller, Opus 45, <i>Twenty-five Studies Introductory to the Art of Phrasing</i> (or Heller <i>Selected Studies</i>); <i>The New Grados</i> (I. Philipp), Book I, Left Hand.	<i>The Mill</i> , by Jensen; <i>Album Leaf</i> , by Grieg, Op. 12, No. 7; <i>Songs Without Words</i> , by Mendelssohn, Op. 38, No. 4; <i>Frolic of the Butterflies</i> , by Bohm, Op. 262. <i>Standard Graded Compositions</i> , Vol. IV; <i>Modern Student</i> , Vols. I and II; Mendelssohn <i>Songs Without Words</i> .
V. <i>Mason Touch and Technique</i> , Book II (continued); Philipp <i>Complete Technique</i> ; Phaidy <i>Technical Studies</i> ; Isidor Philipp <i>Exercises in Extension</i> .	Mathews <i>Standard Graded Course</i> , Book V; Czerny-Libing <i>Selected Studies</i> , Book II; Cramer-von Bülow <i>Selected Studies</i> , Book I to V; <i>The New Grados</i> (I. Philipp), Book III (Hands Together).	<i>Gypsy Rondo</i> , by Haydn; <i>Rondo</i> , Op. 51, No. 1, by Beethoven; <i>March of the Dwarfs</i> , by Grieg, Opus 54, No. 3; <i>Mazurka</i> , Leschetizky, Op. 8, No. 2. <i>Standard Graded Compositions</i> , Vol. V; <i>Concert Album</i> , <i>Classical and Popular</i> .
VI. <i>Mason Touch and Technique</i> , Book III (Arpeggios); Philipp <i>Complete Technique</i> (continued); Czerny <i>Forty Daily Exercises</i> ; Leschetizky Method (<i>The Modern Pianist</i> , by M. Prentner).	Mathews <i>Standard Graded Course</i> , Book VI; Bach <i>Two Voice Inventions</i> ; Czerny-Libing <i>Selected Studies</i> , Book III; Cramer-von Bülow <i>Selected Studies</i> , Book I to V; <i>The New Grados</i> (I. Philipp), Book VI (Octaves and Chords).	<i>Valse</i> , by F. Chopin; Op. 64, No. 2; <i>Sonata</i> , by Beethoven; Op. 14, No. 2; <i>Valse Romantique</i> , by Moskowski, Op. 15, No. 3; <i>Dance Rustique</i> , by William Mason, Op. 16; <i>O Thou Silent Evening Star</i> , by Wagner-Liszt. <i>Standard Graded Compositions</i> , Vol. VI.
VII. <i>Mason Touch and Technique</i> , Book III (continued); Kalka <i>Octave School</i> , Book 1; Czerny <i>Forty Daily Exercises</i> (continued); Philipp <i>Complete Technique</i> (continued).	Mathews <i>Standard Graded Course</i> , Book VII; Kalka <i>Octave Studies</i> , Book II; Cramer-von Bülow, Book II; Moschies, Opus 70, Book 1; Bach's <i>Three Part Inventions</i> ; Neupert <i>Twelve Olden Studies</i> ; Czerny, Opus 740, Book III; <i>The New Grados</i> (I. Philipp), Book VII (The Trill).	<i>Polonaise in C Minor</i> , by Chopin, Opus 26; <i>The Bridal Procession Passing By</i> , by Grieg; <i>Kamvoi Ostrove</i> , by Rubinstein; Opus No. 22; <i>La Villase</i> , by J. Raff. <i>Standard Graded Compositions</i> , Vol. VII; <i>Sonata Album</i> ; Schumann <i>Album</i> .
VIII. <i>Mason Touch and Technique</i> , Book IV (Bravura Playing); Philipp <i>Complete Technique</i> ; Tausig <i>Daily Studies</i> ; Pichiana <i>Daily Studies</i> (not the Little Pichiana).	Mathews <i>Standard Graded Course</i> , Book VIII; Cramer-von Bülow <i>Selected Studies</i> , Book IV; Commence the study of Bach's <i>Well Tempered Clavier</i> , Clementi-Tausig <i>Grados ad Parannism</i> .	<i>Hark, Hark, the Lark</i> , Schubert-Liszt; <i>Spinning Song</i> , Wagner-Liszt; <i>Gavotte in B minor</i> , Bach-Saint-Saëns; <i>Kreiderlenna</i> , by Schumann; <i>Master Pieces</i> , Liszt <i>Album</i> .
IX. <i>Mason Touch and Technique</i> , Book IV; Philipp <i>Complete Technique</i> ; Tausig <i>Daily Studies</i> ; Pichiana <i>Daily Studies</i> ; Joseffy <i>School of Technique for Advanced Piano-forte Playing</i> ; Hannon <i>The Virtuoso Pianist</i> .	Mathews <i>Standard Graded Course</i> , Book IX; Bach <i>Fugues</i> , Chopin <i>Etudes</i> , Clementi-Tausig <i>Grados ad Parannism</i> ; Czerny, Op. 365, <i>School of the Virtuoso</i> .	<i>Sonata</i> , by Beethoven, Op. 28; <i>Nocturne</i> , by Chopin, Op. 15, No. 2; <i>Pavane</i> , by Chopin, Opus 22; <i>Capriccio</i> , by Chopin, Opus 66; <i>Tarantella (Napoléon)</i> , by Leschetizky, Opus 39, No. 5; <i>Papillons</i> , by Schumann.
X. Complete review of the entire <i>Mason Touch and Technique</i> . Complete review of the technical systems described in Grade IX.	Mathews <i>Standard Graded Course</i> , Book X; Bach <i>Fugues</i> ; the difficult etudes of Chopin and Liszt, Concert Etudes.	<i>Liszt Rhapsodies</i> , Advanced Beethoven <i>Sonatas</i> , Chopin <i>Ballades</i> , Scherzos and Sonatas, Opus 35; Rubinstein <i>Etudes de Concert</i> ; Brahms' <i>Rhapsodies</i> , Concertos and Advanced Concert Pieces.

TECHNICAL EXERCISES: To include only exercises of a mechanical or technical nature, such as Herz Scales. **STUDIES:** To include works written especially to promote some educational object, such as the studies of Chopin and Liszt although placed in this class are in most instances beautiful musical compositions. In the study division the ten grades of the Mathews *Standard Graded Course* may be used, since this work has complete explanatory notes throughout.

PIECES: To include musical compositions of all descriptions except those described in the Exercise or Study class.

STUDENT MUST USE OWN JUDGMENT.

The course given is supposed to be representative but by no means all-comprehensive. At the same time the reader is by no means to imagine that the studies and books of exercises named are all to be taken. He is expected to make a wise choice from the works suggested, all of which are appropriate in their grade. Length lists of pieces for each grade are given in the front of each book of the Mathews *Standard Graded Course*.

"I, TOO, AM A MUSICIAN."

Success in a low cause is far less noble than failure in the highest. We witness the works and the performances of the highest artists. We may be unable to equal them, but the endeavor to do so is in itself an elevation. There is a story of a painter who, when he saw the productions of the greatest masters, forgot his own inability, but felt the glory of the aptitude to appreciate what was before him, and in ecstasy exclaimed, "I, too, am a painter!" You go to hear the works of a great musician—do best Israel in Egypt of Handel, to hear in that the evidence of the utmost mastery to which human genius can attain; you are moved by its sublimity, and you exclaim, "I, too, am a musician!" Think again of the Persian proverb, "I am not the rose, but I have dwelt beside it" and by the happiness of living in a garden of roses you are in a condition to catch the rose's color, and to carry home much of its beautiful odor; and association with roses will be assured, leave its impression of beauty on those who have had that good fortune.—Dr. Macfarren.



OFFENBACH'S GREATEST OPERA, "TALES OF HOFFMANN"

HOW "THE TALES OF HOFFMANN" WAS WRITTEN.



JACQUES OFFENBACH.

This son of a Jewish cantor, whose melodies, like those of Balfe, have eternal vitality, had met with a kind of success he did not relish. In twenty-five years he wrote ninety operettas, mostly of the frivolous opera bouffe type. In the meantime the immortal Wagner had come along with his dozen great works which Offenbach knew were destined to outlast his more or less ephemeral successes. Consequently he put forth his best labors and produced *The Tales of Hoffmann* based upon the stories of the German author E. T. A. Hoffmann, then very popular in Paris. The opera was given for the first time in Paris at the Opera Comique in 1881. Although revived frequently in Germany and France, it owes its present vogue in America to the genius of Oscar Hammerstein, who revived it at the Manhattan Opera House a few years ago. Much of its success is based upon the luscious barcarole, *O Night of Love*, which is hummed and played and whistled everywhere.

THE STORY OF "THE TALES OF HOFFMANN."

PROLOGUE: Scene. A wine cellar in Nürnberg. Hoffmann, a poet, plans to tell his companions about his three love affairs. Each following act is a complete little operetta describing one of these love affairs.

ACT I. Scene. Home of Spalanzani, owner of the life-size mechanical doll, Olympia, whom he represents as his daughter. Coppelius, half owner of the doll, causes Hoffmann to buy a pair of spectacles which make the poet think the doll alive. He dances with the beautiful doll and falls enraptured in love. Coppelius tells Hoffmann he has been in love with a mechanical figure.

ACT II. Scene. The Venetian home of Giulietta, a beautiful daughter of "the city of the Doges." The wizard Dapertutto has induced the beautiful but wicked Giulietta to purchase her lover, Schlemmli's, shadow with her love. He now induces her to buy Hoffmann's reflection in a looking-glass in the same manner. After the conquest of Hoffmann, Giulietta is seen floating away in a gondola with her arms around another lover. Hoffmann is in despair.

ACT III. Scene. Reth Krespel's House. Krespel's daughter Antonia is forbidden to sing as she shows signs of going into a decline. Hoffmann comes and urges her to sing, which she does. Dr. Mirakel, the physician who poisoned her mother, comes and reveals that to sing again would mean death. Hoffmann begs her not to sing again. Mirakel, in Hoffmann's absence, induces her to sing, and she dies. Epilogue. The wine cellar again. Hoffmann is exhausted and intoxicated. The *Muse of Art* comes to console him and wait him to sleep.

The scene shown above is that of Act II in which the famous barcarole is introduced. The photo is that of a Berlin production.

FAMOUS SINGERS IN "THE TALES OF HOFFMANN."

The fact that twenty principal and secondary characters figure in this opera makes it particularly difficult to tell the plot in concise form. It is really three little operas, each with a complete cast and plot in one. The evil spirit trying to overcome Hoffmann is represented in the first act by Spalanzani, in the second act by Dapertutto and in the third act by Dr. Mirakel. Hoffmann's beloved is represented in the first act by Olympia, in the second act by Giulietta, and in the third act by Antonia. The whole play is set in the main plot which represents the wicked but rich Lindor trying to induce the little singer Stella to give up her love for Hoffmann. To do this he induces Hoffmann to reveal the secrets of his past. Stella, Olympia, Giulietta and Antonia may be taken in turn by one singer, as indeed may the roles of Lindor, Spalanzani, Dapertutto and Dr. Mirakel. This permits of a small cast or a large one at the producer's discretion. One of the singers in the original Parisian production is widely known to American readers. Those who participated in the Hammerstein production in New York were Renaid, Delmores, Gilbert, Trentini, Cavallieri, Zeppilli, Mariska, Aldrich, Cisneros and others.

Maurice Renaud, the distinguished French actor-baritone made an enviable American reputation in this work.



MAURICE RENAUD.

STUDY NOTES
ON ETUDE MUSIC

By PRESTON WARE OREM

VALSE CHARMÈSE—E. POLDINI.

A portrait and sketch of this composer will be found in another column. Although best known by his "Pompée Valsante" (Dancing Doll), all his piano pieces are such as to command attention. Poldini is particularly happy in his waltz themes. Genuine originality in the treatment of the waltz is extremely rare. "Valse Charmèse" is a fine specimen, full of deliciously piquant and characteristic effects. All signs of phrasing and expression are the composer's own and should be rigidly observed. Much freedom of tempo is desirable in a piece of this type. *Charmèse* means bewitching; this indicates the character of the interpretation. A good fourth or fifth grade pupil should do well with this piece.

BELL RINGING—PETERSON-HERGER.

This is a fine characteristic piece by a contemporary Scandinavian composer of much talent and originality. The design of this piece is that of a gradual *crescendo* leading to a tremendous climax followed by a *decrecendo* and dying-away effect. The chiming of bells is very cleverly suggested, and the harmonic scheme is bold and dignified. An excellent study or recital piece.

DREAMS—R. WAGNER.

"Träume" (Dreams) is one of a group of five songs composed by Wagner in 1892. Two of these songs, "Träume" in particular, are sketches or studies for the mu-i-drama "Tristan and Isolde." In this they resemble the sketches made by painters preparatory to some great pictures. "Träume" is often sung in recital and concert, and is a great favorite. It has been arranged as an instrumental number in various ways, and makes a beautiful piano solo. As a guide to the player's interpretation, the text of the song is given. Those who are familiar with "Tristan and Isolde" will recognize many characteristic touches.

AT EVENING—J. J. PAIDREWSKI.

Pairedewski has been one of the most popular of all pianists. While he has not been a voluminous writer, his piano compositions display many of the qualities which have endeared him to the public as a player. His "At Evening" a truly pianistic in its idiom and extremely modern in its harmonic schemes. Note particularly the harmonies in the sixty-fifth to the seventy-second measures and the effect of the F sharp added to the final chord in A.

VALSE CHEVALÈSQUE—L. J. O. FONTAINE.

This is a sonorous waltz movement by a composer who is well known to our ETUDE readers. We consider this one of Mr. Fontaine's best pieces. It is melodious and full of color. In playing it one can to mind instinctively some scene of splendor or festive occasion in which knights and fair ladies mingle in the dance.

THE LITTLE MARCHIONESS—PAUL WACHS.

This dainty number may be compared to a bit of Dresden china or to a Watteau painting. It is in the style of an old-fashioned gavotte, danced by stately court ladies and gallants. Play it lightly and precisely. Paul Wachs, in common with a number of other French composers, has a knack of recreating musically the atmosphere of a former period.

FROLICS—M. GREENWALD.

This piece is in the popular *intermezzo* style. The themes are all lively, well contrasted, and the rhythms have a fascinating lift. Pieces of this type should not be played too heavily, especially in the accompaniment, but rather lightly and with delicacy.

REVERIE—R. WOLFF.

As a writer of modern teaching pieces of easy and intermediate grade Bernhard Wolff has been

highly successful. His "Reverie," in addition to its usefulness and pleasing qualities, has real educational value both from the technical and musical standpoints. This is an excellent third grade recital piece.

LOHENGGRIN (PIPE ORGAN)—R. WAGNER.

The introduction to the third act of "Lohengrin" has long been a favorite number at orchestral concerts. The strong opening theme is both inspiring and uplifting, as is the famous bass melody with its triplet accompaniment. In common with many other instrumental numbers by Wagner, this piece may be played on the organ with excellent effect. It will make a fine recital number, or it may be used as a postlude for festival occasions.



EDUARD POLDINI.

CONESTOGA—A. GEIBEL.

This number is taken from a very attractive set of second-grade teaching pieces by Mr. Geibel, entitled "With Nimble Feet." They are all characteristic dances. "Conestoga" is an Indian dance with a highly suggestive melody, the accompaniment imitating the monotonous drumming of the tom-tom.

THE HARMONIOUS BLACKSMITH—(FOUR HANDS)—G. F. HANDEL.

This celebrated air with variations was originally published as "Hand's Fifth Favorite Lesson from his First Suite of Pieces." The title "Harmonious Blacksmith" was attached to it later. Several quaint stories are told as to how it acquired this latter title, but none are well authenticated. In fact, there is doubt as to the origin of the theme itself, although the variations are unquestionably Handel's own. This piece in its original form was a solo for the harpsichord, although it was often played on the organ. It has since been arranged and transcribed in various ways. Among others it makes a very acceptable piano duet, as here given. The great popularity of this piece is probably due largely to the beauty of the theme itself, as well as to the clever manner in which the variations are worked up, each one increasing in interest and elaboration.

FRAGMENT FROM CONCERTO—W. A. MOZART.

Mozart wrote twenty-five concertos for piano with orchestra; of these the one in D minor has proved one of the most popular, much of this popularity

being due to the lovely slow movement, a fragment of which is here given. The study of this and similar quotations from the classics serves to disseminate a more intimate knowledge of these great works and to add greatly to the interest in them, especially so since opportunities for hearing the concertos are infrequent.

BARCAROLLE (VIOLIN AND PIANO)—J. OFFENBACH.

Interesting material regarding the "Tales of Hoffmann" from which this *barcarolle* is a popular excerpt, will be found in another department of this number of THE ETUDE. In the opera the *barcarolle* is an ensemble number for solo voices, chorus and orchestra. It sounds well in all arrangements, however, and makes a particularly good violin number. The success of this number appears to be due chiefly to its fascinating, swaying rhythm; the melody and harmonies are extremely simple.

THE VOCAL NUMBERS.

A new song by Henry Parker is always welcome. His "Abide with Me" should prove one of the most popular solo settings of this well-known text. It is melodious, expressive and dignified.

"Dear" is a song of popular type by the well-known Italian landmaster, Giuseppe Creatore. It is also published as an instrumental number, and as such has been performed by the composer with great success during the past season. It will make a good teaching or encore song.

EDUARD POLDINI.

EDUARD POLDINI, whose portrait appears on this page, has won a remarkable reputation among lovers of the beautiful in pianoforte playing, although only a very few of his pianoforte compositions have been heard. Poldini was born in Budapest June 13, 1859. He graduated from the National Conservatory of the Hungarian capital with high honors. Upon the advice of Brahms he went to study with Mendelssohn in Vienna. This was followed by other years of study in France and Germany. After this he removed to Switzerland and has lived for the most part in the land of ice-crowns, lakes and gorgeous lakes. With the exception of a few chorals, songs, etc., Poldini's works best known in America are almost exclusively exquisite gems for the piano. There is a charm and individuality about the works of Poldini which has engaged the attention of Godsky, Grünfeld, Leuchter, Rosenthal, Sauer, Carrozzini, Mrs. Bloomfield-Zeiler. Poldini's operettas have found favor in Europe. Among them are *Nordlicht, Im Garten, Der liebe Augustin* (Ballet), *Carlouche, Der Vagabond and the Princess, Die Guten Alten Zeiten, The Fairy Tale Singerspiel*, for young folks, *Dornröschen, Aschenbrödel and Die Kasperkasper*. His best known pianoforte pieces are *The Dancing Doll, Marche Mignonne, Valse Serenade and The Music Box*. The *Valse Charmèse*, published for the first time in this issue of THE ETUDE, is characteristic of the individuality and delicate finish marking all of the Poldini piano pieces. Originality in style and treatment are rarely so beautifully combined with simplicity and charm.

THE CHRISTMAS ETUDE.

As in past years the Christmas ETUDE has been planned a special gift issue. Never before, however, have we been able to offer so many exceptional features. The international eminence of such contributors as Mme. Clélie Chaminade, Herr Eugen d'Alberty, Frederic Corde, Mr. Dalton-Baker, as well as other notable features will naturally create an unusual demand for this issue. Consequently we earnestly request our friends who intend to send copies of this issue to music lovers as a Christmas gift, to inform their dealers as far in advance as possible just how many copies they will require.

CONESTOGA
INDIAN DANCE

ADAM GEIBEL.

Allegro vivace M.M. ♩ = 120

mp

mf

last time to Coda

f

p

Φ CODA (last time only)

f

p

atempo

poco rit.

mf

dim.

1

5 3 4

mp

1 2

5 3 4

dim.

poco rit.

D.C.

THE ETUDE

VALSE CHARMEUSE

ED. POLDINI, Op. 48, No. 1

Tempo di Valse M.M. $\text{♩} = 63$

Tempo di Valse M.M. $\text{♩} = 68$

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molto espress.

This page of musical notation contains ten staves of music, likely for a piano. The notation is written in a key with one sharp (F#) and a 2/4 time signature. The music features various musical symbols, including notes, rests, and dynamic markings such as *dim.*, *cresc.*, *mf*, *p*, and *ff*. The notation is arranged in a standard format with a treble and bass staff for each system. The music appears to be a single melodic line with harmonic accompaniment, possibly for a solo piano or a small ensemble. The notation is clear and legible, with a focus on the melodic and harmonic structure of the piece.

THE HARMONIOUS BLACKSMITH

SECONDO

G. F. HANDEL

Andante tranquillo M.M. ♩ = 92

Air.

Var. 1.

M.M. ♩ = 100

Var. 2.

M.M. ♩ = 112

Var. 3.

THE HARMONIOUS BLACKSMITH

PRIMO

G. F. HANDEL

Andante tranquillo M.M. ♩ = 92

Air.

Var. 3.

THE ETUDE

SECONDO

7

f *mf* *cresc.* *f* Repeat *p*

Var.4

f *mf* *cresc.* *f* Repeat *p*

M.M. = 132

Var.5

f Repeat *p*

f *mf* *cresc.* *f* Repeat *p* to *cresc.*

THE ETUDE

PRIMO

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

f *mf* *cresc.* *f* Repeat *p*

Var.4

f *mf* *cresc.* *f* Repeat *p*

M.M. = 132

Var.5

f Repeat *p*

f *mf* *cresc.* *f* Repeat *p* to *cresc.*

THE ETUDE DREAMS

Edited and Fingered by
MAURITS LEEFSON

RICHARD WAGNER

Moderato molto
pp
l.h.
sempre cresc.
decreso.

Say, oh say what won-drous dream - ings keep my in-most-soul re-volv - ing,
molto piano l'accompanimento

that they not like emp - ty gleam - ings into noth-ing are dis-solv-ing? Dream ings, that with
molto piano l'accompanimento

ev - ry hour, ev - ry day in bright-ness grow, and with their co-lea-tial pow - er sweet - ly through the bo - som flow?
poco appassionato

Dream - ings, that like rays of splendour fill the bo-som ne-ver wav-ing, last-ing im-age thereto ren - der. All for-get-ting.
poco animato

one retain - ing! Dream - ings, like the sun that kisses from the snow the buds now-born, that to strange and unknown blisses they are
a tempo
accel.
pp poco animato

THE ETUDE

greet-ed by the morn; that ex - pand they may and blos - som, dream - ing spend their o-dours suave,

meno mosso e dim.
sempre decresc.
dolce.

gent - ly die up - on thy bo - som and then van-ish in the grave.
p
l.h.
morendo

molto cresc.
decresc. poco a poco

p

Edited by ROBT. GOLDBECK

AT EVENING AU SOIR

I.J. PADEREWSKI, Op. 10 No. 1

Andantino quasi Allegretto M.M. $\text{♩} = 80$
a tempo
rit.

un poco piu moto e rubato
dolce.

con forza
pp rall.
rit.
a tempo

THE ETUDE

Tempo I.

p *(w)* *animato* *r.h.* *l.h.*

f *risoluto* *mf* *poco rit.*

pp *un poco più mosso* *rit.* *sempre leg.*

con forza *rit.* *più lento* *rit.* *a tempo* *rit.*

Tempo I.

pp *rit.* *animato* *molto cresc.*

f *risoluto* *f* *pe rit.* *più lento e pp*

calando *rit.* *pp* *morando* *ppp*

 THE ETUDE
 BELL RINGING

KLOCKRINGNING

W. PETERSON-BERGER

Andante M.M. $\text{♩} = 72$

pp *la melodia ben legato*

mp *f* *mp* *f* *mf*

cresc. *ff* *degnesc.* *mf* *degnesc.*

mp *p* *pp* *ppp*

VALSE CHEVALERESQUE

L.J. OSCAR FONTAINE, Op. 97

Allegro M.M. $\text{♩} = 84$

mf p pp f ff cresc. ed accel. Piu vivo strigendo Piu lento Temp. L. allargando

Last time only

CODA

mf p pp f ff cresc. ed accel. Piu lento acc. ed accel. Piu lento Temp. L. allargando

THE LITTLE MARCHIONESS

GAVOTTE

PAUL WACHS

Allegretto M.M. $\text{♩} = 126$

mf p pp f ff cresc. ed accel. Piu lento acc. ed accel. Piu lento Temp. L. allargando

THE ETUDE

FROLICS

A TONE FANCY

M. GREENWALD

Moderato m.m. ♩ = 108

cantabile

poco a poco cresc.

D.S.

THE ETUDE

LOHENGRIN
INTRODUCTION TO ACT III

Great: Full, without Trumpets & mixtures
Swell: Full, Coupled to Great.
Choir: Full, Coupled to Swell.
Pedal: Full, without Reeds.

RICHARD WAGNER

Edited by
RALPH KINDER

Allegro molto M. M. - 152

MANUAL

PEDAL

ff Gt. *tr*
p Sw.
f Gt. *tr*
Ch. & Sw. coup.
Gt. add Trumpets
Sw. closed
Ped. *senza* Ped.
Sw. Open
Gt. Trumpets off
Sw. *reduce*
Gt. to Ped. off

THE ETUDE

add Oboe
Soft 16'
Clarinet, Ch. to Sw.
Full Sw. except reeds
Clar off
Full Sw.
a tempo
dim.
ff Gt.
Gt. to Ped.
Gt. add Trumpets
Ped. *left hand and Pedal in octaves*
To Gt. add Reeds
Full Organ
rit.

REVERIE
TRÄUMEREI

BERNHARD WOLFF, Op. 58, No. 7.

Con espressione M.M. $\text{♩} = 72$

TRÄUMEREI

BERNHARD WOLFF, Op. 58, No. 7.

Con espressione M.M. - 72

p

last time to Coda

pp

CODA

molto rit. pp

CODA

A page of handwritten musical notation for a piano piece. The score is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature is B-flat major (two flats). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo) are used throughout. There are also numerous fingerings indicated by numbers 1-5 above or below notes. The handwriting is in dark ink on aged, slightly yellowed paper. The piece concludes with a double bar line and the initials "D.C." (Da Capo) in the bottom right corner.

BARCAROLLE

from Les Contes D'Hoffmann
(TALES OF HOFFMAN)

JACQUES OFFENBACH

Edited by F. E. HAHN

Moderato M. M. ♩. = 44

A musical score for Violin and Piano. The tempo is "Moderato M.M. ♩ = 44". The key signature has one sharp (F#). The time signature is 8/8. The Violin part starts with a melodic line, followed by a section labeled "Sul G" and another "Sul D". The Piano accompaniment features dense chordal textures. Dynamics include piano (*p*) and pianissimo (*pp*).

Handwritten musical score for "L'Allegretto" by Franz Schubert, Op. 137, No. 3. The score is in 3/4 time and consists of three systems. The first system includes a piano introduction marked "poco più mosso" and "mf". The second system features a forte section marked "f". The third system includes a section marked "a tempo" and "rit." (ritardando). The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings.

THE ETUDE

Musical score for 'THE ETUDE' in G major, 2/4 time. The score is for piano and voice. It features several dynamic markings: *mf*, *cresc.*, *accol.*, *ff*, *rit.*, *mf poco meno mosso*, *dim.*, *pp*, *pizz.*, *rit. dim.*, and *ppp*. The score includes fingerings (1-5) and articulation marks (accents, slurs). The tempo is marked *Andante* with a metronome marking of 60.

Lyrics by ROB. F SEAR

Andante M. M. ♩ = 60

Music by GIUSEPPE CREATORF

DEAR

Musical score for 'DEAR' in G major, 2/4 time. The score is for piano and voice. It features several dynamic markings: *ff*, *p*, and *pp*. The score includes fingerings (1-5) and articulation marks (accents, slurs). The tempo is marked *Andante* with a metronome marking of 60.

THE ETUDE

Musical score for 'THE ETUDE' in G major, 2/4 time. The score is for piano and voice. It features several dynamic markings: *mf*, *cresc.*, *accol.*, *ff*, *rit.*, *mf poco meno mosso*, *dim.*, *pp*, *pizz.*, *rit. dim.*, and *ppp*. The score includes fingerings (1-5) and articulation marks (accents, slurs). The tempo is marked *Andante* with a metronome marking of 60.

Chorus

Musical score for 'THE ETUDE' in G major, 2/4 time. The score is for piano and voice. It features several dynamic markings: *mf*, *cresc.*, *accol.*, *ff*, *rit.*, *mf poco meno mosso*, *dim.*, *pp*, *pizz.*, *rit. dim.*, and *ppp*. The score includes fingerings (1-5) and articulation marks (accents, slurs). The tempo is marked *Andante* with a metronome marking of 60.

Musical score for 'THE ETUDE' in G major, 2/4 time. The score is for piano and voice. It features several dynamic markings: *mf*, *cresc.*, *accol.*, *ff*, *rit.*, *mf poco meno mosso*, *dim.*, *pp*, *pizz.*, *rit. dim.*, and *ppp*. The score includes fingerings (1-5) and articulation marks (accents, slurs). The tempo is marked *Andante* with a metronome marking of 60.

Andante con espressione

dolce *l.h.* *l.h.* *l.h.* *l.h.*

mf *rall.* *p* *sostenuto*

A-bide with me, fast falls the ev-en- tide;

The darkness deep - ens, Lord with me a - bide. When oth-er help - ers fail and comforts flee,

cresc. *dim.* *cresc.* *dim.*

Help of the help-less, O a - bide with me. — *p* *poco rit. atempo*

p *sost.* *p*

Swift to its close ebbs out life's lit-tle day: Earth's joys grow dim, its

sostenuto

glo-ries pass a - way; Change and de-cay in all a-round I see;

cresc. *cresc.*

p
O thou, who changest not a - bide with me. *animato* *f* *Piu mosso* I need Thy presence

ten. *mf* *fagitato*
con Ped.

cresc. *p*
ev'ry passing hour: What but Thy grace can foil the tempter's power? Who like Thy-self my

cresc. *p*

cresc. *ff* *rit.* *dim.*
guide and stay can be? Through cloud and sun-shine O, a-bide with me. *p* *rall.*

cresc. *ff* *rit.* *dim.*

Tempo I. *cresc.*
Hold thou Thy cross be-fore my closing eyes; Shine thro' the gloom, and point me to the skies; Heaven's morning breaks, and

f *grandioso* *cresc.* *molto cresc.*

rit. *p* *rall.*
earth's vain shadows flee; In life, in death, O Lord a - bide with me. A-bide with me.

sempre marcato *rit.* *ff* *p* *dim. e rall.* *ppp*

FRAGMENT FROM CONCERTO IN D MINOR

ROMANZA

W. A. MOZART

Andante M.M. $\text{♩} = 72$

a)

A DAY IN THE FOREST.

An Autumn Recital.

BY AMY G. STENVAL.

(The teacher reads the text or has the pupil who is to play the following piece, learns the text preceding the piece and recites it.)

THERE is an indescribable something in the very air which thrills everyone at the thought of spending a day in the woods. Old Mother Nature bewitches us. The hot, dusty road is not a dull, weary way that day. How keen the earth, how sharp the ear to see and hear the delights of the wasside. Whether ridg' or afoot, there is pleasure and charm everywhere in "Going to the Woods."

Going to the Woods—EGERLING.

The sun floods the earth with the bright sunlight. The forest, still and mysterious, stretches as far as eye can reach. Gently the soft leaves play among the tree-tops. Golden patches of sunshine fleck the cool, shady depths within. Upon the air comes whispering voices, whose spell there is no resisting. In them are the magic and charm of the woodland. "Come, come," whisper the voices, "there are no pleasures like mine." Through the "Entrance to the Forest," the never-ending beauties of the "Forest Scenes" invite us.

Entered to the Forest (From Forest Scenes)—SCHUMANN.

"Follow me, follow me," a rippling, bubbling voice calls as you enter. Turning, the sparkling "Forest Brook" flashes a smiling welcome. Never stopping, never changing, winding in and out among the trees, now gurgling in the shadow, now glancing in the sunlight, the "Woodland Brooklet" leads further within.

Woodland Brooklet—GENSCHALS.

From a bubbling spring, ascending a mossy slope, through the tall grass, now in the shade, now in the sun, a path leads to a lonely cottage hid among the trees. With a swinging stride, a youth, fair of face and strong of limb, hastens to the open door. Within an aged grandmother sits, waiting with a glad welcome for his "Mountaineer's Call."

Hunter's Call—BORN.

Borne upon the gentle breeze comes a fragrance which there is no mistaking. Somewhere blooms the lovely rose. Like an invisible thread, the scent guides to a lonely dell. With such a setting Mother Nature has dealt a lavish hand. Clambering over fallen trees, trailing on the ground, twining in and out among the grasses everywhere is exquisite profusion. Master artists lend a hand to make such perfection. Tinted with a delicate touch of the sunbeam, kissed by the soft winds till overflown with sweetness, earth and heaven richly gave to this glorious creation. Of all the loveliness that grows, the Queen is the rose—"Rose Petals."

Ideas for Fall Club Work with Young Folks' Musical Clubs

Mountaineer's Call—SPALDING.

Resting for a moment by the brookside, there comes a gay company. It is the airy, graceful butterflies stopping for a dainty sip. Then, rising on fluttering wings, they beckon to a merry race. Here and there, turning, twisting everywhere, is the eager chase of the butterflies. Oh! dainty little fellow, we knew you would at last seek the woodland beauties. He, the gallant, in black and gold, comes to woo the modest violet. Never a lovelier sight than the "Flight of the Butterflies."

Flight of the Butterflies—WATSON.

Did you ever listen to the Brook, as it goes singing through a shady valley? Come and rest awhile on the soft velvet carpet, while it chants its little lay. It sings of springs, as clear as crystal, cold as ice, of bees and birds, grasses and flowers, of tiny falls and limpid pools, where little fishes like to play. Of sun and stars, of all the beauties of earth and sky, "Softly Sings the Brooklet."

Softly Sings the Brooklet—WENZEL.

On a clear summer day what content to be looking up toward the sky and see the winds and leaves at play. Graceful of motion and musical of sound are the "Fluttering Leaves."

Fluttering Leaves—FRANKLIN.

After wandering about for a while, no stranger sight was found than that of a man sitting in a clearing, with a large hawk resting on his arm. Clad in fanciful hunting suit, he looked like a man of medieval days when this sport was at its height. Tiny specks dot the blue overhead. Like a flash, the bird is off, rising swiftly to meet the prey and dashing speedily here and there, a shriek, and victor and vanquished fall at the "Hunter's Call."

Hunter's Call—BORN.

Borne upon the gentle breeze comes a fragrance which there is no mistaking. Somewhere blooms the lovely rose. Like an invisible thread, the scent guides to a lonely dell. With such a setting Mother Nature has dealt a lavish hand. Clambering over fallen trees, trailing on the ground, twining in and out among the grasses everywhere is exquisite profusion. Master artists lend a hand to make such perfection. Tinted with a delicate touch of the sunbeam, kissed by the soft winds till overflown with sweetness, earth and heaven richly gave to this glorious creation. Of all the loveliness that grows, the Queen is the rose—"Rose Petals."

Rose Petals—LAWSON.

Shadows lengthen; over the Earth spreads a dusky veil. Only towards the West rays streaks of light peep through the trees. The intense quietness of late afternoon is no more. The birds pour forth their vesper hymn. All the myriads of living creatures are busy preparing for the night. Familiar sounds take weird shapes, well-known sounds startle. The mystery of the woods has begun. Look, there flashes an old flame. It is an unfortunate wayfarer who falls under the spell of the "Will o' the Wisp."

The Will o' the Wisp—JUNGMANN.

Yonder over the hilltop is a ruddy glow. It is like the fall moon rising on a misty night. Coming nearer, one looks down into the sheltered hollow, where a band of gypsies have made their camp. The intense blackness without, the great fire within, the grotesque shapes in the shadows, the startling distinctness of those in the light make most fantastic pictures. Scattered about in groups sit the dark-headed men, smoking and talking. The women are busy with their evening tasks. Children, brown from the sun and graceful of movement, sit in and out in their romp. Wild and free is the life in a "Camp of Gypsies."

DUTY—Camp of Gypsies—BEHR.

Always graceful are the steps of the Gypsies. Overhead is the Harvest moon, underneath the velvet turf. From the zither comes the music as fanciful as the people. Motion and music are one in the "Valse Caprice."

Valse Caprice—ATHEARTON.

A pause in the dance, the music stops; the fire is out. Overhead the stars, all around is night. Ended is the day in the Forest.

A large musician with a large violin, cello, backed a lansom. "Drive me to King's Hall," he said. When, after a hard tussle, he had wedged himself and his instrument into the limited area of the cab, the driver cracked his whip and drove off. They reached the hall. The musician alighted and took out a shilling. "What's this?" demanded the driver. "Your legal fare," said the musician. "Yes, I know it's my legal fare for carrying you," retorted the jehu, with a direful glance at the bulky instrument, "but what about that there flute?"—London Tit-Bits.

"THE TIED GATE."

A Recital Game for Club Use.

BY J. SHIPLEY WATSON.

(In place of the *italic* words write out the equivalent in musical signs.)

Bess, hold that gate open!" said Kate, talking as fast as possible. "It's tied," answered Bess, slowly, "I don't care if it is!" snapped off Kate in a loud voice.

Kate had a high soprano voice, very sweet and very, very soft. One naturally fell in love with Kate. She was pretty enough to turn her head, and "sweet" enough to work havoc in the whole neighborhood.

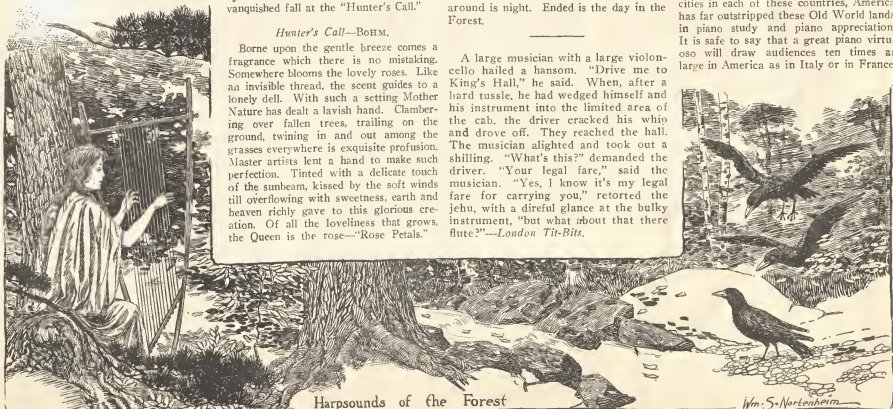
She could sing the lightest songs and trill the fastest, softest trill. She was in time for all the fun, and little by little she became the pet of the town. But that morning Kate was not very sweet and her voice was not very soft. She was angry and spoke more slowly, accenting her words. "Hold that gate open!" "But it's tied," repeated Bess, viciously, and she rolled her bright eyes with expression.

"Well, our friendship will end right here if you don't untie it. You needn't try to bar me out; it's a base thing to do!"

Bess saw it was no use, so she pushed the gate open with a sudden bang and, running as fast as possible, reached the front step. Taking a step and a half at a time, she rushed into the house, striking Major See and hanging the door so loud that a vase fell with a crash to the floor, and Bess, tripping over the rug, measured her length upon the floor. She had to rest a long time after the tied gate episode.

A PERTINENT COMPARISON.

Few Americans know that the greatest virtuoso can find an audience of music lovers in America which does not exist in either Italy or France. This is particularly the case with pianists. Dr. Oscar Bie says in his monumental *History of the Piano-forte*: "To-day a tour in America is almost a matter of course in the life of every virtuoso. Countries like France and Italy are shut off from a great international intercourse of this kind, since their concert life, and especially their cultivation of the piano has never unfolded itself." Outside of a few leading cities in each of these countries, America has far outstripped these Old World lands in piano study and piano appreciation. It is safe to say that a great piano virtuoso will draw audiences ten times as large in America as in Italy or in France.



Harpsichords of the Forest

Wm. S. Northen

THE ETUDE

THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

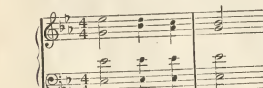
PASSING DISSONANCES.

"Will you kindly inform me if it is correct to play a note sharped in the key signature and then play the natural, as for instance, in the following measure?"



"Ought not the C in the second group in the key signature to correspond with the C in the treble? Our teacher tells me to play natural, another not."

The question of dissonances is a great stumbling block to those with little theoretical training, and especially to singers. Those whose knowledge is small believe that dissonances are something to be avoided. Further experience, however, shows that the pages of music are literally peppered with them. They stand for the active impulse in music, while consonances stand for the factor of repose. They not only occur as passing effects, as in the example quoted, but are frequently found on the accent. It is a curious fact that inexperienced musicians are shocked if they find the interval C and C sharp occurring in a piece of music, but will accept C and D flat, which produces exactly the same effect, with perfect complacency. If you had carried your observation a little farther in your example, you would have asked what to do with the sharp in the treble against the natural in the bass, for the same reason also form a half step. The fact that one is diatonic and the other chromatic makes no difference in the effect upon the ear. Strike the following interval, E flat and D, and you will find the same on the piano and revere it. Not very agreeable is it? Now play the following passage:



It would be exceedingly correct to make it two-four time and draw the bar line after the first chord, thus bringing the strong first beat accent on the dissonance. But what has become of your harsh dissonance? Would you have noticed its presence had it not been pointed out? You will find this effect in many familiar melodies, such as *Home Sweet Home*, or *Blue Bird* of Scotland, and it is the dissonance that adds the touch of pathos to them. The correctness of dissonances depends upon the manner in which they are used. To understand this you would need theoretical knowledge. Meanwhile, the passages just given are perfectly correct just as written. Furthermore, examine every piece you play, and see how many dissonances you can find. If you isolate them and strike them repeatedly on the piano, you will find them disagreeable. But if they piano, you are properly introduced and resolved when used in music, they constitute one of its most beautiful elements.

MUSIC AND SCHOOLS.

"To the music teacher in the Fall, I am compelled to teach all public school and high school children to sing 9 A. M. and 4 P. M. If I see an older child so crowded with work that the school teacher discourages them from taking music lessons while in school, if I refuse to accept that time for music practice while in graded schools or high schools, then will I ever get the time?" A. S.

It is doubtless true that in the majority of schools pupils cannot give time to their music during school hours. A strong effort is being made in the musical profession towards rectifying this condition. In many cities school children are given credits for their music

Have your drugstore make you a lotion consisting of one part of olive oil to eight parts of fine oil. Use this several times a day with gentle rubbing. Meanwhile give your hands complete rest from all strain.

When a cure seems to be effected, resume your practice with not more than a half hour daily, which may be increased gradually. Begin on the table, in the manner I have suggested, with thorough tests as to feeling of ease in hands. Then begin with simplest exercises, pretending that your hands are on the table, transfer as they can be made comfortably on the table, transfer to the keyboard, permitting no feeling of dissonance from the simple to the complex, ever watching that your hands feel supple, with the keenest attention. Meanwhile Doctor ERICK, having prescribed for you what will be glad to hear in a couple of months what has been the result of the prescription, assuming, of course, that you follow it out faithfully.

FAULTY MEMORY.

"What can I do for a pupil who forgets quickly? She plays a piece perfectly one week, and I tell her she need not put it away for the future, only what is needed to keep it in mind; but if I ask her to get through it, she knows it is not there."

The fault in such cases lies farther back than the music lessons. It requires very intelligent parents to discover this early in the child's life. It requires still more intelligent parents to recognize what ought to be done, and to see that the child receives special training along this line from the beginning. In ninety-nine cases out of a hundred, however, they are allowed to drift, receiving the same sort of conventional schooling as is laid down for all children, when they really should be trained from the beginning, and constantly, in attention, concentration and retention.

You would need to devote no more attention to modern physiological psychology than to the artist's life in popular magazines, and you would find that at birth the child contains a little more than possibilities and tendencies. Also that capacity along any line is largely a matter of brain building, and that wonders can often be accomplished along lines that would be due to the right kind of consistent training is enjoyed.

You will perceive, therefore, that you have been presented with the problem of accomplishing what ought to have been begun years ago. These things must be taken charge of at the very beginning, and to any great extent, as teaching must proceed along wholesome lines. Not one parent in a hundred understands the situation. One or two know what to do if he did. Under special conditions children grow up without any special effort being made to correct tendencies and develop special faculties until they become strong.

Has your pupil persistence and determination, or is she a hopeless and helpless defier? If the latter, I am afraid your task will be difficult. Constant attention must be given to memorizing. Begin with one well-selected piece and do not let it drop. Insist that it be kept in constant practice. A certain portion of the practice time must be applied to it for this purpose. Let this be the only one, for a repertoire of pieces to be played from memory. Constantly add to it as the pupil improves. Unless she understands the situation, however, and is willing to devote herself, your task will be difficult. If you are dealing with a physical constitution that is defective. After a year's steady and persistent effort, take account of stock and see if you can discern any improvement.

ETUDES AND SONATINAS.

"Which of the Czerny-Liebling collections would you give with the second book of the Standard Grade Course?"

"I can use sonatinas in the second grade, and the first and second books of the Standard Grade Course. I can use the second and third grades."

"Should pianists learn their finger arpeggios short or long? This seems a very strange question, but I know a teacher who keeps her pupils from bending under, and she advises her pupils to do the same. How soon would advise the playing of scales with both hands together?"

How would you form the diminished chords of C and G, and do we have diminished chords in the minor?"

4. This depends upon the ability of the student. It is a good plan, however, to have the pupil learn all the scales in one octave, so that any one scale can be played at call with each hand separately, after which they may be learned together. This may be taught during the first grade.

5. We do not have diminished chords of C and G. The only diminished triad in C is the major triad of D, F and A flat; on the seventh, B, D and F, the same as in the major key.

DIMINISHED INTERVALS.

"I cannot do diminished intervals quite straightened out in my mind. Will you kindly help me?"

(a) In one writing primer I find that diminished intervals are formed from perfect and minor by raising the lower note a half step.

(b) In the same book the table of intervals gives thirds as major, minor and diminished.

(c) In another primer I find C to E flat given as an augmented third.

(d) In the same book I find lowering the note of a major interval a chromatic half step causes it to become minor, and lowering it another half step it becomes diminished. In this book the lower note is not altered in the case of the diminished interval.

(e) In order to form a lesser interval, it makes no difference whether you lower the upper note or raise the lower note of an interval of the same name. A diminished fifth may be formed by chromatically lowering the upper or raising the lower note.

(f) The book probably does not intend that you should infer that a major interval became diminished, but that it first became minor and then diminished.

(g) This is probably a misprint, as C to E flat is a minor third.

(h) This paragraph is sufficiently answered by my answer to (a). I would add that the whole system of indicating the formation of intervals is illogical, bungling and unscientific. E flat is not produced by lowering E. The two seconds are not separated.

In the scale of E flat major, the tone E flat has nothing to do with the tone E natural. Neither in starting to play nor in forming a mental concept of the scale of E flat is there any need to think of the E natural, should be a very proper process just down a half step. Each sound is an entity by itself, and the term E flat is the name given for lack of a better one.

The whole theoretical process should be changed so that a student is taught that the E flat is put in place of E natural, and not that the latter is lowered.

The same may be said of intervals. One interval is not necessarily derived from another. In one passage a composer may use a major third; in another a minor third; in another a diminished third, and in still another an augmented third, and in no case any of the four terms are useful for saying that one is derived from another. Such terminology may have its uses in teaching beginners to understand intervals, but should not be considered from a scientific standpoint. A diminished third produces a very different effect from a major one, and is here used by a composer to give expression to an entirely different musical meaning. He selects one or the other, according to the effect he desires to produce. Neither does it occur to him that the diminished third is derived from the major third.

Each interval should therefore be learned as an entity by itself, and not as a derivative. It is comparatively simple. In order to do so, however, it is necessary that the student be able to spell all the scales without difficulty; must be thoroughly conversant with them all. This means that every harmony system should first teach the scales, for without a knowledge of them it will be difficult to understand intervals. Assume that the student has a knowledge of the scales of the major scale, formed on that tone. If the upper note of the given interval is found in that scale, it will be major, or perfect. It is easy for them to learn that primes, fourths, fifths and octaves are perfect, all other intervals are diminished. If the upper note is not in the major scale, but is a chromatic half step lower, fourths, fifths and octaves are diminished, and all others minor. If the upper note is a chromatic step lower, seconds, thirds, sixths and sevenths are diminished. Seconds, thirds, sixths and sevenths are diminished in this class as doubly diminished. If the upper note is a chromatic half step higher than in the major scale, the interval is augmented. Students who thoroughly learn their scales in this manner will be able to tell at once whether a given diminished interval was first major, then made minor, and finally diminished.

ATTACK.

"Will you kindly tell me, through the Round Table, the absolutely correct manner of attack? I was taught to use the down arm touch for chords. This has been criticized by a friend, who says it leads to stiff wrists. He says the proper attack is to throw the thumb up and back, without the 'drop,' except when the chord is to be held, when that may drop. He says that the correct manner of using the hands by players who are to be kind the times. Do Paderewski and Busoni use this manner of attack? The above manner of attack, my manner of release is the opposite, or 'up-arm.' An artist will throw his hands down from the top of his head out any motion?" C. S.

There are many able teachers who would tell you that every kind of "attack" is the correct one, depending upon the nature of the passage to be played. Artists so train their hands and muscles that they have them under immediate control and command for any and every possible effect that it may be desired to produce. Therefore piano playing becomes a school of physical training for the arms and hands, from which the training of the entire body should not be excluded. For health is everything, whatever one's calling in life.

For no other purpose than the cultivation of endurance, complete physical training is necessary, for many pianists fail because they have not sufficient endurance to carry them successfully through a difficult composition, especially of the cyclic type. Your question, therefore, resolves itself into—what are the many correct manners of "attack?"

There was a time when practically two methods of attack predominated in the piano-playing world—the hammer stroke from the knuckles for the fingers, and a similar stroke from the wrist, for the hands. This latter is the one you mention in the foregoing letter as advocated by your friend. This movement, however, no longer occupies the predominant position that it did years ago. It is now used for rapid staccato chords, especially in repetition. It figures largely in rapid octaves, although many great pianists in these use it in skillful combination with other movements of the arm.

The down-arm touch, instead of leading to stiff wrists, if correctly used, is a great preventive of them. The down-arm touch implies great suppleness throughout the entire playing apparatus. It is also a preventive of stiffness, however. Possibly you have been trying to use it for this, which may be the root of the disagreement between you and your friend. All chord work requiring sustained and vigorous effects, from the piano to the forte, should be played with the down-arm touch. The old-fashioned slapping motion of the hand working freely on a stiffly held forearm resulted in chords that were hard, cold and brittle, and amounted to legato effects.

The up-arm touch is not strictly a method of "release," but one of attack in which the release results as a secondary motion. Up-arm touch is hardly a proper term for release, as the word touch implies the idea of attacking the keys instead of merely leaving them.

Paderewski and Busoni belong to the type of pianists who have trained their hands to such a point of absolute control that they can make use of any possible muscular motion at the point of attack. They are not trained, and they will, therefore, at one time or another, as the need may occur, make use of every possible kind of touch.

STARTING IN BUSINESS.

I have a letter from "S. L." who is too long to print, but which describes a condition which is not so uncommon—that of a conscientious worker who doubts whether her education has been sufficient to warrant her taking up the art of teaching. Although now twenty-nine years old, and has had frequent periods of study since the age of nine, some of them having been prolonged for three years at a time under excellent teachers, yet she has scruples as to the degree of advancement being sufficient so that she can begin teaching and honestly recommend herself to any constituents she may obtain.

Drawing conclusions from "S. L.'s" letter, I can only say that if her scruples have been properly founded, she is not so much of a beginner as she is now. Inconceivable music! I have known many so-called graduates who could play a Chopin *Ballade* or a Beethoven *Sonata* as trained by a teacher but were beyond that new practical business of presenting a new piece with the new things in music as he does. He is able, conscientious and clever. Yet in spite of all these gifts he fails to move to the depths of the soul—Richard Wagner.

rote, but could not read the printed page. But "S. L." indicates more than this as the result of her somewhat fragmentary education. Although not taken consecutively, yet this should not prevent it having been assimilated in such manner that she can readily bring it to her command when needed.

The greatest criticism I have to offer is that she is too distrustful of her own ability. This often proves a great hindrance to the progress of many, who otherwise have much ability. But the amount of grounding that "S. L." has had, which is more than many excellent teachers have had, if she has the faculty of classifying her knowledge and applying it, she ought to be able to begin her teaching at once. An open, industrious and earnest student can "study out" anything, even though far from a center of learning, a faculty that cannot be learned by training from the outside, but from one's own personal effort.

"S. L." is living in a remote Western town. Under such conditions I should recommend that she begin to apply her knowledge at once. Her teaching faculty can only be developed by experience, and not from an expenditure of more time and money in the "disadvantages" of a remote town, conditions outlined. Therefore, even longing for more opportunities for study, it will be better to begin building up a class at once, and leave more advanced study to come afterwards. At the age of twenty-nine, a finger technique is not to be increased, but by a limited extent. More study will result more in broadening one's musicianship than in a very great addition to brilliancy of execution. This being the case, study will be more valuable after one has taught for a time, for all increased knowledge will be unconsciously referred back to its practical use in the student world. The small amount of money that "S. L." has will be needed to keep her going until the class is started. If she does it all up in a study she will have nothing to live on while the class is being formed, and will have to return to commercial life. After the class is well started, if a whole year cannot be taken, she can return to her home, and the natives of the summer schools, where much valuable assistance may be obtained. Many inquiries of this kind are received. Of course, this answer could not apply in the case of a student who had had comparatively little training, but the total amount of "S. L.'s" training, if added, would amount to several years. In securing a teaching candidate, Bender's "Business Manual for Music Teachers" will be found invaluable.

UNDIGESTED MUSICAL KNOWLEDGE.

BY EDITH MATHIELE COOK.

Have you ever stopped to consider why it is that so few persons, compared with the multitude of students, can play a number so that you would care to hear it repeated? There must be something radically wrong, and it is for the wise teacher to determine why the results are at times so pitifully small.

Can you expect a person to read, write or speak well when he is not sure of his alphabet? Yet every hour of the day teachers are asking the impossible of their pupils. From an understanding of the mind is not unlike the digestive apparatus of the body. If the stomach is filled with too much food or indigestible food it rebels at once. Teachers who would hold up their hands in holy horror at the picture of an infant eating plum pudding or sausage will give pupils pieces which stand about as much chance of being assimilated mentally as would the indigestible foods in the child's delicate stomach.

Seek with the greatest possible care to avoid giving the student too much to eat. The student who is presented with too much food or indigestible food at the same time. Endeavor to have the pupil master all the difficulties of technic step by step. Pursue unerringly along these lines with exercises and études. Strive for a better knowledge of note values, signatures and key relations.

Let us play so that we may feed the mind, uplift the spirit, and best of all, touch the hearts of our hearers.

MENDELSSOHN is a great landscape painter and his palette has been more successful in music than in painting. He is able, conscientious and clever. Yet in spite of all these gifts he fails to move to the depths of the soul—Richard Wagner.

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