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James Francis Cooke

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JANUARY 1912

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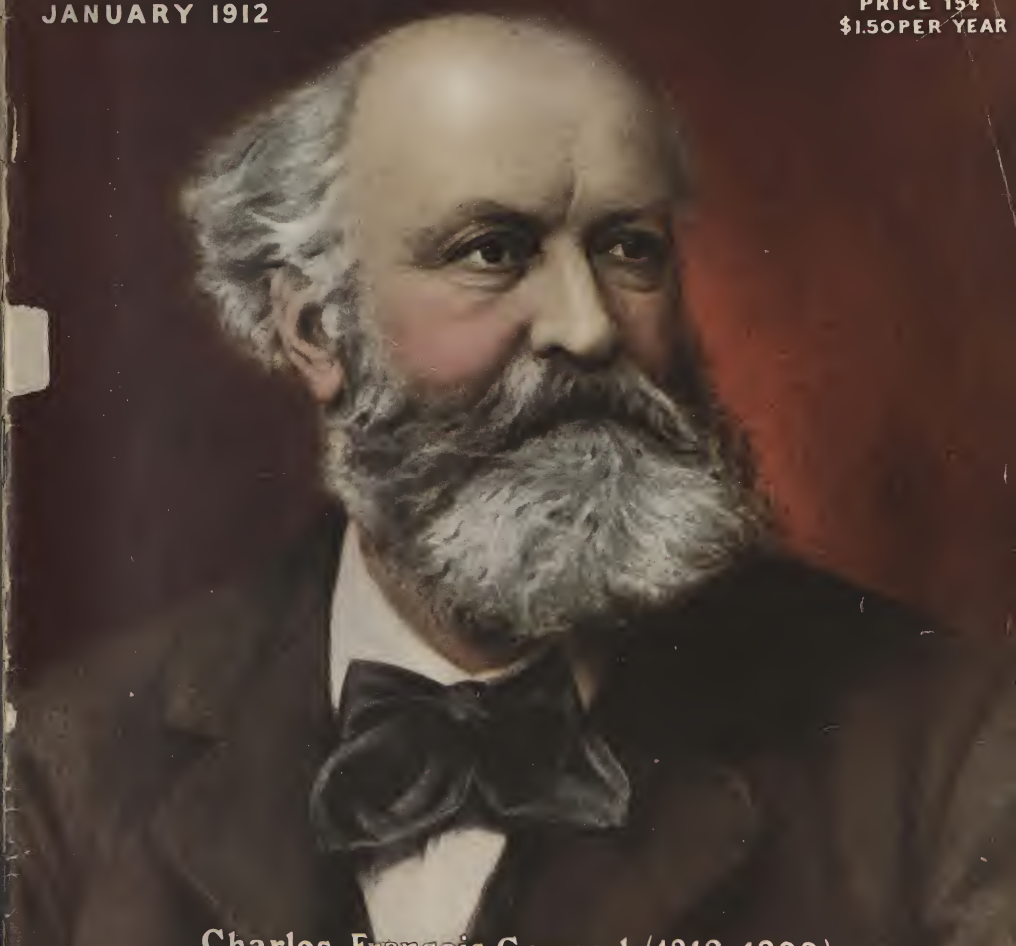

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The Etude

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Edited by JAMES FRANCIS COOKE

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CONTENTS

"THE ETUDE"—January, 1912.

MUSIC.

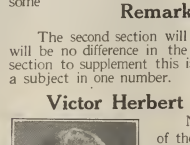
A SPLENDID FEBRUARY ISSUE

Owing to our very great success in securing remarkably fine material upon the subject of Grand Opera it was found that it would be necessary to issue a second section in February. Consequently the February ETUDE will contain some

Remarkable Operatic Features.

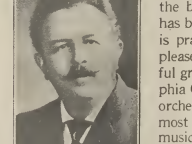
The second section will be comparable with the first in every way. There will be no difference in the standard of excellence. You will need the second section to supplement this issue, as it is absolutely impossible to treat so vast a subject in one number.

Victor Herbert on "The Opera of the People"



No composer holds a higher position in the estimation of the American public than Victor Herbert, a man with the best possible kind of a musical training, but one who has by his genius and art succeeded in writing music that is praised by the greatest critics and at the same time pleases the people. He has written one of the most successful grand operas in the repertory of the Chicago-Philadelphia Opera Company, *Natoma*. He is one of the best orchestral conductors of our times. He is one of the foremost solo 'cellists. Best of all he has splendid ideas upon musical education and has the gift of talking about them with the same fluency which his grandfather, Samuel Lover, put into his novels.

Andreas Dippel on "If My Daughter Should Study for Grand Opera"



A few years ago Mr. Dippel was known as one of the most forceful and versatile operatic tenors. At a moment's notice he seemed to be able to sing almost any tenor role in German, French or Italian and raised an equal amount of enthusiasm. For three years he has been a noted impresario and the artistic results he has produced in connection with the Philadelphia-Chicago Opera Company have amazed the critics. He talks upon an extremely popular subject and if you know anyone who has a desire to study for opera, you should not fail to recommend this issue strongly.

Charles Dalmores on "Self Help in Voice Study"

Only a few years ago Wagner was decried in Paris; now it is claimed that the foremost Wagnerian tenor is a Frenchman, Charles Dalmores. You will want to read his interesting remarks of particular value to voice students.

There will also be appropriate articles by the distinguished writers and critics, *Louis C. Elson*, *Frederic Corder* (the most noted English Operatic Authority) and *Mr. Arthur Elson*. These articles are of the very highest importance to sincere students who desire to secure in these issues a library of necessary reference material on the interesting subject of opera.

Dr. Hugo Riemann on "Perplexing Embellishments"

Pursuing our policy of never making a special issue so "special" that readers who might not be interested in a particular subject would find nothing of value to them in the special issue, we shall publish in the February ETUDE several articles which in themselves should be worth far more to the reader than the price of the journal. Among these is a wonderful article from Dr. Hugo Riemann, the most renowned musical savant of Germany, who will explain some of those musical embellishments which may have been perplexing you for years. Dr. Riemann's scholarship, manifested in his Dictionary and other works, is too well known to demand comment.

Don't fail to get the February ETUDE. Together with this issue it will form the most comprehensive collection of reference material upon the subject of opera obtainable.

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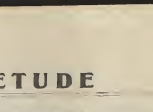

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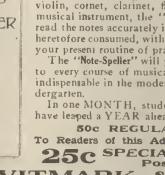

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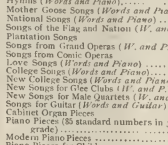

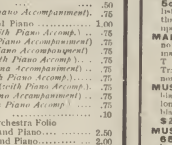

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THE ETUDE

JANUARY, 1912 — VOL. XXX. No. 1

The Wonderful Epoch of Opera

OPERA is now just a little over four hundred years old. Since Peri produced *Dafne* in 1597 and his *Euridice* in 1600, great things have happened in the world's work. *Euridice* was given for the first time to add to the festivities of the wedding of the valiant King Henry IV of France to the quarrelsome Maria de Medici. It was a state event, and since that time Grand Opera has in a sense always remained a kind of state amusement. In America the Emperor's *Loge* and the King's Box have given way to the aristocracy of dollars. Only horse-racing and championship base ball can compare with it in expensiveness, and these pastimes are still possessions of the proletariat.

John Towers, who worked for years to complete a Dictionary of the Operas, reveals that twenty-eight thousand operas have been seen over the footlights. Do you realize what a wonderful industry this represents? Over seventy operas a year have been written for four hundred years—more than one opera a week. What has become of them? Alas, where is the fragrance of the roses of yesteryear? The operas heard in this day represent but a mere fraction of the number written. Pause for a moment to think of what industry is required to complete just one opera. Think of the armies of people who have taken part in their production and then marched on to oblivion. Think of the prodigious expenditure of brains, time and energy and you will realize what the wonderful epoch of opera means.

For years Americans cast their eyes enviously toward the European opera houses. They longed to go abroad "to hear opera as it should be given." Now the tables seem to be completely turned. While opera is given on a magnificent scale in many of the subsidized opera houses of Europe, innumerable unbiased judges who have had no object in flattering America or our American opera managers claim that nowhere in the world is opera given on a more lavish scale or with more magnificent musical and artistic results than in America. Paris was amazed at the performances of the Metropolitan Opera Company a year ago. American singers are found in nearly all European opera houses and their success has won the unwonted envy of European singers. America has apparently gone opera mad. Our glorious eagle has given up his screaming and spends his idle hours practicing upon parts of *Bella figlia, dell' Amore, Dich theure Halle* or *Belle nuit, O nuit d'amour.*

All this is very fine indeed and on one could possibly be prouder of the magnificent progress opera has made in America than is THE ETUDE. However, opera must always remain somewhat of a luxury for the favored few who live in or near large cities. In Italy, where there is a city in almost every valley, opera has become very intimately connected with the lives of the people. But what of a vast, sparsely settled country like America, with its enormous farms, the great prairies and its wonderful forests?

Making Your New Year Really Happy

SOMEHOW we have all fallen into the fashion of making the first day of January an occasion for declaring our somewhat sober and pious good intentions. We who are interested in musical work, —who have the habit of what Lord Byron would call "exhausting thought and hiving wisdom with each studious year."—we take it upon ourselves to resolve that we shall study during the coming year as we have never studied before. About the third or fourth of January this laudable purpose passes to that mysterious and unknown abode of most good intentions.

Why should our New Years all begin on January first? After all the calendar is only a convenient way of measuring our time according to the movements of the stars. The world worried along for thousands of years before the mighty Julius Cæsar made his calendar in 46 B.C. Pope Gregory XIII, one of the greatest thinkers of his age, saw the flaws in the Julian calendar and corrected them in 1582. It was not, however, until 1752 that England and the American colonies adopted the Gregorian calendar. In that year the English speaking people laid aside several days and nobody ever knew the difference. March 5th became March 16th, and the world went on in the same old way at the same old stand. If the "yellow peril" came upon us and forced us to change the calendar to that of our pig-tailed fellow-republicans, we should be obliged to make a still more radical change.

After all, what does the calendar really matter in our daily lives? Can we not call every morning of the year a New Year? Can we not make a new and beneficent resolution every day? Can we not resolve to practice more diligently, more intelligently, more carefully, more successfully? Can we not resolve to teach more patiently, more sympathetically, more faithfully?

THE ETUDE WISHES EVERY ONE OF ITS READERS THE HAPPIEST AND BRIGHTEST KIND OF A NEW YEAR—NOT THE JANUARY-FIRST KIND, BUT THE EVERY-DAY-IN-THE-YEAR KIND!

Our Opera Issues

WE feel that our readers deserve some comments upon the plan we have employed in presenting the subject of Grand Opera in THE ETUDE. It became apparent at the very start that the matter could be treated in only a very superficial manner if we attempted to crowd all of the necessary material in one number. It is our policy not to devote any one issue exclusively to any one subject. This issue is for the most part an Opera Issue. Nevertheless any reader who might not be interested in the subject will find an abundance of interesting reading upon other musical educational topics. In order to do this and at the same time cover the ground sufficiently our next issue will also present quite as important operatic material as anything which has appeared in this issue. More than this, the history of opera will be discussed by four distinguished writers: Mr. H. T. Finck, Mr. Frederic Corder, Mr. L. C. Elson and Mr. Arthur Elson in a series of four articles, one appearing each month. There has been a wide-spead demand for information upon the subject of opera and it has been our purpose to present material for self-study, for club work, or for musical reference which should serve the needs of our readers for many years to come.

The Height of the Season

THIS issue comes to you at the very height of the musical season. You are, we trust, so busy that you have "not a moment to spare." It is just this condition, however, that has undermined many a teacher's success. If you fail to make your plans now for the balance of the season you will find that you will have comparatively little to do in June and July. With the proper foresight you may easily arrange to continue the interest in your musical work right up to the end of the season. THE ETUDE is continually suggesting the way.

European Musical Topics

By ARTHUR ELSON

THE aerophor, invented by a Mr. Samuels of Schwerin, has been given a trial in Berlin. It is not a new instrument, but an apparatus for furnishing air to wind instruments. It starts with a bellows, continues with rubber hose, and ends with a small tube that supplies the air to the instrument when not cut off. The invention seems to be a complete success, and does away with the old problem of interruptions in the player's breath. As a sample of its capabilities, an English horn player used it to give without break the Taurige Weise from "Tristan." A flutist then employed it for the difficult flute passage in the Scherzo of the "Midsummer Night's Dream" music, which he played "without the usual compromises." The article adds that the invention opens up an entirely new field; and the way is now open to a mechanical orchestra.

MUSIC AND MARRIAGE.

Albert Leitzmann, in the Monthly Journal of the Musical Society, shows pretty clearly that the recently described second letter of Beethoven to his eternal beloved is a rank forgery. But we still have the first one to fall back upon, to prove the extent of woman's influence in music. Beethoven was almost always under the influence of some intoxicating female divinity, all the way from Eleanora von Breuning to Amalia Seebald. His dedications show this, as well as his letters; for his adoration usually took the form of musical homage. But other composers were less amenable to the eternal feminine. Handel, for instance, never married at all. Once he paid his devotion to a young lady in London, but her parents objected to having her marry a "mere fiddler." Later on, when Handel became more famous, they let him know that he could have their consent. But by that time he had changed his mind; and it is not on record that he ever lost his magnificent appetite through worry. His contemporary, Bach, with two wives (in succession) and twenty children, stands as the best musical example of domestic devotion; but his genius was so innate that he would probably have written his noble fugues if he had never married at all. Haydn and Mozart both fared rather badly, especially the former. Both loved in vain, and each afterwards chose a sister of his earlier ideal. Haydn obtained a selfish and unsympathetic wife, who led him a lively dance, and certainly could not have been a source of inspiration. Mozart's wife helped him in composition by entertaining him with stories and brewing him drinks. But Mozart, again, was a natural genius, and probably needed no outside inspiration. Schubert was of a romantic disposition. When Caroline Esterhazy asked him why he dedicated nothing to her, he replied, "All that I ever do is dedicated to you." Schumann was a noted example of the power of feminine influence, and his marriage with Clara Wieck brought him a source of almost boundless inspiration. Mendelssohn was of a lively disposition, and throve best in cheerful surroundings; but his sister was really more of an influence in his career than his wife. Wagner was not exactly inspired by women (save in "Tristan and Isolde"), though he accepted sacrifices from them; while Strauss, even in his Domestic Symphony, is more intellectual than emotional.

FAMOUS WOMEN COMPOSERS.

Gemma Bellincioni sang a group of her own songs at Amsterdam recently, and was warmly applauded; which brings up the subject of women composers. People are apt to think that women have started in only recently, and that their composing is almost as modern a movement as their suffrage agitation. This is not true, for women were active even in the old contrapuntal times. Clementine de Bourges composed in France in the sixteenth century, and was held equal to the men. Bernarda de Lacerda was a famous Portuguese composer, and intrusted with the education of princes. A little later Francesca Caccini, daughter of the operatic pioneer, wrote madrigals and poems, and became the idol of her native Florence. There have been times when great women composers were about as frequent as hens' teeth; but these times were short. In the eighteenth century we find Maria Theresa von Paradies, who composed in large forms and became a great pianist in spite of being blind. The women have often met with opposition. Mendelssohn objected to his sister Fanny's composing, and included some of her works with his own; so that when Queen Victoria praised his song "Italy," he had to admit, with some shame, that it was really his sister's work. This attitude of unfair objection is now out of date.

Some say that women cannot reach the greatest heights in composition. Women themselves have believed this. Thus Liza Lehmann has stated openly that she believes physical conditions a handicap. It is true that in the last two centuries the women may not have equalled the men. But there's a reason. The number of women who try to composc is very much less than the number of men. If thousands of men have worked where only one Beethoven appeared, it is likely that the female genius will appear only when enough women composers come forward to make her a mathematical possibility.

MUSICAL NOVELTIES.

The new Strauss opera, *Ariadne in Naxos*, has been very favorably described in the periodicals. It is a sort of postlude to Moliere's play "Le Bourgeois Gentilhomme." Originally this play ended with a ballet. Hofmannsthal, who seems a favorite with Strauss, remodeled the comedy, cutting it down from five acts to two, and adding the new postlude. One critic says that Strauss has never written anything that shows more melodic grace and beauty. This makes the work wholly different in style from any of his other operas. The orchestra is a small one, with many solo work, but the colors are rich nevertheless. Piano, organ, and harpsichord are used. There is an excellent contrast between the earnestness of the postlude and the bits of buffo work that are included from the comedy itself. The style is modern. The union of Bacchus and Ariadne, it is said, is accompanied by a perfect stream of beautiful melodies. The work will be given first in Berlin.

Other new operas in Germany are "Der Kuhreigen," by Wilhelm Kienzl, and Hans Sommer's "Der Waldschratt." Siegfried Wagner's latest, "The Vengeance of the Black Swans," will be given next winter; but the real question is, in how many succeeding winters will it appear? Italy is represented by Mancinelli, who is working on a subject from the "Midsummer Night's Dream;" while England offers "King Harlequin," by G. H. Clutsam. Novelties at the Opera-Comique in Paris will include Alberic Magnard's "Berenice;" "La Lepreuse," by Sylvio Lazzari; Erlanger's "Sorciere;" Gustave Doret's "La Tisseuse d'Ortes;" Xavier Leroux's "Le Carilloneur," and Bruneau's "Les Quatre Journées," which does not promise to be twice as important as Cherubini's "Les Deux Journées." London is to hear a new ballet by Reynaldo Hahn, entitled "Le Dieu Bleu."

A work of much interest is Reger's string sextet, Op. 118. It is praised highly in the *Signale*, which usually attacks Reger's mannerisms. The themes and expositions are clear and attractive, their development complex, but not incomprehensible. The first and last movements are excellent, and the scherzo full of brusque humor, with a Brahms-like trio. The slow movement shows a strong and effective simplicity and directness.

Another interesting work was the piano sonata, Op. 2, in F, by the young Erich Wolfgang Korngold. Its variety of rhythmic and harmonic effects is called simply marvelous. The moderato and scherzo are most effective, as the slow movement is only fair, and the finale has little development. Korngold's pantomime, "Der Schneemann," has reached Russia, and will be heard at Moscow.

New orchestral works include a symphony, Op. 100, by Zoellner; "Aphrodisischen Reigen," by Karl Hentschel; a successful symphonic poem, "Il Pellegrino d'Amore," by Virgilio Sardi; and another, "Orpheus," by Desiré Peque. Publications of Dvorak's posthumous works include two symphonies, a Tragic Overture, a Rhapsody, and a Suite. Zurich will hear Walter Lampe's *Piece Symphonique* and Hausegger's choral symphony. The *Menestrel* speaks of these as "two Swiss works," but Hausegger is suspected of having been born at Graz, in Austria. Joan Manén, the Spanish violinist, has produced a three-movement symphony with parts for two solo violins. Paul Juon has gone this one better, and written a triple concerto for piano, violin, and 'cello.

A Strauss sarcasm:—When the later Richard was rehearsing Liszt's Faust music at Heidelberg, a 'cello passage did not suit him. "That must sound immoral," he said, "even though it was not written by me, but by the holy Franciscus."

THE DRAMATIC TRAINING OF THE OPERA SINGER.

BY FELIX DAHN.

Stage Director of the Royal Opera House in Berlin.

It is often said that the drama draws to the stage a more highly educated class of persons than the opera. The reason for this is clear. It often happens that a tenor who hitherto had been a locksmith, a chimney-sweep or a wood carver feels that it is by no means necessary to wait without the gates of the heaven of art until he has learned three or four good *rôles*. No, his *maestro* (*alias* singing teacher) informs the young vocal recruit, often after the third lesson, that he is called to be another Caruso. Naturally the conceit of the poor fool climbs one hundred per cent.

If he is married, then the Frau Scolsser (Madam Locksmith) or Frau Schornsteinfeger (Madam Chimney-sweep) is forgotten. Leaving his wife behind and dressing himself in the most modern and extravagant fashion he seeks for new worlds to conquer. With all these allurements he must remain a *parvenue* in life as well as upon the stage. He does not realize that in order to become an effective singing actor he must first visit the kindergarten of the stage.

Where are all the Alvarys, to say nothing of the Niemanns? Where do we see nowadays a *Don Juan* who combines dramatic facility, elegance and elasticity of interpretation with a really good voice? Where do we find a captivating *Raoul*, a chivalrous *Fra Diavolo* or a brilliant *Figaro*? Why have we no acting tenors or acting basses? Let me offer an explanation.

Recently a young singer came to me for an engagement. He had a sympathetic little "salon" voice. I had him sing two inconsequential numbers. Then I asked him what *rôles* he knew. Then he confided in me that he knew no *rôle* at all, that he was a druggist who had found the drug business too trying, and wanted the easier life of the stage, and he was confident that in a few weeks he could master many *rôles*. Thus think many other misguided young men. They fail to realize that dramatic ability is all-essential. They do not seem to comprehend the fact that acting (Mimik) mirrors the soul and that intelligent audiences demand good acting as well as good singing.

But why speak of the men alone. Young lady operatic aspirants fall down upon our conservatories as thick as the leaves at Vallombrosa. They study diligently, but when they are through with their vocal work they approach the agent for an engagement, only to find that it will be necessary for them to learn to act. Then they hie themselves to a teacher of acting, and expect to become proficient in the art in less time than it takes a dentist to fill a tooth.

I would even go further and say that the competent actor should have a special training in gymnastics in order that his body may become pliable and graceful. Singers seem to have the greatest difficulty in finding out what to do with their arms. I remember one American singer with very long arms who had a habit of waving them about as though in distress. This gesture accompanied even the simplest passages when she was singing such a rôle as the chaste *Gilda* (*Rigoletto*.)

I have little faith in the teachers who give instructions in gesticulations. The result is always artificial. Most pupils who have been through such a course are rarely better than marionettes. They remind me of a baritone who had a wooden arm and used to sing an aria to the moon. After every third beat his wooden arm used to shoot up in the direction of a stage moon in the most mechanical fashion imaginable.

Remember, you operatic aspirants, voice alone amounts to nothing. You must also learn to give the right dramatic impression by means of a carefully trained body.—(Especially translated for THE ETUDE from the *Allgemeine Musik-Zeitung*.)

BACH is the triple extract of music. If all the masterworks in music were lost to the world and the well-tempered clavichord remained it would be possible to reconstruct the entire literature. The well-tempered clavichord is the old testament and the Beethoven Sonatas are the new. We must place our belief in both.—*Hans Von Bülow.*

Italy, the Home of Grand Opera

From an interview secured expressly for THE ETUDE with

SIGNOR ENRICO CARUSO

The most eminent living operatic artist

[EDITOR'S NOTE.—*The authentic interviews upon serious educational subjects with Signor Caruso are so rare that* THE ETUDE *feels especially honored in securing this most interesting matter. Although the most widely discussed singer of our times, no singer is so little known to the public as Caruso on his real artistic personality is concerned. The things that have been written about Signor Caruso have, for the most part, been the ridiculous imaginings of over-zealous writers, who have stopped at little to secure sensational "copy." Of Caruso, the serious and earnest artist, the general public hears little. For instance, the general public has an idea that his wonderful voice is a kind of gift, rather than a development due to his own persistence and intellectual effort. That Signor Caruso repudiates as absolutely false in the following interview.*

Enrico Caruso was born at Naples on February 25, 1873. At a very early age he developed a fondness for music, and took a great delight in singing as he heard the singers at the great opera house of San Carlo sing. Va one suspected, however, that he was to become the foremost singer of his time. He did not start actual study until 1891, when he commenced his vocal education under Guglielmo Vergine. In 1895 he made his début at the Teatro Cimarosa, in Caserta. While this performance was not a failure, he did not, however, attract very great attention at the time. He continued to sing in Italy with growing force until, in 1902, he made his début in London. The next year he came to America, and the New York public, accustomed to hear the greatest singers of all countries, at once proclaimed him the possessor of the most wonderful tenor voice heard in the city in many years. At first, the public went to compare him with Campanini, Tamagno, de Reszke and other famous singers of the same voice, but it was soon discovered that Caruso had a voice and an art all his own, and one not to be compared with any of his famous predecessors. Since then, Signor Caruso has toured all of the great countries of Europe, receiving plaudits from the monarchs, and unlimited homage from the public, Despite rumors to the effect that his voice had been impaired by throat trouble, he has shown that it is in better condition to-day than ever before.

Etude readers may have seen some of the caricatures drawn of Signor Caruso. These are a popular manifestation of an artistic talent which has surprised painters and sculptors everywhere. Although purely an avocation, Signor Caruso has already made so many extremely skillful medallions, plaques and statuettes in clay and wax, that it is quite evident, that, like the American composer, Edward MacDowell, whose early skill in painting was astonishing, Caruso might easily have won a rôle distinction as a painter or a sculptor had he not developed his unforgettable voice. Fortunate it is that he lives in an age when human throat timbres are deprived by means of preserving records of his wonderful art. Thus his fame will become far more permanent than that of Mario Lalliache or others whose voices have long since become mere traditions.]

OPERA AND THE PUBLIC IN ITALY.

Anyone who has traveled in Italy must have noticed the interest that is manifested at the opening of the opera season. This does not apply only to the people with means and advanced culture but to what might be called the general public. In addition to the upper classes, the same class of people in America who would show the wildest enthusiasm over your popular sport base-ball would be similarly eager to attend the leading operatic performances in Italy. The opening of the opera is accompanied by an indescribable fervor. It is "in the air." The whole community seems to breathe opera. The children know the leading melodies, and often discuss the features of the performances as they hear their parents tell about them, just as the American small boy retails his father's opinions upon the political struggles of the day or upon the last ball game.

It should not be thought that this does not mean a sacrifice to the masses, for opera is, in a sense, more expensive in Italy than in America; that is, it is more expensive by comparison in most parts of the country. It should be remembered that monetary values in Italy are entirely different from those in America. The average Italian of moderate means looks upon a lira as a coin far more valuable than its equivalent of twenty cents in United States currency. His income is likely to be limited, and he must spend it with care and wisdom. Again, in the great operatic centres such as Milan, Naples, Rome, etc., the prices are invariably adjusted to the importance of the production. In first-class productions the prices are often very high from the Italian standpoint. For instance, at La Scala in Milan, when an exceptionally fine performance is given with really great singers, the prices for orchestra chairs may run as high as thirty lira or six dollars a seat. Even to the wealthy Italian this amount seems the same as a much larger amount in America.

To give opera in Italy with the same spectacular effects, the same casts composed almost exclusively

ENRICO CARUSO.

of very renowned artists, the same *mise en scene*, etc., would require a price of admission really higher than in America. As a matter of fact, there is no place in the world where such a great number of performances, with so many world-renowned singers, are given as at the Metropolitan Opera House in New York. There is no necessity for any one to make a special trip to Europe to hear excellent performances in these days. Of course such a trip would be interesting as the performances given in many European centres are wonderfully fine, and they would be interesting to hear if only from the standpoint of comparing them with those given at the Metropolitan. However, the most eminent singers of the world come here constantly, and the performances are directed by the ablest men obtainable, and I am at loss to see why America should not be extremely proud of her operatic advantages. In addition to this the public manifests a most intelligent appreciation of the best in music. It is very agreeable to sing in America, as one is sure that when one does well the public will respond at once.

ITALIAN, THE LANGUAGE OF MUSIC.

Perhaps the fact that in Italy the audiences may understand the performances better because of their knowledge of their native language may add to the pleasure of opera-going. This, however, is a question, except in the case of some of the more modern works. The older opera librettos left much to be desired from the dramatic and poetic standpoints. Italian after all is the language of music. In fact it is music in itself when properly spoken. Note that I say "when properly spoken." American girls go to Italy to study, and of course desire to acquire a knowledge of the language itself, for they have heard that it is beneficial in singing. They get a mere smattering, and do not make any attempt to secure a perfect accent. The result is about as funny as the efforts of the comedians who imitate German emigrants on the American stage.

If you start the study of Italian, persist until you have really mastered the language. In doing this your ear will get such a drill and such a series of exercises as it has never had before. You will have to listen to the vowel sounds as you have never listened. This is necessary because in order to understand the grammar of the language you must hear the final vowel in each word and you must hear the consonants distinctly.

There is another peculiar thing about Italian. If the student who has always studied and sung in English, German, French or Russian, etc., attempts to sing in Italian he is really turning a brilliant searchlight upon his own vocal ability. If he has any faults which have been concealed in his singing in his own language that will be discovered at once the moment he commences to study in Italian. I do not know whether this is because the Italian of culture has a higher standard of diction in the enunciation of the vowel sounds, or whether the sounds themselves are so pure and smooth that they expose the deficiencies, but it is nevertheless the case. The American girl who studies Italian for six months and then hopes to sing in that language in a manner not likely to disturb the sense of the ridiculous is deceiving herself. It takes years to acquire fluency in a language.

AUDIENCES, THE SAME THE WORLD AROUND.

Audiences are as sensitive as individuals. Italy is known as "the home of the opera," but I find that as far as manifesting enthusiasm goes, the world is getting pretty much the same. If the public is pleased it applauds, no matter whether it is in Vienna, Paris, Berlin, London, Rome or New York. An artist feels his bond with the audience very quickly. He knows wether they are interested, or whether they are delighted, or whether they are indifferent. I can judge my own work at once by the attitude of the audience. No artist sings exactly alike on two successive nights. That would be impossible. Although every sincere artist tries to do his best there are, nevertheless, occasions when one sings better than at other times. If I sing particularly well the audience is particularly enthusiastic,—if I am not feeling well and my singing indicates it, the audience will let me know at once by not being quite so enthusiastic. It is a barometer which is almost unfailing.

This is also an important thing for the young singer to consider. Audiences judge by real worth

and not by reputation. Reputation may attract money to the box office, but once the people are inside the opera house the artist must really please them or suffer. Young singers should not be led to think that anything but real worth is of any lasting value. If the audience does not respond, do not blame the audience,—it would respond if you could sing so beautifully that you could compel the response that you know should follow real artistic achievement. Don't blame your teacher, or your lack of practice or anything or anybody but yourself. The verdict of the audience is better than the examination of a hundred so-called experts. There is something about an audience that makes it seem like a great human individual, whether in Naples or San Francisco. If you touch the heart or please the sense of beauty, the appetite for lovely music common to all mankind, the audience is yours, be it Italian, French, German or American.

OPERATIC PREPARATION IN ITALY.

The American student with a really good voice and a really fine vocal and musical training would have more opportunities for engagements in the smaller Italian opera houses, for the simple reason that there are more of these opera houses and more of these opera companies. Bear in mind, however, that opera in Italy depends to a large extent upon the standing of the artists engaged to put on the opera. In some cities of the smaller size the municipality makes an appropriation, which serves as a guarantee or subsidy. An impresario is informed what operas the community desires, and what singers: He tries to comply with the demand. Often the city is very small and the demand very slightly indicated in real money. As a result the performances are comparatively mediocre. The American student sometimes fails to secure engagements with the big companies, and tries to gain experience in these small companies. Sometimes he succeeds, but he should remember before undertaking this work that many native Italian singers with really fine voices are looking for similar opportunities, and that only a very few stand any chance of reaching really noteworthy success.

OPERA WILL ALWAYS BE EXPENSIVE.

He should, of course, endeavor to seek engagements with the big companies if his voice and ability will warrant it. Where the most money is, there will be the highest salaried artists and the finest operatic spectacle. That is axiomatic. Opera is expensive and will always be expensive. The supply of unusual voices has always been limited and the services of their possessors have always commanded a high reward. This is based upon an economic law which applies to all things in life. The young singer should realize that unless he can rise to the very top of his profession he will be compelled to enlist in a veritable army of singers with little talent and less opportunity.

One thing exists in Italy which is greatly missed in America. Even in small companies a great deal of time is spent in rehearsals. In America rehearsals are tremendously expensive and sometimes first performances have suffered thereby. In fact, I doubt whether the public realizes what a very expensive thing opera really is. The public has little opportunity to look behind the scenes. It sees only the finished performance which runs smoothly only when a tremendous amount of mental, physical and financial oil has been poured upon the machinery. I often hear men say, here in New York, "I had to pay fifty dollars for my seat to-night." That is absurb—the money is going to speculators instead of into the rightful channels. This money is simply lost, as far as doing any service whatever to art is concerned. It does not go into the opera-house treasury to make for better performances, but simply into the hands of some fellow who had been clever enough to deprive the public of its just opportunity to purchase seats. The public seems to have money enough to pay an outrageous amount for seats when necessary. Would it not be better to do away with the speculator at the door and pay, say $10.00 for a seat that now costs $6.00? This would mean more rehearsals and better opera and no money donated to the undeserving horde at the portals of the temple.

THE STUDENT'S PREPARATION.

I am told that many people in America have the impression that my vocal ability is kind of a "god-given" gift—that is, something that has come to me without effort. This is so very absurd that I can hardly believe that sensible people would give it a moment's credence. Every voice is in a sense the result of a development, and this is particularly so in my own case. The marble that comes from the quarries of Carrara may be very beautiful and white and flawless, but it does not shape itself into a work of art without the hand, the heart, and the intellect of the sculptor.

Just to show how utterly ridiculous this popular opinion really is, let me cite the fact that at the age of fifteen everybody who heard me sing pronounced me a bass. When I went to Vergine I studied hard for four years. During the first three years the work was for the most part moulding and shaping the voice. Then I studied repertoire for one year and made my debut. Even with the experience I had had at that time it was unreasonable to expect great success at once. I kept working hard and worked for at least seven years more before any really mentionable success came to me. All the time I had one thing on my mind and that was never to let a day pass without seeing some improvement in my voice. The discouragements were frequent and bitter, but I kept on working and waiting until my long awaited opportunities came in London and New York. The great thing is, not to stop. Do not think that because these great cities gave me a flattering reception, that my work ceased. Quite on the contrary, I kept on working and I am working still. Every time I go upon the stage I am endeavoring to discover something which will make my art more worthy of public acceptance. Every act of each opera is a new lesson.

DIFFERENT ROLES.

It is difficult to invest a *rôle* with individuality. I have no favorite *rôles*. I have avoided this, because the moment one adopts a favorite *rôle* he becomes a specialist, and ceases to be an artist. The artist does all *rôles* equally well. I have had the unique experience of creating many *rôles* in new operas, such as *Loris*, *Fedora*, *Adriana*, *Germania*, *Girl of the Golden West*, *Maschere*. This is a splendid experience, as it always taxes the inventive faculties of the singing actor.

This is particularly the case in the Italian opera of the newer composers, or rather the composers who have worked in Italy since the reformation of Wagner. Whatever may be said, the greatest influence in modern Italian opera is Wagner. Even the great Verdi was induced to change his methods in *Aïda*, *Otello*, and *Falstaff*—all representing a much higher art than his earlier operas. However, Wagner did nothing to rob Italy of its natural gift of melody, even though he did institute a reform. He also did not influence such modern composers as Puccini, Mascagni and Leoncavallo to the extent of marring their native originality and fertility.

WHAT IS CLIMAX?

BY HERBERT ANTCLIFFE.

Climax may be described as the accumulation of effects to the point at which they are most capable of making an impression. In musical matters we usually speak of two kinds of climaxes—the tonal climax and the emotional climax. Usually they occur at the same point. There are other works in which the emotional climax occurs when most of the tonal force is spent, and the hearer holds his breath for fear of interrupting the quietness which seems less and yet more than silence because of the significantly repressed sounds.

A mere climax of sound without any emotional significance is often a sign of the lack of inspiration which frequently goes with a high technic. The writer well remembers a criticism of his first produced orchestral work, which was to the effect that the work was well conceived and constructed, but failed of a climax. The criticism was a good one, though the development of the themes and the orchestration were worked in regular sequence to a splendid combination of all the forces utilized at all in the work. Why it lacked climax was that the whole work was a study of methods and not an expression of feeling.

Unless there is a climax of feeling—a concentration of all the powers of the mind and spirit upon one desire or one emotion—there can be no real climax of art.

THE "HUMAN INTEREST" TOUCH IN TEACHING CHILDREN.

BY ANNA HURST.

The child's days of study should be made the happiest hours of its life. Even very little tots take a wonderful interest in the human side of music. They love to learn of the stories of the great composers. They like to compare them with their own little lives.

Every bit of knowledge on musical matters will at some time prove useful, and whenever a teacher has an anecdote or bit of interesting information to impart relative to any phase of study that comes up, it will be found an excellent way of impressing the fundamental principles on the pupil's memory. The Public School teachers found this out long ago.

In order to be prepared at all times, the teacher must have wide general knowledge, and this can be done only through reading, studying and *remembering*. Yet by no means should a teacher do it all. Pupils must work and read as well; in fact, some reading should be included in the preparation of every lesson. Even the tiniest tots, too young to read for themselves, will remember much that is told them, especially if it savors of a story.

A little plan I have adopted at times might prove useful to others. A subject is chosen, such as a famous composer, the history of the piano, rivers in song, etc., on which subject a pupil will write a composition such as would be written at school. After being corrected this is carefully copied in a neatly bound book, reserving a page for a picture relative to the substance of the essay; for instance, if the subject be a composer, his picture is pasted there, prints or postals costing from two to five cents being used.

The compositions are excellent for future reference, but their greatest value lies in the fact that whatever has been written is retained in the memory more readily.

For my own profit, I first write as long and complete an article on the same subject, and this may be used by others if reference material is needed. I hardly expect my pupils to write at such length as I do, though there is no restriction, for the longer and more comprehensive these articles are the greater the gain for the writer.

This writing takes time, did you say? Indeed it does, but while I am doing it am I not benefiting myself in many ways? Of course, it is not necessary that a teacher write also, but I enjoy it and find it of untold value in my work.

If convenient for them to do so, it is well to encourage students in the purchase of books suitable for reference in matters pertaining to music, for such books are scarce in most homes. Begin with a good musical dictionary and a high-class magazine, the copies of the latter to be carefully saved. Books may, of course, be procured at the public libraries, but no good will come of either unless careful reading ensues.

A teacher should know what is good for the different pupils and direct the reading to a certain extent. A live musical magazine is one of the best mediums for arousing interest.

There are many methods to be employed, individual tastes and circumstances to be consulted, but the fact remains that more reading and studying should be done by both teachers and students, and the latter are never too young to commence. Even the smallest absorb much information in a surprisingly short time.

For myself, I not only save the clippings, but portraits of musicians as well, yet perhaps the most interesting collection of all is one of pictures of the instruments of all nations and ages from the pipes and stringed affairs of ancient times down to the wonderful creations of the present day.

Probably no man or woman who ever lived has failed to have the desire to do something worth while during at least one period of his or her life. Yet, alas! how few of us accomplish anything! Great work is the outcome of great steadfastness. "Alas for him who is gone and hath done no good work!" says a Persian writer. "The trumpet of march has sounded and his load was not bound on." Look to your load, Mr. Musician!

The Interpretation of Beethoven's Piano Masterpieces

Written Expressly for THE ETUDE by the world renowned composer, pianist and teacher

EUGENE D'ALBERT

[Editor's Note.—*The first part of this remarkable article was published in the Christmas issue of* The Etude. *This is the first article this distinguished composer has written in some years, and in honoring* The Etude *in this manner he is conferring a delight upon thousands who will rejoice at this opportunity of securing the opinions of the world's foremost authority upon Beethoven. The translation is by Mr. F. S. Law.*]

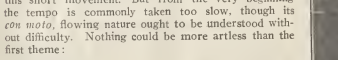
Now I will say a few words in regard to the interpretation of Beethoven's works. I have already said that this is growing more and more removed from what is natural and is constantly becoming more eccentric and characterized by affectation and a laborious search after originality. Now in order to play Beethoven as he should be played a sound musical judgment is before all things absolutely necessary. Without this no one should dare approach the master who, through his inherent might, produces the greatest and deepest effects. Let none seek to thrust himself or his own personality in the foreground—for this let him choose compositions that are written for such an end. There are enough of these calculated to produce the most dazzling outward "effect" from which the virtuoso seeking applause may select and with which he can win the reward for which he longs.

With Beethoven the artist should content himself with being the interpreter, the mediator, who brings his works to a true and sincere performance. Only thus can a genuine artist bear tribute to the great immortal. To sink himself in his spirit is his first duty, not to attempt to increase the effect by empty trickery. It is unbelievable how a Beethoven work is often distorted and how the lines of one of his clear, simple compositions are thus often disfigured and drawn out of shape.

STUDYING OPUS 110.

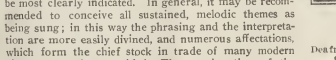
As an example let us take the first movement of Op. 110. Nothing could be simpler and more natural than this short movement. But from the very beginning the tempo is commonly taken too slow, though its *con moto*, flowing nature ought to be understood without difficulty. Nothing could be more artless than the first theme:

Example I.



and its performance should also be simple. One should imagine it sung; in this way the proper expression will be most clearly indicated. In general, it may be recommended to conceive all sustained, melodic themes as being sung; in this way the phrasing and the interpretation are more easily divined, and numerous affectations, which form the chief stock in trade of many modern virtuoso are best avoided. The continuation of the melody

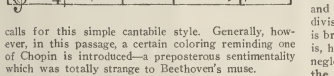
Example II.



calls for this simple cantabile style. Generally, however, in this passage, a certain coloring reminding one of Chopin is introduced—a preposterous sentimentality which was totally strange to Beethoven's muse.

The following figures:

Example III.



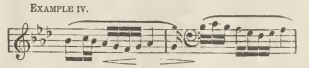
are usually played with brilliancy, like the passage work in a virtuoso composition. Quite the contrary; Beethoven never and nowhere demands a "brilliant" style of interpretation. His figures and runs are always conceived with a thematic and melodic significance, and

Beethoven's Tragic Affliction.

Deafness to Beethoven was what blindness might have been to Rembrandt. This pathetic picture shows the great master discovering the oncoming of days of silence and mental misery.

are ever in organic connection with the whole. In this particular instance he is also often sinned against in that the dots over every fourth note are disregarded, and the whole passage is played in simple legato. The division of the figure by means of the staccato, which is brought about by a distinct raising of the little finger, is, however, of the utmost importance, and must not be neglected under any circumstances. The close of the melody:

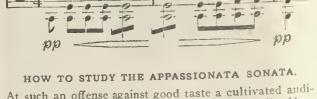
Example IV.



should also be given without any pronounced shading, and with the greatest simplicity.

Space is wanting to consider further the details of the sonata, but the preceding remarks will, it is hoped, suffice to illustrate my thoughts in regard to its interpretation. Unfortunately there are many radical faults which are often committed by virtuosos with the utmost *sang froid*. How often at the beginning of the sonata Op. 53 do we hear the following atrocious crescendo:

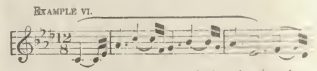
Example V.



HOW TO STUDY THE APPASSIONATA SONATA.

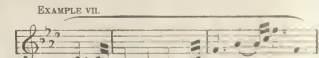
At such an offense against good taste a cultivated audience ought to rise and leave the concert hall. How many examples like this could be quoted! How often has the sonata Op. 57 been mutilated! Every pianist believes himself called upon to play it, but for the most part the result is a caricature of the work. And yet, how simple is this sonata in spite of its passionate expression. And what passion! It certainly justifies the surname Appassionata which has long been given to this sonata. The unrest of the first motive, the hammering of the bass, the excitement in the tumultuous runs, the wealth of contrast! Many profess to recognize in the second motive the inversion of the first. I cannot agree with them. To be sure, there is a similarity in the rhythm, but the quiet motive in A flat major:

Example VI.



has no connection with the disturbed and agitated one in the minor:

Example VII.



And this superb ode of passion is often played as if it illustrated some sentimental love story!

Why should it be upon precisely our greatest composers that such ruthless perversions should be practiced? And, unhappily, many an artist finds a similar vandal in his director. The pet desire of many of these is to re-orchestrate the symphonies and to provide them with all the sound-effects of the modern orchestra! Each seeks to discover some new trick that shall draw the attention of the public upon himself. Finished performances of Beethoven's works are, however, preserved in undying remembrance in my mind, particularly that of the ninth symphony under Hans Richter in Vienna and one of the C minor symphony under Hans von Bülow in Berlin:

LISZT ON BEETHOVEN.

Among the heroes of the piano Franz Liszt has the deepest understanding for Beethoven. Liszt's conception of his works was the greatest, the most powerful that can be imagined. Of the later great artists Rubinstein's interpretation was perhaps some what too objective, too Russian in character, that of von Bülow often too dry and pedantic. Neither reached the height attained by Liszt, who was not only the greatest interpreter of his time, but as such will ever remain alone and unapproachable.

One who, like myself, belonged to the chosen ones of the small circle in Weimar which Liszt gathered around himself, and who enjoyed the rare fortune of receiving direct inspiration from his radiant spirit, must feel enriched for life both in soul and art through the undying impressions that were awakened in that atmosphere. A meeting with the Weimar master seldom took place without his giving expression in fervent and eloquent words to his unbounded admiration for Beethoven. How could it be otherwise than that he should inspire in us—his faithful followers who adored him—the same love and veneration that he himself felt toward his idol! When Liszt placed himself at the piano and played th

Adagio from Op. 106 for us it was one of the greatest revelations of the human spirit. One was translated to another world, and felt himself purified from earthly dross. All who were fortunate enough to be allowed to catch his tones will never forget the consecrated mood which enfolded them on hearing his inspired interpretation, which had nothing in common with the ordinary treatment of the piano. His slender, spiritualized fingers lured all registers of human emotions from the stubborn instrument—from the most delicately whispered sentiment to the mighty outbursts of climacteric passion—and every tone glowed with the soul of Beethoven.

A FAMOUS LISZT LETTER.

I believe I can conclude my remarks in no more fitting manner than by quoting part of a letter written by the master, and bearing the date of December 2, 1852, which best shows us how to regard every work of Beethoven. His judgment in every point is brilliant and comprehensive; it places the understanding that Liszt possessed for Beethoven in the clearest light. The letter is written in French, and in it he says:

"For us musicians Beethoven's work may be compared to the column of cloud and fire which led the Israelites through the desert—the column of cloud to guide us during the day, the column of fire to light the night for us, so that we may march both day and night. Its obscurity and its flame alike mark the way that we should follow; both alike are a perpetual command, an infallible revelation to us. If I were called upon to make a category of the various terms of thought of the master as manifested in his sonatas, his symphonies, his quartets, it is true I should hardly confine myself to the division into three styles, now generally adopted and which has been followed by you—but simply taking note of the questions raised thus far, I shall frankly put the great question, namely: How far does the traditional form necessarily determine the organism of the thought?

The solution of this question, such as it may be deduced from the works of Beethoven himself, would lead me to divide them, not into three styles or periods—the words "style" and "period" being but corollary terms, subordinate and liberty are brought back to their primitive identity.

I should divide them more logically into two categories: the first, that in which the traditional and conventional form contains and governs the thought of the master; the second, that in which the thought expands, breaks up, re-creates, and fashions form and style at the dictates of his needs and inspirations. By proceeding in this manner we shall doubtless touch directly upon the incessant problems conflicting authority and liberty. But why should they dismay? In the sphere of the liberal arts they happily expose us to none of the dangers and disasters that their unrestrained to the practical and social world, for in the realm of the Beautiful genius is the sole arbiter and for that reason this dualism disappears; the ideas of authority and liberty are brought back to their primitive identity."

HANDEL AS AN IMPRESARIO.

THE name of Handel has become so indissolubly connected with oratorio that it is difficult to realize that he only took to composing in this form when he was fifty-three years old. Handel devoted almost his entire life to opera and to operatic ventures. He was the Wagner of his day, since he is practically the only composer of first rank besides Wagner who was his own impresario. His services were repeatedly in requisition as one of the directors of various operatic ventures. The South Sea Bubble had not yet burst, and the time was ripe for speculation.

Handel was exceedingly short-tempered, and never in doubt about what he wanted. He went bankrupt twice, but did not let that interfere with his plans to any great extent. He seems to have believed that the chief virtue of a failure is that it enables one to begin all over again. Very few people cared to try conclusions with him. There was a prima donna named Cuzzoni who had a wonderful voice and a woeful temper—she subsequently poisoned her husband. Handel sent for her to come to London, and she at once became a great success, though she was a singularly unattractive woman. Horace Walpole described her as being "short and squat, with a cross face, but fine complexion; was not a good actress; dressed ill, was silly and fantastical." Handel's greeting to her when she arrived in London was characteristic.

"I know, madame, that you are a veritable devil, but I would have you know that I am Beelzebub, the prince of devils."

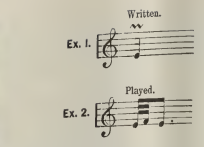
"Encouraged by this greeting," Mr. R. A. Streatfield tells us, "she flatly refused to sing the beautiful air, 'Falsa Immagina,' which Handel had set down as her opening song, whereupon he seized her round the waist and threatened to throw her out of the window. Cuzzoni owned herself beaten, sang the song, and in a moment had London at her feet."

TRUE musical art remains forever imperishable, and the true artist has an intimate and indescribable pleasure in hearing the great masterpieces.—*Ludwig Van Beethoven.*

Progress in Piano Playing

From an Interview Secured Expressly for THE ETUDE with the Eminent Pianist,

JOSEF HOFMANN



[EDITOR'S NOTE: The first part of this excellent interview was published in the special Christmas Issue of THE ETUDE, issued last month.]

The question of whether special technical studies of an arbitrary nature, such as scale studies, should be extensively used is one which has been widely debated, and I fear will be debated for years to come. Let us understand first that there is a wide difference between studying and practicing. They resemble each other only in so far as they both require energy and time. Many sincere and ambitious students make the great mistake of confounding these two very essential factors of pianistic success. Study and practice really are quite widely removed from each other, and at the same time they are virtually inseparable. The real difference lies in the amount and quality of the two elements. Practice means a large number of repetitions, with a fair amount of attention to mere correctness of notes, fingering, etc. Under ordinary circumstances and conditions it usually means a great sacrifice of time and a comparatively small investment of mentality.

Study, on the contrary, implies first of all mental activity of the highest and most concentrated type. It *presupposes* absolute accuracy in notes, time, fingerings, etc., and implies the closest possible attention to those things which, by comparison, though erroneously, regarded as lying outside of technic, such as tonal beauty, dynamic shading, rhythmical matters, and the like. Some have the happy gift of combining practice with study, but this is rare.

Hence, in the question of scale exercises, etc., if the word "study" is meant in the true sense, I can only say that the study of scales is more than necessary—it is indispensable. The pedagogical experts of the world are practically unanimous upon this subject. The injunction, "study," applies not only to scales, but to all forms of technical discipline, which only too often are "practiced" without being studied. I will not deny that mere practicing, as I have defined it, may bring some little benefit, but this benefit is gained at an enormous expenditure of time and physical and mental exertion. Oh! the endless leagues that ambitious fingers have traveled over ivory keys! Only too often they race like automobiles on a race-course—in a circle—and after having gone innumerable miles, and spent a tremendous amount of energy, they arrive at the same point from which they started, exhausted and worn, with very little to show for their work, and no nearer their real goal than when they started. The proportion in which mental and physical activity are compounded, determines, to my mind, the distinction between practicing and real study. One might also say that the proportion in which real study enters into the daily work of the student determines the success of the student.

THE STUDY OF DETAILS IMPERATIVE.

Study demands that the student shall delve into the minute details of his art, and master them before he attempts to advance. Only the most superficial students fail to do this in these days. All of the better trained teachers insist upon it, and it is hard for the pupil to skim through on the thinnest possible theoretical ice, as they did in past years. The separate study of embellishments, for instance, is decidedly necessary, especially in connection with the embellishments introduced by the writers of the early eighteenth century.

In the study of embellishments it is vitally important for the student to remember one or two very important points in connection with his investigation. One point is the understanding of the nature of the instrument for which the composer wrote when he had the embellishment in mind. The instruments of the early eighteenth century were characterized by a tone so thin and of such short duration that the composers and players (and it should be remembered that in those days practically all of the great composers played, and most of the great performers were composers) had to resort to all kind of subterfuges and tricks to produce the deception of a prolonged tone. For instance, they had a method of moving the finger to and fro (sideways) upon a key after it was struck. This they produced a sort of vibrato, not unlike that of which we have received an overdose in recent years from violinists and 'cellists. This vibrato (German, *Bebung*) was marked like our modern "shake," thus

but if we interpret it as a "shake" we commit a grave error. We ought never to regard it as a "shake," unless it is obviously an integer of the melody.

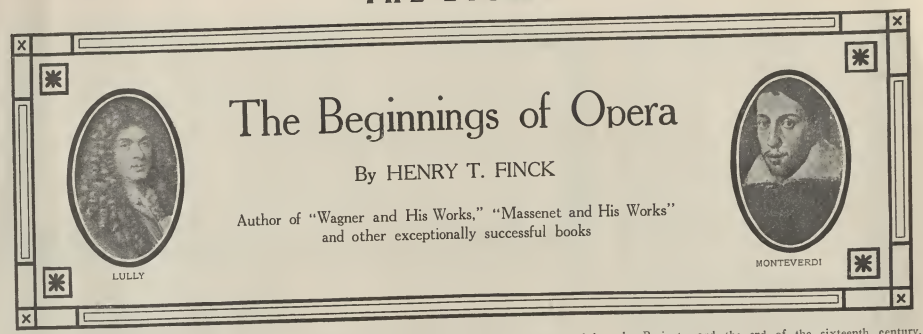
The other point to be considered in the study of embellishments is taste, or rather, let me say, "fashion," for the fashion of those times which over-indulged in ornamentation and over-loaded everything with it, from architecture to dress, was by no means an insignificant factor in music. The point is important because it involves the element of "concessions" which the composers, voluntarily or from habit, made to the public of their day. I seriously question the necessity of retaining these often super-abundant embellishments in their entirety, for I contend that we study antique works on account of their musical substance and not for the sake of gewgaws and frills which were either induced by the imperfections of the instrument or by the vitiated taste of times to which the composer had to yield willy-nilly.

It is, of course, a very difficult and responsible task to determine what to retain and what to discard. This, to a large extent, must depend upon what part the ornament plays in the melody of the composition, whether it is really an integral part or an artificial excrescence. By all means never discard any embellishment which may serve to emphasize the melodic curve, or any one which may add to its declamatory character. A well-educated taste assisted by experience will be a fairly reliable guide in this matter. However, it is hardly advisable for amateurs with limited training to attempt any home editing of this kind.

Those embellishments which we do retain should in all cases be executed as the composer of the piece would desire to hear them executed if he could become acquainted with the instruments of to-day. This, of course, places the study of ornamentation with the many auxiliary musical branches which demand special and separate attention. Johann Sebastian Bach's son, Phillip Emanuel Bach, realized this, and gave years to the proper exposition of embellishments. However, the student should realize that the study of embellishments is only a part of the great whole and he should not be misled into accepting every little shake or other little frippery, and then magnifying it into a matter of more vital importance than the piece itself.

WELL-MEANING ADVISERS.

The student should form the habit of determining things for himself. He will soon find that he will be surrounded with many well-meaning advisers who, if they have their own way, may serve to confuse him. Some virtuosos regard their well-meaning admirers and entertainers as the worst penalties of the virtuoso life. Whether they are or are not must, of course, depend upon the artist's character. If he accepts their compliments and courtesies as an expression of the measure of pleasure *they derived* from his playing, he has tacitly allowed for that share in their pleasure which is due to their power of appreciation, and he can therefore only rejoice in having provided something worthy of it. The manner of their expression, the observations they make, the very wording of their compliments will reveal, quickly enough, whether he has a case of real appreciation before him, or a mere morbid mania to hobnob with celebrities, or at least with one who by nature of their professional work are often compelled against their own desires to hold a more or less exposed position in the public eye. If he deals with the latter and still allows their compliments to go further than the physical ear, he must be a man of a character so weak as to make it doubtful that he will ever produce anything worthy of sincere and earnest appreciation. More young students are misled by blatant flattery than anything else. They become convinced that their efforts are comparable with those of the greatest artist, and the desire for improvement diminishes in direct ratio to the rate in which their opinion of their own efforts increases. The student should continually examine his own work with the same acuteness that he would be expected to show were he teaching another.



The Beginnings of Opera

By HENRY T. FINCK

Author of "Wagner and His Works," "Massenet and His Works" and other exceptionally successful books

SPECIAL EDITORIAL NOTICE.

THE ETUDE desires to present its readers with a series of articles reviewing the progress of opera from its beginning to the present time. Owing to the fact that the presentation of these articles in any one issue would make impossible the variety which we deem all essential, we have decided to issue them in four consecutive numbers. All have been written by authorities of the highest standing and all are equally interesting and instructive. Following Mr. Finck's article presented herewith will be

THE CONFLICT OF SPEECH AND SONG,

BY FREDERIC CORDER,

the foremost English authority upon the subject of opera and the Professor of Composition at the Royal Academy. Mr. Corder is one of the oldest and at the same time one of the most brilliant writers upon musical subjects. He will present the second phase of the subject (Gluck to Wagner) to be published in the second section of the opera issue (February).

MODERN ITALIAN OPERA,

BY LOUIS C. ELSON,

will form the third instalment of the series and will be published in the March issue. This is one of the most fascinating educational articles this eminent critic and educator has ever written and will prove profitable reading to thousands of ETUDE readers.

MODERN FRENCH AND GERMAN OPERA,

BY ARTHUR ELSON,

author of "A Critical History of Opera," and other works, will furnish the fourth article of the series which will appear in April, and complete the historical and critical discussion of a subject about which many of our readers have been writing us for years.

EXTREMES MEET.

A FEW years ago Lawrence Gilman wrote a book in which he endeavored to prove that Debussy's *Pelléas et Mélisande* (which was produced twenty years after Wagner's last work), is the climax of operatic development, the goal at which the music drama was always aiming, but which it never quite reached before that opera.

If this is true, then the omega of operatic evolution is surprisingly like the alpha; for Debussy, in that work, follows principles very much like those adopted by the originators of Italian opera. He simplifies the orchestra, so that the words of the singers may always be understood distinctly. On the part of the singers, distinctness of enunciation is, in *Pelléas et Mélisande*, held to be by far the most important thing; hence they use, from beginning to end, a kind of recitative, which is practically a sort of chant. Debussy deliberately banishes from his score all vocal melody, and is thus in the same boat as Peri, Cavalieri and Caccini, who, three centuries ago, boasted of their *nobile sprezzatura del canto*—their "noble contempt for vocal melody."

Inasmuch as melody—and plenty of it—is what opera-goers most eagerly desire, how did it happen that these, the first Italian opera composers, adopted such a strange attitude towards it? Before answering this question, it will facilitate a complete understanding of the situation if we glance at the earliest germs of the opera—namely, at such crude combinations of music with action as existed before the Italians just named attempted to create a new art, modeled, as they supposed, after the dramas of the ancient Greeks.

INDIAN PANTOMIME WITH MUSIC.

The dramatic art of civilization is usually traced back by historians to the sacred dances of ancient Greece. But long before the Greeks danced to the accompaniment of music, wild men of all parts of the world—savages and barbarians—did the same thing, just as they do to the present day.

Catlin tells in his book on the North American Indians how the Mandans, for instance, acted when their hunters could not find any buffalos to kill for their food. Ten or more of them formed a ring and danced. Presently they indulged in a real pantomime, in which one of the men, wearing a mask made of a buffalo's head with its horns, and with the tail hanging down behind, played the part of the buffalo, while the others pretended to shoot him with bow and arrow and to skin and cut him up. This play was accompanied by "drumming and rattling, chanting and yelling," so that it was really a musical play of an extremely crude sort, to be sure.

ANCIENT GREEK PLAYS WITH MUSIC.

Hundreds of similar illustrations might be given, but we pass on at once to the ancient Greeks. Everybody knows that they used music with their famous plays, among them the great tragedies of Aeschylus, Sophocles and Euripides, which we admire to this day; but just how did they apply music to these dramas?

The chorus took a prominent part, and its lines were not spoken, but sung. Many of the monologues and dialogues also were sung. But in the classical period this song was more like declamation than like real melody, and the accompaniment was provided by the player of an aulos (an instrument resembling our oboe), who followed the singer in unison. At a later period this simplicity was abandoned, both the vocal utterances and part of the aulos being decorated with ornamental passages. Still later, the chorus was reduced to a minimum.

Together with Greek civilization this foreshadowing of opera soon came to an end. There is no evidence that the Romans used music in connection with their tragedies or comedies.

During the first thousand years of the Christian era music, like the other arts, led a precarious existence. Its life, as an art, lay entirely in the hands of the monks, and they had many other things to engage their attention, wherefore progress was slow. It is to the church, nevertheless, that we owe the development of music, including, odd as it may seem to us, the opera.

MEDIEVAL GERMS OF THE OPERA.

It is in the liturgy, the rites of the church, that we find the first medieval germs of the opera, as well as of the oratorio; for at first these two forms of art, now so widely apart, differed very little from each other. In order to provide entertainment combined with religious instruction for their congregations, the priests, as far back as the eighth century, began to present the gospels in a dramatized form, one of them reciting the part of Jesus, others the parts of the evangelist and the high priest, while the populace was represented by a trained choir. In the twelfth century the congregation took part in these productions by singing hymns at proper intervals.

Beginning with the fourteenth, instruments also, among them trombones and an organ, were used to deepen the impression. What is most noteworthy, however, is that the vocal utterances at these performances were less like flowing melody than like the crude operatic recitative, the invention of which, by Peri, toward the end of the sixteenth century, was considered such an epoch-making thing.

The Passion—the sufferings of Christ between the Last Supper and His death—was found especially suited to such semi-dramatic presentation, and thus arose the passion plays, a survivor of which can still be seen at Oberammergau in Bavaria, once in ten years. Other varieties were the mysteries, based on legends of the saints, and the moralities, in which such Christian virtues as Justice, Faith, Charity, appeared as characters. In course of time these became so popular that they had to be given outside the churches, in cemeteries and market places. These are the *sacred* forerunners of the opera.

BALLETS, MASQUES AND MADRIGAL PLAYS.

Of *secular* forerunners of the opera there were also several. French writers have called the troubadour, Adam de la Halle, the first opera composer, because of his pastoral play, *Le Jeu de Robin et Marion*, which was produced in the year 1285. It was divided into scenes, contained spoken dialogue and "dialogue songs," in which two voices alternated, besides a number of popular ballad tunes interspersed between the spoken parts. But this was not real opera, being more like what we call a variety show, or at most, a crude sort of operetta. Others of the kind had preceded it.

About three centuries later the French were much given to producing, at court festivals, *ballets d'action*, in which, besides dancing, there was action, poetry and music, which in some cases were closely enough united to foreshadow real opera. One of these entertainments, Baltazarini's *Circé, ou le Ballet de la Reine*, produced in 1581, is said to have cost about a million dollars, and to have lasted from ten o'clock in the evening to half past three in the morning—which shows that the Meyerbeer and Wagner operas long ago had predecessors as to length! This ballet included solo songs, duos, choruses and instrumental interludes. Louis XIV was so fond of such ballets that he took part in presenting them.

In England a popular precursor of the opera was the masque, in which music, vocal and instrumental, was combined with costumes, acting, scenery and dancing. In these performances, also, persons of rank frequently joined.

Italy had its share of similar, near-operatic entertainments—pantomimes, ballets, masques at Carnival time, and intermezzi, or short play scenes with music, which were introduced between the acts of tragedies in order to relieve the emotional tension of the hearers.

A SINGULARLY UNOPERATIC PRACTICE.

In all these precursors of the opera, secular and sacred, while there was often a good deal of music, it was usually associated but loosely with the play, alternation being the rule in place of the true operatic amalgamation in which the several arts are, like so many metals, mixed to form an alloy. Something more nearly approaching an alloy is found in the early madrigal plays. These were really a sort of dramatic cantata, composed for the concert room without scenery, costumes or action. But the text was a regular play, and the music attempted to reflect its spirit, now serious, now comic.

In one respect, however, these performances were amazingly unoperatic. The words written for a character in a play were not sung by him or her as a solo part, but by a chorus of several voices, in madrigal

style! Even so great a sixteenth century composer as Orlando Lasso was capable of composing a comic scene representing a monk and his servant quarreling in a wine cellar, which piece, however, was, in according with the ridiculous custom of the time, sung not as a musical dialogue by two voices, but by two choirs of five voices each!

The absurdity of this procedure was at last brought home forcibly to some discerning persons at the wedding (1579) of the celebrated Venetian beauty, Bianca Capello, to the Duke of Tuscany. The music provided by two famous composers, Claudio Merulo and Andrea Gabrieli, for the dramatic representation arranged for this occasion, though good of its kind, was generally considered more appropriate for a solemn occasion like a church service than for a merry wedding feast. Intelligent music lovers were becoming more and more convinced that choruses and counterpoint were not the most suitable things to accompany a theatrical play.

THE FIRST OPERA WITH RECITATIVE.

Among the clubs in Florence at that time there was one, the Camerata, which won historic fame and importance. It included not only music lovers, but other artists and men of science and learning; among them, Vincenzo Galilei, father of the famous astronomer, the eminent vocal teacher Caccini, and the composer, Peri. These men used to meet in the house of Count Bardi, where they discussed various esthetic questions, particularly the relations of music to the drama.

Their ambition was to create a new form of art, resembling the ancient Greek drama, of the wonders of which, and the deep impression it made on the hearers, they had read so much. They hoped and believed that they might make an equally deep impression on the audiences of their day if they could only find out just how the Greek actors delivered their lines.

Opinions differed, but Peri believed that the Greek actors "must have made use of a sort of music which, while surpassing the sounds of ordinary speech, fell so far short of the melody of singing as to assume the shape of something intermediate between the two." Therefore, he continues, "Abandoning every style of vocal writing known hitherto, I gave myself up wholly to the sort of imitation (of speech) demanded by this poem." The reference is to the play of *Dafne* which he had been asked to set to music. He did so, and the result was what is generally considered the first real opera.

The words "Abandoning every style of vocal writing known hitherto" indicate that Peri considered himself the originator of this new style of vocal delivery, half way between speech and song. But Caccini wrote a preface to one of his own works, in which, after stating that he had learned more from the conversations of the musicians, poets and philosophers of the Camerata than from thirty years' practice of counterpoint, he goes on to say that since, in the effort to adapt poetic texts to the counterpoint, they were made unintelligible, and since, moreover, our feelings cannot be touched when the words are not understood, it "had occurred to him" to adopt a kind of song resembling speech and betraying a *nobile sprezzatura del canto*.

Besides these two, there is a third, Cavalieri, who used the same kind of unmelodious recitative in what is accepted as the first real oratorio, his *Rappresentazione di Anima e Corpo*, which was produced in the year 1600.

It seems probable that, instigated by the conversations in the Camerata, these several composers worked out the same problem simultaneously, and that, consequently, they share equally in the claim to having originated the operatic recitative.

Peri's *Dafne* was written entirely in this new style, called the *stile rappresentativo*, *stile recitativo* or *stile parlante*. It was composed in 1594 and was privately performed three years later in the Palazzo Corsi. The score of this first opera was unfortunately not preserved, but Peri's second and last opera has come down to us. It was written to give splendor to the wedding of Henry IV of France with Maria de' Medici. Its title was "Euridice," and it was first sung in 1600.

A BOYCOTT ON MELODY.

So far as can be ascertained from a comparison of what has been preserved, Peri's recitative was somewhat superior to that of Caccini and Cavalieri; but that is not saying very much. Peri has perhaps had too much honor thrust upon him. In making it possible for the singers to enunciate the words so distinctly that the hearers could understand them, he went in the right direction—but he went much too *far*; writing recitative which, while it follows the word accents carefully, is seldom musical or expressive.

Peri and his colleagues forgot that in an opera it is not correct to say "the play's the thing." Music has its rights, too, and these rights were ignored by the earliest opera composers. Not only were the vocal parts shorn of melodic charm, but the accompanying instruments also were not allowed to indulge in melody. They were chiefly of the kind the strings of which were plucked, and what they contributed to the performance was mostly short, twangy chords, the bass only being sustained. The choruses alone were not composed in recitative style, but they were too short and insignificant to rescue the musical side of the entertainment.

If we heard any of these early operas we would find them an intolerable bore. By the Italians of the Seventeenth Century they were not only tolerated, but admired, for three reasons: they were a new plaything; they had fine scenery; and members of the nobility took part in their performance.

MONTEVERDI, THE ITALIAN WAGNER.

A reaction against this boycott on music was bound to come; in fact, it came very soon, chiefly through the work and influence of Claudio Monteverdi, who did so much in the way of reforming and improving the opera that I think he might be justly called the Italian Wagner. Only ten years after the production of Peri's *Dafne*, he composed an *Orfeo* (1607), in which both the vocal and the instrumental parts are less dry and unmusical. Gagliano, in 1608, wrote a *Dafne* in which the rhythms of popular folk tunes are used. Rome had a school of composers who helped to make the opera musical—a school to which Hugo Goldschmidt has devoted a whole volume of 412 pages, 256 of which contain illustrations of the Seventeenth Century operas in musical type. It is entitled *Studien zur Geschichte der italienischen Oper in 17 Jahrhundert*, and gives a vivid insight into the operatic situation.

Monteverdi, however, was, as just stated, the greatest of the reformers. I call him the Italian Wagner for five reasons: (1) he made the operatic recitative more melodious and expressive; (2) he boldly used unprepared discords to express dramatic emotions; (3) he was attacked for these things by critics and theorists, but applauded by the public; (4) he greatly enlarged the orchestra, and used special appropriate groups of instruments to accompany the different characters (in his *Orfeo*, for instance, Pluto is accompanied by four trombones, Orpheus by bass-viols, the chorus of spirits by organs with flute registers, and so on); (5) he invented new orchestral effects, such as the (instrumental) tremolo, and the pizzicato.

Dr. Riemann, in his *Kleines Handbuch der Musikgeschichte* (a marvelous compendium, entirely up-to-date) lays great stress on the fact that it was not Peri and the other originators of Italian opera who invented artistic solo *song* with accompaniment. Such a combination was in use in Florence three centuries before them. Peri used *no song*, but recitative. It remained for his successors to introduce real solo song into the opera (as Monteverdi did with this arioso), and to utilize also for the opera the other musical factors which the older Italian composers had developed, but which Peri deliberately and foolishly ignored.

SUMPTUOUS SCENERY AND BRILLIANT COLORATURE.

Monteverdi was a musical genius. His rival, Gagliano, confessed that, with his *Arianna*, Monteverdi "visibly moved all the theatre to tears." Probably it would not thus move us, for we demand much more of opera than did the Italians three centuries ago. But even in the works of the less gifted of these composers there was usually something to interest the audiences, particularly the sumptuous scenery already referred to. Green fields and gardens, fountains and rivers with nymphs, the angry waves of the stormy ocean, lightning darting from dark clouds and followed by peals of thunder, bushes and trees growing up suddenly, Moorish dancing girls—these were specimens of the things to be seen.

Florid singing also was ere long added to the operatic attractions. As early as 1594 Bovicelli published a treatise on ornamental singing (coloratura), which had originated an imitation of lute players. Peri, in the preface to his *Eurydice* (1600), refers to a famous singer, Vettoria Archilei, who had always made his music worthy of her singing "by adorning it, not only with those turns and long vocal flourishes, both simple and double, which are at all times devised by the activity of her genius—more in obedience to the fashion of our time than because she thinks they constitute the beauty and strength of our singing—but also with those graces and graces which cannot be written down, are charms and graces which cannot be written down, are not to be learned from the writing."

This sentence is of great historic importance. It shows that the adorning of melodies by the singers was in fashion before Peri and his colleagues originated their operas with recitative. Ere long, this coloraturc, with the rest of the *bel canto*, made its home in the opera, and the recitative, of which Peri and his colleagues had been so proud, was relegated to the background, as a mere foil, to that *bel canto*—that is, to the ornamental arias which gradually made up the musical substance of an opera.

THE FIRST PUBLIC OPERA HOUSE.

This tendency was greatly accelerated after 1637. It is a most remarkable fact that up to that date there had been no public performances of operas. In other words, for forty years operas were sung only in private halls and palaces to invited guests!

When the public at large at last got a chance to hear operas, the production of them was greatly stimulated. Venice began with one public opera house in 1637, and before the close of the century it had eleven.

A few of the composers followed in the line of progress marked out by Monteverdi. For instance, Cavalli taught the orchestra to mirror sights and sounds of nature—the sounds made by ocean, brooks and storms. But for the most part the composers catered only to the taste for tunes and trills. Operas became mere concerts in costume. No one cared for text or plot. On one occasion a spectator, seeing the hero of the opera stab the heroine, exclaimed: "Great heavens! The tenor is murdering the soprano!"

In France the degradation of the opera was less marked. There Lully not only upheld the best musical traditions, but added new elements. Above all, he paid careful attention to the text, and tried to make the music conform to it. But in Italy and in Germany (which for generations followed the lead of Italy) the "concert-in-costume" style of opera flourished exclusively until the great reformer Gluck called a halt and curbed the monopolistic vanity of the singers.

After him, the florid aria again triumphed in the operas of Rossini and Donizetti, and it required the genius and example of Richard Wagner to banish mere showy singing entirely from the opera houses and to convert the opera into a real music drama, in which recitative and melody, poetry and music, are of equal importance and united with scenery and acting into the most impressive and popular of all the arts. This is better than Debussy, for the same reasons that Monteverdi was superior to Peri.

HOW MUCH MUST WE KNOW OF MUSIC TO ENJOY IT?

BY ARTHUR SCHUCKAI

How much of an art is it necessary to know in order to understand, appreciate and enjoy? What must one know of painting, of architecture, of sculpture, of music? What is the relation of knowledge to the enjoyment of an art?

There are ways of enjoying art work without special training or culture. The sculpture fills the eye with pleasure without an exact knowledge, on our part, of the human anatomy.

The trained mind always has the advantage over the untrained—provided it does not permit its training to smother its natural feeling and impulse. Even virtues must be cultivated. Some understanding of an art is very necessary to real enjoyment.

This knowledge must not be heavy and obvious. When once you know the mechanics of an art—why, forget it, and think of the art. Our information should be natural and usual, never extraordinary and obtrusive—as with the young lady at a symphony concert who suddenly discovered (or thought she did) the voice of the oboe, and tittered her delight to the edification of all her neighbors.

The finest pleasure arises from the suggestion and association of ideas. The hyacinth, the rose, the violet, the lily, all bring something to mind—which cannot happen to one unable to recognize the thing by the name. The mere names, Rodin, Saint-Gaudens, Raphael, Rubens, Corot, Beethoven, Hugo, Tennyson, Schubert, Browning, Chopin, bring a wealth of thought to those knowing most about them. The same thing is true when we speak of the "Chopin Preludes," the "Bach Fugues," the "Beethoven Symphonies" and the "Wagner Operas."

The Ten Most Famous Opera Singers of the Last Century

By GEORGE P. UPTON

Author of "The Standard Operas"

[EDITOR'S NOTE.—To Mr. Upton belongs the credit for having written one of the most successful and helpful of all books upon the opera. Mr. Upton is now seventy-seven years young. For nearly sixty years he has been engaged in musical life in Chicago. This has given him an enviable vantage point from which to view the careers of the famous singers of the latter part of the last century. He was requested to avoid so far as possible some of the great singers who made reputations in the last century, but who are actively engaged in professional work at present.]

From the twenty-six names of the famous opera singers of the last century submitted to me by THE ETUDE I have selected ten for my reminiscences with whom I had more or less intimate acquaintance, both personally and musically. They are Jenny Lind, Henrietta Sontag, Marietta Alboni, Anna Caroline de la Grange, Adelina Patti, Amelie Materna, Euphrosyne Parepa-Rosa, Christine Nilsson, Pasquale Brignoli and Karl Formes.

JENNY LIND, THE INIMITABLE.

Of Jenny Lind, George William Curtis once gracefully said: "The youth of her day have borne her in their hearts across a generation and their hearts still rise at the mention of her name, as the *Garde du Roi* sprang up cheering at their feet when the queen appeared." I was one of those youths, and to-day, as on that day, October 7, 1850, when I first heard her sing, she is the one incomparable artist of her time. And this after making all the allowances for the enchantment which distance lends to the view, for the fact that she was the first of the great European singers to come to this country, for the additional fact that no singer from her time to the present has created such a public furore—a furore which was a frenzy, and for the exuberance of enthusiasm which characterizes student life—for it was in my student days that I heard her.

Jenny Lind did not sing in opera in this country, so my remembrances are limited to her appearance upon the concert stage. She had a girlish figure and the Scandinavian fair hair and blue eyes. Her dress, that night, was quiet and her adornment just a rose in her hair. She came upon the stage with consummate gracefulness, a glide rather than a walk to the footlights, which the young ladies of that day sought to imitate. Jenny Lind's rose also became as fashionable as Oscar Wilde's sunflower later. She was not surpassingly good-looking but she was good to look at, for her wholesome face was an index to her character and attracted every one. Her nobility of spirit was mirrored in her singing. Her voice was full, rich, clear and penetrating and of such purity that the softest pianissimo was audible in the remotest corner of the concert-room. Her resources in *fioriture*, absolutely essential in those days, were boundless, and her upper tones were bird-like in effect. The embellishments were fluent, graceful and finished.

She was heard at her best, however, not in vocal pyrotechnics, but in such numbers as the *Casta Diva* and particularly in the *Messiah* aria, *I Know that My Redeemer Liveth*. Her singing of the latter was well nigh sacramental, for she was very religious by nature. Benedict, her leader, said she made "a conscience of her music"—a characteristic in significant contrast to that of some of the widely advertised artists of the present day who make a commerce of their music.

HENRIETTA SONTAG. MARIETTA ALBONI. JENNY LIND. ADELINA PATTI. MATHILDE MATERNA.

Summed up in the fewest words, Jenny Lind, it seems to me, had a noble musical endowment, combined with simplicity of manner, goodness of heart, high intellectual quality, and a profound reverence for her art.

SONTAG'S CHARMS.

Induced by Jenny Lind's success, several other European song birds flew over here. Among them Sontag, Alboni, Anna Thillon, a fascinator, for whom Auber wrote the *Crown Diamonds*; Katharin Hayes, Teresa Parodi and others, but of this somewhat numerous flock Sontag and Alboni were the really great artists. Sontag had much of the vocal charm of Jenny Lind, her voice being a high soprano with a *sotto voce* effect which she frequently used, as did Christine Nilsson after her. She was very graceful and beautiful, slender of figure, with beaming blue eyes and Titianesque hair. Among modern artists Sembrich reminds me of her in her engaging manner. Her most successful *role* was that of *Rosina* in *The Barber of Seville*, though she won much applause in *Euryanthe* and *Lucrezia Borgia*. In her class she was the first, but it was not the class of Lind. She was high bred, a countess by marriage, elegant in her demeanor, and a fascinator. She had hosts of admirers in Europe, among them Liszt, Rossini, Cherubini, Auber, DeBériot, Von Bülow and others, and Berlioz, Weber and Beethoven were good friends. She also had admirers who pursued her but she was finally saved by Count Rossi, an Italian diplomat, who married her and came to this country with her in 1852, figuring thereafter in scandals which attributed the countess' death and that of Pozzolini, her tenor, to his hand, though it was subsequently established that she and the tenor died of cholera in Mexico. In archness, coquettishness and personal appeal she was the ideal soubrette.

ALBONI'S DIGNIFIED CAREER.

There was a wide difference between Sontag and Alboni, for whereas Sontag was willowy Alboni was corpulent to a degree, which might be called excessive, and her embonpoint was accentuated by the hoopskirt of the period. What she would have looked like in hobble imagination fails to conceive. But once the noble contralto's voice was heard her physical misfortune was forgotten. She was the greatest of contraltos of her time. She came to this country after an extraordinary career in Europe where she was the rival of Jenny Lind in popular favor before the latter left the operatic stage. Her voice, two octaves in range, was not only large and sonorous but absolutely mellifluous and even throughout its entire register, and had unusual flexibility for an organ of such dimensions. She sang with great dignity and with brains, as was shown by her adaptation of sound to sense. Her tour in this country was not marked by the popular frenzy which characterized Jenny Lind's, possibly because she had not an inspired charlatan for a manager, but she was everywhere welcomed by great audiences whom she captivated by her splendid exposition of the masterpieces of Donizetti, Auber, Meyerbeer and Rossini, the last named her only teacher. Her mantle nearly fits the generous shoulders of Madame Schumann-Heink to-day.

A FORGOTTEN STAR.

It might almost be said of La Grange, *Nominis umbra*. Who remembers her? Baker, in his dictionary, has a few lines about her; Grove, supposedly a universal reference, apparently never heard of her—but that may be excused, at least may not be set down as intentional, for there are numerous other errors of omission and some of commission in that work. So let it be said, to establish her identity, that Anna Caroline de la Grange was born in Paris, July 24, 1825, made her *début* in 1842, sang in Italy until 1848, and afterwards in Vienna and Paris, and made artistic tours in this country between 1855 and 1865. Let it be further said that while her voice was not one of excessive power or brilliancy, and while she did not display extraordinary dramatic ability, yet she sang like a true artist and showed the results of thorough schooling, and her acting was at least adequate. It never offended. The charm of La Grange was her artistic honesty and the evident love and reverence which she had for her art. Personally she was a high bred lady, elegant in her appearance, but somewhat reserved in manner. Possibly if she had had a press agent or had blown her own trumpet at every opportunity, as seems to be the practice nowadays, the encyclopedists might have heard it.

PATTI, THE IMMORTAL.

And Adelina Patti! Was it last week I heard a little girl in rose colored silk gown, pink stockings and pantalettes, ten or eleven years of age, singing the *Ah! non giunge?* And can it be true that this is the almost old lady of sixty-eight who only last week, out of the goodness of her heart, sang for the benefit of Albani, a charming girl, nine years her junior, who is said to be nearing impoverishment and old age together? What need be said of Patti? Everyone has heard her sing and attended her numerous farewells. Except for the maturity which the voice gains as the years go by she is the same Patti as of old. She sang as perfectly at twelve, when I first heard her, as she did at forty-one, with Mapleson's company in 1984, when Nilsson and Sembrich were her rivals in the Abbey company.

or as she must have done last week in London, at sixty-eight, and she probably will go on singing well as long as that marvelous instrument, her throat, lasts. Was she, or is she, a great artist in the comprehensive sense of that term? I should say not, but the most consummate and brilliant vocalist of her time, with a voice and method which can deliver a melody and its most ornate embellishments with the facility and perfection of an instrument. The parts in which she has excelled are those which require the Patti qualities, like *Rosina* in *The Barber of Seville*, *Zerlina* in *Don Giovanni*, *Amina* in *Sonnambula*, and *Violetta* in *Traviata*. She was not at home in great dramatic *rôles*. She once said that Wagner wrote the *rôle* of *Kundry* for her, but she would not sing it. He may have written it for her but it is fortunate for her she did not try to sing it. It is impossible to think of *Kundry* and Patti at the same time; as impossible as it would be to think of Frau Materna and *Violetta*. Theodore Thomas aptly summed up Adelina Patti in his terse way: "Patti's voice was of delicate quality and great charm, easy in delivery and true, like the song of a bird, but it expressed no more soul than the song of a bird." And yet, if she should come here again at seventy, or at eighty, for just one more, *unviderruflich allerletzte* farewell, we would all rush to hear her just the same as we did in the days of yore, for the name of Patti is still one to conjure with. How many hundreds of thousands she has delighted in her busy stage life! How well she has earned her pleasant and honorable leisure to her Welsh castle!

AMELIE MATERNA.

It is a long step from Adelina Patti to Amelie Materna or Frau Materna, as she is usually designated, a step from the *bel canto* to the "continuous melody" of the music-drama, and what a long step Frau Materna took herself from the comic opera of Suppé and the opera bouffé of Offenbach to the master works of Wagner, which made an epoch in operatic history and profoundly influenced, if not revolutionized, the operatic music of his time! She was not as great a Wagnerian singer as her immediate successor, Lilli Lehmann, for she had not the fluent delivery, or the quality of voice, or personal charm of the latter, but she had the advantage of study with Wagner and of obtaining his method and ideas at first hand, and she was his choice as *Brunhilde* and the creator of his *Kundry*. She made us acquainted with the Bayreuth master's conceptions and faithfully, too, for she was an artist with a conscience. Her conscience, indeed, brought her in conflict with Cosima Wagner and the story will bear retelling. The latter took exception to some details of Materna's interpretation, but the artist cited Wagner as her authority. "I learned these things from the master himself," she retorted, thinking thus to end the matter. But not thus was Mme. Wagner to be squelched. She closed the incident with the quiet remark: "Poor Richard didn't always know himself what he wanted," and dismissed the singer.

PAREPA-ROSA.

Euphrosyne Parepa-Rosa was a prime favorite in the last century and was specially conspicuous by her important share in the advancement of English opera as well as opera in English. I think she was the first to produce Mozart's *Marriage of Figaro* in English in this country. She had a large, pure and richly melodious soprano voice. Its freedom from exaggeration bespoke conscientious training; its purity reflected the soul of the woman herself. Like Alboni, she was of most generous girth, but she did not hesitate on that account to appear in such *rôles* as that of the *Countess* in *The Marriage of Figaro*, *Arline* in *The Bohemian Girl*, and others to which one might think embonpoint would prove embarrassing. All suggestions of physical incongruity, however, were silenced by the beauty of her singing, the excellence of her acting and the magnetism of her personality. She was equally at home in English opera, grand opera, orations or song and ballad singing. We remember her *Five O'clock in the Morning* just as one recalls Patti's *Sweet Home* or Nilsson's *Suwanee River*. Her singing of *I Dreamt I Dwelt in Marble Halls* was as convincing as her *Carta Diva* in *Norma*, or her triumphant delivery of the great Handel arias, all because they had finish. The finest tribute to her memory was that of Madame Rudersdorf, shortly after her death: "A woman of the highest culture, endowed with innumerable talents; a pure minded woman; a sparkling, clever companion; a true friend; a most loving and devoted wife; a very woman longing for the joys and blessings of motherhood, and dying because fate snatched them away from her."

CHRISTINE NILSSON.

Christine Nilsson, an entrancing singer, was the seventh child of a seventh child of Swedish peasantry and used to attribute her artistic success to this numerical fact in heredity. Like Parepa, she was at home in opera, oratorio or ballad singing. Her great *rôles*, as I remember them, were *Valentine* in *The Huguenots*, *Alice* in *Robert the Devil*, *Marguerite* in *Faust* and the title *rôle* of *Mignon*, which Thomas rewrote for her. Her singing in *Elijah*, *The Messiah* and *The Creation* made a profound impression by the devotional manner in which she produced them, as well as by her oratorio method, which was strictly differentiated from her operatic. As to ballad singing, no one had the temerity to question her right to *The Old Folks at Home* and others in her repertory. Her voice was remarkably sweet and pure and had a caressing quality as well as a *sotto voce*, which gave her singing a kind of mystic charm. Upon the concert stage she seemed to me most effective as she was there her natural self, and that natural self, with its personal appeal, her expressive eyes, the supple figure, graceful pose and dignified movement, added to her brilliant vocalization and mysterious charm of style, carried audiences off their feet and made her a universal favorite. She has long since retired from the stage and is now in her sixty-eighth year, but every year she celebrates her birthday in the Swedish village of Loka, where she sings to the villagers. Upon one of these occasions she sang a ballad, *I Think I am Just Fourteen*. Her sunny disposition and optimistic temperament will never permit her to be old in spirit. With all her dignity among the great folks of her own kin she is a Bohemian of the most rollicking and unconventional sort.

BRIGNOLI.

I have selected Brignoli among tenors, not because he was the greatest of the last century but because he seems to me the best exponent of *bel canto* of his time. He was the Caruso of his day, just as indifferent to action and just as richly voiced, though his voice was more metallic. He was not without some little tricks, such as forcing his voice to a climax so that it carried everything before it, and closing an aria with a wonderfully perfect *sforzando*. But as a rule he never allowed himself to strain his voice beyond a pure musical tone and eschewed high C's. He was a bundle of superstitions, a famous gourmand, made a handsome fortune, flung it away and died in New York penniless.

FORMES.

Karl Formes arrived in the United States in 1857 and the first song I heard him sing was Schubert's *Wanderer*. I do not think I have really cared to hear anyone sing it since that time. In its depth and sonority his voice was like an organ pedal, and yet it could express tenderness and pathos most impressively. He had pronounced dramatic ability. His *Plunket*, *Falstaff* and *Leporello* were as humorous as his *Sarastro*, *Rocco* and *Bertram* were heart-stirring. His voice corresponded with his physique, for he was of massive figure, and his leonine face, superb throat and waving black hair added in charm of stately grace to everything he did. He sang when an old man, in 1869, the year of his death, in San Francisco, attributing the preservation of his voice to "God's grace and the Italian method."

THE OPERA OF THE FUTURE.

In raking over these embers of the past one thought occurs to me—what will the future of operatic music be? I am only sitting by the wayside watching the procession pass, and its music sometimes seems harsh and cacophonous and its construction strange. We seem to be in a transition period, and I wonder what will come from the musical melting pot. Shall we return to melody and to old forms or shall we have to accept the schools of Strauss, Debussy, Reger and the other impressionists? It is not for me to answer. I simply sit by the wayside, and as I sit there come memories of Brignoli's *Spirito Gentil*, Formes' majestic intonation of *In diesen heil'gen Hallen*, Jenny Lind's *Casta Diva*, Materna's *Valkyr* shout, Nilsson's jubilant delivery of her part in the great *Huguenot* duet as well as the *non conosci il bel sinol* of *Mignon*; Adelina Patti's *Ah! fors e lui* and her interpolations in the music lesson scene of *Il Barbier*; and Parepa's *Fidelio*. In this storm and stress shall I be blamed if I think with a sigh of

"The days when we went gypsying a long time ago."

I believe that music should be to poetry what the addition of color is to a drawing, a happy mixture of light and shade.—*Gluck*.

GIVE YOUR PUPIL A CHANCE.

BY ELIZABETH C. COER.

Give your pupil an opportunity to do things for himself. It is a great mistake for a teacher to do too much for his pupils, as it leads them to depend on him rather than to do their own thinking. Not long ago one of my pupils told me that her former teacher wrote out all the scales and their fingering for her. This teacher could not have had a very great number of pupils or he could never have found the time for work which is entirely unnecessary in these days of well-edited teaching material.

Give your pupil a chance to find his own mistakes. It is better to call attention to the fact that a mistake has been made, and to wait for the pupil to discover what it was, than to point it out every time. The mistake should only be pointed out as a last resort. Of course, it is much easier to say, "That is C, not D—why do I have to keep telling you?" or words to that effect; but the consequence of this is usually that both teacher and pupil get nervous and irritable. If the pupil is very young, she probably weeps, and the rest of the lesson—well, there is no rest to that lesson.

Give praise whenever possible. A word of commendation helps and encourages, even though it is not entirely deserved. Human nature resents too much correction. Be honest, of course—flattery never pays; but neither does indifference or unkindness.

Give your pupils musical independence. Let your pupils develop their own ideas as far as possible. All you can do is to give them ideas to work on. Do not try to make them mere imitations of yourself. They have minds as well as you. You cannot force them, you can only lead them.

Give your pupils pieces they like. If pupils have music they like they work ten times as hard, though it is not always possible to give them what they want. Play their pieces over occasionally so as to give them an ideal to work for.

Give a reason for everything. It is not enough to say, "Do this, because I say so." This is an age of intelligent coöperation. The pupil has a right to know why he is doing certain things. The teacher who cannot give a real reason is incompetent to teach. A good teacher is a "guide, philosopher and friend." He leads his pupils from the very beginning with careful discrimination. If they stray from the path it is his business to help them back nunherless times until they are finally sent on their way rejoicing.

FORCING A CHILD TO BE MUSICAL.

BY STELLA B. SIMMONS.

Don't force your child to be musical. Don't make him spend valuable time and energy on music if he doesn't care for it. Find out in what direction his taste inclines and let him spend his thought on what he does like. It is only a waste of money, patience and precious time to force a child to take lessons and practice each day, resorting often to severe punishment in order that the allotted amount of practicing be done. The parents are worn out in the conflict, and so is the child, and what is most disappointing of all is the fact that practically nothing is accomplished after all.

It is safe to say, in nine out of every ten cases, that a child actually made to take music lessons against his will never "amounts to anything." Why should he? It has merely been a period of long drawn-out torture to him and to the rest of the family. Why parents commit this most common blunder is a mysterious problem. Very often the only reason is that their friends' children take lessons, and so their own must do likewise, as they do not want their children to be obliged "to take a back seat." If the child has a genuine talent, a real love for music, do all in your power to strengthen this love. But no child can be made to love music by force.

I have often thought that my musical soul will be imperishable, that it will live on and on through the centuries after my body has gone to decay. Not only do I think it, but I believe it.—*W. A. Mozart*.

SHOULD AMERICAN OPERA ASPIRANTS STUDY ABROAD?

Discussed by Six of the Most Distinguished Men in American Opera

With the idea of gaining the opinions of many of the best-known American Operatic Artists upon the subject of the desirability for foreign study at this time, The Etude wrote to the following singers, who have been good enough to honor us with their advice. The arrangement is in alphabetical order.

DAVID BISPHAM.

(Eminent Operatic Baritone and Concert Singer.)

I regard your query as being applicable as well to other arts as to that of the opera singer. Take, for instance, architecture; it *may* be studied in America, but the serious man will, after acquiring the essentials of his profession here, go to Europe to study the masterpieces to be seen there. The painter and sculptor will do the same. The linguist *can* learn languages at home, but he is aware of the great advantage to be obtained by going abroad and mixing with the natives of the country whose speech he wishes to acquire. So it should be with the singer.

The long-established, concrete nations of Europe have evolved a musical art that we should revere, and opera is one of its forms that flourishes there more sedately and more naturally than in America; and, to my mind, it is advisable that the student, having received a thorough all-round education, and having been well grounded in music and vocal art at home, and—if fitted for the stage—having devoted much attention to operatic roles, and to language—our own as well as others—should go abroad to perfect himself in the very difficult profession of the opera singer.

But, as this is a time of specializing, I must advise aspirants to the stage not only to begin young, but to find out at once what they can do best; to work carefully at the technique of singing and acting, and if they have only a mediocre talent, *to give it all up!* If, however, in the judgment of unprejudiced people their gifts are such as to be likely to lead to success, then let them persevere under the best available masters here, and later go abroad to study harder than ever; to gain experience, as wide as possible, upon the stage; and, if successful, then to return to America, to work harder still, but to reap the full reward of their labors! All of this is just what I did, and I can only advise the student to do the same.

Yes, opera singing certainly can be studied in America, but it can be studied better, and to better advantage, in Europe.

GEORGE HAMLIN.

(Distinguished Concert Singer who will make his *début* as an Opera Singer this season.)

I believe it is at least very *essential* for a student to go abroad if he contemplates an operatic career.

It is possible, perhaps, for a singer of extraordinary ability to secure an appearance and meet with success in opera without the experience of European training and all that goes with it, but, just as a man of no education may be a great success in business in spite of this lack, it does not prove that the education is not an advantage. In fact, for an operatic career, it is almost indispensable if the student expects to make himself an artist of the first rank.

True, we have here in America vocal teachers quite as good as those found in Europe, but there is much more to consider than just the vocal side for an operatic career, and that is the *histrionic side* and the matter of *interpretation* and the experience of *doing* and *seeing*, for this is the best teacher of all. Therefore, since the opportunity for hearing and for gaining experience in operatic work is so much greater in Europe, I say the study abroad is most essential.

In Germany, for instance, there is an opera company in nearly every small town, and although one will hear some very bad singing in most of these, still the opportunity is there to hear the operas over and over again at a very reasonable cost and to come in contact with those who are associated with the opera and who are competent to coach a singer in the various rôles, and it is the opera coach of ability that is hard to find in America. Then in Europe much more attention is given to interpretation and, especially, to diction, something which is sadly lacking in the teaching here.

Then in this connection, too, a residence abroad gives much better opportunity for mastering the languages, and all opera singers with any repertoire to speak of must be familiar with French, German and Italian, especially at the present time.

Now that there is agitation for opera in English, perhaps the necessity for the languages may be less in the future, but that remains to be seen. For some time at least the principal operas from the French, German and Italian will be sung in the language in which they were written by the leading opera companies.

However, I believe it will not be long before all our operas will be sung in English, and because of the large number of Americans who are and will be available for opera, and because the public is becoming more and more independent of Europe and things European, this will help to bring this about, and then the demand for English opera will stimulate the creative musicians here. When that time arrives, perhaps Europe will have to send here for their operas and opera singers—stranger things have happened before.

RICCARDO MARTIN.

(The exceptionally successful American tenor of the Metropolitan Opera Company. Mr. Martin was a piano pupil of Edward MacDowell.)

The question has so often been put to me as to the proper course for the American singer to pursue who is ambitious to shine in opera that I feel the detailed consideration given the matter by The Etude to be particularly fitting. The future of the American opera singer is a broad subject. In so far as it pertains to the necessity of the young student to visit Europe for further perfection or to obtain a successful *début*, I feel that individual cases require individual treatment.

In the main, to take first the simple question of study, there is little doubt that there are competent teachers of voice production and style in our own land who measure up to the abilities of those who hold forth in European music centers.

Primarily, the student who has the apparent qualifications to prepare for an operatic career should learn how to sing in America and through the help of American instructors. When the voice is well developed, reasonably well controlled and a knowledge of foreign languages obtained, it is right to look toward the country beyond the Atlantic.

I believe that the student who has memorized several rôles before sailing for Europe is better qualified to take up the practical side of operatic study upon arrival. But the practical study, and the experience coming from it, can be had in Europe alone. Our opera houses are not for the operatic beginners, as most music students who have followed the question carefully know.

Our singers who are seeking operatic careers must have the practical training to prepare them for positions. The education of the opera singer begins with a first appearance before an audience. It is not sufficient merely to sing an aria capably, or to indlge in a passionate love scene with a chair—representing a prima donna—or to fight a duel to the death with one's teacher. What really is needed is a rehearsal in an opera house with experienced principals, a stage manager ready and able to criticize every movement and a *chef d'orchestre* whose ambition in life seems to be to discover faults and to remind the singer of them.

Just now there are no opera houses in this country where such experience is to be had, and this makes it imperative for the American opera student to go abroad to find it. As for the European *début*, that, too, is required before the singer will even be considered by the managers directing the affairs of our operatic organizations. The steady increase in the number of American singers who have succeeded in opera indicates that within a few years we shall be in the majority, and I feel that intelligence, care in the work to be done and in its method of accomplishment will surely enable the naturally equipped American singer to win in the difficult profession of opera.

MR. HENRY RUSSELL.

(Director of the Boston Grand Opera Company.)

The question of whether or not it is absolutely necessary for the opera student to go abroad for study or for a successful *début* has been asked very frequently in recent years since the demand for grand opera has begun to grow. Under the present conditions, with grand opera firmly established in but five cities in the United States—namely, Boston, New York, Chicago, Philadelphia and New Orleans—it would be indeed a daring man who would declare that the American singer has the necessary opportunity for studying in preparation for a grand opera career, for study in grand opera embraces not only the perfecting of one's self vocally, but the practical participation in performances

I am very hopeful as to the outlook for grand opera in America, and already there are plenty of indications

that in the near future nearly every large city in this country will have an opera season of its own; but as matters are constituted at present, but few native singers have the opportunity of rising above the average, and it is principally through lack of opportunity. American audiences, and I say this without any intent of reproach, demand celebrities in operatic casts. They are unwilling to have the management "nurse" individual singers until they develop to the full extent their latent talents, and those in charge of the grand opera performances have nothing left but to bow to the will of the people.

To summarize, I would say that if you, young singers, have the voice and the ability, go abroad by all means.

HENRI SCOTT.

(Now leading Basso of the Philadelphia-Chicago Grand Opera Company. Seasons of 1909-10, Manhattan Opera House, New York; 1910-11, Teatro Adriano, Rome, Italy.)

Being a living example of the negative, my answer to this question must be foreseen. If I had ever entertained a doubt upon the subject, my personal experience and observations in Europe during the past year and a half would have removed it.

It is doubtless known to the readers of THE ETUDE that there is at present a number of American teachers of singing busily engaged in prominent European cities, but I wonder how many are aware that Europeans are nowcoming to America to learn the art of singing? Such is true, however.

Therefore, the fact being known (and it is a fact) that the world's best vocal teachers to-day are in America, together with the knowledge that the study of foreign languages with native teachers, giving the correct pronunciation, is within the reach of everyone; also that competent teachers of stage deportment abound in this country, why is it necessary to go abroad to study? You say for "atmosphere"—for experience. But you have the "atmosphere" right here at home, if you will but look around you. And how often singers, ambitious for an operatic career, voluntarily lose chances for gaining experience by refusing to take part in some amateur organization, or with a small professional company. I have seen professional companies in Europe whose work fell far beneath that which is often presented by amateurs in America.

A number of cases came to my notice while in Italy, of students who should take to heart the advice contained in a statement made by Mr. Tito Ricordi, of the famous Italian music publishing firm, on the occasion of his visit to the United States last winter; that it was a great mistake for foreigners to go to his country in the hope of making a career there, they being either oblivious or regardless of the fact that the Italian audiences are prejudiced against foreigners, and the difficulty of correct pronunciation of the Italian language is sometimes too great for them to overcome.

A certain railway advertisement reads: "See America first." How much better it would be for many of those American students who have been working in Europe for four or five years without accomplishing anything definite towards reaching the goal of their ambition, if they had "studied in America first!"

Impresarios of our principal opera houses are constantly hearing singers with beautiful voices, and they frankly admit that there is nothing in Europe like the American voices. But what use are they to the impresario? Even supposing they know one or two, or even five operas, if they have had no experience whatever on the stage, he is obliged to pass them by—for the present.

To the serious student with ambitions for an operatic career, I recommend the familiar saying, slightly modified, which has been my motto for many years, viz: "Opportunity knocks at everyone's door—*who is ready!*"

Given a good memory, patience, a capacity for work, ability to withstand the flattery of admiring friends, and a willingness to dispense with false pride in the matter of experience, there is absolutely no necessity for the opera student to go abroad either to study or for a *début*.

HERBERT WITHERSPOON.

(Leading Basso of the Metropolitan Opera Company.)

I believe the art of singing can be studied as well in America as anywhere else. There are few excellent vocal teachers, and we have our share of the good ones, while there is less danger of falling into the hands of a charlatan in one's home country than abroad. In our large cities we hear the best artists, and in the Metropolitan Opera House of New York we have the largest aggregation of great singers in the world, and, since the remarkable improvement in ensemble, the best opera to be heard anywhere. Therefore, the student in New York and now also in Boston, Chicago and Philadelphia, has the privilege of hearing the best—a matter of vital importance—and of studying with as good teachers as are available to-day.

Where we are lacking is in the acquirement of foreign languages. I know of no country where languages are so badly taught as in America, and few of our students possess even a moderate degree of practical fluency in any foreign tongue.

As for *début*, I say without hesitation, go to Europe. Here we have only great companies in which beginners can get no chance. Our attempts along less ambitious lines are not of such a nature as to give the young singer any valuable experience. Europe, on the other hand, has many small opera houses in which the *débutant* can gain real experience—the best of all teachers after the voice is developed and a small repertoire learned. In these houses the beginner can sing without fear of unfair comparison with old and tried artists. So study where you can find the best teacher, and hear the best singers; but *début* in Europe—preferably in Italy. There you will sing the lyric repertoire, with which all should begin, and there you will learn Italian, the basis of correct diction and enunciation.

A WARNING TO AMERICAN GIRLS.

BY ALICE NIELSON.

(Prima Donna Soprano of the Boston Opera Co.)

I THINK it was Oscar Wilde who once said that all advice is stupid, and that good advice is absolutely fatal. I have often realized the pathetic truth contained in these words when I have endeavored to persuade some of the innumerable students who ask my advice not to go to Europe, but the determination and strong will which, when used in the right direction, produces such admirable results for the American woman, proves their worst enemy when it leads them as it always does, to sail for those shores, with the conviction that a great operatic future awaits them on the other side of the ocean.

ALICE NIELSON.

It is in vain that one quotes the innumerable cases of failure, misery and even starvation which have been thrust under our notice as the result of these European adventures, and it even serves no purpose when I am tempted to outline some of my own bitter experiences on the other side; and yet, I was more fortunate than the rest. I did not go to Europe, as everybody knows, with a view to taking up the study of grand opera, but went there as a full-fledged comic opera prima donna at the head of my own company and scored what was considered by the London public a great success at the Shaftesbury theatre.

It was there through the late Gonsuelo, Duchess of Manchester, that I made the acquaintance of Mr. Henry Russell, then one of the most eminent teachers of singing in London. He heard my voice and told me I was wasting my career and my strength in singing and dancing in a form of entertainment which he refused to consider legitimate art. To be brief, Mr. Russell offered to educate my voice and refused to accept any compensation for doing so. He introduced me to Paolo Tosti, who also gave me some valuable instruction and I was soon brought into contact with such composers as Bolto, Puccini and other prominent men.

Nothing could have looked more like a royal road to fortune, and yet with all this influence I had to face the great question of where I was to make a *début*. Mr. Russell, although a teacher of vast experience and great knowledge of his art, like other singing masters, knew nothing about the practical side of getting singers launched into opera houses, but thought that sheer merit was in itself sufficient. But I soon discovered that in Europe if an American woman was to get a hearing at all, it was perfectly useless to depend upon merit alone.

Fortune, however, continued to smile on me, and with the aid of high influence I was engaged to open the grand opera season at Covent Garden of 1904, Madam Destinn and I made our bow together to the London public for the first time; she sang *Donna Anna* in *Don Giovanni* and I sang *Zerlina*, while Renaud was the *Don*. I made a great success, but notwithstanding this brilliant beginning it took me five years of hard work to obtain the position which the American public has been good enough to give me in the opera and concert field to-day. Although, as I have previously stated, I was much more fortunate than the majority of American girls who go to Europe for the first time, I do not hesitate to tell them that if I could have my experience over again, instead of waiting around Europe and fighting the undisguised prejudice which there is against American débutantes, I should aim at getting an engagement right away in one of our leading American opera houses.

Of course, six years ago it was not so easy as it is to-day. First of all the Metropolitan Opera House was the only operatic institution in America, whereas to-day there are four fully equipped opera houses in the United States and a complete operatic organization in Montreal. If one looks down the lists of singers engaged in most of these opera houses a very fair percentage of American names is to be found, and I believe the Boston Opera Company, of which for two years I had the privilege of being a member, has given opportunity to dozens of American men and women to make their operatic bow. Boston, moreover, is equipped with a complete operatic school which is running in connection with the New England Conservatory and which is under the direction of no less a man than Arnaldo Conti, who was for some time leading *chef d'orchestre* of the Boston opera house.

What more ideal conditions for study can an American girl desire? Here at least she will be sure of a square deal, as we say. If she has not the necessary talent she will not be accepted, whereas in Europe I do not hesitate to say that there is no singing master or singing school wherein she will not be received providing she is willing to pay the high prices which are demanded of her. As to hoping that she will ever get the truth about her qualifications for an operatic career in Europe she never will, at least while she has enough money to purchase unfulfilled promises.

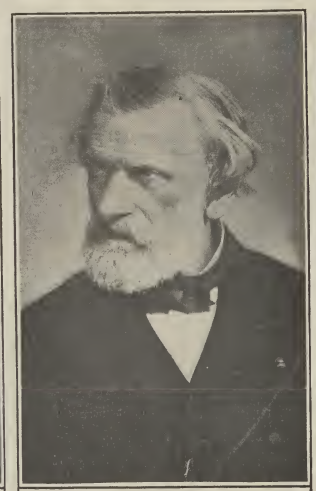
The streets of Paris and the streets of Milan are literally watered with the tears of American girls whose dreams are unfulfilled, whose hopes are disappointed and whose ambitions are unattained. Many of them remain over there from sheer lack of courage to return to their parents with the sad stories which they dare not tell.

The conclusion is obvious, and let parents take warning. The American girl of voice and talent who cannot to-day procure a hearing in her own country will not be able to do so elsewhere, and she will be better off a thousand times if she devotes her life to some other purpose for which undoubtedly nature has fitted her.

THERE is no limit outside of your own will power and energy as to what you may achieve in the world of music to-day if you so choose. For most of us, the only thing that holds us back is ourselves. "Oh, what men dare do! what men may do! what men daily do, not knowing what they do!" So sings the Bard of Avon, and it behooves us to know what we are about if we would attain anything worth while.

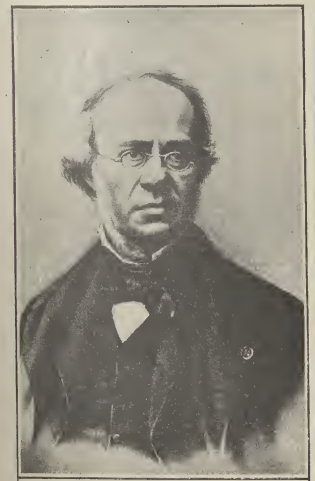
The Etude Gallery of Musical Celebrities

Leo Délibes



Ambroise Thomas

Gustave Charpentier



Jacques Halévy

Anna Olivia Fremstad

Franz von Suppe

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. More than two hundred of these portrait-biographies have now been published. In several cases these 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.

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GUSTAVE CHARPENTIER.

(Shar-pahn'-te-ay)

CHARPENTIER was born at Dieuze, Alsace-Lorraine, June 25, 1860. At the age of fifteen he went into business for two years, but studied music at the Lille Conservatoire. After carrying off many prizes he went to the Paris Conservatoire in 1881, and studied violin under Massart and composition under Pessard. In 1885 he entered Massenet's composition class, and two years later won the *Grand Prix de Rome*. Among the works he brought back with him from Italy was the orchestral suite, *Impressions d'Italie*, which rapidly became famous, and is frequently heard in America. He also composed his *La Vie du Poète*, a "symphony-drama" for orchestra, solo and chorus, to words of his own. He wrote other works, including the opera *Orphée*, and much choral and orchestral music, but the most remarkable work Charpentier has yet accomplished is his "musical romance" *Louise*, which was produced at the Opera Comique, Paris, in 1900. This work was first heard in America in 1908, when it was produced in New York under Hammerstein's management. Here, as elsewhere, it created a great impression, and is one of the most notable examples of modern French opera. Charpentier is deeply interested in the social problems of the day, and has voiced many of his opinions in this work—its remarkable libretto is his own work.

(The Etude Gallery.)

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CHARLES LOUIS AMBROISE THOMAS.

(Toh'-mas)

THOMAS was born at Metz, Lorraine, August 5, 1811, and died in Paris, February 12, 1896. He was the son of a musician, and played the violin and piano while still a child. At the Conservatoire he won the first prize for piano, 1829, for harmony, 1830, and the *Grand Prix* in 1832. He also studied piano with Kalkbrenner, harmony with Barbereau and composition with the venerable Lesueur—who used to call him his "leading-note," because he was so sensitive and because he was Lesueur's seventh pupil to win the *Grand Prix*. He returned from Italy with a cantata, a mass, a fantasia for piano and orchestra, and other smaller works. Very soon, however, he commenced producing works for the Opèra Comique, and it was here that his genius found full scope. He produced many tuneful operas, most of which are now forgotten. The overture to *Raymond* is still performed, but *Mignon* (1866) is frequently given entire in France and elsewhere. The delicate entr'acte from *Mignon* is very popular, and coloratura sopranos regard the polonaise from this work with the same veneration they have for the Jewel song from *Faust*. His greatest operatic work, however, is *Hamlet* (1868). Thomas succeeded Auber as director of the Conservatoire in 1871, and instituted many reforms, and did a vast amount of most valuable work.

(The Etude Gallery.)

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CLEMENT PHILIBERT LEO DELIBES.

(Day-leeb')

DÉLIBES was born at St. Germain du Val, France, February 21, 1836, and died in Paris, January 16, 1891. He went to Paris in 1848 and studied solfège at the Conservatoire, also singing in the Madeleine choir and elsewhere. He studied piano, organ and harmony under Le Couppey, Bénoist, Bazin and Adolphe Adam, and in 1853 became organist at the church of St. Pierre de Chaillot, and at other churches, before finally becoming organist at St. Jean St. François, 1862-71. In 1853 he was also appointed accompanist at the Théâtre Lyrique, and soon devoted himself to dramatic composition. He was so successful in this that, in 1863, he was appointed accompanist at the Opèra, and two years later became second chorus master. It was during this period that he wrote his best works, in the form of ballet music, including the delightful *Coppélia* ballet. He also wrote a three-act opera, *Le Roi l'a dit*, which was produced in 1873. In spite of much charming music, it was not a great success, and he returned to the lighter form, producing the *Sylvia* ballet and other tuneful works. His *Lakmé*, a dramatic work produced at the opera in 1883, has attained considerable popularity. Délibes became professor of advanced composition at the Conservatoire in 1881. As a composer his fame chiefly rests upon his ballet music.

(The Etude Gallery.)

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FRANZ VON SUPPE.

SUPPE, whose complete name was Francesco Ezekiale Ermenegildo Cavaliere Suppe Demelli, was born at Spalato, or aboard ship near it, April 18, 1820, and died May 21, 1895. He played the flute at his eleventh year, studied harmony when he was thirteen, and produced a mass in his fifteenth year. In spite of this musical ability, his father was opposed to his following a musical career, and sent him to the University of Padua. Suppe continued to study music, however, and progressed rapidly. When the death of his father occurred, he joined his mother in Vienna, and after dividing his efforts between practicing medicine, teaching Italian, and following his musical bent, he finally confined himself to the last named career, and accepted an honorary post as conductor at a Vienna theatre. Similar but more profitable posts were obtained at Pressburg and Baden, but Suppe finally returned to Vienna, and in 1865 became conductor of the Leopoldstadt theatre, where he remained until his death. As a composer he produced a very large number of light operas, farces and other similar works. Authorities differ as to the exact number of his works, but they include at least two grand operas, and many of them achieved tremendous success. His operetta, *Fatinitza*, is still occasionally heard in America, but Suppe is best known by his overtures, *Poet and Peasant*, etc.

(The Etude Gallery.)

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ANNA OLIVIA FREMSTAD.

OLIVE FREMSTAD was born in Stockholm, Sweden, but was brought to America at the age of 12. Her parents settled in St. Peter, Minn., but in 1890 Mme. Fremstad came to New York. She had played the piano at the age of nine, and soon organized a piano class. She became soloist at St. Patrick's Cathedral, but in 1893 gave this up to go to Berlin, where she remained for eighteen months as a pupil of Lilli Lehmann. She made her *début* in 1895 as *Azucena* in *Il Trovatore* with such success that a year later she sang in the Bayreuth Festival. In 1897 she appeared at the Royal Opera, Vienna, as *Brangane* in *Tristan and Isolde*, remaining in Vienna for three years. She then went to Munich and became very popular as *Carmen*. While she was at Munich she appeared for two seasons at Covent Garden, London, where she first sang the *rôle* of *Venus* in *Tannhäuser*. Mme. Olive Fremstad first appeared in New York in 1903, and renewed her triumphs in the above *rôle*, at the same time appearing as *Fricka, Brünnhilde, Kundry, Selika*, and *Santuzza*. She also created a *rôle* of *Salome* in the American production of Strauss' opera of that name. She played the part of *Salome* in Paris with success, and also as *Veronique* in Bruneau's opera of that name, and the French government made her an officer of the Academy. As a Wagner singer Mme. Fremstad is supreme.

(The Etude Gallery.)

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JACQUES FRANCOIS F. E. HALEVY.

(Ah-lay'-ve.)

HALÉVY, whose real name was Levi, was born in Paris, May 27, 1799, and died at Nice, March 17, 1862. He entered the Conservatoire in 1809, and gained a prize in solfège in 1810, and a second prize for harmony in 1811. He then entered Cherubini's class, and eventually won the *Grand Prix de Rome*. He had the usual difficulty in obtaining recognition on his return from Rome. In 1827, his *L'Artisan* was successfully produced, and this paved the way for other operatic works. His reputation increased, but he was still obliged to write whatever was likely to attract attention, often to very poor librettos. In 1835, however, he brought out his best known work, *La Juive*—The Jewess—and ten months later a successful comedy opera called *L'Eclair*. The impression created by these excellent works resulted in finally establishing Halévy's reputation, and procured his entrance into the Institut. Many other dramatic works followed, but nothing to equal *La Juive* in power and general excellence. He became one of the first professors of the Conservatoire, and while still a student was a teacher of solfège. He was appointed professor of harmony, 1827, of counterpoint and fugue, 1833, and composition, 1840. In this capacity he exerted a great influence, many of his pupils afterwards becoming famous, the most notable being Gounod, Bazin and Massé. He also taught Bizet—who afterwards married his daughter.

(The Etude Gal...

"BEL CANTO"

The Foundation of All Successful Operatic Singing

From an interview obtained especially for THE ETUDE from the prima donna coloratura soprano of the Metropolitan Opera House, New York

MME. BERNICE DE PASQUALI

[EDITOR'S NOTE.—*Mme. de Pasquali, who succeeded Marcella Sembrich as coloratura soprano at the Metropolitan Opera House in New York, is not an Italian, as her name suggests, but an American. She was born in Boston, and is a member of the "Daughters of the American Revolution." Her career is particularly interesting to* ETUDE *readers because all of her musical training was received right in Our own City. She has sung with great success in Europe, New York, Cuba and South Africa and has been engaged for four Metropolitan Opera House. Her husband, Signor Pasquali, is an ardent exponent of the "Bel Canto" school of singing, and together with his wife has made a deep philosophical study of the principles underlying the most widely discussed vocal methods.*]

CENTURIES OF EXPERIMENTAL EXPERIENCE.

"In no land is song so much a part of the daily life of the individual as in Italy. The Italian peasant literally wakes up singing and goes to bed singing. Naturally a kind of respect, honor and even reverence attaches to the art of beautiful voice production in the land of Scarlatti, Palestrina and Verdi, that one does not find in other countries. When the Italian singing teachers looked for a word to describe their vocal methods they very naturally selected the most appropriate 'Bel Canto,' which means nothing more or less than 'Beautiful Singing.'

"Probably no words have been more abused in music teaching than 'bel canto,' and probably no words have a more direct meaning or a wider significance. What then is 'good singing' as the Italians understand it? Principally the production of a perfectly controlled and exquisitely beautiful tone. Simple as this may seem and simple as it really is, the laws underlying the best way of teaching how to secure a beautiful tone are the evolution of empirical experiences coming down through the centuries.

"It is a significant fact that practically all of the great singers in Wagner roles have first been trained in what is so loosely termed 'bel canto' methods. Lilli Lehmann, Schumann-Heink, Nordica and others were capable of singing fine coloratura passages, before they undertook the works of the great master of Beyreuth.

THE SECRET OF CONSERVING THE VOICE.

"In the mass of traditions, suggestions and advice which go to make the 'bel canto' style, probably nothing is so important to American students as that which pertains to conserving the voice. Whether our girls are inordinately fond of display or whether they are unable to control their vocal organs I do not know, but one is continually treated to instances of the most ludicrous prodigality of voice. The whole idea of these young singers seems to be to make a "hit" by shouting or even screeching. There can be no milder terms for the straining of the tones so frequently heard. This prodigality has only one result—loss of voice.

"The great Rubini once wrote to his friend, the tenor Duprez, 'You lost your voice because you always sang with your capital. I have kept mine because I have used only the interest." This historical epigram ought to be hung in all the vocal studios of America. Our American voices are too beautiful, too rare to be wasted, practically thrown away by expending the capital before it has been able to earn any interest.

"Moreover, the thing which has the most telling effect upon any audience is the beauty of tone quality. People will stop at any time to listen to the wonderful call of the nightingale. In some parts of Europe it is the custom to make parties to go at nights to the woods to hear that wonderful singer of the forests. Did you ever hear of any one forming a party for the express purpose of listening to the crowing of a rooster? One is a treat to the ear, the other is a shock. When our young singers learn that people do not attend concerts to have their ears shocked but to have them delighted with beautiful sound, they will be nearer the right idea in voice culture.

"The student's first effort, then, should be to preserve the voice. From the very first lesson he must strive to learn how to make the most with little.

MME. BERNICE DE PASQUALI

"How is the student to know when he is straining the voice? This is simple enough to ascertain. At the very instant that the slightest constriction or effort is noticed strain is very likely to be present. Much of this depends upon administering exactly the right amount of breath to the vocal chords at the moment of singing. Too much breath or too little breath is bad. The student finds by patient experiment under the direction of the experienced teacher just how much breath to use. All sorts of devices are employed to test the breath, but it is probable that the best devices of all are those which all singers use as the ultimate test, the ear and the feeling of delightful relaxation surrounding the vocal organs during the process of singing.

COURAGE IN SINGING.

"Much of the student's early work is marred by fear. He fears to do this and he fears to do that, until he feels himself walled in by a set of rules that make his singing stilted. From the very start the singer, particularly the one who aspires to become an operatic singer, should endeavor to discard fear entirely. Think that if you fail in your efforts, thousands of singers have failed in a similar manner in their student days. Success in singing is at the end of a tall ladder, the rungs of which are repeated failures. We climb up over our failures to success. Learn to fear nothing, the public least of all. If the singer gives the audience the least suspicion that she is in fear of their verdict, the audience will detect it at once and the verdict will be bad. Also do not fear the criticism of jealous rivals.

"Affirm success. Say to yourself, 'I will surely succeed if I persevere.' In this way you will acquire those habits of tranquility which are so essential for the singer to possess.

THE REASON FOR THE LACK OF WELL TRAINED VOICES.

"There are abundant opportunities just now for finely trained singers. In fact there is a real dearth of 'well equipped' voices. Managers are scouring the world for singers with ability as well as the natural voice. Why does this dearth exist? Simply because the trend of modern musical work is far too rapid. Results are expected in an impossible space of time. The pupil and the maestro work for a few months and, lo and behold! a prima donna! Can any one who knows anything about the art of singing fail to realize how absurd this is? More voices are ruined by this haste than by anything else. It is like expecting the child to do the feats of the athlete without the athlete's training. There are singers in opera now who have barely passed the, what might be called, rudimentary stage.

"With the decline of the older operas, singers evidently came to the conclusion that it was not necessary to study for the perfection of tone-quality, evenness of execution and vocal agility. The modern writers did not write such fioratura passages, then why should it be necessary for the student to bother himself with years of study upon exercises and vocalises designed to prepare him for the operas of Bellini, Rossini, Spontini, Donizetti, Scarlatti, Carissimi or other masters of the florid school? What a fatuous reasoning. Are we to obliterate the lessons of history which indicate that voices trained in such a school as that of Patti, Jenny Lind, Sembrich, Lehmann, Malibran, Rubini and others, have phenomenal endurance, and are able to retain their freshness long after other voices have faded? No, if we would have the wonderful vitality and longevity of the voices of the past we must employ the methods of the past.

THE DELICATE NATURE OF THE HUMAN VOICE.

"Of all instruments the human voice is by far the most delicate and the most fragile. The wonder is that it will stand as much 'punishment' as is constantly given to it. Some novices seem to treat it with as little respect as though it were made out of brass like a tuba or a trombone. The voice is subject to physical and psychical influences. Every singer knows how acutely all human emotions are reflected in the voice, at the same time all physical ailments are immediately active upon the voice of the singer.

"There is a certain freshness or 'edge' which may be worn off the voice by ordinary conversation on the day of the concert or the opera. Some singers find it necessary to preserve the voice by refraining from all unnecessary talking prior to singing. Long continued practice is also very bad. An hour is quite sufficient on the day of the concert. During the first years of study, half an hour a day is often enough practice. More practice should only be done under special conditions and with the direction of a thoroughly competent teacher.

"Singing in the open air, when particles of dust are blowing about, is particularly bad. The throat seems to become irritated at once. In my mind tobacco smoke is also extremely injurious to the voice, notwithstanding the fact that some singers apparently resist its effects for years. I once suffered severely from the effects of being in a room filled with tobacco smoke and was unable to sing for at least two months. I also think that it is a bad plan to sing immediately after eating. The peristalic action of the stomach during the process of digestion is a very pronounced function and anything which might tend to disturb it might affect the general health.

"The singer must lead an exceedingly regular life, but the exaggerated privations and excessive care which some singers take is quite unnecessary,

The main thing is to endeavor to determine what is a normal life and then live as near to the normal as possible. If you find that some article of diet disagrees with you, remember to avoid that article, for an upset stomach often results in a complete demoralization of the entire vocal apparatus.

"I have given quite a little consideration to some things which some of the readers of THE ETUDE may consider a long ways from 'bel canto,' but as the singer advances in experience, he learns that the condition of the body is a matter of the very greatest importance.

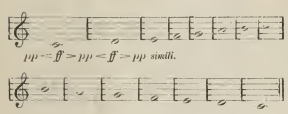
SOME PRACTICE SUGGESTIONS.

"No matter how great the artist, daily practice, if even for not more than forty minutes a day, is absolutely necessary. There is a deep philosophical principle underlying this, and it applies particularly to the vocal student. Granting that the practice is conducted in a successful manner, each minute intelligently spent in practice makes the task easier and the voice better. The power to do comes with doing.

"A part of each day's technical practice should be devoted to singing the scale very slowly and softly, with perfect intonation. Every tone should be heard with the greatest possible acuteness. The ears should analyze the tone quality with the same scrutiny with which a botanist would examine the petals of a newly discovered blossom. As the singer does this he will notice that his sense of tone-color will develop. He will become aware of beauties as well as defects in his voice which he may never have suspected.

"Much of the singer's progress will depend upon the mental model he has before him. It stands to reason that the singer who has the best of singing continually within hearing will have a much better chance to progress than the one who has no model to form his opinions upon. This does not imply imitation in the full sense of the word, but it does imply that the students should hear as much fine singing as possible. Those who have not the means to attend concerts and the opera may gain much from the records of great singers heard in the sound-reproducing machines. Little Adelina Patti playing as a child on the stage of the old Academy of Music in New York was really attending a conservatory of music unaware.

"The old Italian teachers and writers upon voice, notwithstanding the florid style in which their pupils were expected to sing, did not have much to do with fanciful exercises. They gave their lives in the quest of the 'bel canto,' and many of them had difficulty in convincing their pupils that the simplest exercises were often the hardest. Take for instance the invaluable scale exercise.



"Sung in this manner this exercise is one of the most difficult things to sing. Nevertheless some stupid pupils will rush on to florid exercises before they can begin to master this exercise. To sing it right it must be regarded with almost devotional reverence. It must be practiced diligently for years. Every tone is a problem, a problem which must be solved in the brain and in the body of the singer and not in the mind of the teacher. The student must hold up every tone in comparison with his ideal. Every note must ring sweet and clear, pure and free. Every tone must be as susceptible to the emotions as a mobile face. Every tone must be capable of being made the means for some human expression. Some singers practice their exercises in such a perfunctory manner that they get as a result voices so hard and so stiff that they sound as though they come from metallic instruments which could only be altered in a factory. Flexibility, mobility or susceptibility to expression are quite as important as mere sweetness. After the above exercise has been mastered the pupil may pass to the chromatic scale (scala semitonata sostenuto) and this scale should be sung in the same slow, sustained manner as the f regoing.

THE ETUDE

STRENGTHENING THE VOICE.

"I am continually asked how the voice may be strengthened. Some students seem to think that I must have some wonderful formula which they can inject hypodermically and which will bring them a full round voice at once. I have no secret, no mystic plan, nor do I believe that any other singer possesses a secret. If the breathing is right and the vocal organs are in a normal condition, the only thing which will develop strength is regular daily practice of such an exercise as the above. The great trouble is precisely that which I mentioned at the outstart. Pupils expect results too quickly. If the results do not come at once the pupils are disappointed and their slender enthusiasm commences to wane. The exercises are practiced with less care and ere long the pupil condemns them as worthless.

"Of course it would be idle to say that any exercise will produce a very strong voice where nature has not provided the right basis. But persistence, particularly persistence under the direction of a good teacher will often accomplish wonders.

"'Bel canto,' then, is the style of singing which comes as the result of a natural growth and not artificial forcing. Some singers have voices which mature much more rapidly than others. Again some singers have such well poised intellects that they are able to grasp the vocal truths more rapidly. For the ambitious students who aspire to become great in the vocal world, I can offer no more useful motto than the following from the great aesthetic philosopher and poetical teacher, Goethe:

> "'Without haste, without rest, the longer the study of preparation, so much larger and richer will be the success crowning the artist's career. On the other hand, nothing is more certain to bring dismal failure as insufficient preparation.'

"To this let me add the old Italian motto: 'Chi va piano, va sano e va lontano.' 'He who goes slowly, goes safe and far.'"

A PROLIFIC OPERA COMPOSER.

An interesting but forgotten composer of opera is Reinhard Keiser. In his own day—he was contemporary with Handel—he was regarded as a very great master, and undoubtedly he possessed high artistic attainments. He composed 116 operas for the Hamburg theatre, each containing from 40 to 50 airs, besides operas in collaboration with others, and sacred music. Grove's Dictionary gives the following interesting account of him:

"Keiser was luxurious and self-indulgent, and led an adventurous life, but without sacrificing his love of art or his taste for intellectual enjoyments. In 1700 he opened a series of winter concerts, which formed a remarkable combination of intellectual and sensual gratification. The most accomplished virtuosi, the finest and best-looking singers, a good orchestra and carefully selected programs furnishing the former, and a banquet of choice viands and wines the latter. In 1703 he assumed the direction of the opera in conjunction with Drüsicke, but his partner absconded, and the whole burden fell upon the shoulders of Keiser. He proved equal to the emergency, for in one year (1709) he composed eight operas, married the daughter of a Hamburg patrician, and musician to the municipality 'Oldenburg,' and, having completely reinstated his affairs, plunged into all his former extravagant indulgence."

AN IMPORTANT EXAMINATION.

Mme. Emma Eames, the famous operatic soprano, suggests that all operatic aspirants, before going abroad for study, should have their voices examined by a competent and impartial committee, and should be insured sufficient funds to guarantee a living in whatever European capital may be selected. She insists that many of the American students who go abroad have to live under conditions of greatest privation and that many have so little real vocal talent that their work will be wasted. She continues:

"Only this morning my doctor told me he had been called in by a young American woman who asked him to give her a tonic. The doctor made an investigation as to how she had been living. He found that she cooked enough rice to last her a week on Sundays. Meanwhile she had been taking singing lessons and practicing."

"I can find the soul (*Geist*) of music in no other place but in love."—*Richard Wagner.*

READING AHEAD.

BY HARRIETTE BROWER.

The importance of reading ahead cannot be overestimated, but our efforts to induce the learner to think ahead may sometimes be woefully misapplied. One pupil said: "You say I must think ahead—and so, from the very first measure of this piece I begin to think of that passage on the third page, where I am apt to fail." It was explained that "thinking ahead" did not involve looking ahead for failure. Another instance is that of a young girl who has great difficulty in keeping time, even with the metronome—because she doesn't know what is coming next. When reading at sight she was advised to look ahead in order to be ready for the next note or chord. Her reply was that she never could look ahead, because then she would forget to do what she had to do at the right moment. The same child, when urged to look quickly at both parts when playing hands together, said that would also be impossible, as she had been instructed at home to do but one thing at a time!

IMPROVING ARPEGGIO CHORD PLAYING.

BY EDWARD ELLSWORTH HIPSHER.

Why do we so often hear arpeggios done in such a slovenly way? The arpeggio, really one of the most beautiful embellishments capable of execution on the piano, is quite commonly nothing more than an unintelligible blur of tones. It is not the measured arpeggio, written out in so many eighth or sixteenth notes, that suffers most, but the true arpeggio indicated by a wavy line before the chord. This is an effect borrowed from the harp and should be executed in imitation of it. Everyone who has heard a harp well played will recall with what clearness each tone of its arpeggios was heard. There is a crispness about its arpeggios which at once attracts the ear, even though the tones be sounded in the midst of a large symphony orchestra. Except for the individuality of tone of the two instruments, the piano is capable of reproducing this effect to a remarkable degree.

Usually, the blurred effect is caused by the fingers being placed on all the keys to be pressed down. After this the hand is pushed from left to right, and the whole chord is given a "mashed," indistinct execution which is anything but an aesthetic joy. To correct this we must have that crisp "clear-cutness" which so distinguishes the parent instrument of this embellishment.

Select a chord with four notes for each hand. Sound these notes from lowest to highest, counting one, two, three, four, five, six, seven, eight—one count to each note. Count slowly. Have the fingers lifted well above the keys, and at the proper time let each one fall with a quick, sharp stroke on its key. When this can be done with perfect evenness and clearness, gradually quicken the rate of execution. Let the time grow more rapid and more rapid, till you can no longer count to the single notes. Then play two notes to a count; then four; then eight; and finally play all the notes with the utmost rapidity, allowing for all only a small, initial part of a count in moderate movement.

The one essential is that all the time each tone must stand out clearly by itself—not staccato, but in a pearly legato. If the tones become in the least blurred—and, for some time, they will be blurred—begin again slowly, and gradually work up the velocity. Do this repeatedly. The trouble will be many times repaid in the added enjoyment you will get from this charming embellishment.

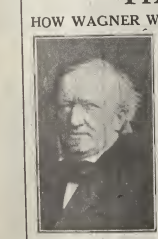
Occasionally, in fortissimo passages, for massive effect it is advisable to play the two hands together, beginning with the lowest tone for each hand and simultaneously sounding one tone with each hand. But the same method of execution must be observed. If we are to attain that crispness which is the chief charm of the effect.

Do not become discouraged if you do not master the feat at the first trial. Each new victory over a technical point brings us just so much nearer the artist's goal.

(*Scene from Act III*)

THE LAST WORK OF WAGNER, "PARSIFAL"

HOW WAGNER WROTE "PARSIFAL."



R. Wagner.

Parsifal was called by Wagner a "*Buhnenweih-festspiel*," or consecrational stage festival play. He has preserved the religious element in a remarkable manner. The play was first produced July 28, 1882, at Bayreuth. While it preserves the "*leit-motiv*" scheme of construction, the versification differs from Wagner's previous masterpieces in *The Ring*. The legends of the Holy Grail which form the basis of the opera were always uppermost in Wagner's mind. In the legends, for instance, *Lohengrin* is the son of *Parsifal*. Wagner began to write the music of *Parsifal* in his sixty-fifth year. It took nearly five years to complete the work for performance, although the poem itself was finished in 1877, and the music in 1879. By the terms of Wagner's will this opera was restricted to the Bayreuth Opera House until 1913. However, in 1903 the opera was produced in New York under the direction of Alfred Hertz with the following singers in the cast: Temina, Burgestaller, Muehlmann, Blass and Van Rooy. The *Parsifal* legends are founded upon the semi-epic poems of Wolfram von Eschenbach, written about 1204. An exceptionally good presentation was given in English under the direction of Henry W. Savage. The above illustration is from a picture of the Savage production.

Many critics fail to class Wagner's *Parsifal* as his greatest work. Some feel that his masterpiece is *Die Meistersinger*.

THE STORY OF "PARSIFAL."

Act I. *Forest near the castle of the Grail Knights.* *Amfortas*, keeper of the Holy Grail and sworn to abjure women, has fallen to the charms of *Kundry*, thus losing the Sacred Lance. *Klingsor*, the magician, secured the Lance and gives *Amfortas* an incurable wound. *Kundry* brings balsam to relieve *Amfortas*. A swan sinks to the ground pierced by *Parsifal's* arrow. This is thought akin to murder by the Grail Knights. *Parsifal* tells them that he knows not whence he came. He savagely attacks *Kundry* for telling him that his mother is dead. The *Knights* assume that *Parsifal* is the "guileless fool" whom it has been prophesied was the only one who could cure *Amfortas*. There is a transformation of scenery to the Grail Temple, where a great celebration is in progress. Here *Gurnemanz* questions *Parsifal*. His answers are unintelligible, and he is cast forth from the Grail Temple.

Act II. *Klingsor's Magic Castle.* *Klingsor* employs *Kundry* to overcome *Parsifal*. The scene changes to a beautiful Garden filled with lovely maidens. *Parsifal* resists their enchantments and spurns *Kundry*. *Klingsor* hurls the Sacred Spear at *Parsifal*. A miracle occurs and it remains suspended in the air. *Parsifal* seizes it and makes the sign of the cross. The scene changes instantly to a desert. *Kundry* curses *Parsifal* and tells him that he will seek the Holy Grail in vain.

Act III. *Vale near the Grail Castle.* Many years have elapsed. It is the morning of Good Friday, in the Spring. The aged *Gurnemanz* attended by *Kundry* now lives as a hermit. *Parsifal* enters with the Sacred Spear. *Gurnemanz* recognizes him as the real head of the Grail Knights. *Parsifal* proceeds to the Temple. There he heals *Amfortas'* wound with the Spear. The Sacred Grail is illumined, and a dove descends from the dome of the cathedral. *Parsifal* proclaims himself King as *Kundry* falls in the death which relieves her of her cursed existence.

FAMOUS SINGERS IN "PARSIFAL."

Burgstaller.

It is extremely difficult to give an idea of *Parsifal* in a condensed version, since the performance itself occupies several hours, and since it is necessary for the hearer to understand several traditions connected with the plot. The Grail Knights are a body of religious warriors sworn to protect the Holy Grail, supposed by tradition to be the vessel from which Christ drank at the Last Supper, and in which His precious blood was received on Calvary. The sacred spear is supposed to be the spear with which Christ's side was pierced. Despite these religious symbols, the performances are accomplished in such a churchly manner that there is no suggestion of anything sacrilegious. The characters of the opera are *Amfortas* (baritone), who, by falling to the charms of one *Kundry*, under the influence of the magician *Klingsor*, lost the sacred spear and received an incurable wound from it. *Titurel* (basso), father of *Amfortas*. *Gurnemanz* (basso), an ancient knight; *Parsifal* (tenor); *Klingsor* (baritone), a magician, and *Kundry* (mezzo-soprano). *Kundry* is supposed to be the woman who sneered at Christ upon the cross, and who was thus condemned to a life of deathless misery. The first *Kundry* was Materna, and the first *Parsifal*, Winklemann. Since then most of the great Wagnerian singers have appeared in the opera. The most recent *Kundry* is Olive Fremstadt, who appeared at the last performances given at the Metropolitan Opera House, in New York.

STUDY NOTES ON ETUDE MUSIC

By PRESTON WARE OREM

"MISERERE" FROM "IL TROVATORE"—VERDI-HOFFMAN.

Verdi's "Il Trovatore" is one of the most popular of all operas. It holds its own despite the handicap of a lurid and extravagant libretto, the ravages of time, the sneers of the critics, and the competition of more modern works. A good melody will not down, and "Il Trovatore" is full of them. Possibly the finest number is the celebrated "Miserere" and, no matter what may be said of the remainder of opera, this particular piece is a splendid bit of dramatic writing. There are innumerable arrangements of this number, but one of the most effective for piano solo is that by Hoffman, taken from his potpourri entitled "Souvenir de Trovatore."

EVENING STAR—R. WAGNER.

Wagner's "Tannhæuser" contains a number of melodies which have become widely popular. The "Song of the Evening Star" has appeared in THE ETUDE previously as an organ solo, for violin and for four hands. The present arrangement for piano solo is by Lange. It is the best of the moderately difficult arrangements.

GAVOTTE FROM "MIGNON"—A. THOMAS.

"Mignon" is the masterpiece of the celebrated French composer Ambroise Thomas. A number of the melodies from this opera have become very well known and liked. Of these the "Gavotte," an instrumental number, is the most popular. It is very effective in the piano arrangement and rather easy to play, but it requires a dainty and tasteful interpretation.

CARMEN OVERTURE (FOUR HANDS) — G. BIZÉT.

The overture to Bizet's masterpiece sets the keynote of the whole opera; it is brief, but of strong dramatic import. It starts off with the stirring, almost barbaric, military fanfare which is heard so often in the opera, and it introduces the well-known song of the toreador. Its modulations are striking, and the whole piece bristles with animation. The duet arrangement for piano is by the composer himself; consequently his original intentions are strictly preserved. As this is an operatic number of THE ETUDE, possibly no better four-hand piece could be offered.

ROMANCE—S. RACHMANINOFF.

This is a beautiful number by the well-known modern Russian composer and pianist. Rachmaninoff's "Prelude in C sharp minor" has become a standard study and concert piece for advanced students and players. His "Romance," arranged by Siloti, is less difficult technically, but it will require extreme finish and delicacy. It is one of those pieces which gain an added charm with each repetition.

MEXICAN DANCE—L. JORDA.

Here is a decided novelty, an original Mexican Dance by a native Mexican composer. This charming piece is No. 1 in a set of dances. It must be played in a languorous manner, and rather deliberately. The rhythms may appear rather complicated at first, but a little close study will unravel them. This piece is well worth one's time and attention. It is decidedly effective when well played.

THE MILL AT SANS SOUCI—H. SCHNEIDER.

"Sans Souci" is the palace erected by the architect Knobelsdorff for Frederick the Great, in 1745-47. It stands on an eminence overlooking the town of Potsdam, a suburb of Berlin. The famous old "Windmill" within sight of the palace is the one piece of property in the immediate vicinity which Frederick the Great in nowise could acquire, the sturdy miller refusing to relinquish it either for gold or otherwise. The composition by Schneider is a descriptive piece suggesting the whirr of the mill. It is a well-written number and will repay careful study. It should be liked as a recital number.

CHIMES OF THE MONASTERY—F. SABATHIL.

This is another descriptive piece by a modern writer. The chiming effect is very pretty and the closing measures in solemn choral style give just the proper ecclesiastical touch. The bell effect should not be over-done. Let it sound softly, as though coming from a distance, rather than cause it to be too prominent. Play the closing passage softly and smoothly.

PETITE RAPSODIE HONGROISE—F. G. RATHBUN.

This is a Hungarian rhapsody in miniature, the style of Liszt being imitated cleverly. It has the usual *Lassu* or low introduction in A minor, and the wilder and more rapid *Friska* in F major. Pupils of intermediate grade will like this piece, and it should become a favorite at recitals.

ENTREATY (FOR THE LEFT HAND ALONE)—H. LICHNER.

Pieces for the left hand alone are much in vogue at the present time. Several have appeared in THE ETUDE of late, and have been welcomed. We now present another, moderate in difficulty and very melodious. If the pedal be employed properly, as indicated, the piece will go very smoothly, and it should sound quite as well as though played by two hands.

MERRY CHIMES—N. DE BACKER.

This is a graceful drawing-room piece in the mazurka rhythm, easy to play, but brilliant in effect. The single grace notes in this piece will be more effective if played immediately before the beat. They are not *acciaccature* or short *appoggiature*, as they are not diatonically above or below the prineipal melody notes which they preeede, but they are to be played more in *arpeggio* style.

REVERIE AFTER THE BALL—E. BROUSTET.

This is another drawing-room piece, in the style of a polka-caprice. It is played *staccato* chiefly, somewhat in the manner of the famous "Pizzicati" from Delibes' "Sylvia." *Pizzicato*, as applied to stringed instruments, means to pluck the strings instead of playing with the bow. On the piano this device can be suggested only by playing with a brisk and continued *staccato*.

ALUMNI REUNION MARCH—R. S. MORRISON.

This is a lively march and two-step, winding up with the tune "Auld Lang Syne." It is from a set of characteristic pieces devoted to "College Life." Any pupil in the early third grade should do well with this piece.

ATTENTION! MARCH—CHAS. LINDSAY.

This attractive elementary teaching piece is a decided novelty from the fact that not only are both hands in the treble clef, but that only the white keys of piano are employed. In spite of this latter limitation, the piece is so constructed as to give the effect of being in several related keys. This is characteristic of the entire set of pieces from which this number is taken.

HUNGARIAN SKETCH (VIOLIN AND PIANO)—G. HORVATH.

This is a bright and sparkling number for violin, by the well-known Hungarian composer. It will require neat and clean bowing.

CRADLE SONG (PIPE ORGAN)—E. GRIEG.

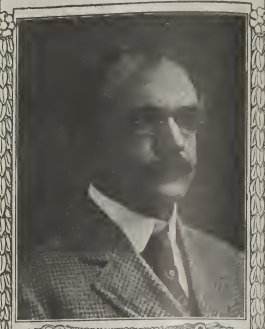
This number is to be found in its original form among Grieg's lyric pieces for piano solo. As arranged by Mr. Kraft, the well-known American concert organist, it makes a most acceptable pipe organ piece, and in fact seems just to fit the instrument. The arranger has suggested an excellent registration which should be followed wherever possible.

THE VOCAL NUMBERS.

Mr. Tod B. Galloway's many admirers will be glad to see him pictured in this issue, and to learn something of his career. His song, "Dear Little Hut," is his most recent composition. It is a quaint and very taking number, with a touch of Oriental color.

Mr. H. W. Petrie's "Until the End of Time" is a broad and expressive song, which we consider one of his best efforts. It will make an excellent number for teaching purposes.

Well Known Composers of To-day



TOD B. GALLOWAY.

TOD B. GALLOWAY was born in Columbus, Ohio, in 1863. His father, the Honorable Samuel Galloway, was distinguished in public life in Ohio for many years. Mr. Galloway was educated at the common schools of his native city and at Amherst College, Massachusetts, after which he was admitted to the bar and practiced that profession before being elected Judge of Probate, in which capacity he served two terms. Subsequently he was Secretary to the Governor of Ohio. While Judge Galloway's profession has been that of the law, he has found time to indulge his love of music, and has composed a number of songs which are individual and characteristic. He published first "Seven Memory Songs." This included the exceptionally successful "The Gypsy Trail." Later he published "Friendship Songs," and a number of others.

PERSONAL MESSAGES IN MUSIC.

BY MRS. R. H. HARDING.

WHAT you sing is what you are. The way in which you play a musical instrument is an unfailing index to your character.

If some aspiring teachers realized what a vital part they have in not only the musical training of children but in the formation of character, they would rather sell ribbon behind a counter than engage in a work for which they are so obviously unfitted.

To illustrate. A girl of twenty who has studied the piano for eleven years, and who has considerable ability, declares that she has no use for *dirges*, by which she means such compositions as Handel's *Largo*, Chopin's *Nocturne*, or Rubinstein's *Melody in F*. The teacher's answer to my amazement came falteringly—"I suppose it is dreadful, but Lotta always liked lively pieces best and I have tried to find things for her with a lot of 'go' to them." When Lotta's friends ask for some favorite selection with confidence in her eleven years of training, disappointment is generally their portion.

Another advanced pupil of a worthy instructor performs with such mechanical perfection of technique and reading, but withal such pitiful lack of feeling, that a listener wonders if he has no heart nor soul. More often still we find the boy or girl who is easily recognized as a pupil of "So-and-So," because his imitation of the teacher's method or personality is so exact.

Imitation is the first fruit of instinct, but it is a blight on the blossom of individuality.

Remember this, the musical world is hungry for just what you are able to give it. Whenever the chance comes for you to gain an appreciative ear, regard that as a God-given opportunity to satisfy the longing of some soul, or to awaken some dormant quality of goodness that may make the world a little brighter and better; at least you will have given of your *best*, and if you

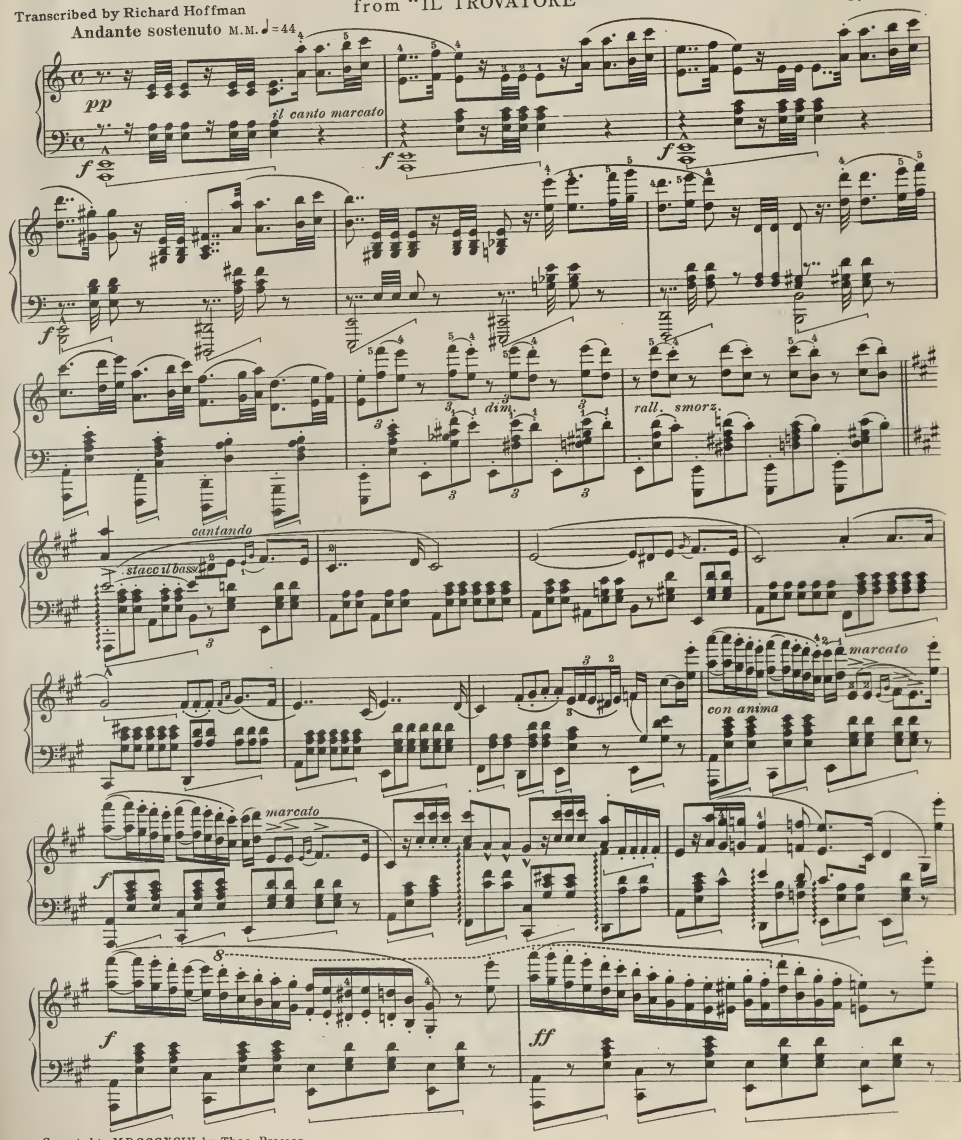
"Give to the world the best you have,
The best will come back to you."

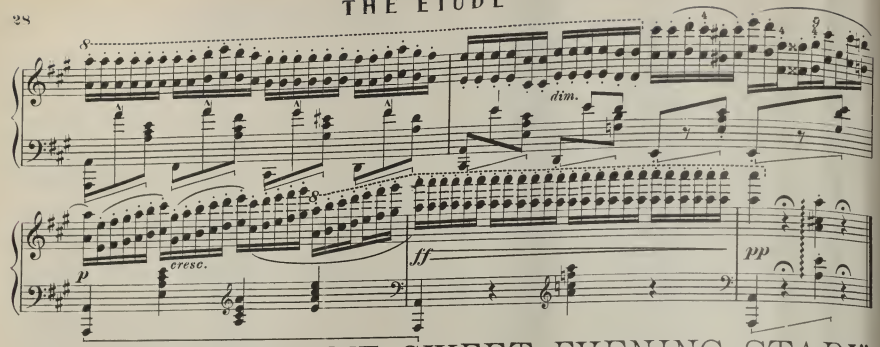
MISERERE
from "IL TROVATORE"

G. VERDI

Transcribed by Richard Hoffman

Andante sostenuto M.M. ♩=44





"O THOU SUBLIME SWEET EVENING STAR!"

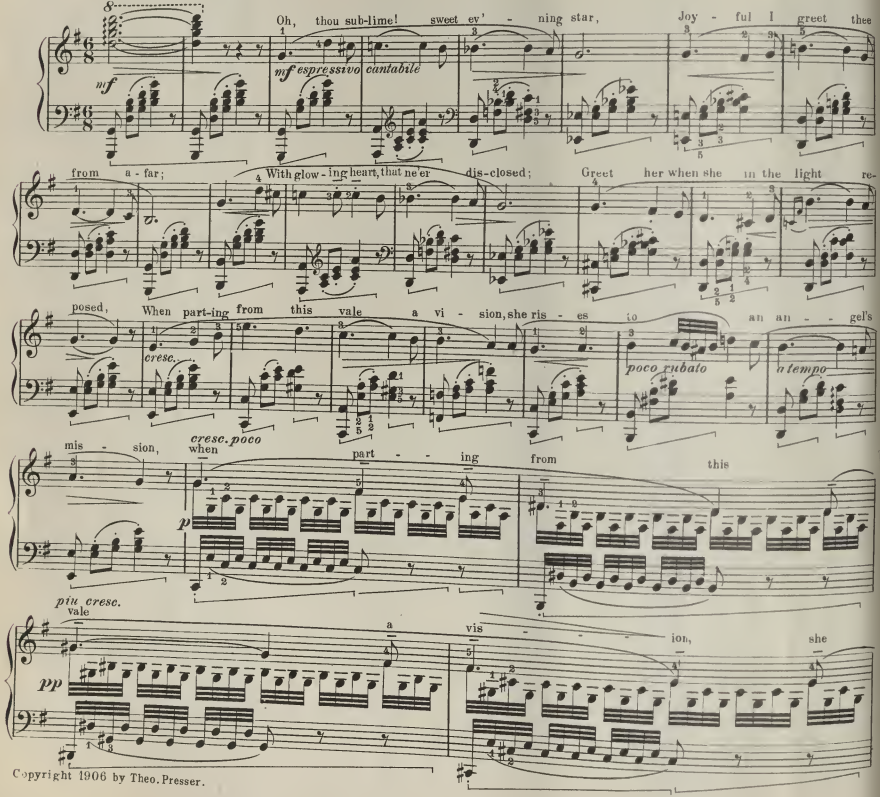
Arr. by G. Lange

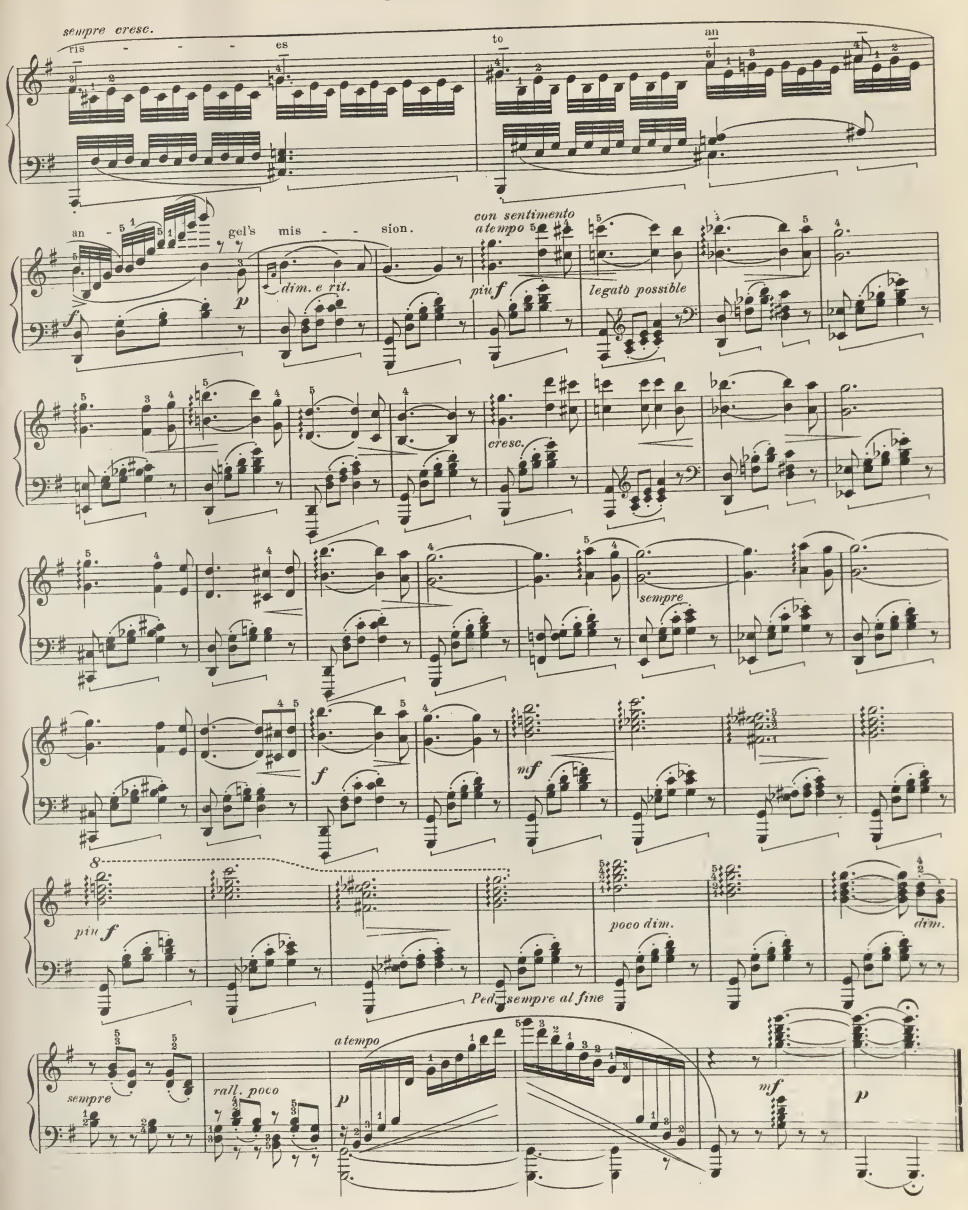
LIED AN DEM ABENDSTERN

Andante sostenuto M.M. ♩.=46

from "Tannhaeuser"

R. WAGNER



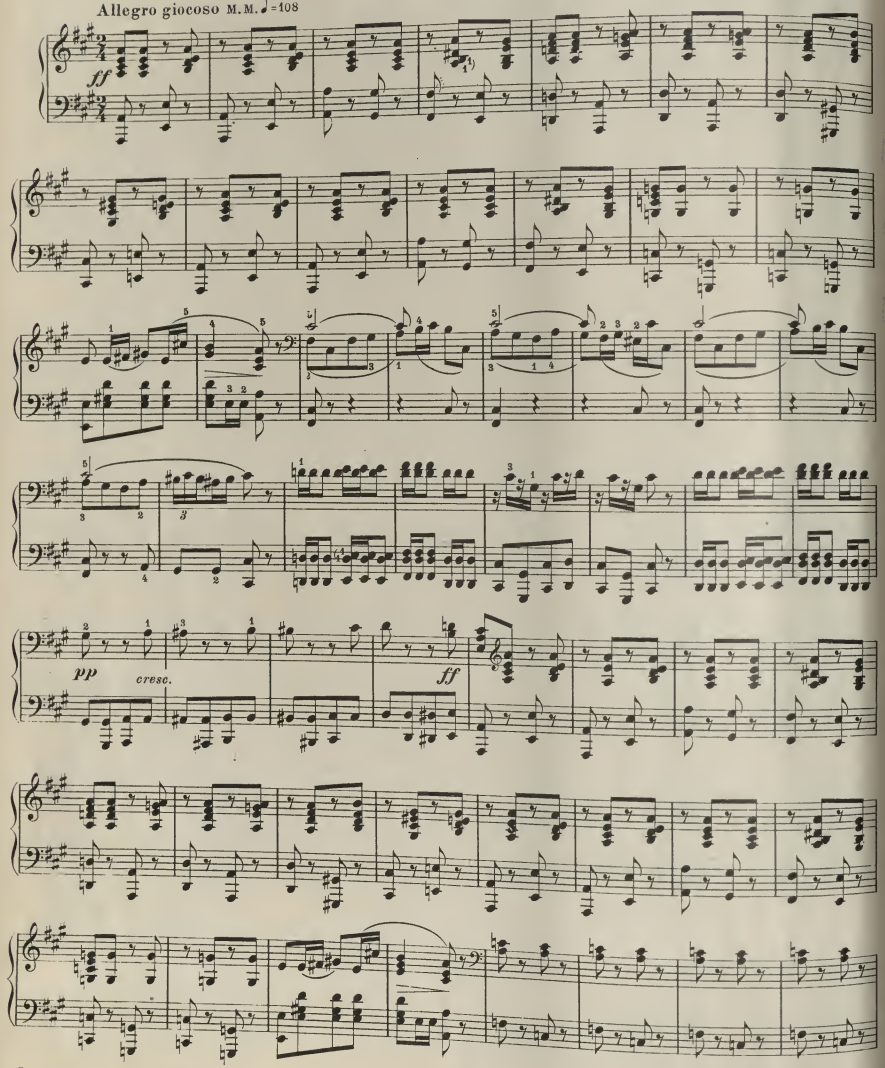


CARMEN OVERTURE

SECONDO

GEORGES BIZET

Allegro giocoso M.M. ♩=108

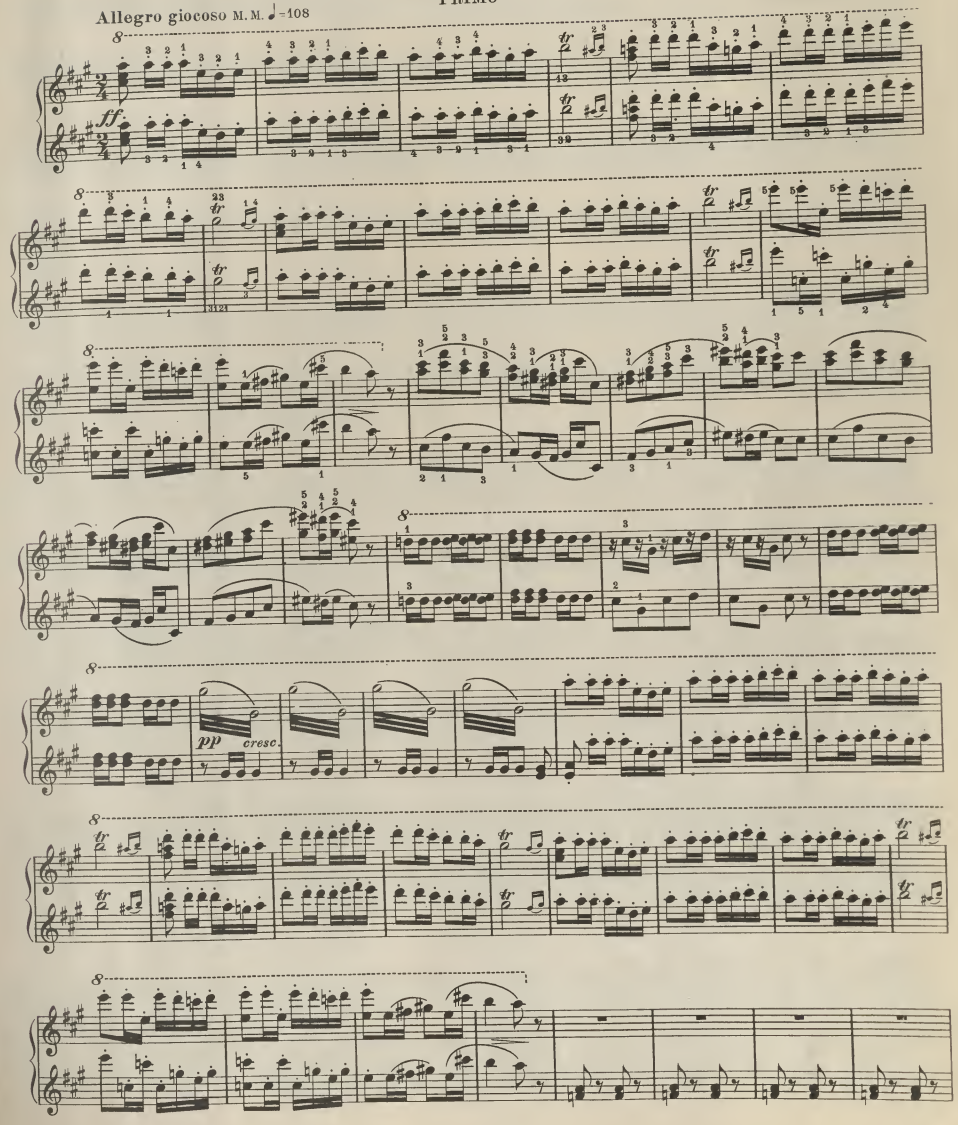


CARMEN OVERTURE

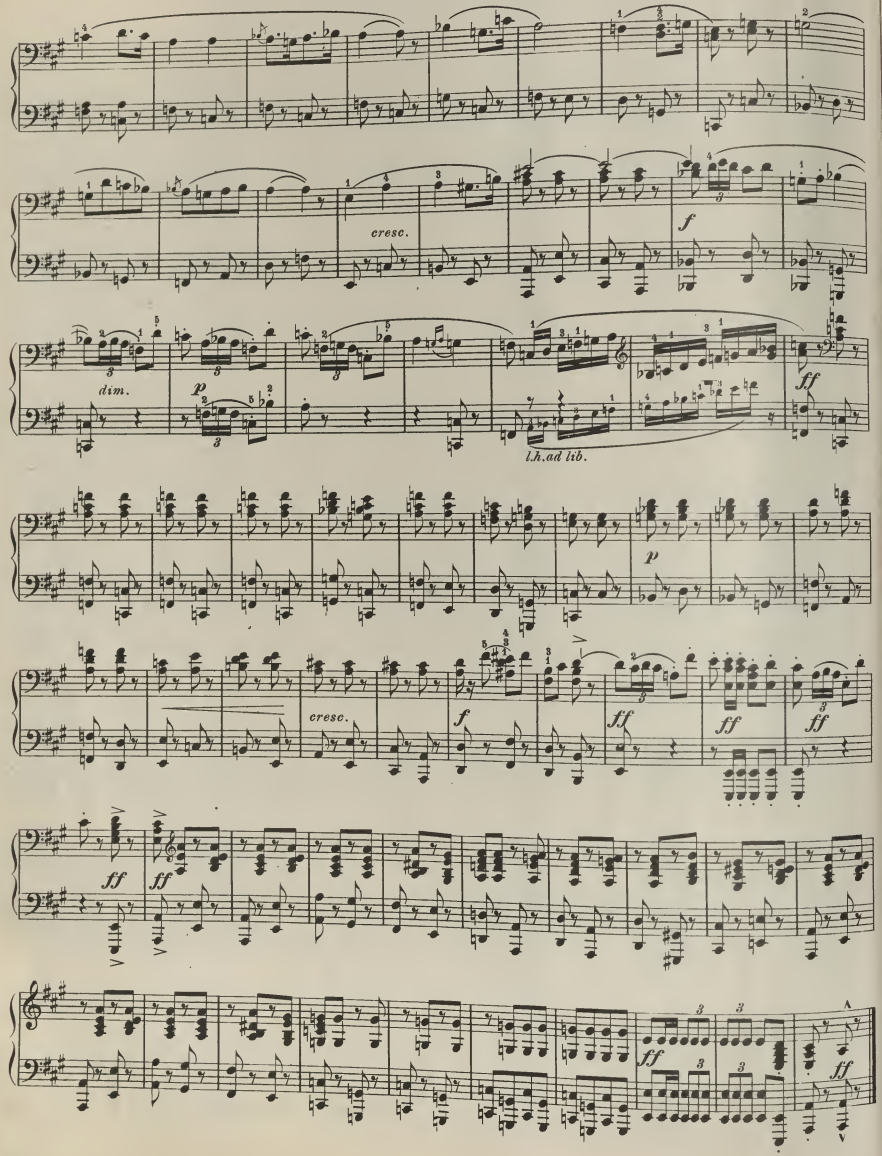
PRIMO

GEORGES BIZET

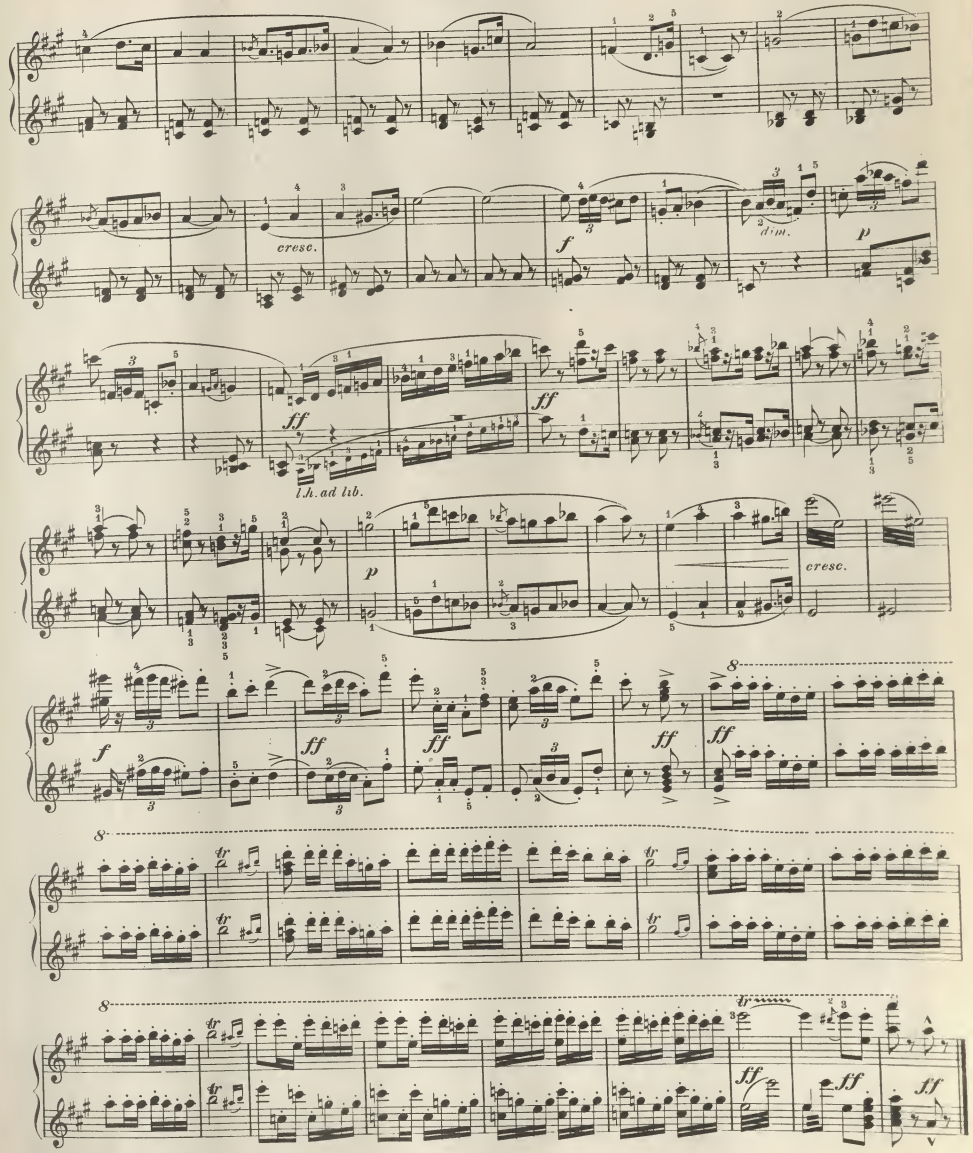
Allegro giocoso M.M. ♩=108



SECONDO



PRIMO

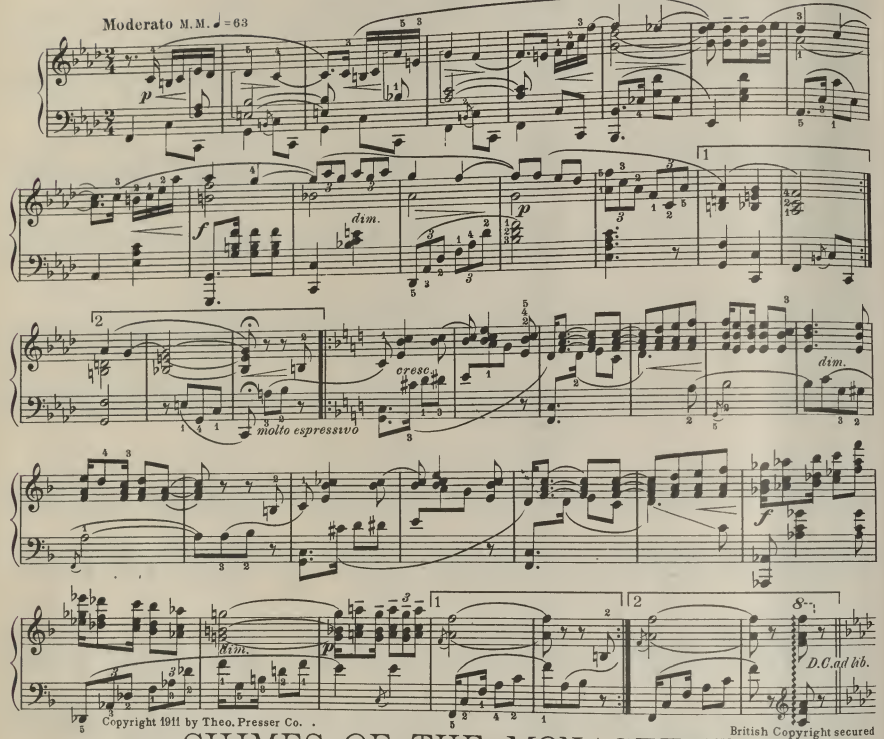


MEXICAN DANCE

No.1

LUIS G. JORDA

Moderato M.M. ♩ = 63

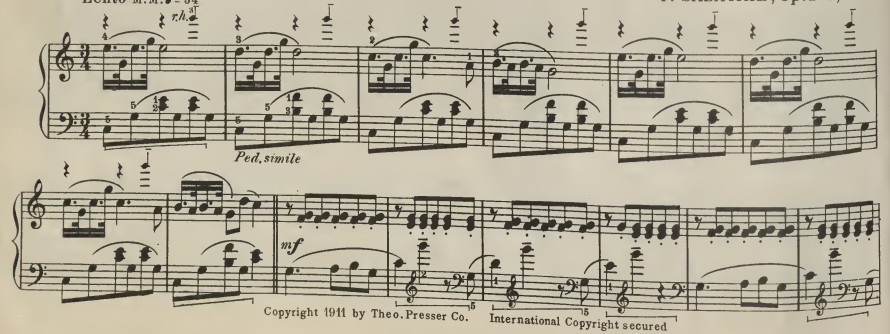


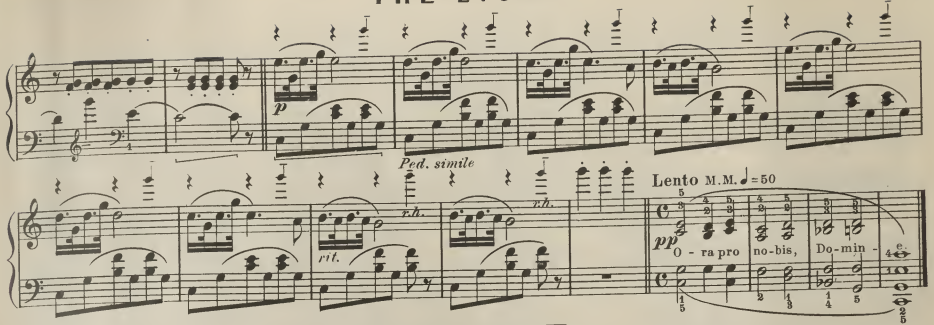
CHIMES OF THE MONASTERY

GLÖCKCHEN DES EREMITEN

F. SABATHIL, Op. 272, No.4

Lento M.M. ♩ = 54



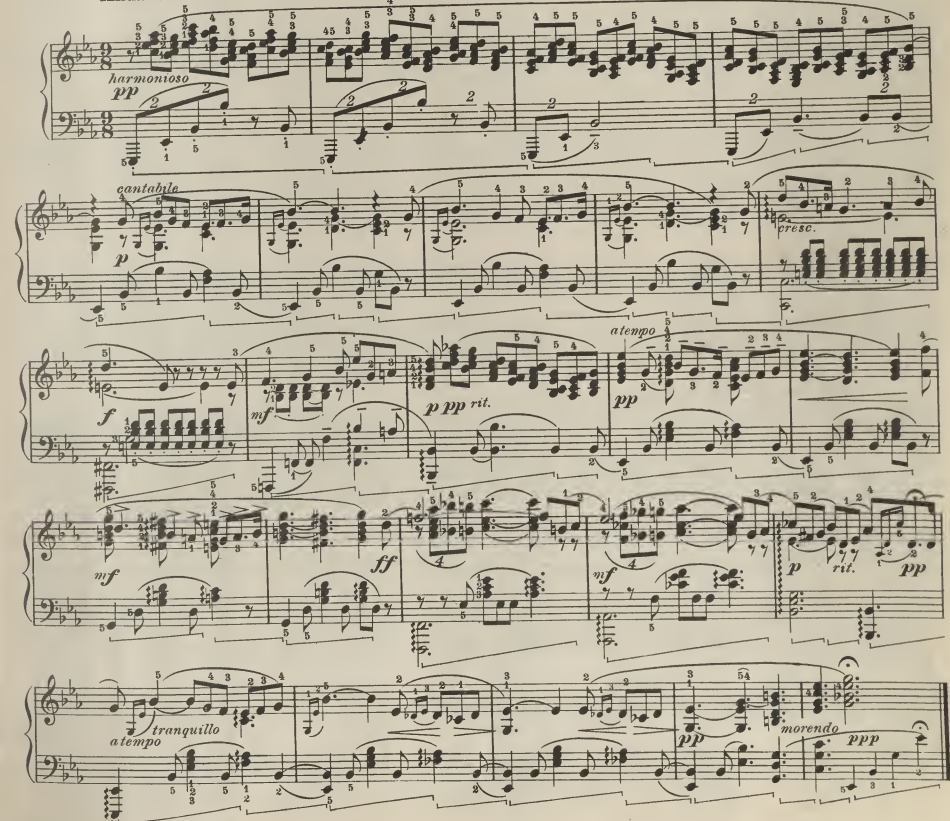


ROMANCE

Arranged by A. Siloti

S. RACHMANINOFF, Op. 8, No.2

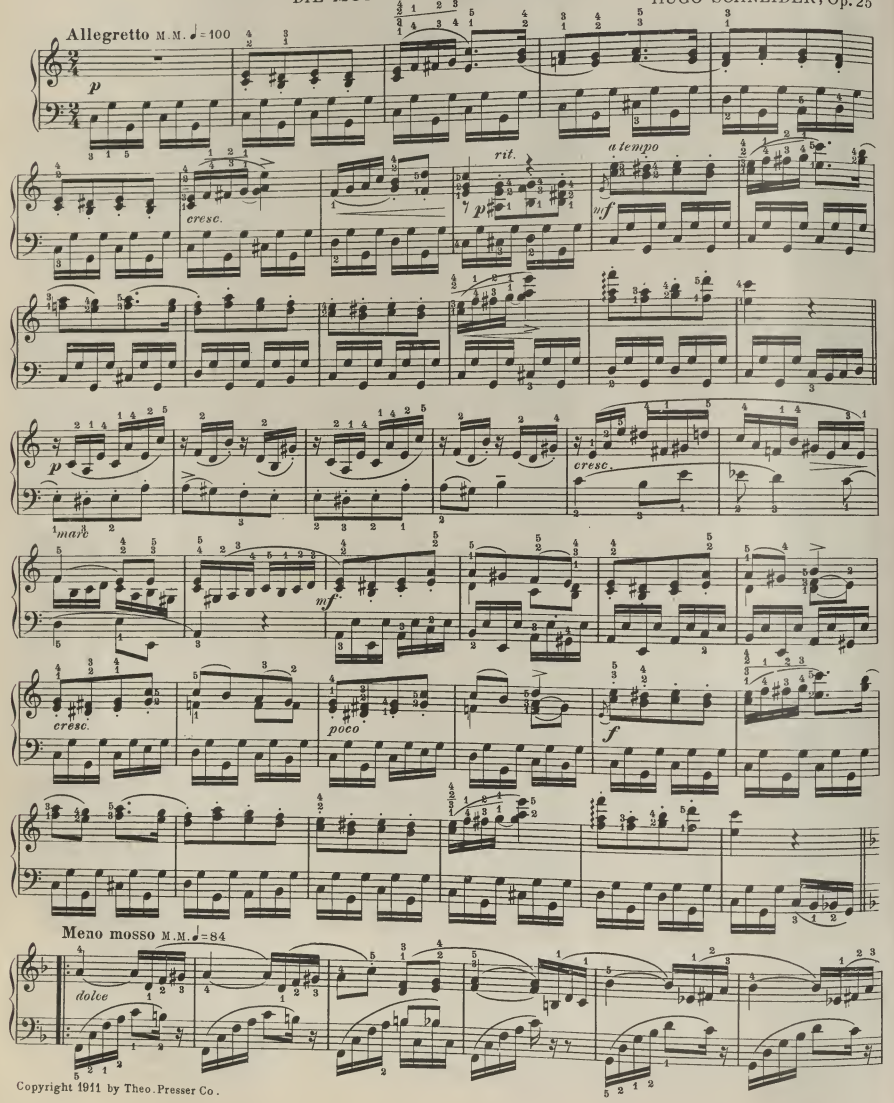
Andante M.M. ♩ = 48

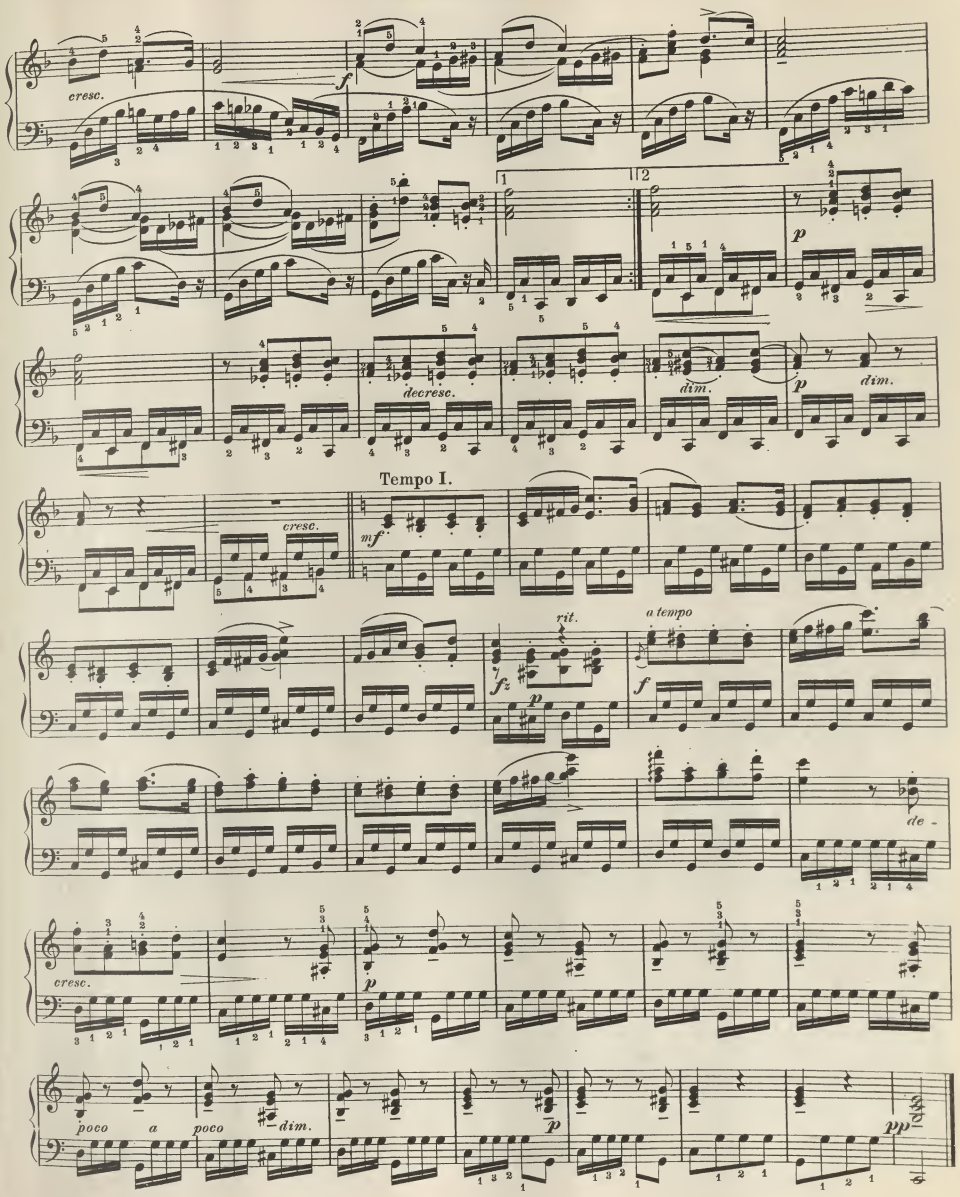


THE MILL AT SANS SOUCI

DIE MÜHLE VON SANSSOUCI

HUGO SCHNEIDER, Op. 25





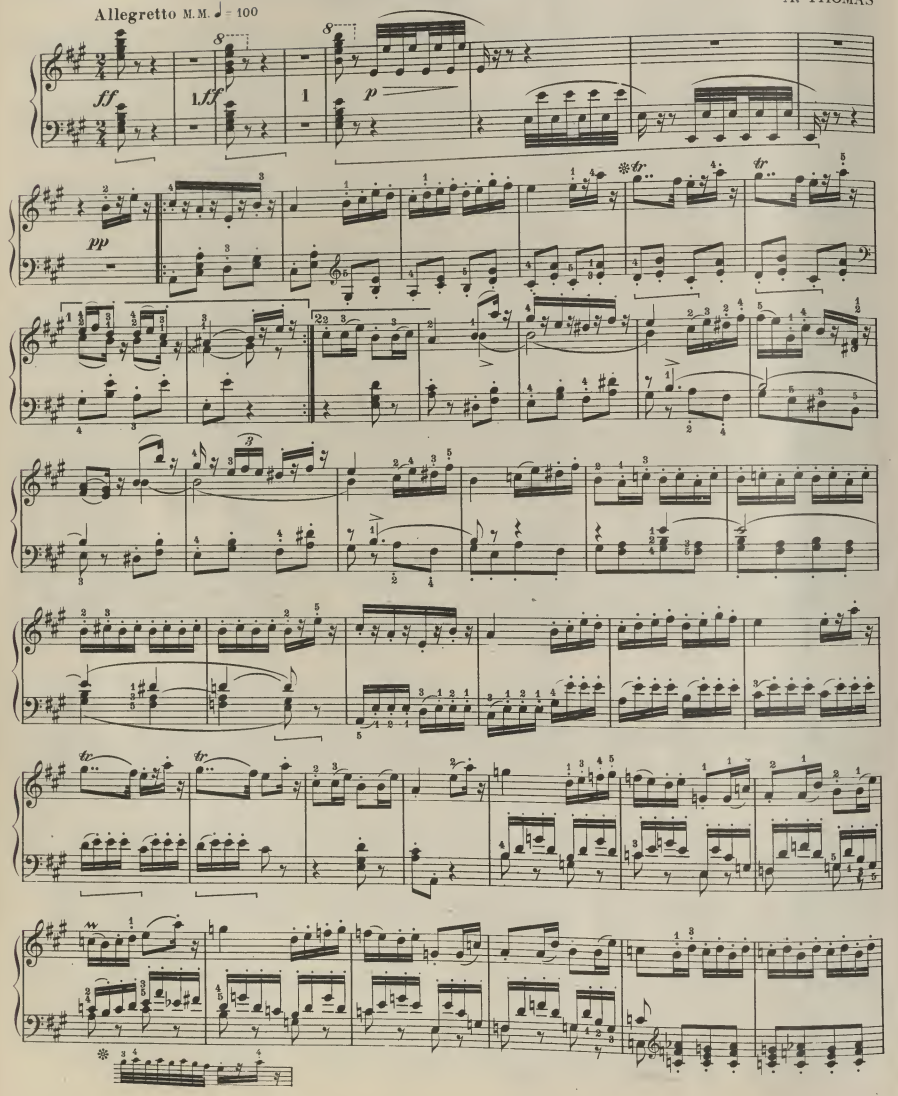
GAVOTTE

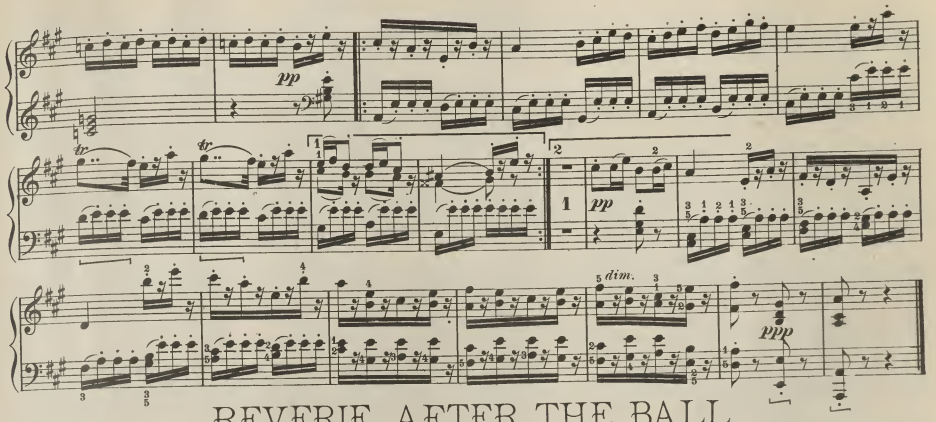
from "MIGNON"

Transcr. by A. BAZILLE

A. THOMAS

Allegretto M.M. ♩ = 100





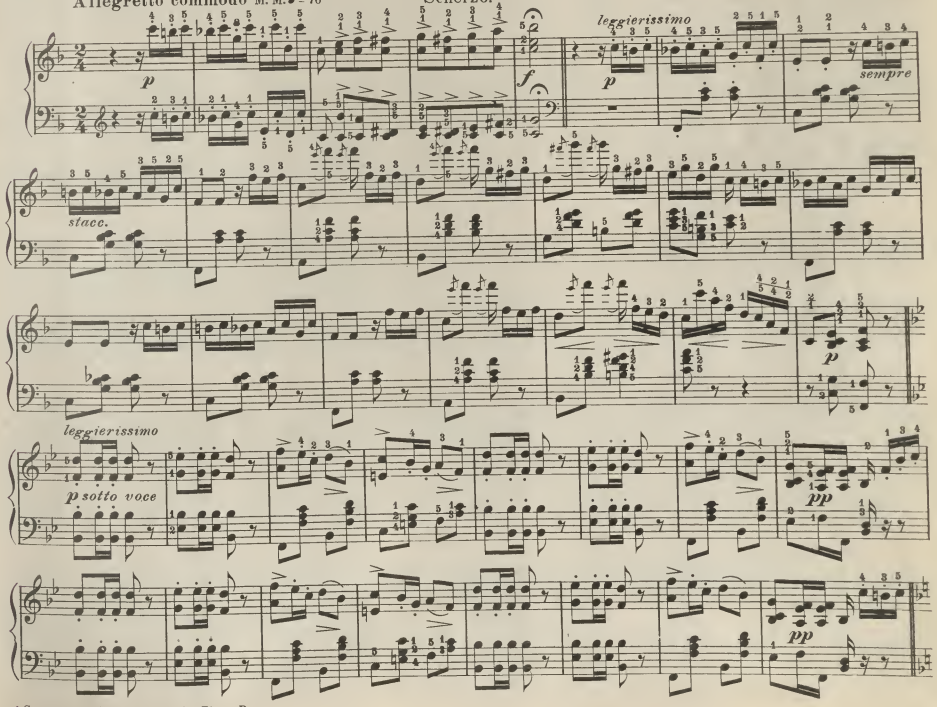
REVERIE AFTER THE BALL

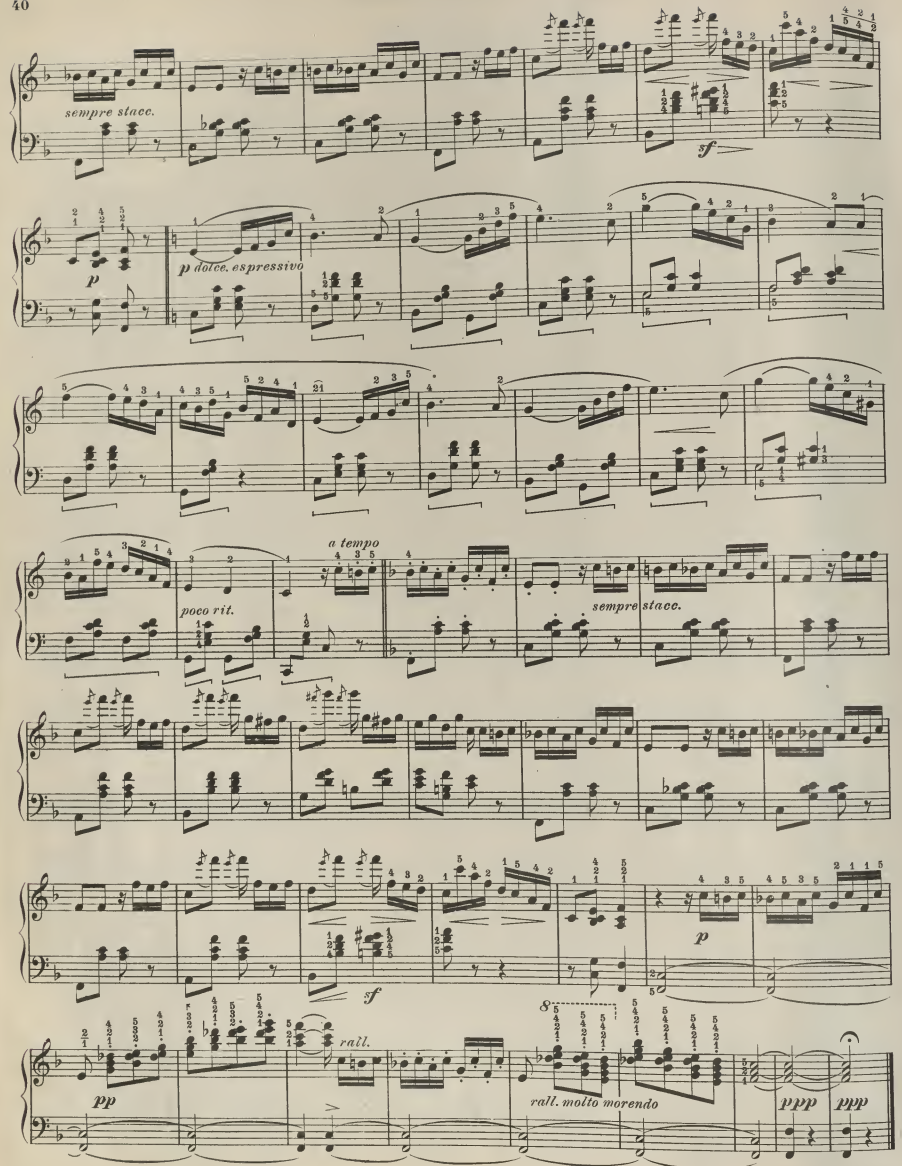
RÊVE APRÈS LE BAL

ED. BROUSTET

Allegretto commodo M.M. ♩ = 76

Scherzo.



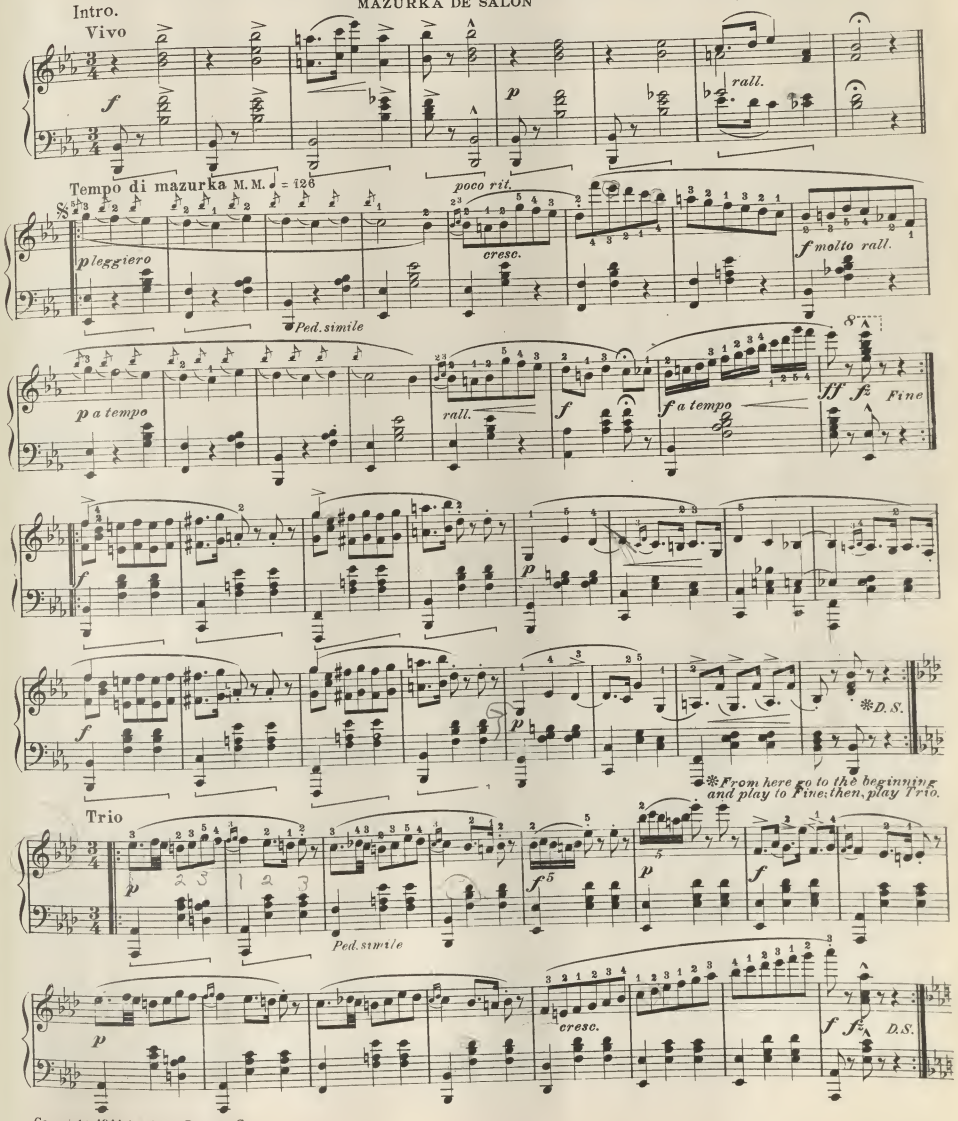


MERRY CHIMES

CLOCHETTES JOYEUSES

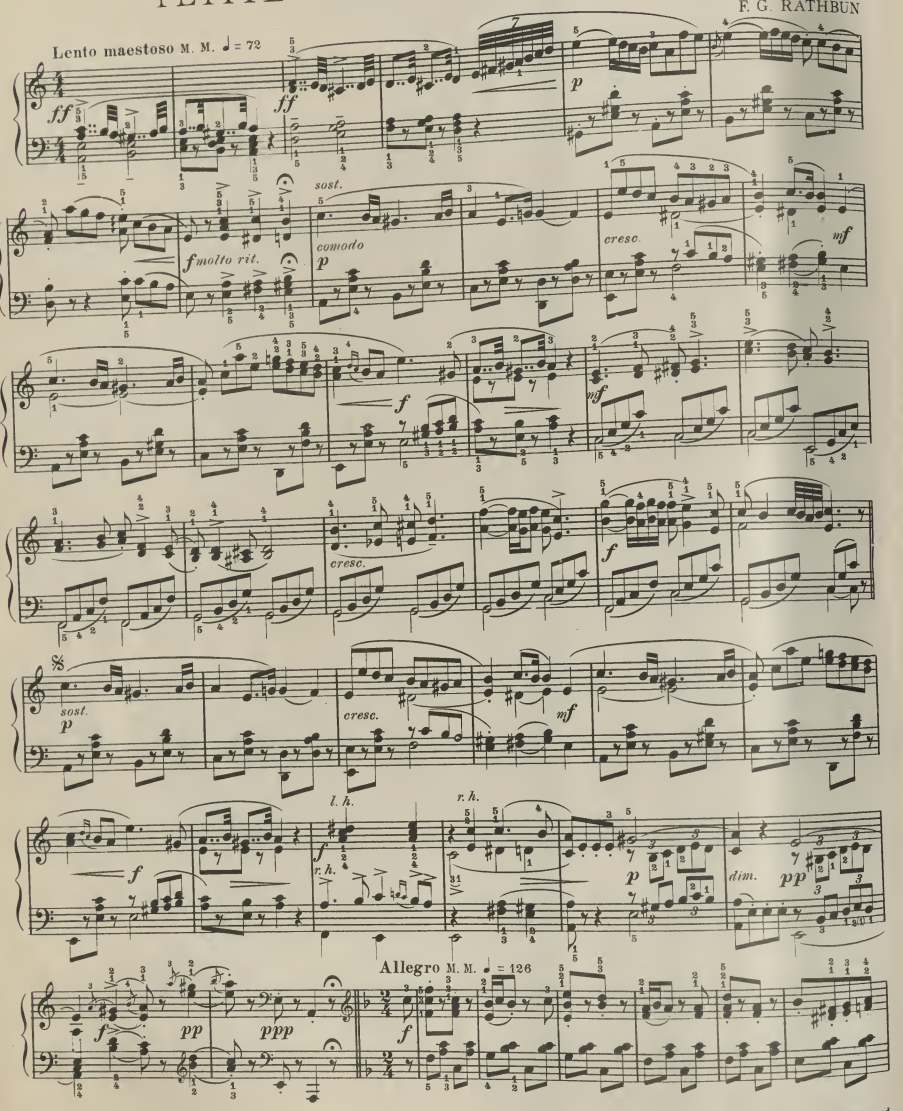
MAZURKA DE SALON

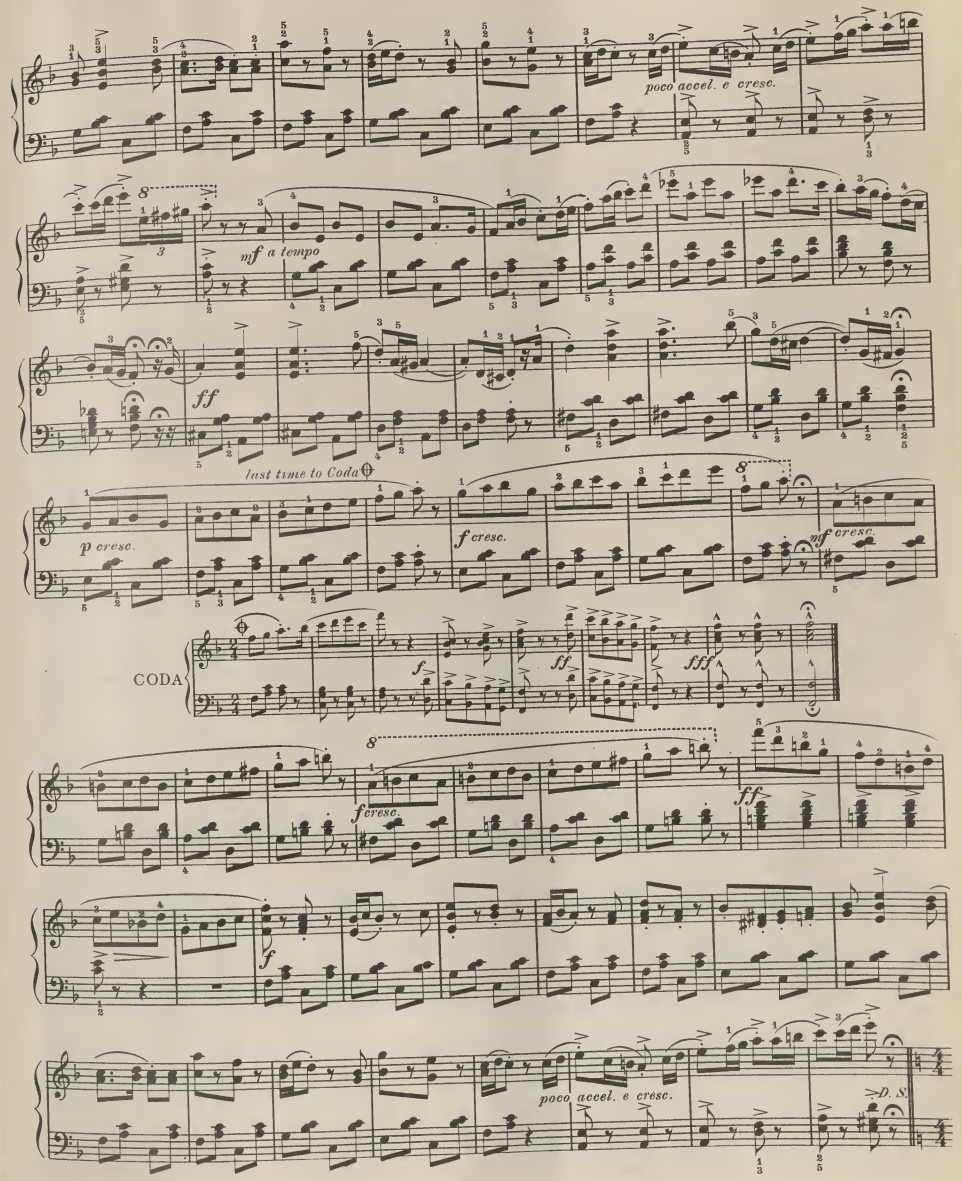
NESTOR DE BACKER



PETITE RAPSODIE HONGROISE

F. G. RATHBUN



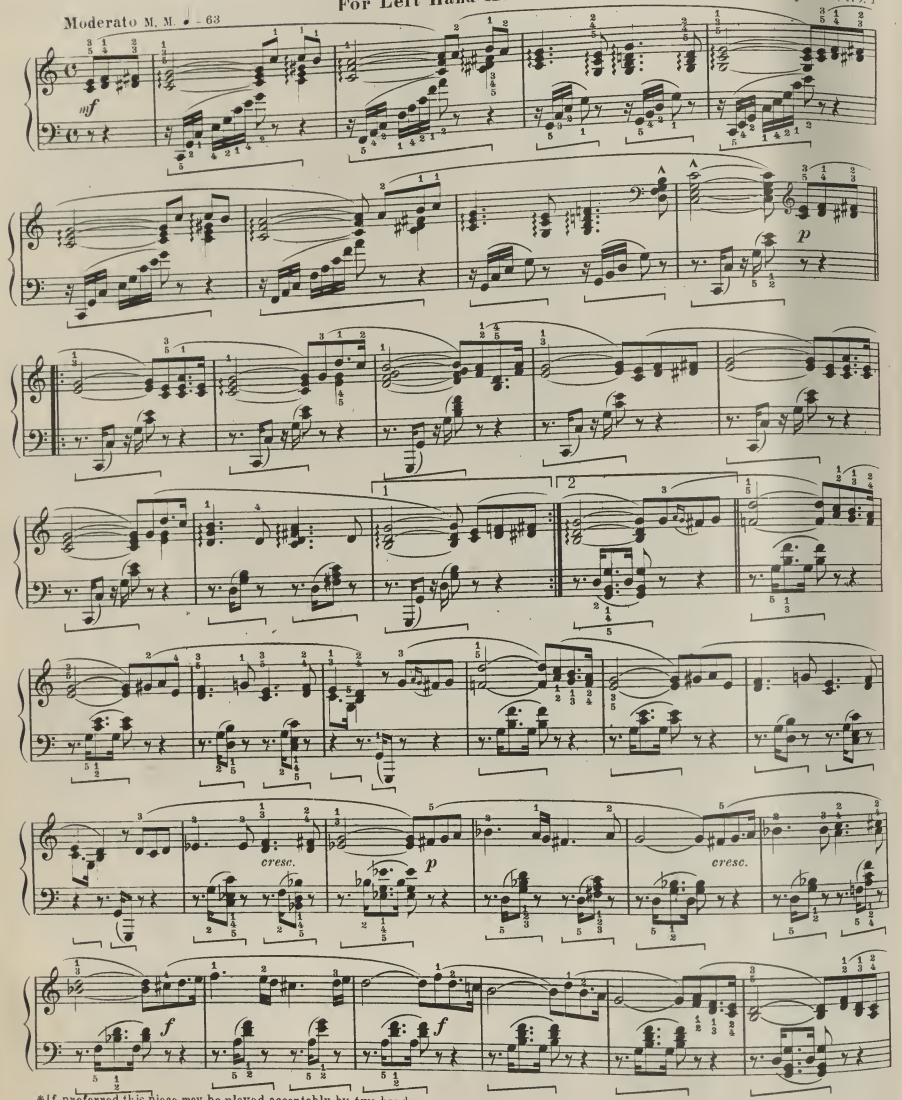


ENTREATY-(Romance)

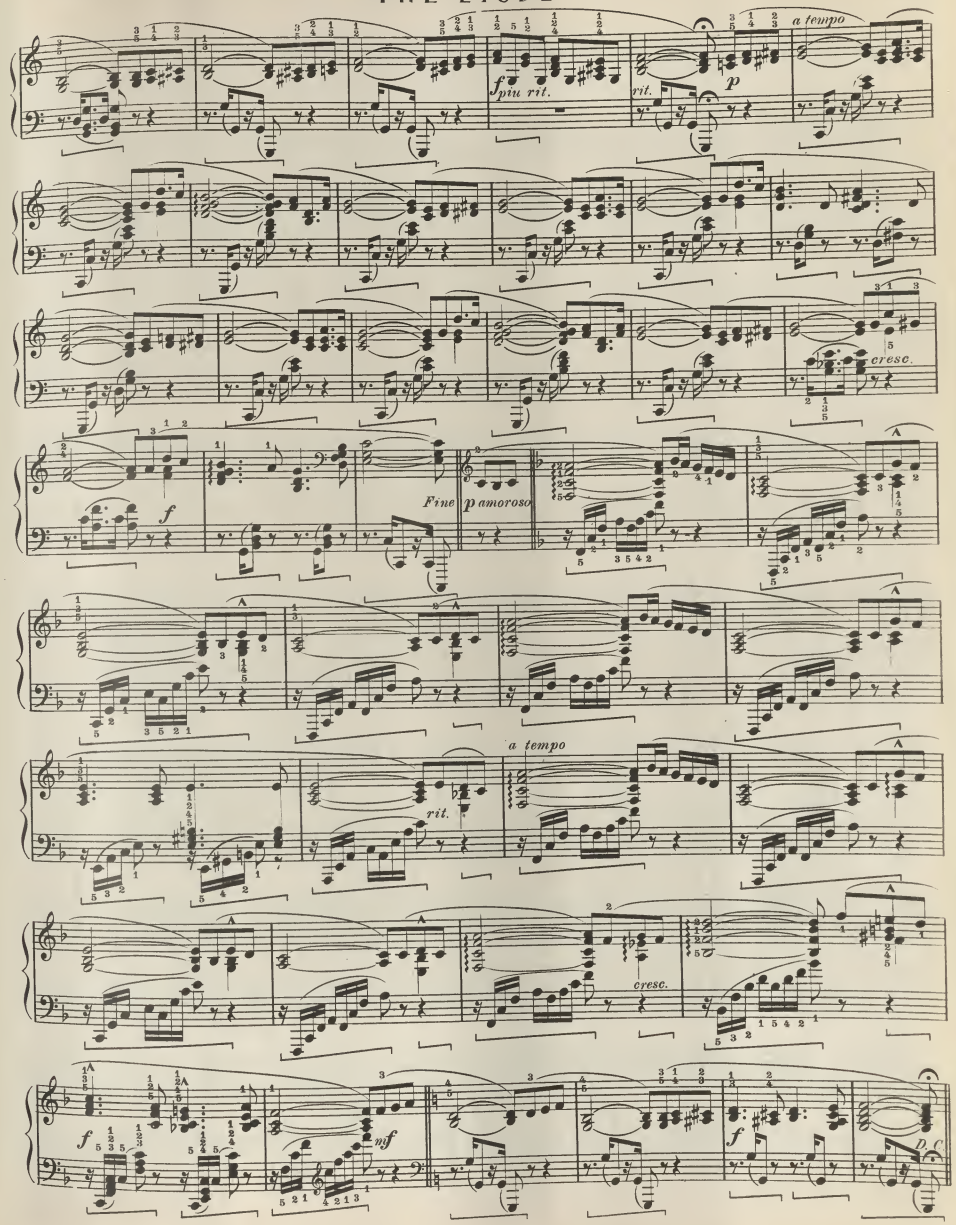
For Left Hand Alone*

H. LICHNER, Op. 267, No. 1

Moderato M. M. ♩ = 63



*If preferred, this piece may be played acceptably by two hands.

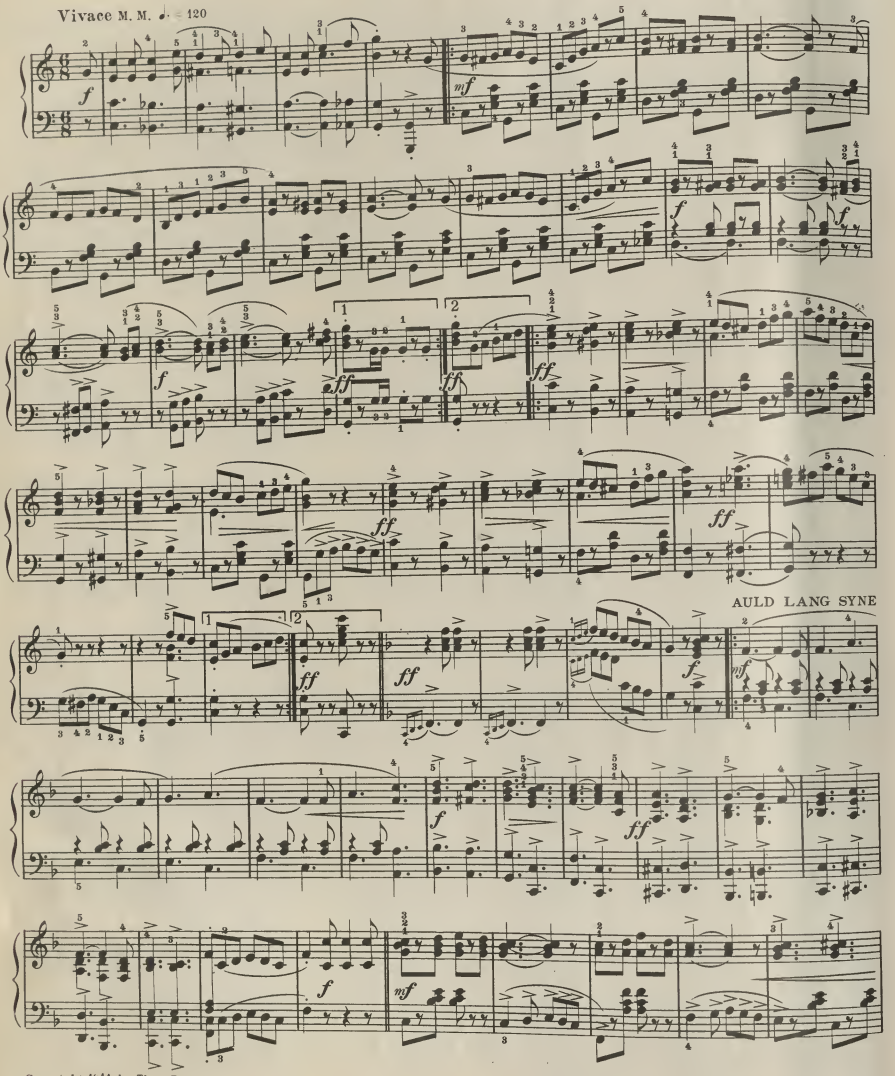


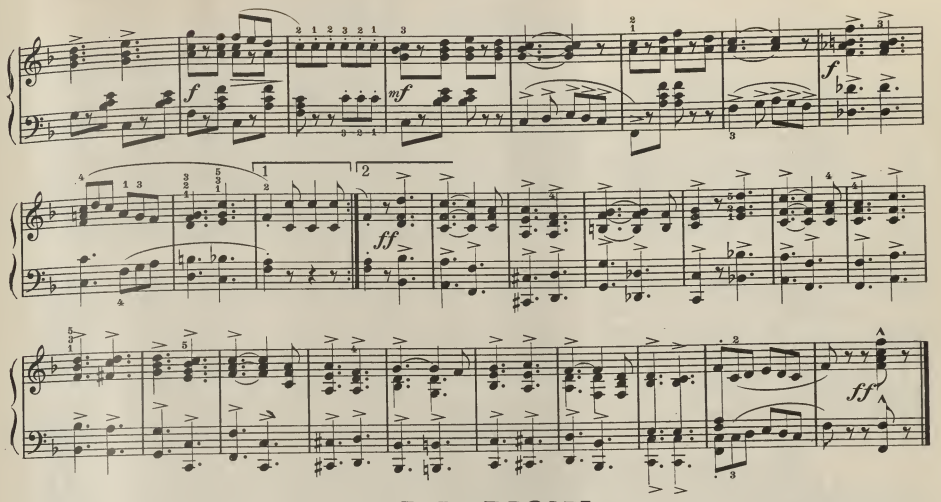
ALUMNI REUNION

MARCH AND TWO STEP

R. S. MORRISON

Vivace M. M. ♩ = 120



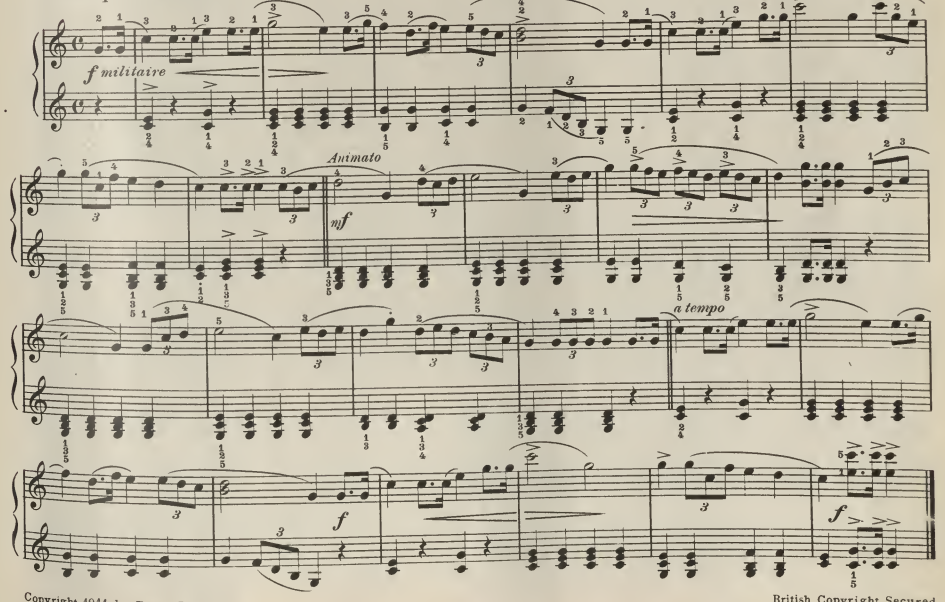


ATTENTION!

MARCH

CHAS. LINDSAY

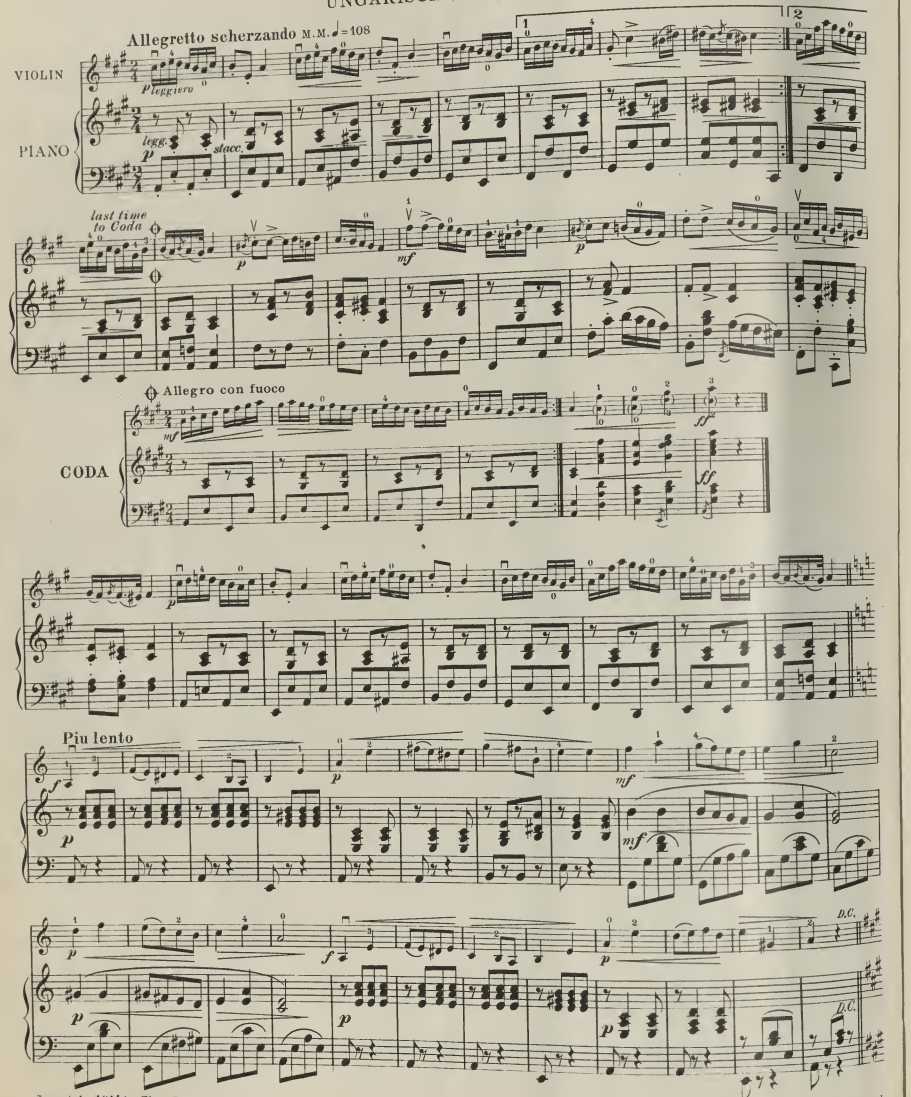
Tempo di Marcia M. M. ♩ = 96



HUNGARIAN SKETCH

UNGARISCHE SKIZZE

GÉZA HORVÁTH, Op. 126, No. 1



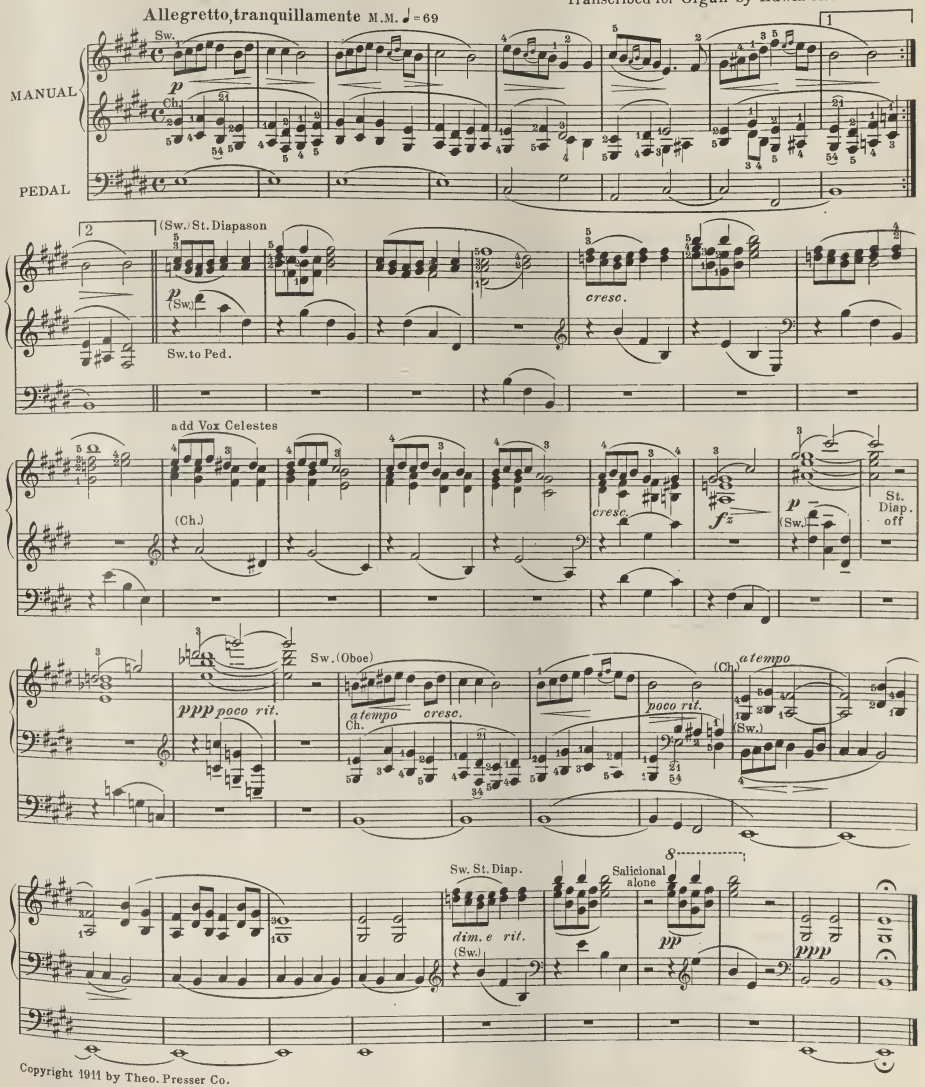
To Margaret Elizabeth

CRADLE SONG

AN DER WIEGE

Registration: Sw: Oboe or Clarinet and Tremolo
Ch. or Gt: Soft Flute 8′
Ped: Bourdon 16′ coupled to Ch. or Gt.

EDVARD GRIEG, Op. 68, No. 5
Transcribed for Organ by Edwin Arthur Kraft



UNTIL THE END OF TIME

TENOR OR SOPRANO

J WILL CALLAHAN

H. W. PETRIE

Moderato

The fair-est flow'rs must with-er and de - cay, — A fra-grant fleet-ing hour and they are gone, — The
Tho' oth-er lips may whis-per sweet and low, — Tho' oth-er eyes may gleam with ten-der light, — My

bright-est stars must pale and fade a - way, — With-in the gold-en glo-ry of the dawn, — The
love will fol-low you where-er you go, — And guide your wand-'ring foot-steps, dear, a - right; — For

f

sweet - est song that charms the list - 'ning ear, For-got - ten when the sing-er's lips are dumb, But
like the ev-er rest-less surg - ing sea, That links the froz-en north with sum - mer's clime, The

f

love like mine, grown strong-er day by day, Will live thro' all the a-ges yet to come.
love with-in my heart for you will be, Un chang - ing dear, un-til the end of time.

Cantabile

Un-til the end of time, dear heart, Un-til the end of time, — E'en

f

tho' our paths lead far a-part, It's 'ra diant light sub lime. — Will

shine in fade-less skies of blue, Will ev - - er lead me back to you, My

ff

heart will be stead fast and true, Un til the end of time. —

DEAR LITTLE HUT

LAWRENCE HOPE

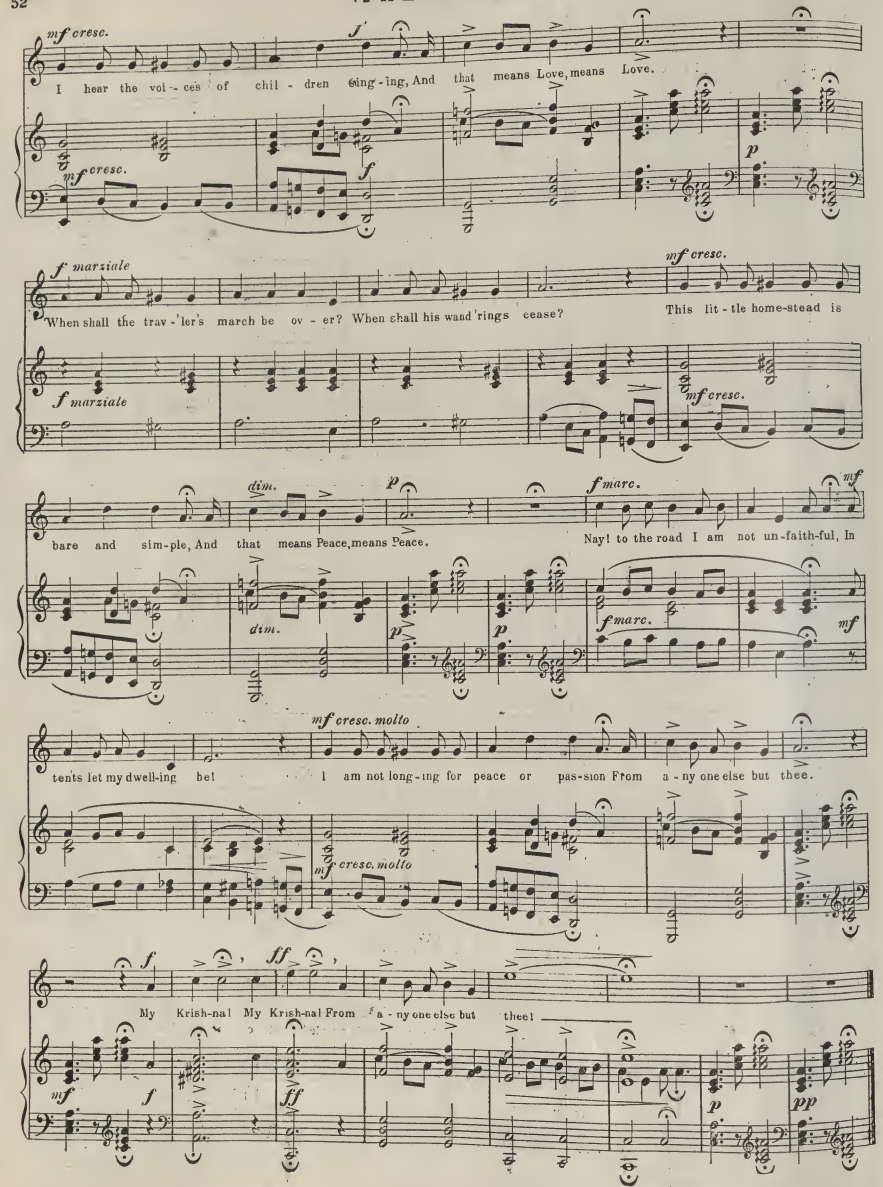
TOD B. GALLOWAY

Andante moderato

f

Dear lit-tle hut by the rice-fields cir-cled, That co-coa-nuts shade a - bove,

mf



The Mystery of the Lethbridge "Strad"

By JAMES FRANCIS COOKE

[The first part of this story appeared in THE ETUDE for December. The following newspaper reports, however, make it possible for the reader to get the main facts of the first instalment and peruse the second part, even though he failed to secure the Special Christmas issue of THE ETUDE.]

On the morning after the thrilling event in the dressing room at Carnegie Hall, Giggles was awakened from a troubled sleep by her landlady, Mrs. Carmody, who appeared at the door, her arms laden with practically every paper published in New York, including two German papers, two Jewish papers, two Italian papers, a Norwegian journal and one or two other representatives of the polyglot journalism of the great city. The well-meaning old lady had, in her excitement, given the maid *carte blanche* to buy everything she saw on the newsstand.

"Miss Giggles," she whispered, "I didn't mean to wake you but really it's sumthin' awful the way they've got you rigged out in these here papers. Here's no less than four different pictures of women, and every one of them with your name under it, Florence Ashton Lethbridge. This here one makes you look like Lillian Russell, and this one makes you look like Carrie Nation. Here, dearie, look at this one—ain't it awful? Honest, if it hadn't been for me havin' a bottle of Dopoline by my bed, I wouldn't have slept a wink all night."

Notwithstanding the ordeal through which Giggles had passed, she could not resist the temptation to look at the papers with a curious interest, despite the timidity with which she viewed so much unexpected publicity.

"This here paper," continued the excited old matron; "this here one is the fellow what got me out of bed at two o'clock in the morning to give the latest facts. I was so mad, I could have shot him."

As a matter of fact, Mrs. Carmody had never had such a delightful experience in her life, and the maid said that she actually made the reporter a cup of hot coffee while she indulged in the delectable pleasure of telling the details of what was already known in the newspaper offices as "the Lethbridge case."

This is what Giggles read in the upper right-hand corner of the first page of a leading New York paper:

$10,000 STRADIVARIUS VIOLIN DEMOLISHED BY UNKNOWN FANATIC

Unexpected Thrill at American Symphony Orchestra Concert

Miss Lethbridge, Beautiful and Talented Violinist, Suffers Irreparable Loss at the Hour of a Great Musical Triumph. Head and Scroll Missing.

At the Christmas Eve American Symphony Concert held last night at Carnegie Hall, the audience was treated to an unexpected thrill when it learned that the priceless Stradivarius violin, which had just been played upon with tremendous success by an unusually beautiful violinist, Florence Ashton Lethbridge, making her début before the New York public had been smashed into scraps by an unknown miscreant. Miss Lethbridge left the instrument in its case during the few moments in which she was upon the stage acknowledging the applause of the audience. Upon her return the valuable old fiddle was found lying upon the floor in splinters. This fanatic had in some mysterious manner, which has baffled the entire detective force from headquarters, gained admission to the dressing room, one flight above the right stage entrance in the big hall. The violin was said to have been worth $10,000. Everything points to the work of a lunatic.

Miss Florence Ashton Lethbridge whose home is in Bentonville, Kansas, and who has been studying in New York for four years, claims that she has no enemies who would be likely to perform such an act, and the fact that the head and scroll of the violin were found to be missing seems to indicate that the work might have been done by some one who had become deranged upon the subject of old violins. These parts are worthless without the rest of the instrument. The head was carved in a peculiar and distinctive manner, and Miss Lethbridge claims that she could identify it at once.

The police were informed immediately, and a search of all the adjoining rooms and passages was made. Those in the passage way leading from the stage door to the dressing room were all friends of Miss Lethbridge. They claim that no one was seen to pass them. The work was done with the skill of a magician. The following persons were in the passage way at the time: Mr. Daniel Ankatel, a merchant; Mr. Elliot Constable, member of the well-known Constable family; Travesco Kellardini, a singer; Ignace Varasowski, a pianist; Jan Zalowski, a Polish attaché of the hall; Mr. Jeremiah Lethbridge, the soloist's father, and Mrs. Marie Antoinette Carmody, her grandmother.

"There now," said Mrs. Carmody. "Think of them fools makin' me a grandmother to a grown woman like you and me only fifty-eight. I ain't goin' to never have no more faith in newspapers. I know 'em now. But laws me, it's nine o'clock already! Get dressed and come down to get your breakfast at once. Your father's had hisen. Don't forget that we've got to get down to police headquarters at ten o'clock."

Mrs. Carmody dropped her papers on the floor with a shout. She threw up her arms and let them fall around Giggles' neck.

"Anybody might think I ain't got no sense, I complete forgot to wish you Merry Christmas."

"Merry Christmas!" said Giggles, trying to smile.

Mrs. Carmody saw at once the effort she was making, and shook her good naturedly, saying:

"Look here now, Giggles, you've got a reputation to live up to. When anyone in the house was in trouble you always went to them with a smile that just wiped it all away. Why, they've got to thinkin' that you don't know what the word trouble means. You've got to show 'em now that you haven't been putting up a bluff all these years. Lord knows, your father's so cross this morning there ain't no one been able to get a word out of him. And think of this bein' Christmas morning, and me getting a seventy-five-cent wreath for the parlor window and all that. Pity ye ain't got no work to help ye forget it. I spent fifteen years trying to convince Bill Carmody that work was better than rum to help yer wash yer troubles away; but he never seemed to get it through his head. Laws me, I got to go right away and singe that turkey. You ought to see it. It's a regular Jumbo. Shhh! Here comes your father, looking like the world was going to end."

Mrs. Carmody disappeared in the direction of a very savory odor of mince pies and cranberry sauce which was already arising from her little realm in the rear basement.

Jeremiah Lethbridge was mad, disconsolate, irritated, indignant, vindictive, unreasonable, pessimistic, unconsolable and sick at heart. He seemed to feel the loss of the instrument more than did his daughter. As a matter of fact, he had lain awake for hours thinking how he had slaved in order to have his daughter get a worthy musical education, how he had mortgaged his house to further the purpose, and how he had added a second mortgage upon his farm to purchase the instrument that was now lying in the case at police headquarters little better than firewood.

Giggles saw her father's mental condition at a glance, and with the smile which had been responsible for her nickname, she threw her arms around his shoulder, saying:

"Never mind, dear old Daddy, it might be a great deal worse."

"Worse?" exclaimed her father, sitting upon her bed and covering his face with his hands. "Worse? I reckon you don't know what it means to cover everything you've got with a six thousand dollar mortgage just to stake one big chance, and then have that chance smashed in less time than it takes a cyclone to wipe up a barn. I don't see how it could be any worse."

"Think of Lucia Malet, father," said Giggles, seriously.

"By gum, you're right!" said the earnest Westerner, rising with new energy. "I don't know how to go home and tell her mother I haven't found the least track of her daughter. The night after her concert she seems to have dropped completely out of sight, and if I've asked one person I've asked five hundred to try to find out whatever became of her. Giggles, I'd rather lose every gol-darned fiddle that was ever made than lose you. Old Mrs. Malet's trouble makes mine seem about as serious as a cinder in the eye."

"Besides," said Giggles, "Dan and Mrs. Varasowski and everybody says that the advertisement this will bring me will be worth five years of concert work."

"I believe it," laughed her father. "Look, here's a letter from a vaudeville manager who wants you to come see him this morning about starting upon what he calls the 'big time' next week, and here's a letter from that Constable fellow you turned down last night. See what he's got to say."

Giggles opened the letter, and read, "Dear Miss Lethbridge:—Believe me, no one was more shocked to learn of your loss than I. Of course, it is quite useless to hope to repair the instrument now, and it would seem that Fate were pointing the way for you to relinquish a career which at best can only be fraught with anxiety and ceaseless disturbance. As I have assured you many times I am always praying that the time may come when I may have the joy of learning that you will consider my proposal of marriage seriously. This, of course, would place both you and your father in an independent position and bring limitless joy to

Your devoted
Elliot Constable.

P. S.—I am sending you a diamond crescent with Christmas wishes."

"Reads like a bill of sale," said the excited Westerner. "Write him for me, Giggles, that out where I come from we sell our stock, but we don't sell our daughters. And you can also drop in a little hint that men at his age don't get red noses without earning them. Why, the way you turned him down last night for Dan Ankatel made me feel like singing *The Star Spangled Banner* backwards. That was real Kansas, that was, Giggles, real Kansas! Send back his jewelry, and tell him you ain't that kind."

"Come on down," shouted Mrs. Carmody, in a voice designed to pierce the roof. "You ain't got more'n enough time to get breakfast and get down to police headquarters."

These orders were peremptory, and in a few minutes Giggles and her father were seated in a stuffy subway car, lined with smiling individuals carrying all kinds of Christmas bundles to all kinds of people, in all kinds of homes, in all parts of the great city.

Once at the police headquarters, they were treated to a variety of experiences which Jeremiah Lethbridge said "got more and more on his nerves every minute."

They were obliged to review the remains of the violin, while a committee of astute detectives held a perfectly worthless inquest over the bits of broken wood. They were solemnly called upon to view the little golden lyre on the tailpiece. The wonderful lustre of the varnish, the brilliant claret color and the break where the missing head and scroll had been wrenched from the body were all discussed with the secrecy of a junta of filibusters. They were required to sign affidavits that those were the remains of the violin that had been broken, and then they were permitted to go home for the day. The next morning they were requested to try to identify at least twenty suspects brought from all parts of the city, none of them being persons who had ever been inside of Carnegie Hall. On the follow-

ing day they were called upon to review a procession of violins taken from various pawnbrokers' shops all over the city, with the idea that the original violin might have been stolen and a false instrument broken and substituted for the real instrument. The police showed at least a creditable activity in endeavoring to reduce the number of clues by exhaustive elimination.

Notwithstanding this, the "Lethbridge violin case" still remained a mystery even to those wonderful little journalistic sleuths who, with the devotion of a La Salle, follow every clue with a sleepless energy solely for the glory of "making a beat." Every day the interest grew. The Lethbridge case was discussed over a hundred thousand tables every night. By this time, the history of the violin was invested with a collection of traditions which would have delighted Edgar Allan Poe or Paul Heyse. The daily life of Giggles was discussed in all the journals. It was also discovered that if the head and scroll were found, the violin could be repaired —possibly without injury to the tone. Best of all, offers for concerts were piling in upon Giggles in a way that would have made an established virtuoso leap with joy.

The disastrous loss was not without its bright side, and this was caused principally by the many attempts of amateur detectives who enlisted themselves in the search, through their friendship for Giggles. Mrs. Carmody, for instance, felt warranted in searching the room of Francesco Kellardini, who has always looked forward to the time when some such pleasant disaster would bring her the publicity which seems so delicious to some *prime donne*. Mrs. Carmody interpreted the singer's jealousy as the workings of a criminal conscience. Even the fact that a most minute secret analysis of the contents of Kellardini's closets, bureau and trunk failed to reveal the missing head and scroll could not weaken Mrs. Carmody's suspicions.

Ignace Varasowski, "the dreamy son of Poland," made Giggles desperate by playing the gloomiest kind of music in the room directly over Giggles' head. Not satisfied with Tschaikowsky's *Funeral March* or the second movement from Beethoven's Opus 26, he improvised dirges of his own, which doubtless seemed to him most fitting requiems for the ruined violin. In fact, he seemed to take the loss more to heart than anyone. He would stand on the stairs and announce in his funny pot-pourri of languages, "He is vandal, that man. He is *diable!* Ah! *mon ciel! vas für ein Zustand ist ist!* Look you, in free country of stars and stripes this villain come and assassinate the soul that has live in those glorious instrument for two hundred years. *E, un cane malissimo, non é vero.* But I shall catch this murderer. *Eh bien!* I shall catch!"

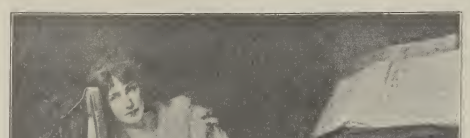
It was this spirit that led Varasowski to wait outside the rear entrance to Carnegie Hall every night at the exact hour when the violin had been demolished. He had some theory that murderers always return to the scenes of their crime. At last his opportunity came. One night he pounced upon his man with the ferocity of a savage, and before he knew it, both he and his victim were in the nearest police station. The victim happened to be a gentleman from North Carolina, who had no difficulty in proving to the sergeant that he was spending his first day in New York City. Varasowski insisted that the irate Southerner had one ear larger than the other. All admitted this, but failed to see that Varasowski's claim that, according to Lombroso, this proved the victim to be a degenerate and a very likely person to go about smashing violins. Poor Ignace was obliged to apologize and pay twenty-five dollars in costs and fines for disturbing the peace. In fact, it was all Dan Ankatel could do to prevent the gentleman from North Carolina from carrying out his threat to "eat that Dago alive."

The incident got into the morning papers and added more fuel to the great beacon light of publicity which now surrounded the Lethbridge case. It was then that Giggles learned a great truth. Managers fairly besieged her with offers for her services. Florence Ashton Lethbridge, the unknown violin student of a week before, was now one of the most discussed artists before the public. It dawned upon her that the public is interested in what it knows about, and that it very often turns away from the unknown. She saw at a glance that the managers were striving to purchase the publicity which had come to her so unexpectedly. Fortunately, she had really "made good," but it soon became apparent to her that every time her name got into print her services seemed to be more in demand. She was studying the primer of advertising, and learned in a few days what some artists never learn in a lifetime. All successful advertising is based upon the rock foundation of human nature.

In the meantime, Dan had been spending all of his spare time in the same vocation that had occupied Giggles' other friends. He felt that it was the opportunity for him to show his real worth to the little woman whose happiness meant so much to him. He ran down half a dozen false clues, and was on the trail of another, which took him to a Broadway theatre to watch a certain violinist who had the reputation for being a fanatic upon old violins, and who had been proclaiming in all the music stores that he had been present on the night of the famous concert at Carnegie Hall.

Dan arrived at the theatre late. The play was a widely advertised musical comedy. He had hardly had already put in their indelible markings. Her eyes shone through that haunting light that tells of misery and privation. At first he felt resentful when he remembered the calamity she had brought upon her home, but then his innate sympathy for suffering carried him to the realization of the terrible punishment which the girl had no doubt endured. A burst of blatant music rose from the orchestra—the violins seemed to squeak, the clarinets blared, the brass instruments shouted, and the piccolos shrieked. A roar of laughter filled the house. The comedian in a brilliant burst of wit had tumbled over a wheelbarrow, and Broadway was howling with delight. Through the crackling applause and the din of the music Dan could see only one thing, and this was the wan, wasted, paint-smeared face of poor little Lucia Malet. What sort of a musical comedy was this, in which the grim mask of tragedy could play such an important part?

He rushed out into the night and hailed a taxi, which took him and the news of his discovery to Mrs. Carmody's boarding house. Giggles and her father wanted to start at once for the theatre, but Dan persuaded them to wait until the following night. The next day was the last day of the year, and was uneventful, save for another letter from Elliot Constable, using all of his powers of persuasion to attempt to induce Giggles to give up her career and consider him seriously as a life mate. Giggles now invariably threw his letters in the fire after reading them. She was sick of his continual intimations that money would eventually win her love.



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LOST IN DREAMS.

"Giggles often sat, lost in dreams, thinking of the time when she had the precious instrument in her hands."

Early in the evening, Giggles and her father, Mrs. Carmody and Dan went to the stage door of the theatre where Lucia was engaged. They had planned to surprise her upon her arrival. After they had carefully scrutinized all of the actors as they entered, they finally applied to the door man for information.

After many descriptions he was able to place the girl in his mind, and informed them that she lived with the wardrobe mistress, Mrs. Dillon. Mrs. Dillon was called, and after her suspicions were allayed, she revealed that the girl, whose stage name was Marcia Wellington, was then up at her home confined to her bed.

"God knows," said Mrs. Dillon, with an accent that made no effort to conceal her nationality, "its high toime that some of her friends was doin' somethin' for her. If it hadn't been for the sisters and the doctor from Saint Michael's bringin' her the right food and medicine to-day she might be dead now. Sure she was starvin' herself trying to save up money enough to go home. Last night the manager told her that he didn't want any invalids in the chorus, and fired her. My husband is a polisman, and he says that he'd like to lay his hand on the man that married her the day after her first concert in New York, and then after livin' with her for a year, without lettin' her tell anywan she was married, runs away and deserts her. Sure, Hell ain't hot enough for divvles like him. Come back at tin minutes after eleven and yez can all go home with Mary Ann Dillon, and welcome to yez. It's a friend in need is a friend indeed, yez are needed right now."

The little rescue party walked around Broadway looking in the restaurants, watching the arrivies of boisterous people intent upon ushering in the New Year with as much noise, indigestible food and intoxicating liquor as possible. Notwithstanding the pandemonium, the time passed slowly for the anxious little group. Dan bought some fruit at a perfectly unheard-of prices. Giggles and her father bought some flowers at Forty-second street rates. Mrs. Carmody purchased a bottle of bay rum at a drug store in the Times Building, insisting that "while rum makes headaches, bay rum beats the Dutch for taking them away." She also purchased a hot-water bottle and an alcohol stove for emergencies. Thus armed and provisioned, they went back to the stage door just in time to meet the excited wardrobe mistress coming out.

It was not far to the Dillon home—that is, considering the distance horizontally—and not mentioning the six flights of stairs which had to be climbed

Continued on page 68

The Teachers' Round Table

Conducted by N. J. COREY

PIANO OR VIOLIN.

"I am seventeen years of age, and have studied both piano and violin, being able to play from the fourth to the fifth grade music for each instrument. My first hopes were for sufficient skill on the piano to be a good accompanist, and use it for a background for organ study. My friends tell me I will be unwise to abandon this aim, while my violin teacher tells me I can play as well as any orchestra musician in the country in three or four years."—M. S.

We can print only a portion of this lady's letter. In answer to her violin teacher's plea, I would say that there is very little opportunity, if any, that is at all remunerative, for women violinists in the orchestra. She will have to confine her activities to teaching and public playing. In public playing she will be unable to gain a livelihood except as a member of some good concert company. Even this will not be permanent, but eventually she will drift into teaching. At least such is the average experience. It will be better for her to understand this before making her choice.

She complains that if she takes up piano in the college where opportunity offers, that she will have to go to the very beginning and practice the Virgil Practice Clavier system. This, however, need not alarm her, for if her work has been well done thus far it will only require a comparatively short time to catch up with the Virgil principles. Her advancement is sufficient, so that she can take up the organ with profit. This will be a distinct advantage to her in professional life, for it will not only be a pleasurable outlet for her musical energies, but will also furnish her with many opportunities for musical and social contact with the best element in a community. It is impossible for the ROUND TABLE to say, "Do so and so," in a case like this, for there can only be a partial understanding of conditions. It would seem, however, that more opportunities would be opened up by following up the piano and organ idea.

SEVERAL POINTS IN TEACHING.

"1. In teaching the scales should I give them in chromatic order of succession?

"2. Should I give the pure minor in connection with the major scales

"3. What can I do to give a lifeless pupil some vim? She seems to "take in" all I explain to her, yet when she goes to the piano, she looks and acts as if she were senseless alive.

"4. How would I teach the pupil to determine the key of a piece of music?

"5. When should I begin to teach the names of the intervals?"

R. V.

1. When the scales are first given it is better that they follow the natural succession of sharps, or flats, as the case may be. A pupil understands them better if the sharps or flats are introduced one at a time. To use the chromatic order of succession would confuse the mind of a beginner. It is perfectly simple, however, to alternate the sharps and flats, if you desire, giving one sharp and one flat, then two sharps and two flats, and so on.

2. At the very beginning most teachers give the major scales only, leaving the minor scales to follow later. Pupils thrive better if their minds are not crowded with many ideas too rapidly. Personally, I prefer to use the harmonic minor scales first.

3. This question belongs to the physiological and pathological departments. As THE ETUDE has not yet established these departments, and probably will not encroach upon ground that belongs to the medical journals, I may say that it is hardly possible to prescribe a remedy for cases in which treatment probably should have begun several generations before the child was born. The young lady is very likely an unfinished product of nature. The world is full of them, and it is exceedingly difficult to reconstruct them. It may be her nervous system, or her muscular system, that is at fault. To improve conditions along these lines training should have begun in infancy. As such a thing never occurs to the average parent, however, such cases will continue to multiply. It will take a strong mentality on the part of the pupil to build herself up physically. Many who are apparently of an energetic nature are so deficient physically that they never learn to play well, but always in a lifeless manner. I used to have a theory that I could tell the moment I shook hands with a person whether he could learn to play the piano or not. The man who presents you with a lifeless, fishy grip will present you with the same kind of music from the piano. A distinguished artist in Boston used to tell me that he could tell from the manner in which a pupil knocked upon his studio door whether he would be able to learn to paint or not. The person with no nervous energy in the hand would never put any in his or her painting. He said he had watched this throughout his long life, and had never known it to fail. Your pupil can only be helped by physical training and the effort to build up a robust physical system.

4. By making her a musician so far as her work progresses. The common direction to look at the bass note of the last chord does not always work, if the key be minor, and is a makeshift at best. It should only be given to those singers, who are very numerous, who do not pretend to be musicians. The pupil should learn absolutely the key that every signature stands for. They should know as surely as they know their A-b-c spells cat, that B flat, E flat and A flat as signature stand either for E flat major or C minor. They will soon learn that they can determine which by playing a few chords, and as their familiarity with the staff grows, they will afterwards learn to do this by simply looking at the first chords.

5. The names of the intervals should be taught from the first. The general names are learned very easily; their specific names will come with the growth of musicianship.

AN EXPERIENCE.

"My first instructor taught me to play the piano with knuckles level and all the finger tips resting on the keys. Then, on the count, the finger needed had to lift high with a quick jerk in order to get down as "fast and loud as possible." Result, after some years of hard study, no velocity, stiffness, and an intolerable pain up the arms. I concluded my study in despair.

"Some years later I began again under an eminent pianist, who instantly detected the difficulty, as it had been his own—the constant upward strain of the muscles, especially of the fourth finger, in trying to 'equalize tone.' I soon acquired a good touch, rapid, relaxed, artistic. For fast work I keep fingers close to the keys; for slow, steady practice the fingers are all kept poised at some height, and always the accustomed set of relaxation—a playing down the finger, of course, always returning instantly after the stroke to its original position.

"How can children be taught to play scales with firm tone and lifted fingers? Unless the fingers are kept poised over the keys, ready on the count to strike down, how is it possible to teach a good touch? It seems almost impossible to teach young children to poise the hand correctly at the start."—PERPLEXED.

The foregoing is printed complete, as it will furnish food for thought to thousands of teachers and pupils. The first finger exercises should teach up and down motions without strain. From the first, muscular control should be aimed at. For this reason a great deal of two-finger practice should be used. Just as soon as some control of the fingers is gained, aim at the poised position. The practice results will be similar to those outlined above. Place the hand on the keyboard with the right thumb on E, and the second, third and fourth fingers on G flat, A flat and B flat. Then let the pupil draw the hand forward over the white keys, maintaining exactly the same position. Practice the two-finger exercises carefully, letting each finger return to position when through making the tone. The thumb should rise to a position nearly as high as the fingers, and needs a good deal of special attention because of its natural clumsiness. Careful attention and work will doubtless bring the results you desire.

UNDERSTANDING AND ABILITY.

"I have a pupil whose understanding of music is far in excess of her technical ability. She has finished the grades of the *Standard Course* very satisfactorily, and is now on Heller, Op. 47. Her technic, however, is so far behind her knowledge that I do not know what to do with her. She makes awful blunders in playing her pieces."—M. L. E.

If your pupil plays her etudes smoothly, and blunders in her pieces, the only inference I can draw is that she has been trying to play pieces that were more difficult than her ability would permit. If she can play etudes well, I cannot understand why she cannot play pieces equally well if they are no more difficult. Such being the condition of affairs, I should recommend that she take a systematic course of pieces, beginning with those that are so simple that the possibility of blundering is eliminated. It is a good plan to use those that are so simple that they can almost be read at sight to begin with. Let a number of them be learned, progressing gradually to those which are more difficult. For pieces you will find a sufficient number listed in the October ETUDE under the head of "A Graded Course for Piano Students." The second grade "Albums" ought to provide you with material.

LITTLE FINGER AND THUMB.

"In an article in a recent number of THE ETUDE, instructions are given to place the little finger about the same distance from the end of the key as the thumb. It has been my habit to insist on pupils placing their little fingers near the ends of the black keys, and the first joint of the thumb only on the keys, in finger exercises and scales.

"It seems to me that in this manner they are more apt to hold the little finger side of the hand up, and the first and second joints of the fingers will stand up more perpendicularly over the keys, rather than slanting with the ends pointing towards the thumb. And it occurs to me that the weak fingers and the muscles of the outside of the hand can be better strengthened if the latter is in a straight line. I am sure the thumb can be passed under the fingers much more smoothly when the hand is in this position. Or am I mistaken in all this, and are some of the things I aim for unnecessary?"—A. N.

If you will form your hand in correct position, and place it on the table at right angles to the edge, you will observe that the tip of the little finger and the point of the thumb are almost in a straight line with the edge of the table. Sitting down to the keyboard and placing the hands directly in front of the arm will result in the same position on the keys. Passing the right hand in front of the body down the keyboard will result in the little finger being drawn nearer the black keys. Passing in the opposite direction, the tendency will be the reverse unless a special effort is made to counteract it by turning the wrist slightly outwards. This slight turning of the wrist in order to admit the passage of the thumb is correct, as was remarked by Paderewski in THE ETUDE a few months since. Meanwhile you will also observe that you should have such full control of the hand that it can take any position needed in order to produce any effect at any instant. Modern piano playing demands that the hand be able to take almost every position that is talked about at one time or another. In spite of this, however, the normal position should be mastered first.

VARIOUS QUESTIONS.

"1. What books and pieces should follow Heller, Op. 46, and E Minor Sonata of Haydn?

"2. Would Chopin's waltzes be too difficult?

"3. Is it practicable to give sonatinas by Clementi and Kuhlau after the first grade?

"4. Which are the easiest studies of Bach, and when should they be begun?

"5. I have a little girl, ten years old, who is playing Hertz Scales, but as she has very weak fingers I should like to know whether to continue that or not. Would the arpeggios and double note scales be too hard for her?"—R. M.

1. You will find in the October and November numbers of THE ETUDE a graded list of etudes and pieces. For the present you will find enough there to answer your immediate necessities. You will find what you need in the fourth-grade selections.

2. The waltzes in A minor and D flat major are much used at this stage of progress. Inexperienced teachers, however, are apt to under-estimate the difficulty of the Chopin waltzes. They are played by artists at what seems incredible speed to young players. Even the D flat major waltz can hardly be done justice to except by an advanced player. The one in A minor is not so exacting in this regard. Its sentiment, however, is on so high a level that only very musical students are able to enter into it. Nevertheless, pupils ought to practice music that is in advance of them, both musically and technically, if they are to grow in ability and taste. It is not always well to encourage them to play it in the presence of others at first.

3. The easiest sonatinas of Kuhlau and Clementi may be used to advantage in the second grade.

4. *The First Study of Bach* is the easiest book of selections that can be found. It may be used in the third grade.

5. No book of technical exercises, such as the one you mention, nor any other, is intended to be used like an instruction book by practicing its exercises from beginning to end. They are only compendiums of exercises from which the teacher may select that which is suitable for the pupil at this or that point in his progress. The pupil you mention ought to be able to take up arpeggios in their easier forms, but her fingers are probably not yet ready for double-note exercises. The practice of double-note scales belongs to a more advanced stage of progress. Used with pupils who are not properly prepared for them, they engender a rigid and constrained condition in the muscles.

DEPARTMENT FOR SINGERS

Opinions and Advice from Foremost Singers, Teachers and Writers in the Music Centres of the World

THE LARYNX, ITS POSITION AND MOVEMENTS IN SINGING.

BY DR. HERBERT SANDERS.

Probably every student of vocal science has difficulty, at some time or other, in ascertaining the significance of the movements of the larynx. Perhaps it would be unreasonable to expect it otherwise when authors, singers and teachers—the pillars of the art—cannot agree among themselves as to whether the larynx should be fixed, or whether its control should be conscious or unconscious. The time has come, however, when the correct visible movements of the larynx should be generally known and this knowledge practically applied in vocal training. The outcome of this would undoubtedly be beneficial in assisting the development of the voice, and especially in extending and adding resonance to the upper register. In the following observations all points open to dispute have been carefully avoided, so that the reader can here regard himself as being on perfectly safe ground. The principles here stated he can therefore incorporate into his teaching without fear of anybut the most desirable and often astonishing results.

ITS MECHANISM.

It is unnecessary for any practical purpose for the singer to understand the mechanism of the larynx in detail. This would be interesting, but it is outside the scope of the present article. It must suffice to state that the larynx or voice-box (which is higher in women than in men) is formed of numerous cartilages connected by fibrous bands or ligaments. It is situated on the top of the windpipe, and is open above and below for the breath to flow through in order to set into vibration the vocal cords. In shape it is triangular above and cylindrical below. It is the apex of the triangle that causes the prominence in the front of the neck which is known as "Adam's Apple"—so called because of the tradition which says that when Adam ate of the forbidden fruit it stuck in his throat and made it bulge out. *It is important to remember that the larynx is attached by ligaments to the tongue-bone, and that the tongue-bone is connected with the root of the tongue.*

ITS MOVEMENTS.

Let us for a moment study the visible movements of the larynx. Open the mouth as if to sing and while doing so let the fingers rest lightly on the larynx. During this operation the larynx is felt to move to a lower position. Still keeping the fingers in position, breathe through the mouth—it will be felt that the larynx moves lower still. This low larynx is found to be largely the correct position for singing, as it induces a tone at once resonant and pure and easy to produce. In the act of swallowing the larynx is at its highest point, while in the various whispered vowel sounds it ascends in the order of oo, oh, ah, ai, ee.

"FIXED" LARYNX.

The discovery of this advantageous low position has given rise to some false theories, the most erroneous of which is that known as the "fixed" larynx. There is, of course, a distinction between a "low" larynx and a "fixed" larynx. The former has proved its desirability by its accompanied improved tone; the latter is unscientific, for, as the larynx is tied to the root of the tongue, it must move in correspondence with every movement of the tongue whether in singing or speaking. It is not to be wondered at, then, that teachers and singers have attributed any ugly and unpleasant tones to the "fixed" larynx. With tongue and larynx at variance no other result could be expected. As the "fixed" larynx must of necessity constrict the movements of the tongue, the tone must inevitably suffer, for how, without perfect freedom and correspondence of tongue and larynx, are we to articulate?

It is possible that the low larynx has been blamed for many vocal defects which have been the direct result of a high larynx. Certainly it is that when the larynx is allowed to rise with the tone the muscles governing the vocal cords have difficulty in acting, and only do so under undue strain.

Not a few masters state that the movements of the larynx are automatic, and when the singer attempts to bring it under conscious control it loses its automatic response to the demands of the musical sense. It gets, so to speak, out of gear, with the result that the voice loses in quality. The only truth here lies in the generally accepted fact that in order to obtain a supple vocal mechanism the mind must be fixed intently not on the *means* (*i. e.*, the mechanism), but the *end* (*i. e.* the tone). Therefore attention to the larynx may be harmful, and would be, if the mind were fixed on it unduly, but it is possible to control it without the mind being on it at all, as will be proved later.

REASONS FOR HOLDING THE LARYNX LOW.

(1) It is generally understood that every musical instrument requires some enclosed space near the seat of vibration, so that the enclosed air can vibrate in sympathy with the original vibrations, or, as we say, "give it resonance." This enclosed space (or partly enclosed—as in the violin which has the *f* holes) is called a "resonator." One of our chief vocal resonators is the chest. When the larynx is low and the upper chest arched and raised the instrument of vibration and the cavity of resonance assume that near relation occupied by other instruments the tones of which would be reinforced were the resonator placed far from the vibrating element.

(2) The resonators of the voice, other than the chest, are above the vocal cords. The space above the cords must be enlarged as much as possible so as to give ample room for the sound waves to vibrate. This vibrating space is what is often called the "open throat," without which all tone is defective. It is in the higher register that the "open throat" is difficult to obtain. And why? Simply because the larynx is allowed to ascend and *close the throat.* The greatest enemy of the "open throat" is the high larynx. It is the function of the soft palate to alter the shape of the mouth for the production of the higher notes—and not of the larynx. This can be verified by observing the extended condition and lower position of the soft palate in singing in the head voice than in the lower registers.

HOW TO CONTROL THE LARYNX.

As the larynx moves a little for each vowel, consonant, pitch and intensity, this is no valid reason why it should be left alone. Without being "fixed" it can be steadied. In fact, this must be done to resist the flow of breath from the lungs. An uncontrolled larynx means an uncontrolled tone. Browne and Behnke, in *Voice, Song and Speech*, state that the larynx possesses what are known as the "extrinsic laryngeal muscles," best described as the "depressors" and "elevators," which, as their names imply, have the power of lowering or raising the larynx. But whether it is possible to control the larynx independently of the movements of jaw and tongue is possibly of little importance to the singer. Few seem to have this power anyway. But the preceding observations put into actual practice will prove how imperative it is that the mouth should be well opened in singing so that the larynx can assume its most favorable position and the throat its most "open" condition for the attainment of the fullest development and largest compass of the voice. Many singers (and other voice-trainers will support my contention) have been unable to gain their full vocal compass simply because they will not open their mouth sufficiently wide. Some believe that on high notes it is necessary to "shade" the vowels by partly closing the mouth, but the intensity of a note can be determined by the force and direction of the breath blast. Others, in their anxiety to keep the jaw muscles supple, are afraid to open their mouths enough. The common danger, I believe, is not in that direction, for the nearly closed mouth is, in singing, often an indication of muscular tension, and the mouth, on being more opened, will often cause the muscles to relax. A mouth well open during the singing of head notes will often do *more* to give muscular suppleness and ease of production than any other artifice. If in doubt observe the best singers, and especially note their suppleness of jaw movement even in the production of their highest notes, when the mouth is open to its widest extent. Dr. Fillibrown, in *Resonance in Singing and Speaking*, authoritatively sums up the matter: "The larynx and tongue should not rise with the pitch of the voice, but drop naturally with the lower jaw as the mouth opens in ascending the scale. *The proper position of the tongue will insure a proper position for the larynx.*"

FUNCTION OF THE LOWER JAW IN SINGING.

The lower jaw should be active neither in song nor speech. Its function is merely to open the mouth or vowel chamber. This is not done by a downward pressure of the jaw, but simply by the relaxation of the muscles which govern its movements. The single exception to this rule is in the initial and consonant form of *y*, as in "ya," "yes," "yacht," etc. This incessant closing and opening of the mouth is wisely condemned by Shakespeare in *Hamlet*:

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had lief the town crier spoke my lines."

This "mouthing," as it is now called, is wrong, for it shows the want of muscular suppleness (the jaw trying to do the work of the organs of articulation), the free vibration of air in the vowel chamber is rendered impossible and every closure of the mouth is accompanied by the high larynx. Dora Duty Jones, in *The Technique of Speech*, says ". . . the student of diction, whether singer or speaker, whether studying to acquire foreign languages or to perfect his own, must, first of all, correct this fault *by learning to open the mouth properly.*"

TWO DIFFICULT VOWELS.

The two vowels generally found to be somewhat difficult to produce with the lower jaw well depressed are oo and ee. The closure of the lips necessary for oo should not be aided by allowing the jaw to rise, but simply by allowing the tongue and lips by concerted action to form the vowel. The raised jaw and larynx will not rob the vowel of its resonance, and, as it is, it is the least resonant of all the vowels. The vowel ee is usually the weakest spot in a singer's enunciation, since it is generally sung through the teeth. In order to secure the correct resonance for this vowel, practice on lah, leh and lee on one continuous tone with the lower jaw still and depressed. The consonant l must be the result of tongue movement only.

Anyone can test for himself the principles here laid down, and it is safe to assert that with diligent application they will carry with them the conviction of their truth and will result in a marked improvement in both the singing and speaking voice. This practical application must be the test of their truth.

IMPOSSIBLE ASPIRATIONS.

BY S. CAMILLO ENGEL.

What would we think of the person who came to a piano teacher and said to him: "I do not see why I cannot play the piano like a virtuoso; everybody says that I possess a perfect piano hand." Now, I am quite positive that no piano teacher ever was nonplussed by such a remark. But in singing it is different. I recall two cases. In the first the would-be aspirant came from Seattle and to me with almost these identical words: "Why cannot I sing, having a voice that everybody finds so excellent?" Another from the State of Pennsylvania, impatient of work, pointed at the fact that she was a relation of a popular tenor singer, and that her father sang and therefore she naturally ought to know how to sing herself. It is a Herculean task to make people of that stamp see the error of their reasoning. Teachers ought not to be judged too harshly, if rather than lose a pupil they obsequiously flatter him.

A third pupil told me that as she did not intend to become a professional she did not wish me to be so particular. It certainly saves the teacher time and trouble if he is not particular. But anything worth learning at all is worth learning well. To sing well contributes to good health, whereas to sing wrongly endangers health.

"Patience is a necessary ingredient of genius," according to Disraeli. Music students who are prone to look for results before they have had time to develop will do well to bear in mind this remark by a statesman who rose to be prime minister of England though he had Gladstone as a lifelong opponent.

ORGAN DEPARTMENT

Edited for January by DR. HUGH A. CLARKE

Professor of Music at the University of Pennsylvania

THE CHANGES IN ORGAN MUSIC

The changes that have come about in organ music are manifold, and may be traced to a variety of causes, some of which have been in operation for centuries, others of which are quite recent. One of the oldest and most powerful has been the constant improvement that has taken place in the construction of the organ, by means of which its ever increasing resources have been placed with ever-increasing facility under the control of one pair of hands and feet.

This improvement which, now rapid, now slow, stretched over many centuries, began, about the beginning of the nineteenth century, to advance with rapid strides, until it has, at the present time, reached a pitch of perfection beyond which it seems hardly possible to advance.

The natural result has been a corresponding increase in the "technic" of the organist which has brought about a decided change in the character of the music now written for the instrument.

The slow moving, stately counterpoint of our ancestors, with its involved imitations and fugal devices, has given place to a species of composition that vies in brilliancy with the piano. Its ever-changing harmonic combinations and successions replace the diatonic plainness of the older time. The endless variety and exquisite tone quality of the modern solo stops have brought about a style of organ music in which the solo stops have the chief role, too often supported by a meagre accompaniment, with a pedal part for the left foot, the right foot meanwhile manipulating the swell pedal.

The wonderful appliances, by means of which the swiftest alternations of power and registration may be brought about, have given rise to another class of compositions which may, with justice, be termed symphonic. Many of these compositions, the work of the greatest musicians of the present day, are replete with all the devices of counterpoint and the resources of modern harmony.

If the figures of Bach may be instanced as the culmination of the old school, these symphonic compositions may be called the culmination of the new. They preserve the dignity of the old school, but add to it the endless variety and wide range of expression that is the chief characteristic of modern music.

The mention of the symphony naturally leads to some remarks on the custom of making transcriptions of orchestral music for the organ. Doubtless many of these transcriptions are effective enough, because the *music* is so good that it is hardly possible to spoil it. But they lack the distinctive quality of organ music—the work of masters of the instrument.

The orchestra is universally admitted to be the most perfect means for musical expression ever devised. It possesses in the highest degree that which is totally wanting in the organ, viz: accent—that slight, almost imperceptible stress by means of which the skilled pianist or violinist produces his chiefest effects.

Again, despite its swellbox and crescendo pedal, it cannot produce the crescendo of a full orchestra, in which every instrument is employed. The crescendo pedal is a poor substitute, because as each stop is added there is a sudden augmentation of the sound instead of the gradual increase of the orchestra.

Another weak point is the inability of the organ to give rapidly repeated chords with good effect; this effect is the peculiar province of the string instruments (only rarely resorted to with "wood" or "brass"). The strings make these repetitions with a clearness and precision that no other instrument can equal, the organ least of all—and this rapid reiteration of chords is of constant use in the orchestra.

Again, with the exception of the flute, and possibly clarinet, the organ stops with the names of orchestral instruments bear but a faint resemblance to their namesakes. Who will say after hearing the trumpet introduction to the march in Tannhäuser played on the organ, or the trombone introduction to Elijah, that they have any but a faint resemblance to the originals?

The foregoing remarks apply, but with less force, to playing piano music on the organ—with less force, because there is not, or cannot be, any attempt to imitate the piano on the organ.

Every composer who knows his business always keeps in mind the character, the capabilities and the limitations of the instrument for which he writes. Now the piano is inferior in power, range and variety to the organ, but it possesses in a high degree that which the organ lacks completely, that is, accent. All the beauty of piano playing lies in this. A child may play a phrase of half a dozen notes with absolute correctness, while the same phrase may be played by an artist with a score of differing effects, depending on the almost infinitesimal gradations of intensity and accent at the command of the artist.

This is absolutely impossible on the organ, no matter who presses the keys down, be it the youngest beginner or Guilmant; the sounds have the same intensity and the same lack of accent. It is therefore evident that the chief element of beauty in the piano piece is lost when it is played on the organ.

Again, the arpeggio on the piano is of great beauty; transferred to the organ it is a horror. The writer has, alas, had to listen to Mendelssohn's "Spring Song" played on the organ at a wedding. The effect of these short arpeggios, so slight and delicate on the piano, resembled on the organ exactly the effect of the "gobble" of a turkey.

An organist with knowledge and experience is often able so to modify a piano piece that it will produce a very good effect on the organ, but still there is something lacking.

We do not wish to be understood as writing to depreciate the organ by these remarks. Our object is far other, viz., to point out wherein its greatness consists.

The true understanding of this greatness can only come by loving study of the works written for the organ by men who thoroughly understood, not only its resources and capabilities, but its limitations as well.

Fortunately the number of writers for the "king of instruments" is growing rapidly. Here in our own land we have a goodly number. In a recent concert given by one of the most renowned organists in America there were compositions by several native composers that take rank with the very highest.

The organ is quite able to stand on its own merits and needs not to borrow from the orchestra or the piano. It cannot do so without losing some of its distinctive quality of native majesty.

Some one has made the following fanciful comparison between the organ and the orchestra:

The orchestra is like a great painting in oil, with its delicate, almost insensible, gradations of light, shade and color which melt by imperceptible degrees into each other.

The organ is like a magnificent stained glass window—the colors are pure, and instead of melting into each other are separated by sharp lines, which resemble the sudden changes in the stops of the organ. Each has a glory of its own. The orchestra cannot usurp the place of the organ, nor the organ that of the orchestra.

TRANSCRIBING PIANO MUSIC FOR THE ORGAN.

It often becomes the duty of the church organist to accompany a solo from a pianoforte copy. To the experienced organist this presents little, if any, difficulty, but to the inexperienced it is not by any means easy. The following suggestions may be of some assistance to beginners:

Never play rapidly repeated chords, they are not suited to the organ, the effect may be secured by holding down the lower notes of the chord and repeating the note at the top, thus—C E G, hold the C E and repeat the G. Repeated chords always sound clumsy, and, on a small organ, are apt to set the bellows "rocking," the result of which is that the sound "wobbles."

If the melody is included in the accompaniment and the words necessitate the repetition of a note in the voice part, do not repeat it on the organ, but hold the notes as if they were tied.

If the accompaniment should ascend above the voice part, avoid the use of stops of flute quality; use in preference those of string quality, such as the dulcean and salicional. Of course this does not apply to an obligato passage, in which a phrase of melody, in a solo stop, is used to contrast with the voice.

A piano accompaniment often consists of extended arpeggios; there are beautiful on the piano but very ugly on the organ. They should be condensed within the limits of an octave. Thus an arpeggio extending from A, 5th line, to A above the treble clef (two octaves), may be changed, to extend from the first A to the octave above, and, if rapid, notes of twice the value may be substituted.

The bass notes in a piano accompaniment are often written as short notes, and the hand is lifted to play a repeated chord higher up; on the organ these bass notes should be held, preferably by a soft pedal. This prolonging of the bass note is attained on the piano by the use of the damper pedal.

If the dulceana and stops of like quality are not loud enough, the open diapason, if not too loud, may be used. It makes the best accompaniment for a bass voice. The only reed stop that should ever be used with a solo voice is the swell oboe; it is very effective if not used too continuously.

It requires long practice to enable one to translate, at once, a piano accompaniment into one for the organ, but it is well worth studying. Few songs are published with an organ accompaniment. The oratorio solos have a condensed orchestral accompaniment, that also requires to be readjusted to fit it for the organ.

THE GLORY OF THE ORGAN.

From a work called "My Thoughts About Music and Musicians," by H. H. Statham, the following excerpts concerning organ music are gleaned:

"The great glory of the organ consists in the fact that it alone, among instruments for the production of music, plans a great power of sound—an omnipotence of music as Schumann calls it—under the control of one mind and hands."

Taking into consideration these qualities, viz: its power, variety and sustaining power, it seems evident at once that the true province of such an instrument is to give expression to the intellectual, rather than the emotional element in music.

Mr. Statham is very savage in his strictures on the modern French school, with the exception of St. Saëns, Widor, Salomé and Guilmant. He writes: "The French organ composers have sinned vilely against good taste: their popular organ music by such composers as Batiste and his clan is only fit to be played at a wild beast show, and even their best composers have descended deep into the valley of the shadow of Kickshaws (!!) but there is this to be said for them, that at their worst they are not absolutely dull, and at their best are original, interesting and graceful."

Mr. Statham is inclined to be forceful in his denunciations; for example, he does not approve of playing Handel's choruses as organ solos, he admits that some of them, the fugues, may be tolerated, but he winds up by saying that "the lowest deep that can be descended to in this way is to play the Hallelujah Chorus on the organ. A man who is known to have done this should be avoided." We fear that were this dictum to be put in force there would soon be a great dearth of organists.

I have thought these quotations worth giving, because their author is a recognized authority in musical criticism. They are extracted from lectures given at the Royal Institution and other places in England

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The organ is the most complex of all instruments; it is the most harmonious of all; it is the grandest of all. It stands transcendentally not only above every other instrument, but above every other combination of instruments. No orchestra that ever existed has the breadth, majesty and grandeur that belong to this Prince of Instruments.—*Henry Ward Beecher.*

SOME THOUGHTS ON ORGAN MUSIC AND ADAPTATIONS.

The chief and most unanswerable argument for the use of organ transcriptions lies in the fact, as Dr. Palmer, organist of Canterbury Cathedral, has put it recently, that there is "not enough interesting and inspired original organ music to go round." This saying may seem rather severe, but when one considers the literature of the organ in comparison with that of other instruments it really does appear somewhat limited. If we except Bach, Handel and Mendelssohn we find that none of the really great composers has written anything for the organ. Aside from the works of the composers mentioned above there is no other organ music in existence fit to be compared with the great musical masterpieces which were not written for the organ. The organ is a noble instrument in many respects and it unquestionably has a great future before it; but great composers so far have preferred other instruments, less mechanical, less rigid in resources and capable of more definite emotional expression. Many of us cannot agree with Dr. A. Eaglefield Hull, who advances the claim, in his new book on *Organ Playing*, that "organ music is perhaps the highest branch of music" or that "the organ is able to reflect the complex emotions, ideas and aspirations of our twentieth-century civilization." There is much good organ music, but there is not enough of the right sort.

Fortunately there is much good music by the best writers of all periods which sounds well on the organ. After all good music is always good music and pure music always proves itself no matter under what guise. If it be legitimate to transcribe a Beethoven symphony or a Mendelssohn overture for the pianoforte it is equally legitimate to do so for the organ, perhaps even more so. In fact, the practice of the great composers themselves justifies transcriptions, for most of them have "arranged" either themselves or somebody else. Witness Bach's transcription of the Vivaldi Violin Concertos as an early instance. In transcribing orchestral and other music for the organ it is not necessary to imitate tone colors and combinations, rather let the music speak for itself, giving it the best rendition possible. Music which depends for its success solely upon color had best be avoided. A photograph has effects of light and shade, also extreme detail, but it does not reproduce colors, yet the photograph has become one of the most satisfactory art products.

One thing the organist must always bear in mind: that is the psychological proposition that the player having the music before him and knowing what he is playing hears it far differently from the listener in the audience. Very often contrapuntal intricacies which seem clear enough to the player reach the audience only as a confused blur. The player should endeavor to put himself as far as possible in the place of the listener.—*P. W. Orem.*

QUEER ORGANS.

In an exhaustive work on "Organs and Organ Building," by C. A. Edwards, of London, there are described some very strange organs. As this work may not be known to some of our readers we make some quotations. Mention is made of one in which keys, pipes, case and even the bellows were made of alabaster.

Another had a case covered with angels, animals and heads. The angels had trumpets which they raised to their lips. Others played on bells and kettledrums. One angel larger than the rest soared above and beat time with a baton. As though this were not enough, there was a firmament over the organ, furnished with a moving sun and moon, and with jingling stars (called cymbal stars). There were also nightingales and cuckoos and eagles that flapped their wings. Unfortunately, Edwards' authority, one named Seidel, who was organist in Breslau at the beginning of the eighteenth century, does not tell where this wonderful organ was. Some modern builders who have a fancy for putting strange contrivances into their organs might get some hint from this for a startling "effect."

At Saintes, in France, a certain Father Julian built an organ the pipes of which were made of *pasteboard*. One is *said* to have been built in Paris, the pipes of which were made of *playing cards*.

The writer has seen a set of pipes, one of pasteboard, one of wood, one of metal and one lined with cloth, all of which sound exactly alike. They are the work of the great acoustician Koenig, of Paris. His object was to show that the tone quality of a pipe was a matter of voicing, not of material used in making. The pipe thus runs counter to the immemorial belief of organ builders that the tone quality was largely dependent upon the choice of the material of which the pipe was made. But the builders must be in some degree mistaken, since it is the air in the pipe that vibrates, not the pipe itself.

Department for Violinists

Edited by ROBERT BRAINE

THE ORPHEA ORCHESTRA.

No branch of musical activity is of greater importance to the violinist and violin student than the production of opera. To the professional orchestra violinist the opera, in its various forms, offers the greatest source of income by reason of the large number of strings required for its orchestra; to the violin student it is valuable as a school of expression and musical style; to the composer and arranger of violin music its myriad melodies offer a never failing supply of rich musical material to be worked up in suitable forms for the use of the violin student and the artist.

Theatres devoted chiefly to the drama can get along with small orchestras or none, as, witness the action of several New York managers in dispensing with their orchestras altogether, even for *entr'acte* music. For the production of opera, however, a complete orchestra is absolutely essential for an adequate presentation of the composer's ideas. The orchestra is the life and foundation of every production of opera. In the great opera houses of the world devoted exclusively to the production of grand opera, such as those in London, Paris, Berlin, Vienna, and the Metropolitan Opera House of New York, orchestras of from 75 to 100 men are employed, all executive musicians of the highest class. As nearly two-thirds of the membership of these orchestras consists of the first and second violins, violas, cellos and double basses, it will be readily seen what this means to players on string instruments in the way of a livelihood. Extra musicians are also frequently required on the stage in certain operas.

COMIC OPERA.

For the production of comic opera, musical comedies, and similar works, in theatres and opera houses of ordinary size, orchestras of from 20 to 50 men are employed. Gilbert and Sullivan, in the production of their famous comic operas at the Savoy theatre in London, furnished steady employment for years to an orchestra of between 40 and 50 men. Comic opera and musical comedy, which are extremely popular in our own country, furnish employment to thousands of violinists and other string instrument players.

Grand opera, all over the world, and especially in the United States and South America, is constantly growing in popularity, and the demand for violinists for its orchestras will be on an increasing scale for many years to come. Oscar Hammerstein, the New York impresario of opera, who now lives in London, has just built a magnificent opera house, in that city, at a cost of over $1,000,000, as a permanent home for grand opera. New York, at the Metropolitan Opera House, supports a five months' season of grand opera, in which are gathered together the greatest collection of songbirds to be heard on this planet. It is also said that it will be only a short time before New York will have a magnificent new building, devoted to grand opera, which will compare favorably in point of architecture with those in the principal capitals of Europe. The price of seats at the Metropolitan was raised last season an average of 20 per cent., without any effect on the attendance; in fact the attendance was greater last year than ever before. Boston and Philadelphia have erected handsome temples as homes of grand opera, and there is hardly a large city in the United States that is not figuring on a permanent building for grand opera.

There is the greatest activity in operatic circles the world over. Chicago now has a permanent grand opera company under the directorship of Andreas Dippel, late of the Metropolitan Opera House, New York, and it is only a question of time until she will have a new opera house built on ambitious lines.

New Orleans has supported a long season of French opera for years, San Francisco enjoys grand opera for a month each year, and the other large American cities furnish good support to short seasons of grand opera, produced by traveling opera companies. There is no reason to doubt that every large city in the United States will, within a comparatively few years, have its own opera house and permanent grand opera company. In South America the demand for opera is growing by leaps and bounds and Mexico City has just erected a new opera house, which will take its place among the handsomest structures of the kind in the world.

All this activity in opera spells prosperity for the orchestra violinist.

AN ORCHESTRA PLAYER'S SALARY.

As it requires thoroughly competent players to cope with the score of a grand opera, the string department of an opera orchestra must be made up of good material. No class of orchestral work is better paid than that required for first class grand opera. Salaries are higher in New York and other large American cities than anywhere in the world. In New York City, the scale of the musical union, American Federation of Musicians, in force at present is as follows:

PRICE LIST, GRAND OPERA, CLASS 1.

Orchestra musicians for grand opera (in any language), for not more than 5 performances each week, $35; extra performances *pro rata*. Extra musicians with one day rehearsal, each performance, $8. Musicians engaged longer than one week are permitted to give six rehearsals before the season begins, free of charge. All necessary rehearsals during the season for new works are given free. For repetition not more than one rehearsal is given free for each opera. Not more than one rehearsal a day, and no rehearsals on matinée days. Extra day rehearsals for orchestra, per man, $4. All evening rehearsals are charged the same as performances. No rehearsal shall exceed four hours. Each additional hour or fraction thereof, per man, $1.

GRAND OPERA, CLASS 2.

Orchestra musicians, where the price of the choicest seats is over $2, but does not exceed $3, for one week only, 6 evenings and 1 matinee, per week, $42. For longer engagements than one week, per week, $35. All extra performances *pro rata*. Single performances with one day rehearsal, $8; extra day rehearsals, per man, $3. Rules in regard to length of rehearsals, etc., same as for Class 1.

GRAND OPERA, CLASS 3.

Orchestra musicians, where the price of the choicest seats does not exceed $2, for one week only, 6 evenings and one matinee performance, per week, $35. For a longer engagement than one week, per week $28. Extra performances *pro rata*. Single performances with one day rehearsal, $8. The leader of the orchestra shall receive double these prices.

For comic opera, musical comedy, operettas, etc., the musicians are paid $25 per week for seven performances, and extra performances *pro rata*.

It must be remembered that all the above prices are the minimum. The leading first violinist *(concertmeister)*, receives a much higher salary than the rest, as do certain other members of the orchestra, who are especially proficient. Some of these receive as high as $75 per week. Prices for the same class of work are little if any lower in other American cities than they are in New York, but are very much lower in Europe.

REQUIREMENTS FOR GRAND OPERA.

To fill a position in a grand opera orchestra, a violinist must have a broad, highly advanced technic, great experience as a musician, the faculty of following the beat of the director with unfailing accuracy, and good health. The general public attending the opera has no conception of the high standard of musical knowledge required in the orchestra. Many a member of the orchestra quite unknown to fame, has greater musical knowledge than some of the great stars on the stage. While the earlier operas, or even some of the Italian type, such as *Il Trovatore* and *Sonambula*, present no great difficulties to a good orchestral violinist, some of the more modern operas, especially those by Wagner, are very difficult. Wagner was a supreme master of writing for the orchestra, and in his music dramas, he did not spare the orchestra. Many of the first violin parts of his operas are harder than the average violin concerto, and require a high order of technic to play them. Wilhelmj, the great violinist, once acted as *concertmeister* of the orchestra during a season of Wagner opera in Europe, under the personal direction of the composer. In *Die Walküre*, when the famous passages were reached, representing the ride of Valkyries through the air, Wilhelmj, speaking of the part given to the first violins, turned to Wagner and said, "The part you have written here is impossible." Wagner replied, "I want to give the effect of these mythical beings swooping through the air. The violins will have to do the best they can with it. I think the effect will be produced even if every note in the passage is not played." The passage was tried, and its remarkable success proved that Wagner's wonderful instinct in writing characteristic effects for the orchestra had proved correct. The "Ride of the Valkyries" is one of the most famous pieces of orchestra music in existence.

The student who expects to fit himself for the grand opera orchestra must master his instrument thoroughly: no half way technic will do at all. He must also have had much experience in orchestral playing and following the director's beat. In no class of musical composition is so much liberty taken with tempos, as in opera. The man in the orchestra must literally "hang on the end of the director's stick," at all times. Observance of the expression marks is also of extreme importance. It is also absolutely necessary for the grand opera musician to be able to transpose at sight, for the key of any part of the opera may be put up or down at any time to suit the necessities of the singers. The director may even order a transposition in the middle of a performance, where no rehearsal is possible.

Good health is also a prime requirement for the opera musician. The work is very taxing, as rehearsals are long, and performances last from 8 to 11, 11.30 or even 12 o'clock. During all this time the nervous system of the performer is keyed up to a high tension, and his vigilance cannot be relaxed for a moment. The strings have much more to do than the wind instruments, and when not playing are busy counting rests, so as to bring their next passage in at the proper time.

To an ambitious musician, a position in a grand opera orchestra has often been a stepping stone to higher things. Many an orchestral violinist has stepped from the ranks to a position as a singer in the cast, or to the director's post, and not a few have achieved success as composers of operas, largely from their experience gained in the orchestra. The salaries of eminent directors of grand opera are very large, sums as high as $10,000 having sometimes been paid to the orchestra director for a season of opera. In our own country the director of a traveling opera company, of no special note, usually receives from $60 to $100 per week.

TESTED STRINGS.

A BAD, worn-out gas mantle gives a feeble, sickly light, no matter what the pressure and quality of the gas. In the same manner poor violin strings, either false or of poor quality, or worn out, will rob the finest violin of its good tone. Strings should be changed reasonably often, whether they break or not, and false lengths should not be used at all.

Although more expensive, it will be found the best policy in the end to use tested strings, which can be obtained of any large music dealer. These strings are warranted not to be false, and to be correct in fifths, thus saving the violinist a vast amount of time which he would otherwise spend in hunting out good lengths from ordinary untested strings. The late J. T. Carrodus, the eminent English violinist, in advocating the use of tested strings, stated that he personally had often spent almost an entire day in choosing a good set of strings for use in an important public performance before tested strings came into vogue. If a string has to be put on in a hurry during a performance, or in the middle of an orchestral selection, the violinist with a tested string feels safe, while the player with an ordinary length is as likely to get a bad as a good one.

Violin strings are the vocal chords of the violin, and it is impossible to devote too much care to them. Every violin player should have a string gauge, so as to get strings of the thickness which he has found to give the best results for his violin. The eye is very deceptive in choosing violin strings of the proper thickness, and it is much better to use the gauge. An occasional rubbing down of the strings with a bit of silk slightly moistened with almond oil will be found beneficial in the case of players who suffer from perspiration.

A stock of strings should be kept on hand, in a wide-mouthed glass jar with a ground glass stopper, which perfectly excludes the air.

Prove to me that you can control yourself and I'll say that you are an educated man; without this all other education is good for next to nothing.—*Mrs. Oliphant.*

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Answers to Violin Inquiries

W. R.—As a general proposition, heavy labor with the hands and arms, if continuous, is injurious to the bowing and left hand work of a violinist, since such heavy labor has a tendency to stiffen the muscles. The muscles of a violinist must be supple and elastic to the last degree, since such lightning quickness is required of them. Even prize fighters, whose work requires great agility and swiftness of action, as well as strength, do not, in their training, do a great quantity of heavy work, such as exercising with enormous dumb-bells, lifting huge weights, etc., as they practice with dumb-bells at all, it is with comparatively light ones.

If a violin student exercises to develop his arms it should be in the lighter forms. Very few violinists or violin students do gymnasium work to develop their muscles with a view to improving their playing, since the muscles involved in violin playing are not necessarily those used in ordinary exercise. Very few great violinists use any special exercises for the purpose of keeping in condition, as the practice of the instrument itself is its own best exercise, and keeps the muscles in proper condition.

The amount of manual labor which you say you do for brief periods, three times a week, would not, I should think, affect your playing injuriously. It is only where heavy manual labor is continued daily for several hours a day that the muscles become permanently stiff.

C. McK.—The wrist must not touch the ribs of the violin when playing in the second position. This is one of the most frequent faults a pupil falls into when playing in this position. As a rule teachers prefer to take up the study of the third position before commencing the second.

H. L.—Great teachers of the violin in Europe do not accept all pupils who apply. They do not conduct violin teaching as a business, but as an art. A pupil must show marked talent before they will take him. It is often a matter of great surprise to American pupils that these great teachers will not take their money, even although they offer more than the teacher's regular fee. These teachers have a reputation, and insist on sustaining it. It is a good deal as it would be in the case of a great violin maker; he would not try to make a violin and put his name to it out of some cross-grained, gnarled, sappy piece of wood that some one brought to him to be fashioned into a violin. Many students try to become professional violinists, who have not the talent. It would be much better for such aspirants to study simply for their own amusement, and adopt some other profession.

G. A. S.—The manuscript which you enclose is the Minuet No. 2 in G, and is one of six minuets for the piano, written by Beethoven, and published originally by Breitkopf and Härtel. The set is known as the "Six Minuets," and is a posthumous work. Two good arrangements for the violin and piano of this work can be obtained, one edited by Buennester, and the other by Ambrosio. This charming composition is played in concert frequently by Mischa Elman and other noted violinists, and as it is not technically difficult, I would advise violin students everywhere to add it to their repertoire, especially as an encore number. A piano arrangement of this minuet appeared in THE ETUDE in October, 1909.

E. H.—The copy of the label you send is a correct Stradivarius label, but whether it, or your violin, is genuine could only be determined by an expert.

2. For the labeling, you could probably make a bow costing $4 or $5 answer, but for fine solo work, you would need a bow costing from $25 to $50 a great assistance.

W. K.—There is no one violinist who can be considered the "greatest in the world." There would be a great difference of opinion on such a subject submitted to various musical authorities; besides, one artist might excel in one style of music and another in another style.

2. It is pretty well agreed that Antonius Stradivarius was the greatest of all violin makers, although many eminent violinists have preferred the violin of Guarnerius and even other Cremona masters.

3. You would have to write to Maud Powell herself for the information you require about her violin. Address your letter in care of THE ETUDE and it will be forwarded.

W. D. C.—As a rule Stradivarius made the backs of his violins of maple, the bellies of pine or spruce, and the inner framework, consisting of the blocks and linings, of willow from the banks of the Po about Cremona. Occasionally he varied from these woods, as he was fond of making experiments. It is an impossible for an expert to say whether an old violin is genuine or not by a written description as it would be for a bank cashier to say whether a bank-note which he had never seen was counterfeit or genuine. Your only course is to get the opinion of an expert who has seen many Stradivarius violins and knows all their characteristics. You must remember that Stradivarius violins have been counterfeited for many years, as to choice of wood and in every other respect.

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THE CHILDREN'S PAGE

Edited by JO-SHIPLEY WATSON

"NEW YEAR'S EVE IN THE STUDIO."

SCENE: MISS MARSH'S STUDIO. TIME, ADVICE, WORK, REWARDS, AND NEW RESOLVES, *are seated around the study table. Curtains are drawn and the lights are turned low.*

TIME *(smiling and bowing)*: It's time to come here each year and plan for these people. I wonder what would become of us any way, without plans!

WORK *(opening an account book)*: It would all be a horrible jumble!

REWARDS *(shifting uneasily in his chair)*: If there were no plans I'd never get in edgeways.

ADVICE *(selecting a more comfortable chair)*: Thank goodness I can exist without plans. The worst of it is I've grown so dreadfully commonplace.

NEW RESOLVES *(yawning and stretching himself)*: Not more so than I, my dear friend. It's my turn again to step forward and lead these students on to new life. I'm tired to death of yearly resolves! Why not daily, even hourly resolutions? Perhaps we would get somewhere then!

TIME *(looking toward the door)*: Oh, here are the twins!

(INSPIRATION *and* ASPIRATION *enter, both speaking at once)*: We knew where to find you. You've been grumbling—oh, we can always tell. We have a box outside and in it are packed the most wonderful wonders. They (the teacher and children) will marvel at so much coming out of so small a box. But the biggest wonder of all didn't have to go in the box. We might have put it straight into the piano, into the music, into the door bell and down the telephone, even into their smile and their "Good morning," only we felt they would not recognize it unless it came out of something, so we put it in with the rest. It's Hope.

ASPIRATION: We put in Hope for the teacher, and a list of new music to try over; it is said that the teacher who has no opportunity to hunt novelties in the city is badly handicapped, but this is not always the case.

TIME *(jumping up)*: To be sure! A saucy clerk, perhaps, or an indifferent one! Counting carfare and time lost she's much better off with Uncle Sam's postage stamp. You know it brings nearly everything to our door these days.

INSPIRATION: We both believe that there is no need for a country studio lacking in anything that counts for down-to-dateness.

WORK *(growing restless)*: I hope you put in something special for boys.

ASPIRATION: We did—plenty of tunes and stories and pictures, and several copies of the *Standard History* with the musical map at the end.

WORK: I'm glad; so many teachers these days are so engaged in teaching pure "Method" they are apt to overlook little things like tunes. Goodness knows we ought to have scores of tunes and oceans of melody and plenty of stories, jokes and anecdotes.

ADVICE: You are entirely right, my good friend, so many lessons are turned into note-reading, time-killing affairs in which the teacher reaps all the benefit.

NEW RESOLVES: For my part I long for more recitals. What's all this music studying for, if not to be used as we use our goodwill and our smile. It's for everyday, like soap and water, to take the dust of commonplaceness away.

REWARDS: Quite right — when I can make the tiniest child feel that she is using her music to make some one happy, then I know that she will never shrink from using this greatest of all gifts, just to help others. *(Loud knocking outside.)*

ALL TOGETHER: Come in! Come in! *(Enter Progress.)*

PROGRESS *(out of breath)*: I'm late. I was putting the Practical Things in the box, you know those twins, Inspiration and Aspiration, are always so up in the clouds that they forget all about plans for more sight reading in 1912. I'm truly surprised at the note stumblers I've had to check up this year.

ADVICE: Please save their feelings by not mentioning names.

WORK: We need more sight-reading and more duet-playing, that's positively a lost art in these days of cram.

REWARDS: What better pastime in the years to come than to sit down evenings and play four handed with some neighbor?

NEW RESOLVES: Can't we make this planner to the teachers' We must.

ADVICE: What a shame Must isn't with us any more.

WORK: It's all in the age; he had to go, he was so awfully out of style. It's the playtime age, things have to be attractive and pleasing and very sugary to make them go down.

PROGRESS: You forget the box, my friends, it may change all.

INSPIRATION and ASPIRATION: "Results" is one of the things we put on top, that together with the "Royal Road."

WORK: I hope you put in the realization that I am the "Royal Road," otherwise it will prove misleading.

INSPIRATION: We tried to make that more conspicuous than ever before, because Americans, even the children, are looking for short cuts. If we can make these pupils see that the lesser things done perfectly lead to the bigger things done well, then we can put in more Hope for 1913.

REWARDS: Leschetizky himself said, "If you can play the first of the second book of Czerny *Velocity Studies* perfectly, you can play the first movement of the Beethoven C minor concerto."

NEW RESOLVES: That's really the most encouraging thing I've heard in months.

WORK: Isn't a sonata and a concerto just four pieces? Piece up these pieces and what an enormous reward!

REWARDS *(rising and bowing)*: I'm glad, indeed, that Work and I understand each other so perfectly; but let's see what are some of the Practical Things that Progress has put in the box.

PROGRESS: Programs to be worked up by teacher and pupil. "The Seasons," "Then and Now," "Summer Scenes in Musicland," "Forgotten Tunes"

ADVICE: And the teacher will say, "That sounds fine, but how can I make John and Bessie do that?"

NEW RESOLVES: Don't put it into her mind by saying it yourself.

WORK: Come! Come! They will do it, never fear. I want all the boys and girls to take part. I want them to feel that this is a fine place to come—a place of broad culture and much love. I want them to know that "to take lessons" and "to practice" is a glorious privilege. I want them to be prompt to lessons and I want them to try hard.

NEW RESOLVES: And I'm sure they'll all think you are preaching—can't we give them something new? *(A rose-colored light floods the studio and the door opens silently. Enter* NEW YEAR *holding a box.)*

NEW YEAR: I'm new—can't you give me to them? *(All rise and bow.)*

ALL TOGETHER: What better gift—and the box that Inspiration and Aspiration packed, what shall we do with it?

NEW YEAR: Open it.

(Places the box on the table. PROGRESS *opens the lid; they look in and behold* SUCCESS. *They take out bits of it and place them about the studio. The clock strikes one. All vanish except* NEW YEAR, *who seals the box with* JOY *and places it in the piano.)*

NEW YEAR: At last 1912 and I are alone—and now lets see if they will find the place where the box has been put!

SOME OPERAS A CHILD SHOULD KNOW

HERE is a partial list of well-known operas every music student should know. Study the libretto (the words of the opera), listen to the pianoforte transcriptions and talking-machine records of the principal songs, and study the life of the composer:

Humperdinck, *The Children of the King; Hänsel and Gretel.*
Balfe, *The Bohemian Girl.*
Verdi, *Il Trovatore; Rigoletto; Aïda.*
Wagner, *The Ring of the Nibelung; Lohengrin; The Mastersingers af Nuremberg; Parsifal; The Flying Dutchman.*
Sullivan, *Pinafore; The Mikado.*
Mozart, *The Magic Flute.*
Meyerbeer, *The Prophet.*
Mascagni, *Cavalleria Rusticana.*
Flotow, *Martha.*
De Koven, *Robin Haad.*
Bizet, *Carmen.*
Beethoven, *Fidelia.*
Weber, *Freischütz.*
Thomas, *Mignon.*
Rossini, *William Tell.*
Donizetti, *Lucia di Lammermoor.*

The following transcriptions from some of the operas in the foregoing list may be found in THE ETUDE of 1910 and 1911:

Verdi, *Rigoletto.* (ETUDE, January, 1910.)
Mascagni, Piano and Violin, *Intermezzo* from *Cavalleria Rusticana.* (ETUDE, January, 1910.)
Verdi, *Anvil Chorus* from *Il Trovatore.* (ETUDE, March, 1910.)
Donizetti, *Lucia di Lammermoor.* (ETUDE, August, 1910.)
Wagner, *Prize Saug* from *The Mastersingers of Nuremberg.* (ETUDE, October, 1910.)
Bizet, *Carmen March,* arranged from *Carmen.* (ETUDE, February, 1911.)
Wagner, *Nibelung March,* arranged from the trumpet calls in *The Nibelung Ring.* (ETUDE, March, 1911.)
Weber, *Prayer* from *Freischütz.* (ETUDE, May, 1911.) This number may be used as a piano arrangement.

Use the above selections in playing the following game of

MAGICAL MUSIC.

On one of the children volunteering to leave the room, some composer of the opera is selected and his picture hidden. On being recalled, the child, ignorant of the hiding place, must commence a diligent search, taking the piano as a guide. First, from the composition played he must guess the composer, then he must hunt for him. The loud tones will mean that he is very near the picture and the soft tones that he is far from it.

Another way of playing the same game is for the child who has been out of the room to try to discover on his return which composer they are thinking of. He must begin by guessing the first letter of the composer's name. The only clue afforded him of solving the riddle must be the loud or soft tones of the piano as he calls the letter.

HILDA'S DREAM.

HILDA herd been counting aloud for a long time, in a droning, sing-song voice. The windows were open wide and the room was sweet with honeysuckle. Hilda was twelve. She loved music, but she hated to count aloud and she hated exercises.

"Oh, my!" said Hilda, "if I could just play and not do all this stuff!" and she threw Plaidy on the floor and banged down the piano lid. She leaned her head upon the closed lid and shut her eyes.

"Ouch! ouch!" cried a thin, musical voice, the very sweetest voice she had ever heard.

"My gracious! whoever can that be?" said Hilda, in surprise.

"It's I. Watch out, now! I'm the Spirit of Music."

Hilda raised the lid, and there, hanging from middle C, by one finger, dangled the limp form of the Spirit of Music.

"See here what you've done. I shall not be able to help you for a week or more; you've mashed my finger," and the Spirit of Music held his finger in his mouth and looked sorrowfully at Hilda.

"I'm awfully sorry, but I didn't know you were in there, and, anyway, I didn't know anyone helped me practice but myself."

"I'm always in there," he said. "Don't you know the days you practice well I work with you like a tiger, and when it's over I skip and dance with joy because you have made so much progress. Days like this, though, are hard on me, and I just have to give it up and hide between the keys. That's where I was going when you shut the lid on me." He sat down on C sharp, looked at his finger, straightened his coat and pulled on his boots.

Hilda thought he was too cunning for any use and started to pick him up. "Don't do that!" he shouted. "Of course you couldn't grasp me, anyway. I'm like the shine of the sun and the perfume of flowers. I'm in the song of the world. I'm in every good composition you play. I'm——," but he didn't finish, for Hilda said, "Bah—you're nothing but a brag!" and with that the Spirit of Music vanished.

"Oh! come back; do, please. I didn't mean it," and Hilda looked longingly into the keyboard. "Really I didn't—I don't like Plaidy, but I do love music, and I think I would like you, too."

WHAT THE SPIRIT OF MUSIC SAID.

"Well, if you do that again I'll never help you at practice time. And I'll tell you, Hilda Strong, and every other girl in this century, you don't know what you have to be grateful for!" and his eyes snapped as he changed his seat to F sharp. Hilda knew he was nervous and excited from the way he kept stamping his feet on poor E sharp.

"First," he went on angrily, "you girls have fine pianos to practice on; you are well dressed, well fed, your parents are anxious for you to learn and your teachers encourage and pet you. You are promised a year in New York or Europe, and still you fuss and complain about practicing.

"Now, I'll just tell you a few things I know, and perhaps you will understand better when your next practice time comes. Why, I remember when people played upon little jingly spinets and harpsichords, instruments that your mother would put in the garret. When pianos were made few except the leading society people could afford them. Piano music was not enjoyed then as it is now. Poor Beethoven used to writhe under what he considered personal slights. Then, as now, people talked in drawing-rooms when anyone played the piano. I recall a time at the house of Prince ——, Beethoven and Ries, the famous musicians, were asked to play together, and a young nobleman talked loudly during their playing. Finally, in a fury, Beethoven lifted Ries' hands from the piano and shouted, 'Stop! I will not play for such dogs!' and away he went in spite of every effort to apologise.

HOW BEETHOVEN PRACTICED.

"You complain about an hour and a half at the piano. What do you think of Beethoven, who, when he was a boy, was kept at the piano for hours, and was given a good beating every time he left it without his father's permission? Mozart had pupils who thought nothing of five hours a day at the piano. Think of it!

"You are promised a year in New York or in Europe; and in those days I remember well, the musicians had to find for themselves noble patrons, rich people, who would help them on in their study. These people went to their concerts and got pensions for them. Some musicians were taken into the homes of the nobility, where they might work free from worry at the cost of their independence. You girls need only to close the parlor door and you are free from all annoyance, and your parents are only too glad to hear you at work. Think how different it was with Bach and Handel, with Joseph Haydn and Beethoven!

"I suppose you know that George Handel's father abhorred music? As soon as George began to show a taste for music, his father took him out of school for fear some one would teach him the notes. A friend of the family found a little dumb spinet for him, and, being sorry for George, he hid it in the attic for him to practice upon. And there, all by himself, the little fellow learned the notes and how to finger. If you had been set down at the piano in a room all by yourself, do you suppose you could have done as well?

HAYDN AND HIS TEACHER.

"Poor Joseph Haydn had almost as bad a time with that selfish, exacting old Reuter. If Joseph had not cut off the tail of some singer's wig at choir practice, Reuter would have had him still. Bless that boy! Old Reuter flew into a rage and turned him out then and there without a penny.

"Of course, Joseph had plenty of time to compose, but very little to eat, and there was no one to listen to the music he made; so one night he started out to serenade Herr Curtz, the director of the Vienna opera house. He played away for a long time in the cool moonlit garden. The house was dark and only the frogs seemed to hear his music and to answer in dull croaks.

"Suddenly up went the window and out came Curtz's head.

"'Who's that playing down there?' he screamed.

"'It's Joseph Haydn.'

"'Well, whose music are you playing, that's what I want to know?'

"'Mine.' Haydn was thoroughly scared and wished he hadn't come.

"'Yours?' shrieked Curtz, and down he came and seized Joseph by the collar and dragged him upstairs. 'Now, don't you dare to leave!' he thundered.

"He lighted all the candles in the room, and Joseph saw a beautiful piano standing there, covered with opera scores.

"'Now, young man, you are the chap I've been looking for. I've a new libretto here and I want the music for it and you're the fellow to make it. Come, my boy, don't be frightened. I was so afraid you'd get away before I got down. Come over to the piano and try.'

"Joseph sat down before the piano and he tried many ideas, but none seemed to fit. He was in despair. Here was his opportunity. Was he going to fail? At last he hit upon a theme that suited. He worked upon it until daylight, and when they looked at the score, Act I was finished.

HILDA'S AWAKENING.

"'Good!' and Curtz gave him a rousing slap on the shoulder. . . ."

"Oh, my! Stop! Stop!" and Hilda sprank up and rubbed her shoulder.

Mrs. Strong was standing near her. "Why, Hilda, dear, you must have been asleep. Didn't you feel that last slap I gave you?"

"I thought it was Curtz," said the bewildered Hilda, and the Spirit of Music laughed aloud at the joke he had played.

"Come, dear, after this you must not practice so long at a time. You're all worn out."

"Oh, Mamma!" cried Hilda joyfully, "I know some one who will always be near to help me if I try."

"Who?" asked Mrs. Strong.

"Why, it's the Spirit of Music."

STARS OF THE OPERA.

(A game for the history class.)

To each player is given a card with the name of an opera star and her leading rôle, Calvé—*Carmen*; Burrian—*Tristan*; Melba—*Lucia*; Fremstad—*Isalda*; Gadski—*Brünnhilde*; Caruso—*Johnson*; Eames—*Eva*, etc.

A blindfolded leader stands in the center of a circle of children. He is the manager. Touching one of the children he says, "What opera singer is this?" The child answers "*Calvé*, come hear me sing." Each gives the name of the singer written on his card, and when all are named the manager says, "Go get your contracts." They break the circle and scamper out of reach, but not out of the room. When the manager shouts "The opera season is here, who'll sing *Carmen?*" the child representing Calvé answers. The manager must locate her and try to catch her; the game is continued until all the singers are caught. The one who takes the longest to be caught receives a favor of an opera star's picture in her leading rôle.

MUSICAL enthusiasm must be never-ending. Far too often we let ourselves sink into indifference for the art, because of the drudgery it entails. Let us learn to be like Browning's thrush, who "Sings each song twice over, Lest you should think he never can recapture. The first fine careless rapture."

PUBLISHER'S NOTES

A Department of Information Regarding New Educational Musical Works

$600 Prize Offer for Vocal Compositions A great deal of interest has been shown in this Contest, and we have had many letters of inquiry from composers near and far. In order to afford a better opportunity for those living at a distance to compete, and also to give a little more time for all, it has been thought advisable to extend the close of the contest to March 31, after which time the adjudications will be made promptly. To the many inquirers and for the better information of all we would state that there is no reservation as to the number of manuscripts any one composer may submit. Any composer may be represented in any or all of the classes and he may send in as many manuscripts as he sees fit. It is not necessary for the composer to specify in which class he wishes each manuscript to be considered, although he may do so if he prefers.

All manuscripts that are not successful will be returned promptly to the sender after the close of the Contest.

A Magnificent Supplement. The adjective "magnificent" is one which should be used with reserve, but it would be difficult to find a word which could be used with more propriety in describing the unusual supplement which was given with the Christmas issue of THE ETUDE (December, 1911). The title "The Musical Hall of Fame" indicates its purpose. It was designed to show a kind of congress of the greatest masters of music. Beethoven has the center position, for the artist evidently thought that Beethoven was the greatest. Wagner is on one side and Bach on the other, and the other musicians are in their relative positions according to the artist's conception.

The color is a soft neutral olive, a fast color as are all these photogravures, and it is eminently suited for framing and hanging over the piano in your home. The imported copies of this picture sold for from $3.00 to $6.00 in art stores. By securing an enormous number of impressions we were able to give it away free with every copy of the Christmas ETUDE.

The price of THE ETUDE with the art supplement is only fifteen cents. All of our subscribers got the picture in the regular way. We can insure our regular subscribers getting the supplement safely as it was wrapped securely with THE ETUDE. We can supply a copy on heavy paper in a photo-brown carefully packed and delivered in a heavy cardboard tube for 25c postpaid.

Teachers' Supplies. Tens of thousands of teachers, almost a hundred thousand teachers, have an On Sale package of Theodore Presser publications in their studio at all times. A large proportion of these teachers receive during the winter months another smaller package at regular intervals to be used to freshen the regular selection. This On Sale system is only one of many efforts constantly inaugurated and carried out by this house tending to aid the professionals in their work.

Text books of many descriptions are constantly being issued even of greater importance than the sheet music publications above mentioned. Perhaps of greater importance from the teacher's side is the fact that beyond the publishing of sheet music and music books of educational value is the carrying in stock constantly all publications by every American and European publisher to a very large extent. This means prompt filling of mail orders whether from the teachers or from the trade, and in every case at the very best discount it is possible to receive anywhere.

Our first bundle of catalogues, which contains thematic lists of various grades of publications for piano or voice or both and full information with regard to our system of dealing and our discounts, will be cheerfully sent on application.

By all means investigate the On Sale system, including the new music On Sale for piano, vocal and octavo. If almost a hundred thousand teachers find it of value, it is almost positive that an On Sale selection from us will be of use to every teacher. The terms under which this is sent, as well as the discount, are very liberal.

Gallery of Eminent Musicians of To-day and Yesterday. This is an age of exact information. We are no longer satisfied to take things on trust, and it is so in music as in other matters. We want to know how the master-musicians worked, where and when they lived, what they accomplished—and we also want to know what they looked like. It was in response to these demands that the Gallery of Musical Celebrities was published in THE ETUDE. This feature has been running now for three years. In response to a wide demand, the first year's Gallery was published in book form. This book has now been supplemented by another volume compiled from the portrait-biographies which have since appeared in THE ETUDE, and the two works combined make a complete source of reference. None of the regular musical dictionaries, from Grove's down, furnishes portraits of all the musicians treated in their pages—indeed it would be impossible to do so, as many of the musicians treated are little more than names to the general public. Nor are the portraits of musicians published collectively with adequate biographical information. It is the combination of these two essentials that makes the Gallery books unique in the field of musical literature. This and the fact that the musicians treated are those of the past and present in whom the world is interested *to-day*. The introductory advance price of the new volume is 35 cents each, postpaid. The work will be published, however, in time for the holiday season. *Musical Celebrities*, the first of these volumes, sells during the

holidays for 50 cents. We will make a special cash price during December and January on the two volumes of 75 cents. Both books will also be published in leather binding at a uniform price of $1.00 each, postpaid. The regular price is $1.50.

Calendars. Our new calendar offering for 1912 has been received with a great deal of favor. It has proven one of the most popular calendars that we have ever put out. An illustration of this new calendar will be seen on page 7 of this issue. The panel calendar and the post card frame calendar with a list of the subjects to be obtained in all will be found in the same advertisement. The price of all is 10c each, $1.00 per dozen postpaid.

New Beginners' Method for the Pianoforte. This method remains on the Special Offer during the present month.

It is the object of the publisher to have it ready before the winter season is over. This work will be one of the best we have ever issued for beginners, but it will be along entirely different lines from anything we have ever issued as an elementary piano book. First of all there will not be anything in it that has ever appeared before in any work that we have published. The material will be new and extremely elementary. There will be cuts of the hands and very close attention is given to every detail as the pupil progresses. Nothing will be overlooked to make this work the best elementary work that it is possible to make.

The introductory price is but 20c postpaid if cash accompanies the order.

Kunz's Canons for the Pianoforte. This important educational work is hereby withdrawn from the Special Offer as we expect to have it on the market before the next issue of the journal appears. The work is entirely engraved and is now on press. The editing and mechanical work of printing have been done with the greatest care. We can unhesitatingly say that we have the very best edition of this important work.

Vocal Studies. By H. W. Petrie. We have in the course of printing a melodic set of vocal studies by this popular author. The studies have a two-fold object. First they are excellent gymnastics for the voice, and second they are most excellent music. The accompaniments will not embarrass the average singer. The studies are also comprehensively arranged. They are extremely modern, and will no doubt be acceptable to a great many vocal teachers who are looking for something new and pleasing in the vocal study line.

We will send these studies to those ordering them in advance at 25c, although the price when published will be about four times this amount. They will be acceptable to anyone interested in vocal music.

Instructive Clavier Pieces for the Youth. By Geza Horvath. This set of piano pieces is half way between studies and pieces. They are in grades two and three. The studies all have names and each has a distinct technical difficulty to overcome, but expressed in the most pleasing way. There is not a dull number in the book. The object that we have at all times is to make the study of music as pleasing as possible to the learner. This set of studies is along this line. All those who desire something new and pleasing in the second and third grades of piano music will be delighted with this set.

The advance price will be 20c postpaid if cash accompanies the order.

Editions Reprinted. It is always interesting to know what other persons in the same line of work are doing. There is no better method of obtaining this knowledge in our business than to give a list of the works which are selling to such an extent that it is necessary to often reprint large editions. The following are such works. We would be very willing to send any or all of these on inspection to professional musicians at the same liberal discounts as given when ordered outright.

Sacred Duets
Czerny-Liebling Selected Studies, Book II
School and Home Marches
Graded Material for the Pipe Organ, Rogers
Springtime, Song Cycle by Miss Ashford
Twelve Lyrics, by Goring Thomas
Mathews' Graded Course of Studies, Grades I, II, III, IV
Santa Claus Party, Children's Cantata by Gardiner-Gottschalk
Morning Star, Christmas Cantata by Spencer Camp.
Clarke's Harmony Tablets
Exercises for Sight Singing Classes—W. W. Gilchrist.
Mendelssohn's Songs Without Words
Moscheles, Op. 70, Book I
Concone, Op. 9
Burgmuller, Op. 109.
Chopin Waltzes
Bach Inventions
Loeschhorn, Op. 65, Complete
Berens, Op. 61, Book I

A New Year Welcome

To Our Friends—Old and New

THE CIRCULATION of THE ETUDE has increased 50 per cent. during the last five years. This has brought us a vast number of new friends. We wish that it were possible to hold a monster reception and greet all of them personally, but we are unfortunately compelled to resort to the somewhat distant form of a type greeting. Nevertheless, at this Happy New Year Season we desire to greet all our old friends and our new friends with the warmest possible cordiality and the deepest gratitude for their sincere support.

We want all earnest workers of THE ETUDE to know that there are many, many names on our lists which have been there *for nearly three decades*. These good old friends of THE ETUDE write us, every now and then, and tell us what THE ETUDE has meant to them all these years. The best that we can hope is that our many new friends will extract a similar value from these pages.

We do not feel that THE ETUDE has reached its largest audience by any means. We feel that there are thousands who would be benefited by taking it regularly if they only knew how good it was. Won't you do your share in telling them about it? We are leaving nothing undone to give you the very brightest and most helpful magazine possible. We thank you for your hearty support and shall be grateful for any assistance which THE ETUDE co-workers in the field may render to us.

Virtuoso Pianist. By C. L. Hanon. This important educational work is still on Special Offer. This is a technical work that is not surpassed by any one at the present time. It is used more largely for the higher grades of piano technic than any other works extant. It is also used by the leading musical institutions in Paris and Brussels, and is recommended by all the great pianists of the present day. It may be taken up by any one who is as far advanced as Czerny's Velocity or even a grade before that. Even one who has passed through Op. 636 of Czerny will be able to take up this work.

Our Special Offer price is 40c postpaid if cash accompanies the order.

Treble Clef Album. This Album has appeared on the market and the Special Offer is hereby withdrawn. The work may now be had at the regular price. It may also be sent on sale to anyone desiring it, who has an account with the house. There are no fewer than 26 pieces in this collection. They are all in the first grade or a little beyond it. They are the pick of our treble clef pieces. Any beginner will be delighted to receive this collection. We look forward to a good future for it.

Four hand Piano Pieces. By F. Neumann. We shall continue the Special Offer during the present month on this collection of four hand pieces. The author is one of the leading musicians of St. Petersburg. He has written the most musical set of easy duets that we have seen for many years. The work will appear in the Presser Collection. It may be had at the present time at the unusually low rate of 20c, although this will be less than a ½c a page, for the very best music in this line. The work will be ready for delivery during the month of December and this will be positively the last month that the work can be had at the Special price. It is one of those works about which those who have ordered one copy will say "Why did I not order five copies instead of one?"

Instructive Album. By Carl Koelling. This work is far along toward completion. The book is what the title indicates, only that the title gives no clue to the character of these instructive pieces. They are very pleasing while they are instructive. Mr. Koelling is very happy in writing for medium grade pupils. He always has something earnest to say and says it in the most pleasing manner. Those who order this book will be delighted with it. It is a work that will be acceptable to any pupil between the second and third grades. Order this month as it will most likely be withdrawn with the February issue.

The Special price is but 25c postpaid.

Album for the Young, Op. 131. By F. Spindler. This elementary instructive work will be added complete in one volume to the Presser Collection. It is a comprehensive study book for young students, starting from the very beginning and progressing logically. It consists of 24 little studies, both hands in the treble clef, the left hand playing an octave lower than the right; 13 studies, both hands in the treble clef, with the hands playing independent parts; 15 pieces introducing the treble and bass clefs with freer motion of the hands. These studies are all short but very musical. They may be taken up just after the pupil has made a beginning of the rudiments.

The Special Introductory price of this book will be 20c postpaid if cash accompanies the order. If charged, postage will be additional.

Music Pupils' Lesson Book and Practice Record, By F. F. Guard This is a useful little booklet which we are about to publish.

It will enable both the teacher and pupil to keep a complete record of one season's work all neatly tabulated. Each page gives space for keeping a record of a pupil's practice during one week, and gives additional space for the teacher to mark the result of the lesson. The tables one at a glance to compute the amount of practice for a week and the complete average obtained at the lesson including work in technics, scales, pieces, theory, etc.

The Special price on this little booklet will be 5c postpaid if cash accompanies the order. If charged, postage will be additional.

Master Lesons in Piano Playing. Mr. Bowman's "Letters From a Musician to His Nephew," which have been published in part in THE ETUDE, will now be discontinued in the journal as the book will soon be published separately, under the title of "Master Lessons in Piano Playing" with the former title as a subtitle. The work was originally prepared for the elaborate "American Encyclopedia and History of Music" issued by Irving Squires, a series of exceptionally high character and including original contributions from many eminent American musical authorities For separate publication, however, Mr. Bowman has seen fit to make many additions to the original book, enhancing its value for the purpose of the readers of THE ETUDE. It now includes the most comprehensive treatment of the problem pertaining to the foundation of piano technic, interpretation and all the necessary details of this most interesting phase of musical work to be found in any book. After the first of January our special introductory price of 20 cents (which by the way is vastly out of proportion with the great worth of the book itself) will be withdrawn. That is, in order to take advantage of this very low price, you must order right away.

Operatic Album for the Pianoforte. We shall continue on special offer during the current month. The Operatic Album for the Pianoforte which was announced last month. Operatic transcriptions of all sorts have always been popular and probably always will be. A work of this sort affords an excellent opportunity to have one's favorite melodies all close at hand. Our new collection will be a comprehensive one; one of the best that it is possible to compile.

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

Nursery Songs and Games This work is now ready, but the special offer will be continued during the current month. The songs in this collection are chiefly of the traditional sort, both words and music. They are songs which children really love to sing; those that have been handed down from generation to generation. The melodies are all simple and of easy compass. The accompaniments are all easy to play and effective.

The special introductory price during the current month will be 15c postpaid if cash accompanies the order.

New Gradus Ad Parnassum Arpegios. By I. Philipp The volume of this new course of study devoted to Arpeggios is now nearly ready. We consider the Arpeggio section to be one of the most important volumes of the entire set. It will be equal in quality to the successful numbers already issued.

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

Maybells for the Pianoforte, Op. 44. By F. Spindler. We will continue the Special Offer during the current month on this useful and popular little volume. These one-page pieces are really very musical and pleasing, in addition to their educational quality. Our edition of this work will be edited by Mr. Newton Swift, who is an educational teacher and composer and who has written many attractive pieces for young players.

Our special introductory price during the current month will be 15c postpaid if cash accompanies the order. If charged, postage will be additional.

Special Notices

RATES—Professional Want Notices five cents per word. All other notices eight cents per nonpareil word, cash withorders.

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HARPIST WANTS POSITION or locate in a good city; also have Harp for sale. D. Asselin, 434 Bleecker St., Utica, N. Y.

DEBUSSY REVERIE DU SOIR—THE Piano Piece of the Decade. Special 20c. Washington Music Co., Washington, D. C.

CORRESPONDENCE LESSONS in Harmony and Counterpoint. Mr. Stanley T. Reiff, Mus. Bac., Lansdowne, Pa.

UP THE INCLINE, March and Two-step. Ripples of the Rhine, Waltz. The Granger, March. Castle Echoes, Waltz. 15c each, the four 40c. A. S. Hood, Manchester, N. H.

TEACHERS WANTED. Teachers of Piano, Voice, Violin, Theory wanted for January and September openings. Address The Interstate Teachers' Agency, Maclean Building, New Orleans.

MUSIC TEACHERS can earn additional "pocket money" selling to their pupils our Automatic Sheet Music Binder. Send business card and ten cents for sample to Leo Feist, Feist Bldg., New York, N. Y.

"ETUDES" WANTED. Mr. Joseph Singer, Musician, of Chicago, would be grateful to hear of any one who has a complete or large file of THE ETUDE. Address 27 E. Randolph St., Chicago, Ill.

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PROGRESSIVE TEACHERS invited to Correspond with LOUIS ARTHUR RUSSELL, CARNEGIE HALL, NEW YORK CITY, or the Publishers, regarding the introduction and use of the Russell Systems of Music Study for Pianists, Vocalists, and Theory Class Work. The Russell books are coming into use among earnest musicians throughout the country.

NEW EDITION RUSSELL BOOKS at Special prices. "Singer's Practice Material," 50 cents; "Hand Culture" 40c; "Pianist's First Reader" 30c; "Graded Studies" 30c; "Rhythm and Accent" 30c; "Scales" 30c; "Arpeggios" 30c; "Sight Singing" 30c; "Pianist Hand Expander" $1.00. All postpaid. Essex Publishing Co., Carnegie Hall, New York City.

"THE MUSICIAN'S LETTERS TO HIS NEPHEW" which have been appearing in THE ETUDE during the last few months were originally published in "The American History and Encyclopedia of Music," issued by Irving Squires. This work is a series of volumes compiled by foremost musical thinkers and includes many original contributions from teachers, composers and artists of a similar standing with Mr. Bowman.

AMERICAN MADE VIOLIN circles the globe. Miss Nicolina Zedeler, who toured the world with the Sousa Band, played exclusively upon a "Geminder Model" violin—an instrument costing only $500 and said to possess qualities of endurance, tone, finish, etc., making it superior in every respect to some old Cremona violins. The fact that Miss Zedeler's violin withstood all kinds of climatic conditions is most creditable. August Geminder & Sons, 42 E. 23d St., New York City.

"LOST IN DREAMS," the famous musical picture by Lautenschlager, which is to be found reproduced on page 54, is published by Frank Hanfstaengel, 28 W. 38th St., New York. This very beautiful picture is particularly suited for studio decoration. It is made in the following styles and sizes: Fine Carbon Prints, Folio size, $1.50 each; Royal size, $3.00; Imperial size, $5.00; Imperial Gravure, $5.00. Hand colored Gravure, $12.00. Because of its rarity and high artistic value it is particularly suited for a high-class musical present.

EDUCATIONAL WORK with the Victor Talking Machine has assumed such an importance that it has been necessary for the company to issue a little booklet of twelve pages describing the use of the machine for educational purposes in the home and the school. This, together with the 32-page illustrated booklet describing the wonderful new records by Padewski, Elman, de Pachmann, Kubelik, de Gogorza, Victor Herbert, Dalmores, Boris Hambourg and many others, will be sent gratis to all who send a postal request to the Victor Talking Machine Co., Camden, N. J.

EVERY LADY DESIRES to keep her attractive appearance, while at the theatre, attending receptions, when shopping, while traveling, and on all festive occasions, from coming in contact with powder puff, as it does not spill and soil the clothes. It removes dirt, soot and grease from the face, imparting a cool, delicate bloom to the complexion. Put up in White and Pink and sent anywhere on receipt of price, 10 cents in stamps or coin. F. T. Hopkins, 37 Great Jones St., New York, N. Y.

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Please mention THE ETUDE when addressing our advertisers.

Extended to March 31, 1912

$600 Prize Offer

FOR

Vocal Compositions

THE publisher of THE ETUDE makes the following offer, being convinced that a competition of this kind will awaken a wider interest in vocal composition and stimulate to effort many composers, both those who are known and those who are as yet striving for recognition, bringing to the winners a desirable publicity in addition to the immediate financial return. It seems unnecessary to note that the fame of the composer will in no way influence the selection and that the songs will be selected by absolutely impartial judges.

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

Class One Concert Songs These may be either of a popular or semi-classical character, such as "A Gipsy Maiden I," by Parker; "Villanelle," by Dell'Acqua; "The Bobolink," by Wilson; "Springtime," by Wooler and "Carmena," by Wilson.

First Prize.....$60.00
Second Prize.....$40.00

Class Two Sacred Songs Such as "Shadows of the Evening Hour," by Rathbun; "I Heard a Voice Say," by Rathbun; "Pilgrims of the Night," by Parker; "The Homeland," by Schecker; "There is a Blessed Home," by Fairclough.

First Prize.....$60.00
Second Prize.....$40.00

Class Three Characteristic Songs Such as "Grandmother Brown," by Gottschalk; "April Fooling," by Robinson; "By the Garden Gate," by Whitney Coombs; "Slumber Song," by Newcomb; "Lolita," by Tracy and "Cowboy Song," by Troyer.

First Prize.....$60.00
Second Prize.....$40.00

Class Four Motto Songs or songs pointing a moral. Such as "Smiles and Frowns," by Matthias Field; "Three Lucky Lovers," by Sutton; "Foolish Little Maiden," by Troyer; "Faith and Hope," by Millard.

First Prize.....$60.00
Second Prize.....$40.00

Class Five Home Songs Such as "O Heart of Mine," by Galloway; "There Little Girl, Don't Cry," by Norris; "A Little While," by Cadman.

First Prize.....$60.00
Second Prize.....$40.00

Class Six Nature Songs or Love Songs Such as "The Violet," by Hervey; "Spring Song," by MacFarlane; "Message of the Rose," by Gottschalk; "The Gypsy Trail," by Galloway.

First Prize.....$60.00
Second Prize.....$40.00

CONDITIONS

Competitors must comply with the following conditions:

The contest is open to composers of every nationality.

The contest will close March 31st, 1912.

All entries must be addressed to "The Etude Vocal Prize Contest," 1712 Chestnut Street, Philadelphia, Pa., U. S. A.

All manuscripts must have the following line written at the top of the first page: "For the Etude Vocal Prize Contest."

The name and full address of the composer must be written upon the last page of each manuscript submitted.

Each song must be complete, *i.e.*, text, voice part and piano accompaniment.

The songs may be written for any voice. The words may be selected from all sources, new and old, but, the composer assumes all responsibility for the use of the same and in the case of copyrighted texts, written permission must be secured by the composers from the owners of said copyrights.

The compositions winning prizes to become the property of "The Etude" and to be published in the usual sheet form.

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THE WORLD OF MUSIC

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

At Home.

EFRAM ZIMBALIST seems to be the violinist of the hour.

THE production of Massenet's *Cendrillon* in Philadelphia was a great success.

LEONARD ROBWICK, the English pianist, has been making a great success on the Pacific coast.

THE Philadelphia opera season commenced with a performance of *Carmen*, with Mary Garden in the title rôle.

IT is estimated that New York will pay, on a conservative estimate, more than $2,000,000 on music, operatic and non-operatic, during the coming season.

THE capital now invested in the manufacture and sale of sound-reproducing machines in America is over $14,000,000. This is according to the census of the United States Bureau of Commerce and Labor.

A "League of Piano Teachers" has just been formed in the city of Washington with Mr. Heinrich Hammer as the president. The aim of the association is to raise the standard of the musical profession in the city.

MRS. J. IRVING WOOD has been giving some successful recitals of the music of *Winifred Mackay*. *Moss and Rellaunde* in conjunction with the composer of Miss Angus Grant. Mrs. Wood has been one of the contributors to THE ETUDE.

GATTI-CASSAZZA is to remain four years more at least as director of the Metropolitan Opera. Arturo Toscanini, the musical director, will remain for the same period. Their contracts, which expire at the end of next season, have been renewed for another three years.

THE Business Controller of the Metropolitan Opera House reported that when the subscription books for the season were closed for the season, they showed an increase of $50,000 over last year, in a total subscription of about $800,000.

FAME—or at least notoriety—is an illusive thing at best. Raymon Moore, formerly one of the best minstrel ballad singers on the stage, and composer of *Sweet Marie*, a once popular song, is said to be ill and destitute in a Massachusetts hospital.

IT is satisfactory to know that Joseph Stransky met with success at the initial performance of the season at the helm of the Philharmonic. As the successor of Gustav Mahler his task is an arduous one, and he seems to have given the general impression that he is able to meet the exigencies of the situation.

EXTENSIVE alterations and repairs are to be made to the New York Academy of Music. It is estimated that the renovations will cost $18,000. The building was erected in 1850 at a cost of $500,000. Grisi and Mario were the stars when it opened, and Max Maretzek was the director.

A GENTLEMAN from Milwaukee has recently broken the record as the world's champion long distance piano player by performing for forty hours at a stretch without stopping. The feat is said to have been performed in a theatre on Milwaukee street, and it seems in bad taste to hinder a virtuoso in the pursuit of his inspiration for this astounding feat.

MR. G. A. DOSTAL is one of the American singers who are making Italian audiences sit up and take notice. Fortunately he is blessed with an extremely pliable voice. He is thus able to take the leading rôles in *La Favorita* and the leading rôles in Italian hearts, but so pliability is the demands upon the tenor's capacity to sing high.

THE faculty at the Spartanburg (Converse) College (Spartanburg, S. C.) includes such well-known artists as Carmen Mells, Alexander Bonci and Arthur Shattuck. Mr. A. L. Manchester, the well-known teacher, is the director of music at this college.

THE prize of $100 offered annually by the Chicago Madrigal Club (one of the most efficient male choruses in the West, directed by the able vocal teacher and writer, Mr. D. A. Clippinger) was awarded to Mr. Wil C. McFarlane, of New York. The poem is by Wilkes, and was written in the sixteenth century. The composition will be sung for the first time by the Madrigal Club in April.

THE fourth annual convention of the Kansas State Music Teachers Association was held at Lawrence, Kansas, on November first, second and third. Unfortunately the excellent programs are so extensive that THE ETUDE can not mention them in their entirety. The president for the coming year is Mr. Charles W. Lundis, the vice-president Mr. Horace Whitehouse.

DR. AUGUST THEODOR SCHEMMEL, pianist, organist, composer and teacher, who died at Farmville, Va., recently, was born in Berlin, April 16, 1851. He was a pupil of Kullak and at the age of twenty he was sent to Bayreuth to attend the opening of the Wagner Theatre to present Wagner with an offering from the Berlin Musical Society. In America he founded the well-known Nashville Conservatory of Music. About four years ago he founded a Conservatory of Music at 88 Lenoir to the State Normal School at Farmville, Va., Dr. Schemmel was an excellent musician of scholarly attainments, and was greatly loved by all who came into contact with him.

At the conclusion of the recent Liszt centenary festival at Buda-Pesth, Count Zichy, the president of the committee, handed a sealed packet to the Hungarian Society of Music, with the request that it should be opened only after the expiration of ten years. Count Zichy stated that the packet contains proof that a work attributed to Liszt in which Hungarian music is chiefly or entirely a product of the gipsies was really written by Liszt's friend, Eduard Wirtgenstein. As it excited much resentment in Hungary at the time of Miss Amy Fay's visit, when she took the composer's gallimaufry, it would, however, be indiscreet to publish the documents now, but promises that if Lobetanz can restore the Princess he shall be as the King's own son. Lobetanz plays, and the Princess stirs and rises from her couch. General rejoicings follow, and the curtain falls to the strains of a lively waltz. The principal singers were Mmes. Gadski Sparkes, Fave and Messrs. Jadlowker, Hinshaw, Witherspoon, Ruysdael and Murphy. The stage effects were remarkably beautiful.

WORKS WITHOUT FAITH

Faith Came After the Works Had Laid the Foundation.

A Bay State belle talks thus about coffee:

"While a coffee drinker I was a sufferer from indigestion and intensely painful nervous headaches, from childhood.

"Seven years ago my health gave out entirely. I grew so weak that the exertion of walking, if only a few feet, made it necessary for me to lie down. My friends thought I was marked for consumption—weak, thin and pale.

"I realized the danger I was in and tried faithfully to get relief from medicines, till, at last, after having employed all kinds of drugs, the doctor acknowledged that he did not believe it was in his power to cure me.

"While in this condition a friend induced me to quit coffee and try Postum, and I did so without the least hope that it would do me any good. I did not like it at first, but when it was properly made I found it was a most delicious and refreshing beverage. I am especially fond of it served at dinner iced cold, with cream.

"In a month's time I began to improve, and in a few weeks my indigestion ceased to trouble me, and my headache stopped entirely. I am so perfectly well now that I do not look like the same person, and I have so gained in flesh that I am 15 pounds heavier than ever before.

"This is what Postum has done for me. I still use it and shall always do so." Name given by Postum Co., Battle Creek, Mich.

"There's a reason," and it is explained in the little book, "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

Continued on page 72

Abroad.

Faust recently had its 1400th performance in Paris.

MASSENET'S new opera, *Roma*, is to be represented at Monte Carlo this winter.

THE birthplace of Liszt has been converted into a small museum.

MISCHA ELMAN, the eminent Russian violinist, has taken a residence in London, and presumably intends to make his home there.

THE Prussian Minister of Education has instituted some radical forms in the singing course in the Prussian schools.

THE Brahms Society of Germany is organizing a Brahms Festival to take place at Wiesbaden from the 22d of May to the 3d of June.

AFTER an interruption of twelve years, Dr. Hans Richter will again undertake to conduct the Wagner works at Bayreuth.

A SUCCESSOR to the late Felix Mottl as director of the Munich opera has been found in Bruno Walter, of Vienna.

WE learn from a French source that Andreas Dippel contemplates a European tour for the Philadelphia-Chicago Opera Co.

LORENZO PEROSI, the Italian priest-composer, has completed a new oratorio entitled *Cæpertino orutio*.

FELIX WEINGARTNER has completed the libretto of an opera entitled *Cain and Abel*. He will now proceed to set it to music.

SOME posthumous works of Dvorak are to be published in Berlin. They comprise symphonies, overtures, piano pieces and songs.

THE Bach Society of Eisenach has undertaken to restore the Bach organs and keyboard instruments preserved at the Bach Museum in that city thoroughly repaired.

THE friends and admirers of the late Felix Mottl have decided to place a memorial bust of the great conductor in the foyer of the Prince Regent Theatre, Munich.

SURELY they must love the organ in England. We learn that a Mr. Herbert Hodge, organist at St. Nicholas Cole Abbey, has just been given a benefit after he has been playing for twenty-five years, he has given 50 recitals a year during that time.

IF it is true that some music "students" can never be got to practice, it is equally true that others can never be got to stop practicing. We learn that a pianist in Tripoli kept on playing all through the bombardment by the Italian warships.

IT is not generally known in America that the London Stock Exchange boasts an excellent amateur orchestra among its members. Imagine a Wall Street Orchestral Society, or an Oratorio Society in the Chicago Wheat Pit.

IT is said that Constantino, the well-known tenor, contemplates becoming an impresario. He intends to manage an opera house in Bragado, Argentine Republic. South America is growing to be unmistakably an opera-loving continent.

LOUDON CHARLTON, the well-known concert agent, recently remarked that Montreal bids fair to become the musical centre of the country on the North American continent so far as opera is concerned. A very keen interest is taken in the Canadian center in all musical matters, and a permanent opera house is to be erected in Montreal.

Continued from page 54

before one reached the little flat. Mrs. Dillon went into the parlor, where her patient was propped upon a lounge, and explained that some friends had come a long ways to see her. Then the little party came in, Mrs. Carmody leading the way, and in fact rushing to her old ward with her uncontrollable wealth of charity and womanliness which was buried deep in her character. The chorus girl was dazed. She raised herself upon her elbow and said: "You've come to take me home? Yes, you've come to take me home, but I can't go. You don't know. I don't dare face my father, my mother; they would never forgive me. I'm married. My husband is coming back to me to-night. I know he's coming. He is the best man in the world. I have written him that I am sick and that I need him." A smile of beautiful confidence passed over her face. "He won't desert me—we had a little quarrel. I thought he gave too much time to another woman and well—he'll forgive me now. Of course he'll forgive his wife. I know he'll come back."

"Of course he will, dearie" said Mrs. Carmody, indicating to the others that the unfortunate little woman was delirious.

"He'll come back and take me home and father and mother will be so proud of us when they know that we are married. I wrote him to come this very New Year's Eve and start the new year right."

A sound of the ringing of cow-bells, the blowing of horns and the moaning of a hundred thousand whistles from factories and boats everywhere rose from the street. Lucia fell back upon her pillow chanting, "I know he'll come. I know he'll come. Listen! There is some one in the hall. It's him. I know his step. I heard it for two years. It's him. Open the door." Exhausted with excitement she fell back in a faint.

Mrs. Dillon opened the door and the tall form of Elliot Constable entered the room. As he walked slowly toward the couch he failed to see the other persons obscured by the dim light of the room. Suddenly his eyes met those of Giggles and he backed slowly toward the entrance of the room and discovering Dan and Jeremiah Lethbridge, said with a hideous smile: "This is a trap, eh?"

"You can't get away now," yelled Dan. "The time has come for you to make good."

"Make good? Well, it will take more than a galoot from Kansas to tell me that. I expected this, and I've come prepared for it."

Constable whisked out a little magazine automatic pistol of Belgian pattern from his overcoat pocket. Making a sardonic grimace and a bow, he said, backing out of the door:

"I wish you all a Happy New Year. Elliot Constable always goes prepared for little emergencies."

"Except Barney Dillon," roared a powerful gentleman in a blue uniform, coming in the door and grasping him with a grip that made the pistol fall to the floor. At the same time he felt for another weapon. "If yez don't mind, I'll take this gun too," he said, drawing a queer looking object from Elliot's back pocket. He looked at it and roared with laughter. "Well, that's the funniest looking billy I ever did see."

Giggles rushed forward and snatched it from the policeman's hand. She showed it to her father and to Dan, too dumbfounded to say anything. It was the head and scroll of the Lethbridge "Strad."

Constable trembled like a leaf. In tones that were hardly audible he muttered:

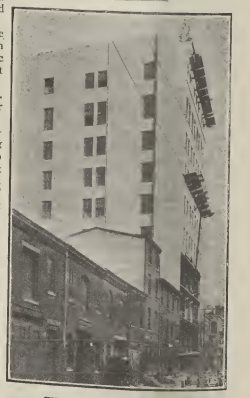
"I must have been mad, insane. I saw that instrument—a miserable little stick of wood—standing between you and me, and while you were on the stage I felt as though I had to wipe it out of existence."

"By the harp of Tara," shouted Dillon, "that must be the thing that the Daily News offered a prize of one thousand dollars for. Come on, me laddie buck, it's the little steel coop for yours to-night."

"Look here, officer," shouted the miserystricken scion of one of New York's proudest families, "look here, let me go and I'll make it two thousand."

"None of that, young man. Sure, bribin' is a bad resolution for a young man to make on New Year's Eve. I'll get my thousand and that girl lying there will get her alimony or there never was a Dillon ever came from Balleybay, County Monaghan. Come along, ye great big bunch of nothin'. I'm going to put ye where your money won't turn the lock."

Next morning the daily papers all claimed their special features of their news of the "Lethbridge Strad Mystery," now the "Lethbridge Strad Sensation," as "heats." The result was that the managers were still more insistent for Giggles' professional services. She found that although she had played but once, a peculiar combination of circumstances had given her more of that very saleable commodity, "reputation," than was possessed by violinists who had been before the public for years. Her every movement was watched by eager reporters. Even her wedding, which took place in the "Little Church Around the Corner," with Lucia Malet, now quite a different woman, as matron of honor, was given space on the front page of every metropolitan daily. The groom's wedding present to the bride was the reconstructed Lethbridge "Strad" with its inimitable tone perfectly restored. When the bride and groom sailed down New York harbor bound for Europe with a trunk full of contracts for concerts during the following winter, every detail was known in Park Row and carefully dished up with press agent sauce for the delectation of voracious New York. "The Lethbridge Strad Mystery" was ended and the career of Giggles commenced in real artistic earnest.



THE NEW PRESSER BUILDING
In course of construction, December 1, 1911

Continued from Children's Department

"GOTTERDAMMERUNG" AT THE PRINZ REGENT.

(Impressions of a Traveler.)

This is the day after the Wagner Festival, it was "Gotterdämmerung," and I am completely exhausted. Came down from Nürnberg Sunday noon in order to get a part of the feast and, by the aid of a porter, managed to get a ticket for the modest sum of twenty-six marks—about six and a half dollars.

The foyer of the Prinz Regent theatre was crowded with a motley mass attired in everything from Alpine costume to Parisian evening gowns. It was three o'clock in the afternoon, too, and broad daylight. There were Germans, French, Americans, English and what not, all in a confused and amiable jumble.

A fanfare of horns, and the throng surges into the gray and silver hall and lapses into silence, the lights go out one by one. The orchestra is subterranean, heard but not seen.

Some say that they do not sing in Germany, and some say that they shout, and some declare that the chief gratification of a Wagnerian singer, male at least, seems to be the ability to shout longer and louder than the others. Gotterdämmerung is too noisy I think, and fearfully long; for two mortal hours the house sat breathless, with darkness on the stage and in the theatre and listened to that interminable first act.

I heard the audience heave a unanimous sigh of relief as the curtains fell together, only a few decorous pats of weary hands and the crowd surged out for air.

The second and third acts are better, and there is much beautiful music in the orchestra, if the singers could only keep still and let you hear it. The best thing in the opera is the orchestra and the scenery, which acts splendidly, sunrises and twinkling waves and clouds that pass across crimson skies and mists that envelop everything.

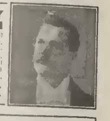
Of course you know that everybody is murdered off in the end, even to that dashing young *Siegfried*, who behaves rather badly toward *Brünnhilde*. Really they ought to have some light during those long duets, so you can look around, otherwise your mind wanders from the motives and things, and you are apt to get drowsy.

I forgot to say there is a real horse in this opera, he's as quiet as a nursery lamb with *Brünnhilde* screaming down his ears all the thunderous motives of Treachery, Destiny, Flames, Murder and Love. She makes a heroic effort to have Grane, that's the horse, understand all these themes; it's no use, she can't, so she snatches a firebrand from a pile that is burning at the back of the stage and, jumping upon the horse's back, they plunge into the flames.

Those tantalizing Rhine Maidens appear and finally get the Ring and at the very end you can see, if you are lucky enough to be sitting in the parquet, all the gods mounted in the clouds, and that makes you more certain that it all comes out right.

The Customer (trying phonograph): "There's something wrong with these grand-opera records. There's a horrible racket in each one that spoils the effect of the music."

The Demonstrator: "Ah, yes. One of our latest effects. That's the conversation in the boxes. Wonderfully realistic."—*Chicago Daily News.*



ANSWERS TO QUESTIONS

Edited by LOUIS C. ELSON

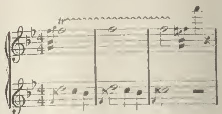
Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

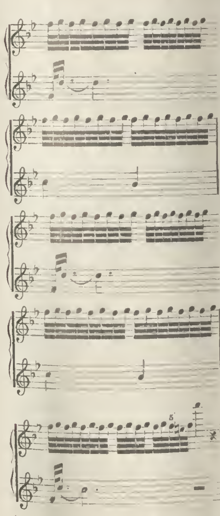
Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of Etude *readers will not be considered.*

Q. *The following passage confuses me greatly. Will you please write out this trill indicating just what notes go together. I think that I would understand it if it were not for the acciaccatura or grace note in the left hand part.*



A. The above would be the best way of performance. The two grace notes at the beginning of the trill are unecessary. In notating the above one is tempted to write the chief melody note, after the acciaccatura, as a triple dotted one, but the use of the tie is a simpler notation. It is possible that the two grace notes before the trill are only there to show that the trill is expected to begin upon the principal note. The passage is more awkward to notate than to perform.



Q. *Has America developed any special style of Church music peculiar to itself, apart from gospel hymns?* (B. E.)

A. None that is in use to-day, but in the early part of the nineteenth century the almost self-taught native composers did bring forth something that was peculiar to America. This being the land of Liberty, they defied many of the rules of harmony. They would often begin with a little primitive imitation between two parts, and hymns thus constructed they would call "Fugue Tunes," although they were no more fugues than they were oratorios. You can find some account of this style of music in Elson's "History of American Music," and some mention of it in Elson's "Our National Music and its Sources," but it was only a passing phase of American sacred music.

Q. *Does using the typewriter unfit one for playing upon the piano or any other instrument?* (*J. K. B.*)

A. It does not appear that using the typewriter should unfit anyone for instrumental work, unless he wears out his fingers. The true typewriter touch should give a good staccato and insure strong fingers, hands, wrists and arms. Perhaps the work would be coarse for a violin student, but even then strength could be trained into delicacy. If the typewriter is a source of income, it certainly would not unfit one financially for music study. The piano student who has been addicted to the typewriter can feel assured of the proper muscular development, and should therefore have sufficient control to attain the finer gradations of expressive shading. I may add that I myself use a typewriter constantly and I have not found it in any degree detrimental to piano or organ playing. Per contra, I have found that piano-playing helps one to get a rapid action upon the typewriter.

Q. *What is the difference between a suite and a partita?* (*R. S.*)

A. The partita is merely another name for the early suite, or set of dance tunes. The term partita was not usually applied after the dance suite reached its full form in the days of Bach and Handel. In Bach's hands the suite became fairly definite in form. It had a prelude, if desired, then allemande, courante, sarabande, intermezzi and gigue. The intermezzi were from two to four dances or other movements chosen by the composer, such as minuet, gavotte, air, burlesca, bourrée, etc. The succession of movements was not unlike that in the symphony, which was based in part on the suite. The allemande was of a lively character, not unlike an allegro. The courante was a quick dance, not much different from a modern scherzo in effect. The stately sarabande formed the slow movement, while the gigue made a rapid and brilliant finale. In the last century the suite became more modern in character, and grew into an orchestral piece of symphonic character, though freer in style. Lachner used this form well, including effective movements in march and fugue form. Goldmark's "Rustic Wedding Symphony" is practically a suite. Rimsky-Korsakoff's "Scheherezade" is an excellent example of symphonic style in a suite, carried through four large movements.

Q. *Is the leit-motif as found in the Wagner Operas to be found in the works of other composers previous to Wagner?* (*T. H. U.*)

A. Yes, but by no means with the logic and continuity of the Wagnerian manner. Mozart, in "Don Giovanni," uses one "leit-motif" once. In the second act of this opera, Don Giovanni comes to the grave of the Commendatore, whom he has murdered, and in a spirit of bravado, invites the statue standing there to take supper with him that evening. The statue nods its head and sings an awful warning to the reckless Don. In the last act, at the banquet, when all is mirth and jollity, suddenly the warning motive of the statue is heard. This tells its own story, for the Commendatore, or rather his ghost, comes to the table and seizes upon Don Giovanni.

In "Elijah" there is a chorus picturing the famine upon the land—"The Harvest now is over, the Summer Days are Gone." In the last part of Mendelssohn's oratorio Elijah speaks of his soul longing for the Lord like a thirsty land, whereupon there comes in the orchestra the beautiful theme of the above chorus. This is certainly a "leit-motif" used very graphically. But Wagner made his Leitmotiven numerous and almost continuous. By means of them the orchestra is constantly speaking a language which is as definite as French or Greek. And Wagner had the power of making his Leitmotiven very condensed and graphic. I doubt if there exist in music three chords more expressive than those which constitute the "Fate-motive" in "Die Walküre," and other operas of the Trilogy. Study the Sword-motive, the Fire-motive, the Hunding-motive, the Tristan and Isolde motive, if you wish to realize the condensing power of this genius.

What Others Say

"We are advertised by our loving friends." Shakespeare.

Have received *Imaginary Letters*, by Alice Chapin, of which I think very highly, as it is an excellent book for children's club work.—*Rose Mandell, La.*

The work *Piano Players' Repertoire of Popular Pieces* is excellent for teaching because it covers a wide range of material and the pieces are such as to appeal to most music students. I am delighted with it.—*Mae S. Shumway.*

The work *Musical Picture Book*, by Octavia Hudson, meets my needs exactly with my little class of girls as a supplementary work. I am delighted with it.—*Mrs. E. C. Van-Ness, Tex.*

The work *Ten Picturesque Studies*, by F. Sabathil, is admirable. The finest thing I know of for the average pupil. I am very much pleased with them.—*A. Van Buren.*

Allow me to tell you how much I enjoy THE ETUDE. It is a source of inspiration to me and I look forward with pleasure to the monthly issue.—*Isabella Hertzman, N. Y.*

I am delighted with the book of Edward Baxter Perry's, *Stories of Standard Piano Compositions*, and find myself continually referring to it in my teaching.—*Mrs. Alice Buell, Okla.*

THE ETUDE is growing better with every number and you are the banner house for prompt attention to orders.—*Leona C. Kuhn, Okla.*

Landon's *Playing Triplets Against Couplets* is very thorough.—*K. Harvey.*

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Landon's *Playing Two Notes Against Three* is the best little work I've seen on the subject. Have seen nothing as simply explained nor pleased me as much.—*F. X. Peacock.*

Your house is the very best of all music publishing firms.—*Mrs. Frank Leher, Nebr.*

I appreciate THE ETUDE more and more, and find my pupils are benefited greatly by reading the articles, and have a better conception of the piece from reading description and the biography of composers.—*Mrs. Tom H. Wheeler, Ill.*

I have taken THE ETUDE for six years, and I am enjoying each copy more than the previous one.—*Mrs. L. E. Stenger, Tex.*

The work *Playing Two Notes Against Three*, by Landon, is a very effective and practical method of conquering that rhythmical problem.—*Ida M. Gilbert, Ill.*

The work *Life Stories of Great Composers* is written in a most interesting and fascinating style. Then the summing up of the special influence of each upon the music of his time and all time, together with the table of principal events with dates which accompanies each life, makes it a ready and valuable book of reference.—*Mary Cohen, S. C.*

Received the work *Melody and Velocity*, by Sartorio, and am very much pleased with it.—*Lucy Leonard, Ind.*

The work *Richard Wagner, His Life and Works*, is truly a work of art and would be a splendid addition to any library. The paper, print, pictures and binding are beautiful. The fine and impartial view of Wagner's life, which the author takes, makes it especially acceptable to all musicians.—*Mary Cohen, S. C.*

The work *Piano Players' Repertoire* i feel sure will please all musicians.—*Ralph W. Snyder, Ind.*

The work *Musical Games and Puzzles* is a most interesting and useful book and will be found very helpful to those getting up musical evenings.—*J. C. Cameron.*

Musical Picture Book, by Octavia Hudson, I consider admirable for the purpose.—*Miss Annie M. Johnson, Mass.*

I think THE ETUDE improves constantly and is an ever-recurring delight.—*Miss Annie L. Phillips, Va.*

I am much pleased with copy of *Musical Picture Book*, by O. Hudson. It will prove a delight to youthful players.—*Mrs. G. H. Terry, Penna.*

At this time I might express myself as being thoroughly pleased with your "Plan" and your methods, and assure you it will always afford me pleasure to speak in your behalf.—*Mrs. Mary E. Denton, Ore.*

WORLD OF MUSIC.

Continued from page 67

THE Halle concerts at Manchester, England, over which Dr. Hans Richter presided for so many years, are this year being given under the direction of various visiting conductors. Among those who have been engaged are Oscar Fried, Henry Wood, Thomas Beecham, Granville Bantock, Gaurtlowitsch, Balling, Schalk, Müller-Reuter and Frederick Bridge. This experiment of visiting conductors has already proved its value with the London Symphony Orchestra. It would be interesting to try it out with one of the big American symphony orchestras.

A LONDON paper presents to our astonished gaze the picture of a "turn" given at one of the "Music Halls" of the British capital in which a pianist is depicted supporting a violinist in mid-air with his right arm, while he is busy pounding the piano with his left hand. The violinist is contributing his share by scraping away for all he is worth. Some little novelty of this sort might add a great deal of interest to the innumerable concerts we are expected to attend during the season—Richard Strauss, for example, contemplating *Till Eulenspiegel*, and at the same time balancing a bowl of goldfish on his head.

MR. ALBERT VISETTI, a well-known teacher of singing in London, has been writing to an English paper complaining that British students are prone to go to the continent to study singing instead of remaining at home and studying with those who thoroughly understand British needs and British character. There is something wonderfully familiar in all this!

MENDELSSOHN'S *Songs Without Words* have become so familiar that one forgets the significance of the title. Max Reinhardt, however, has written a "play without words," to which Humperdinck will write the music. Why not go further in this matter? Why not have a symphonic poem without an orchestra, or a piano concerto without a piano, or a Strauss opera without music? But perhaps we have already had that?

A NEW chapel at Maidstone Gaol, England was recently dedicated by the Archbishop of Canterbury. The organist for the occasion was one of the convicts. Mendelssohn's *Oh, for the Wings of a Dove* was performed, and the hymns included *O God, Our Help in Ages Past* and *We Love the Place*. We are inclined to wonder if the last-mentioned hymn evoked as much enthusiasm as the Mendelssohn selection.

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Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

New Publications

Pianos and Their Makers. By Alfred Dolge. Published by the Corvina Publishing Company. Price, $5.00. 478 pages. Numerous excellent illustrations. Bound in cloth.

Remarkable books are never made by any other than remarkable men. A German who came to this country early in life, and by dint of brains and industry built up two industries with investments representing millions, founded two prosperous towns in sections of our land thousands of miles apart—such a man must surely be classed as remarkable, and such a man is Mr. Alfred Dolge, author of this new work. Apprenticed as a piano maker, and following the manufacture of the instrument through every detail, Mr. Dolge has likewise in his book taken upon the details of the industry with the precision of a mechanician. He has discarded the useless, and left only the worthy. As a result this book will remain a standard work for years to come for all who desire a complete history of the evolution of the instrument from the beginnings to the present time. It also devotes one section to the discussion of the influence of the great composers and the virtuosos upon the industry. This work should be in all the reference libraries of our country.

A Treatise on Speaking and Singing, According to the Principles of the Old Italian School, by Luigi Parisotti. Published by Boosey and Co. Price, $1.50 171 pages.

This is one of the most interesting and sensible books of its class we have seen. As with all voice books, many will contend that its principles are all wrong, simply because it does not coincide with their own personal views. However, the student who purchases this work will surely be benefited. Queen Mary of England, who is an enthusiastic music lover, has expressed a particular interest in this work, and it has had very favorable comment in England.

The Hymnal Published in 1895, and Revised in 1911 by Authority of the General Assembly of the Presbyterian Church in the United States of America. Published by the Presbyterian Board of Publicat'on and Sabbath School Work. Price, $1.00. 690 pages, including the Psalter.

This is probably one of the best arranged, best printed and best edited hymnals published. Both the hymns and the tunes have been chosen with rare care and intelligence.

Four Noteworthy Reprints. Beethoven, by H. A. Rudall; Mozart, by Dr. F. Gehring; English Church Composers, by Wm. Alexander Barrett; Purcell, by Dr. William H. Cummings.

These books have recently been reprinted by Charles Scribner's Sons in The Great Musicians Series. Books that demand reprinting are almost always successful books—the best guide a publisher can have is his commercial instinct. The Purcell of Cummings is a particularly important work, and the Rudall Beethoven is a very excellent biography. The books in this series sell for $1.00 each.

The Story of the Carol. By Edmondstoune Duncan. Pages 253. Published by The Walter Scott Publishing Company, Ltd., London, or Charles Scribner's Sons, New York, N. Y. Price, $1.25, net.

The Christmas carol is one of the most interesting of all forms of song, because while it has been very carefully fostered by the Church from earliest times, it has nevertheless preserved something of the true folk element, in that it is a ballad describing the birth of Christ in a simple, homely way. The present work is a very thorough exposition of the history of the carol from the very earliest times as seen through the eyes of one of the most illuminating English musical scholars. Many and varied are the examples quoted, and no one interested in the subject can fail to be pleased with this work.

Jean-Christophe. By Romain Rolland. Published by Henry Holt & Co. Price, $1.50, net.

No work of fiction has appeared since the Tolstoy "Resurrection" which has attracted so much attention. Coming as it has from the pen of a writer whose reputation was by no means extensive, rather than from a writer of immense renown like the Russian master, *Jean-Christophe* is all the more phenomenal. The work is one of heroic proportions, and the sincerity and profound yet simple philosophy of the writer are evident from cover to cover. It is not a book for children, but for men and women who like to read as close to human nature as type and paper can bring them. The dimensions and intent of the work remind one of Hugo, yet it lacks the evident artificiality of Hugo. It tells the life story of a German musician and tells it with an attention to psychological and sociological detail rarely revealed in a book. Edmund Gosse, one of the most celebrated of British critics, calls it "The noblest work of fiction of the twentieth century," and the English novelist, George Moore, has called it "one of the most remarkable novels France has ever produced."

Cowboy Songs and Other Frontier Ballads. Collected and edited by John A. Lomax. Published by the Sturgis Walton Company. Price, $1.50.

While this book does not contain matter of peculiar interest to the general musician, it is withal a most noteworthy work. The songs have been collected and arranged with the care and the thoroughness of the scholar. Only here and there is the special music for the songs given. In most cases only the stanzas of the poems are given. Because ex-President Roosevelt and also Barrett Wendall praised the book highly, we have given the work a very careful reading. Now and then we have found a touch of real strength, pathos, humor and breadth, but for the most part the verses reveal a kind of doggerel which is far inferior to that which we had hoped might have come from that great and virile new world to which so many of the strongest and most adventurous Americans went in the pioneer days. Singularly enough many of the old songs follow metrical patterns very like the old ballads of old Ireland and England. If we are not mistaken there is also a verbal idiom common to the same classes of songs. Crude and raw as are these rough songs, it is a good thing that they have been preserved even if they are little more than a museum of the crudities of our early musical West.

Mirth is God's medicine, everybody ought to bathe in it. Grim care, moroseness, anxiety—all the rust of life—ought to be scoured off by the oil of mirth.—*Oliver Wendell Holmes.*

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