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### Volume 30, Number 02 (February 1912)

James Francis Cooke

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PRESSER'S MUSICAL MAGAZINE

# THE ETUDE

FEBRUARY 1912

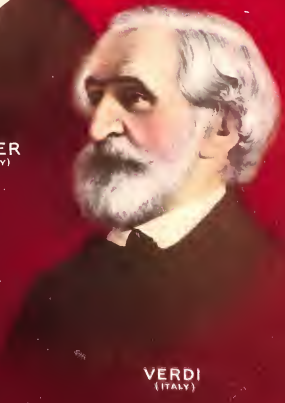
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To assist readers of *THE ETUDE* in choosing their magazine reading for 1912 we have prepared a twenty-four-page catalog of carefully selected magazine combinations. Every clabbing offer given in *THE ETUDE* Subscription Catalog may be depended upon as being the best of its class.

You can save money by sending your complete order for magazines to *THE ETUDE* Clabbing Department. We guarantee to supply any magazine published at as low a price as obtainable anywhere. A copy of *THE ETUDE* Subscription Catalog will be sent upon request.

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The following represent the best selling combinations: *THE ETUDE* and *Woman's Home Companion*, \$2.50; regular price, \$3.00. *THE ETUDE* and *Pictorial Review* for two years, \$2.30; regular price, \$3.50. *THE ETUDE* and *Everybody's*, \$2.50; regular price, \$3.00. (McClure's or *American* can be substituted for *Everybody's*.) *THE ETUDE* and *Modern Pictorial*, \$1.75; regular price, \$2.25. *THE ETUDE* and *The Housekeeper*, \$2.50; regular price, \$3.00. *THE ETUDE* and *Review of Reviews*, \$3.00; regular price, \$4.50. *THE ETUDE* and *Current Literature*, \$3.00; regular price, \$4.50. *THE ETUDE* and *American Boy and Girl Magazine*, \$2.00; regular price, \$2.50. For \$2.65 we will send *THE ETUDE*, *Pictorial Review*, *Modern Pictorial* and *The Ladies' World* for a year; regular price, \$3.75.

Subscriptions may begin with any month and may be new or renewal. The magazines may also be sent to different addresses to save the additional charge for Canadian and foreign postage. To any of the above clubs the *Ladies' Home Journal* can be added for \$1.50 additional.

## Fashion Magazines

With the advent of Easter there is always renewed interest in fashions and the fashion magazines. To be up-to-date in the changes in styles of women's dress, it is absolutely necessary to be a regular subscriber to one or more of the following magazines, which will be supplied for one year at the following prices:

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*THE ETUDE* and *New Idea Woman's Magazine*, illustrating New Idea patterns, 1.75  
*THE ETUDE* and *Pictorial Review*, 2.00

Here is an opportunity for readers of *THE ETUDE* to subscribe to these fashion magazines containing full information about the latest and summer styles at a cost but a trifle more than ordinarily paid for *THE ETUDE* alone.

## Bind Your Copies of THE ETUDE

A year's file of *THE ETUDE* can be very readily preserved in "THE ETUDE BINDER." It is simple, trim, complete, cheap, but durable, and presents a neat appearance. The back is of solid wood, which keeps it always in shape. The copies can be readily inserted for the whole year, although this is the best thing that a teacher can do for herself.

## Every Music Pupil Should Read and Use THE ETUDE

This thought, which is treated in the column opposite by the editor, was suggested to us by a working teacher with a large class. She has found that it is not possible to have every pupil subscribe to *THE ETUDE* for the whole year, although this is the best thing that a teacher can do for herself.

The plan is to have a certain month in the height of the teaching season set aside for the particular use of *THE ETUDE* in their teaching work and to insist that their pupils for that one month use particular attention to *THE ETUDE*, one month bringing it to the lesson, and for the teacher to use that issue in the month's work. The plan suggests progress, production, and interest. It breaks the monotony of the whole year, although this is the best thing that a teacher can do for herself. We think the idea good enough to mention here outside of any commercial aspect and from a business point of view the advantages are not all with the *THE ETUDE*.

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REMITTANCES should be made by post-office or express order only, cash checks or drafts, or registered letter. United States postage stamps are always received in cash. Money sent by order is dangerous, and we are not responsible for its safe delivery.

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ADVERTISING RATES will be sent on application. The rates for advertising are the same in the 5th of the month preceding date of issue as in the 5th of the month preceding date of issue.

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## The Editors' Chat

## A Great Pianist on "Art in Piano Playing"

A few years ago Mr. Harold Bauer came to America with only one engagement. That was with the Boston Symphony Orchestra. He recalled that his whole venture would be a failure unless this one performance was a success. The next morning the critics proclaimed him as one of the most artistic of all the pianists. Since then he has toured the United States many times with crushing success. Mr. Bauer has been *THE ETUDE* one of the very best interviews we have ever had the privilege to secure. It is comparable with those of Rachmaninoff, Busoni, Sauer, and Paderewski, but in addition to this Mr. Bauer has taken personal pains to introduce advice upon educational matters which will doubtless make this one of the most quoted articles we have ever issued. Mr. Bauer's ideas upon phrasing are unique, and are based upon his experience as violin virtuoso, previous to becoming a piano virtuoso. This little educational talk is criss full of bright helpful points, and will be one of the features of the March *Etude*.

## A Vital Article from a Distinguished Historian

Lezer, Rubinstein and Wagner all paid homage to the ability and erudition of Prof. Hermann Ritter, the most distinguished German musical historian. We asked Prof. Ritter to prepare an article upon the history of music in *THE ETUDE* "Musical History." We wanted to give our readers a means for fixing the outline of Musical History in such a way that their historical reading would prove more understandable and enjoyable. Prof. Ritter went about the work with the sincerity and enthusiasm that has made German universities famous the world around. The result is an article which you should read over and over again and then save for future reference. This article will be one of the many features in the March *Etude*.

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READERS of *THE ETUDE* whose subscriptions expire with this, the February issue, who will forward their renewal before February 28, and will include 10 cents for postage and wrapping, will be sent postpaid a special "Handy Pack," consisting of a selected assortment of useful and necessary every-day articles of household use. This package contains a large variety of pins, mackinacs and bands, books and eyes, darning needles, etc. When receiving be sure to ask for this "Handy Package."

## Music That Instructs as Well as Charms

Our readers probably have little idea of how much care and thought are given to the selection of the music published in *THE ETUDE*. Literally thousands of pieces of music are sent to us each year in order that you may have educational pieces in all grades of difficulty, to please many varying tastes and needs. The work is done by teachers with long experience in actual teaching. This is a sense accurate for the fact that our musical section has a real educational value. So do the other sections. Every article, pedagogical material is constantly in view as well as the preferences of the music lover. The music in the March issue of *THE ETUDE* will be especially delightful.





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# THE ETUDE

FEBRUARY, 1912

VOL. XXX. No. 2



## REAL WORTH AND MUSICAL SUCCESS



THE opera issues of THE ETUDE have reminded us of the eternal and fortifying truth which teaches us that "real worth is the only thing that counts." You have read the admission of the great Caruso who has told ETUDE readers that applause and success are measured by the character of the singer's real merits. If he sings well the public responds. If his voice and art are not up to the mark the public is not responsive. Those singers and performers who imagine that the public is mistaken, and that it will continually patronize mediocre performances simply because the artist has had some "pull" or "influence" in securing opportunities are altogether wrong. When Adeline Patti went to London in 1861 she applied repeatedly to the impresario of the Royal Italian Opera, but was refused an opportunity to sing. She knew that if the public once heard her, her difficulties would end. Consequently, she visited the office of the manager every day, offering to sing for nothing at any time the manager chose. As she was then quite unknown, the manager gave her a part in an unimportant performance of *La Sonnambula*. Her triumph with the public was immediate and enormous. After that all was easy. If you have failed to succeed don't blame the public, or the manager, or the conditions, or the lack of advertising—blame yourself. Start at once to use your own intelligence in finding out where your deficiencies are and in determining whether it is within your power to correct them.



## THE NEW NECESSITIES



JAMES G. BLAINE is credited with saying: "The luxuries of today are the necessities of to-morrow." History is constantly working to verify this aphorism. When forks were first introduced, the common people gawfixed at the nobility who ate with metal prongs. At one time baths, carpets, and lights were considered luxuries. The grandeur of a salon was estimated by the number of candles that were burned to illuminate it. One electric advertising sign on Broadway, New York, would make the thousands of candles in the great Hall at Versailles seem dim indeed. Light is no longer the monopoly of the monarchs. The very luxuries which the kings of other days fought to preserve are the possessions of the people. At one time an education was considered among the greatest of luxuries. Now education is not only free to the poorest child in America, but the child's parents are punished if they do not permit it to have this great necessity—education.

Within the memory of our grandparents music itself was thought to be a kind of a useless luxury, often a species of matrimonial bait designed to add to the charms of young ladies in quest of a soul mate. The piano was a piece of furniture which signified social caste more than culture. If anyone died, the piano was sealed for a certain period. Who would think of associating eating or reading with mourning? Music was not a part of the real life of the people. It was something quite alien to their everyday work. The very fact that it was regarded as a desecration to the memory of the dead proved this.

We have lived to see a wonderful change. Music once a luxury has become a most present necessity. According to alienists and psychologists it is very right that this should be thus. We need music as we need the air, light, water, good food, the sheltering trees, the fragrant flowers. This is particularly so in our city life. Our men have come to work in iron towers and stone caves. Most of the things that are beautiful and fascinating in nature are beyond the city walls. City flowers are for the most part exotic.

Birds fly miles high in the air to keep away from the modern Gehenna of smoke, gasoline, seething masses of struggling mortals. Yet the city is a necessity and this in itself has made music a necessity. The man or woman who serves in the profession of music is performing as important a duty as the physician, the banker or the clergyman. Let him realize the dignity of his work and assume the position that rightfully belongs to him.



## BLAZING THE WAY TO PROGRESS



SAVONAROLA, monk, puritan, teacher, despot and over zealous reformer, instituted the "burning of vanities" in the frivolous Venice of 1497. Crowds came to the public square with everything they could find that might be looked upon as useless or vicious. Bad books, cards, evil works of art, tokens of vice, all went into the flames. The next year the zealots carried the work to the extreme and many really valuable books and works of art were lost. Hawthorne, in his wonderful allegory, "The Great Holocaust," imagines a similar destruction of the worthless things of our life.

There comes a time in the careers of all musicians when it is good to do away with the bad habits which stand in the path of progress. We know of one teacher who made a catalogue of all the things which she knew were obstacles and then determined to destroy the obstacles. One of her obstacles was the failure to examine the music she selected for her pupils sufficiently in advance to enable her to give an interesting lesson. Another obstacle was her failure to keep continually on the outlook for new pieces.

Did you ever think of the plan of having a kind of imaginary bonfire made up of the traits that are keeping you back? The way to success is not along paths some one has already cut for you. First find out what your obstacles are and then blaze your way through them until you reach your life's goal. Think of the hide-bound traditions, habits of thought, and conventional customs which men like Beethoven, Gluck and Wagner had to feed to the flames before their roads were cleared for progress.



## MUSIC, THE COMFORTER



LAST week we heard one hundred crippled orphan children singing, and music had for us a new and sweeter meaning. The crutches, the landages, the braces, the pains, the aches, the fears and tears were all wiped away for the moment by the wonderful magic of song. Smiling faces made it hard to realize that their cruel deformities really existed. Music, the comforter, had come.

Sometimes we think that the highest office of our art is to take the mind away from the perplexities, the griefs and the cares of everyday life. We agree with Shelley that "music when soft voices die, vibrates in the memory." Music is the anodyne of the world. When you are tired, and worn and worried; when the great problem seems harder than ever; when there does not seem to be any way out, take a little rest and go to your piano, your violin or your singing. This kind of a rest may bring the solution of your difficulties far quicker than hours of worrying. Psychologists are coming to realize that music has a utilitarian worth which in this age of tension is quite as important as bread and butter. When you fail to find mental comfort turn to music and the relief is almost sure to come.

"The still, sad music of humanity" of which Wordsworth speaks has been the haven to which many a world-worn soul has drifted to find rest, comfort and new spiritual development.

## Musical Thought and Action in the Old World.

By ARTHUR ELSON

### THE MODERN COMPOSERS OF HUNGARY.

In the French review of the International Music Society, Sándor Kocsis writes on the young Hungarian school. The leader in this school was Hans Kocsis, who exerted his influence as conservatory teacher at Budapest. The writer intimates that before this "few knew what a fugue was, or a consecutive fifth." Liszt, of course, was one of the Titans, but his career was passed mostly in foreign lands.

The pioneer composer of the school was Odon de Mihályovich, now director of the conservatory at Budapest. A pupil of Moritz Hauptmann, he was at first ultra-Wagnerian, producing an opera in 1880 and spending his time in exploiting the Wagnerian school. Through him Wagner was perhaps known earlier in Hungary than in Germany. With his "Nixe," Mihályovich grew more independent of Bayreuth influence, and his symphony in G-sharp minor marked the maturity of his style and power. The writer says this work shows the grandeur of feeling found in Brahms, Bruckner and Franck. This is a little indefinite, but the work is evidently earnest.

Leo Weiner, now a professor of harmony, was self-taught except for a three months' piano course. His early Scherzo and Serenade for orchestra show much carpe and brilliancy, together with a leaning toward the Debussy school of sonority for its own sake. Weiner's E-flat string quartet, which followed, combined a modern style with almost savage strength. With his G-minor trio (1904) Weiner adhered to the solid ground of musical architecture, and showed a ripe mastery of expression. Nothing in this is fettered by rule, however, and Wiener proceeds by brusque contrasts of themes rather than by the familiar methods of development. He has a keen and individual harmonic taste, and his modulations, like all his work, show decided individuality.

Ernst von Dohnányi, like Weiner, was a youthful prodigy, and his two quartets are full of variety and interest. Rated as a follower of Brahms, Dohnányi is rather a member of the school represented by Elgar or Paderewski, a school of intense, almost hair-splitting earnestness. These men do sincere work, but in symphonies it is often too diffuse. Where Weiner begins gently and works up to a climax, Dohnányi starts in with intensity and tries to hold the pace. M. Kovács speaks of Dohnányi's symphony in D-minor as showing vehement pathos, virile force, and youthful spirit; but his standard is not that of a Tchaikovsky or a Mahler. These composers are often best known by their piano works and Dohnányi's Rhapsodies are a case in point.

The works of Weiner and Dohnányi have a persistent Hungarian suggestion about them, but it is not the Gypsy flavor. The writer disclaims all desire to call Gypsy music Hungarian. It belongs to Hungary, and Hungary and Gypsy have been famous; but it is not the music of the real Hungarian race. It has one striking scale, A, B, C, D-sharp, E, F, G-sharp, A. But the real Hungarian music has many other scales especially the pentatonic. The songs are more of the Gypsy type, by the Gypsies, and Liszt championed the perverted style. "It sufficed," writes M. Kovács, "to take some popular themes, no matter from where, and to treat them in the Gypsy manner, with augmented intervals, weird chromatic and areas of noise, and the public would believe itself at Budapest." Now the composers have gone back to the real Hungarian folk-song. Bartók collected them in their true form, and the pianist Arthur Schnitzler tried to get their effects in his rhapsodies. But the cause was really won by Bela Bartók and Zoltan Kodály. They went about the country gifted with keen musical intelligence and armed with phonographs. They passed months and seasons among the peasants, and found that the Gypsy scale was either a fiction or a rare exception among the natives.

They found a variety of metres and rhythms, the pentatonic scale, and the remains of some of the medieval church modes, if not of the actual old Greek scales. They are writing a book in which they will surely prove that Liszt's rhapsodies should be called Gypsy and not Hungarian. Meanwhile they bring to the native themes in their compositions a style that is almost too modern.

### THE INFLUENCE OF EARLY ENGLISH MUSIC.

Still another article on English influence in music, this time by Johannes Wolf in the *Quarterly*. He begins by citing ancient times, and traces the influence to Britain with the liturgy of Gregory the Great. Under Winifred the Gregorian Tones were taken from England to Germany. Many Irish monks became musical leaders on the continent, one of them, St. Gall, founding the famous monastery named after him. Alcuin, at the court of Charlemagne, was another Irish authority on music. Scotius Erigena made a report on the primitive Organum as early as the ninth century, says the writer. The Organum was at first a crude succession of empty fifths and fourths. Guido added one voice to start with another and more up in both Saxons and Danish times. We find King Canute improvising a song, moved by the distant singing of the monks of Ely at sunset. By the year 1215 English music was well developed as is shown by the well-known round of about that date, "Summe is iumen in." Nothing so logical is found in other nations until centuries later. In the 14th century France was considered the leader, but Norman France was then a part of England. Thus Jean de Muris, of the Paris school, who wrote the "Speculum Musicale" in 1325, was really a teacher at Oxford. He regrets the good old days of the preceding century, probably referring to the English school of "Summe is iumen in." In the fifteenth century John Dunstun kept England in the lead, just as Purcell did in the later days of the counterpoint. We find Erasmus saying that the English were the most accomplished in music of any people; and German musicians came regularly to England to study until the end of the 17th century. In the same magazine Alfred Henschel has an article on Denmark's debt to England in that century. Bach and Handel then came on the scene, but even then some English influence helped to shape the latter's oratorios—a healthier influence than Italy exerted on his opera.

### MUSICAL NOVELTIES.

Among the foreign novelties, perhaps the most successful is Kienzi's opera "The Ranz-Vaches," dealing with the Swiss guards at the Tuileries in the Revolution. Another popular work is Bitton's "Der Berggeist," showing Austrian mountaineers resisting the Bishop of Salzburg. Other German operas are "Der Freischütz," by Karl Weis; and "Das heisse Eisen," by Julius Hagen, the latter on a play by Hans Scribe. Weinberger's "La Real Hembra," "Cain and Abel," also a violin concerto and a comedy overture. In Italy, Sognozzo will produce new works by Orfè, Serpelli and Gianetto. Barcelona will hear "Titanic," by Moré; new new works for Madrid are San Felipe's "La Real Hembra" and "Amor y Libertad," by Ernesto de Arana. "La Perle" by Dukas, is now published. The Peri who dwells at the end of the earth, is robbed of the honor of immortality by King Solomon, but she revenges herself by giving him the fear of death. The ballet "Rachante," by Leon Delcroix, will be heard (and seen) at Ghent.

In the instrumental field, Dresden enjoyed symphonies by August Halm and Ewald Straesser, while Josef Lutz, a Lubeck violinist, has been given at Zurich. Reger's new string quartet, Op. 121, moved below his usual standard, except for the slow movement. A Scherzo by Erwin Lendvai played

at Altenburg. Prince Joachim Albrecht of Prussia has finished a symphonic poem on Böcklin's picture "The Isle of the Dead," but Rachmanninoff's work on this subject will be hard to surpass. Paris has enjoyed a symphony by Louis Thirion, three Romanian ballads by Bertelin, and a symphonic poem named "vieux Japon." This takes the prize for length of time. It seems to be the first time since came in old Japan, people made a holiday and welcome on this subject.

Warsaw had some new stage business in "Carman." Russian soldiers were borrowed for the occasion, and when they saw their general in one of the boxes, they lined up and saluted him. The audience was vastly amused and the general laughed as heartily as anyone. A more serious event was a soprano's sudden drop through a stage in Floribach with only a slight limp. She had fallen through the prompter's box.

Strass is reported ill. Investigation shows that he directed a festival of his own music at Hague.

### THE PROBABLE ORIGIN OF SYNCOPATION.

MANY people have difficulty in understanding the significance of syncopation, whereas it is really little more than a temporary displacement of the regular metrical accent. For instance, if the time signature or meter is four-four, or four quarter notes to the measure, the main accent naturally falls upon the first beat of the measure and the secondary accent regularly falls upon the third beat of the measure.

Now let us suppose that a measure ends with a quarter note and that this quarter note is tied over to the first quarter note in the next succeeding measure.

EX. 1.



This virtually robs the second measure of the accent which would have fallen upon its strongest beat if a note had been played upon that beat. To the person strongly felt. A syncopation also occurs when a note continues into the following beat, as at (a) in Ex. 2.

EX. 2.



In playing the above the performer should feel firmly impressed with the regular accents, even though the regular accentuation is disturbed. It must always be like an irregular design on a very regular background.

A leading English authority, Dr. Ralph Dunsan, in his *Grammatical Dictionary*, on the subject of syncopation, writes "a cutting off," is probably a survival from the practice of cutting through the notes in enclitic notation. Thus, instead of writing a quarter note and tying it over to the next measure it was the custom to write a phrase such as the above (Ex. 1) in the four-four to four-two.

EX. 3.



The art of music is the wealth of modern times as well as the pride and greatness of our day. It is essential in the development of the few centuries and its position or appreciated for ages to come.







## Some Embellishments Which Perplex Piano Pupils

By the Distinguished German Musical Savant  
DR. HUGO RIEMANN

Author of "Riemann's Dictionary," Lecturer on Music at the  
Leipzig University



Dr. Carl Wilhelm Julius Hugo Riemann, now regarded throughout the world as one of the most distinguished and erudite authorities upon musical theoretical subjects, joins the long list of eminent scholars who have honored the *Etude* through contributions to THE ETUDE. Dr. Riemann was born at Göttingen, near Hannover, on July 25, 1849. He was a pupil of Reineberger, Frenkelberger and Barthel and a student of law, philosophy and history at the University of Berlin and Tübingen. In 1870 he became a student at the Leipzig Conservatory. He won his degree as Doctor of Philosophy with a thesis from the University of Göttingen in 1874. He became a lecturer at the Conservatory of Leipzig, Hamburg and Göttingen. In 1891 he became a lecturer at the Leipzig University. He wrote his musical compositions. He has written numerous works upon musical theory and musical history. His best books were in Riemann's Dictionary, which has passed through many editions.

It is a familiar fact that embellishments which are not written out definitely in rhythmic values, but are indicated either by abbreviating signs (tr or ~~~~~) or by very small notes placed without fixed time value in the measure, are always a troublesome matter to lovers of music who have not had professional training, and for that reason either are not clear as to the meaning of these ornaments or else are embarrassed in trying to arrange them properly in the measure. The following simple directions are intended as an aid to them in their perplexity.

We shall wholly disregard signs that are antiquated and obsolete. Fundamental, historical study is essential to the correct understanding and proper execution of the embellishments that occur in compositions by the French classicists of the eighteenth century, and in those by the English virginalists of the seventeenth century. When works dating from those earlier periods are prepared for publication at the present time it becomes the duty of the editor to substitute modern ornament signs that will be immediately understood, and will correctly express the meaning of the ancient ones; or else it behooves him to write out in full the more complicated ones. But the embellishments which rose in the classical period following the time of Bach reveal quite a different case, inasmuch as the compositions of Haydn, Mozart, Beethoven and of the more recent composers can usually be printed without any considerable alteration of the ornaments, since those ornaments less commonly in use are generally written out by the composer.

### THE TRILL AND ITS PROPER EXECUTION.

The trill (trills) is the most important of the embellishments. It is indicated by (tr), with or without an appended wave-like line ~~~~~, for example, the trill in the *Adagio* of Beethoven's Sonata in G major (Op. 14, 1):



The trill begins on the note for which it is required (the note immediately over or under the trill sign) and continues as a rapid and regular alternation of this note (known as the principal note) and the note next above, which is known as the auxiliary note. This auxiliary note always conforms to the key signature, that is it is the next note above in the scale of the piece you are playing. Hence, our example is in the key of C, and the principal note is C, the auxiliary note would be D, a whole step above. If the trill had been upon E, the auxiliary note would have been one-half step above E. If the key of the piece had been different, let us say A flat, with four flats, and the trill on C the auxiliary note would have been D flat, one-half step above C, but the next note above in the scale of A flat.

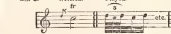
The rapidity of the trill depends upon the rapidity of the tempo of the piece and upon the technical capabilities of the performer. In all cases the alternation must be regular and the number of notes made proportionate to the number of time units indicated by the principal note. In the case of this example from Beethoven a moderate degree of rapidity is advisable, namely four thirty-seconds to each eighth note of the accompaniment.

Ex. 2.



The amateur can wholly ignore the old rule that a trill must begin on the auxiliary note. When the modern composer desires this form of trill he writes a short appoggiatura. This short appoggiatura, sometimes called acciaccatura, in a small note with a stroke through its head, at the beginning of the trill. This expedient is also employed in modern editions of the classics. When the trill is to begin on the auxiliary note as shown by the short appoggiatura, instead of the first two auxiliary notes, it is best to play three (a triplet). Our example above is thus simplified, and begins as follows:

Ex. 3.



When a trill is required for a note of short value it is best to play a triplet instead of a single note, and so make only one alternation between the principal note and its auxiliary, as, for example, in measure 25 in the *Fine* to Beethoven's Sonata Op. 2, III:

Ex. 4.



A trill must always end on the principal note, except when some form of "after-note" (nachschlag) is shown by small notes, written at its close, for instance:

Ex. 5.



At the present time such passages are more usually written in the following manner:

Ex. 6.



because, after one has become accustomed to the regular use of the after-notes of the trill it is an easy matter to fall into the error either of reading the small notes falsely or else of supposing some mistake on the part of the printer.

The normal after-note to a trill is written in small notes at the close of the trill (the same as in our first example), and calls for a single alteration of the principal note and its auxiliary note below, therefore, for a trill upon C, a conclusion by means of an after-note would be B C. But let it be remembered that, as a rule, the written principal note is played on the accented parts of the measure, and, therefore, upon the several eighths or sixteenths, respectively; and, furthermore, that the fifth note from the end of the trill should be the first note of a triplet, while the last five notes, divided into three notes and two notes, respectively, make the proper ending with an after-note. This may be exemplified as follows:

Ex. 7.



In this way the after-note is made much clearer.

It may be stated that, as a rule, every long trill has an after-note, even though it be not indicated. But the after-note is incorrectly used when a note of short value follows the trill, as, for example:

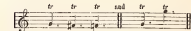
Ex. 8.



and in both of the instances in the fifth example given above.

Chain trills and leaping-trills, such as:

Ex. 9.



only take an after-note at the close, that is, at the point where the chain ceases.

The less-qualified player is particularly cautioned when playing trills not to overdo the matter, and exceed his strength, but, as far as possible, without forcing himself, he should execute as many notes as he can do most conveniently, striving before all else to make his rendition perfectly smooth and wholly free from anything disturbing to the even flow of the tones.

A number of accidentals (♯ ♭ ♮) are used in connection with the sign (tr), and these always affect the one or the other of the auxiliary notes. For example:

Ex. 10.



A trill is never used in any interval other than a major or minor second. In the last instance in the above example the trill is upon B flat and C, and even though the accidental were omitted, C sharp would not be played. As after-note the under auxiliary note conforming to the key of the composition is always understood. In the following example, however, which is in D minor, with B flat, the augmented second, C sharp and B flat, would be impossible. The after-note of the trill on C sharp would, therefore, demand a B natural, thus:

Ex. 11.



The double trill makes even higher demands upon the ability of the player than the simple trill, for the reason that the less advanced player may have to be satisfied with a trill in only one of the two voices,





# The Conflict of Speech and Song

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music of London



VON WEBER



GLUCK

## SPECIAL EDITORIAL NOTICE.

THE EDITOR 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 present state 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.

## THE BEGINNINGS OF OPERA.

By HERBERT V. FENNER.

This article appeared in the first of our two opera books, published last month (January). It discussed the development of the opera down to Lully and Gluck.

## MODERN ITALIAN OPERA.

By LOUIS C. BRADY.

will form the third installment of the series and will be published in the March issue. This is one of the most fascinating and important 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 FREDERICK CORDER.

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

## THE CONFLICT OF SPEECH AND SONG.

By FREDERICK CORDER.

the foremost English authority upon the subject of opera and the Professor of Composition at the Royal Academy, the Editor is one of the ablest and at the same time one of the most brilliant writers upon musical subjects. He presents the second phase of the subject (Gluck to Wagner) in the present issue.

That above title sums up the history of Opera during its whole extent of three hundred and ten years. For what is an opera? A stage-play set to music, you will reply. A vain attempt to set a stage-play to music would be a more truthful definition. For even in the most exceptional and remarkable instances it cannot be noticeable that each of the two arts, Drama and Music, has suffered by the union. Each has had to give up something and has injured the other in order that their union should become possible. For, you see, the difficulty is that the poetical parts of a play are the least vital to the plot, yet it is just these that yearn for musical expression. The necessary explanations of the drama, on the other hand, cannot be really sung, but merely declaimed; they demand then either recitative or spoken dialogue and either way are hostile to musical interest. One opera is lyric and though teeming with melody is deprived for its feeble plot. Another is dramatic and the complaint is that it has no tunes. The public alternately inclines to each form of art, but the difficulty seems insoluble.

It is my purpose here to describe the various phases of this amiable contest, this striving for an impossible ideal, dealing principally with the men who have really endeavored to fight against the dead weight of tradition and dull convention, which has always seemed the bar to progress. We shall see as we proceed whether this be a correct idea or no.

## PRIMITIVE OPERAS.

Musical historians tell us that the first real opera—Perf's *Euryclea*—was the outcome of an attempt on the part of certain young Florentine artists to resuscitate Greek tragedy, this attempt lasting from about 1590 to 1600. The tradition is that Greek plays were either entirely or at least in part declaimed to music, as the Chinese plays are still. Upon what plan or principles the Greeks proceeded we can now never know, but the result was doubtless pretty much what it is on the Chinese stage and therefore wholly unfit for modern ears. Perf's opera, portions of which are quoted in various histories, seems to us now a very dated affair, the verses being declaimed in the dullest of recitative with occasional interludes for the orchestra in the form of mild minims or country dances. If the libretto, regarded as a play, had any merit, this was only obscured by the music; if the music had any interest it was constantly interrupted by stage requirements. After several efforts of a similar kind had been made there came one of those rare minds in which the intellect dominates the musical sense and thus pushes art out of the rut in which she is so apt to move.

## A RARE MUSICAL INNOVATOR.

Claudio Monteverdi (1568-1643) has been exaggeratedly called the Father of Modern Music. His claims to that title rest upon the statement made by learned antiquaries that he was the first to employ unprepared discords in music (which statement is not literally true) and the first to invent orchestral effects (about which there is no doubt whatever). As regards his first claim the truth is that for a couple of centuries the scientific side of music had been successfully practiced by the church musicians, till counterpoint had degenerated into a dull and meaningless formula. There was bound to arise some man who would be sufficiently ignorant or careless of tradition to attack it from the outside and thus strike out a new line. Monteverdi's so-called innovations seem to us now little more than the mere blunders of an energetic, but not very skillful student. They are, in fact, on a par with the harmonic crudities that disgrace Wagner's earliest attempts. But, as in this case, they are the outcome of sincerity, of the man whose feelings are in advance of his methods of expression. Mark Twain once felicitously advised a young aspirant to fame to "keep his feelings where he could reach for them with a dictionary."

This was just the advice that Monteverdi needed. Still, in his operatic attempts he had the brains to see, what all his fellows had overlooked, that to keep an audience interested in a whole long opera there must be varied interest in the music. Now music at this period was not sufficiently developed to be capable of much real variety. All he could do, therefore, was to enhance the dismal recitative and mild country dances by occasional harmonic shocks and by using all the different instruments he could get as a corrective to the monotonous "basso continuo." For even he had not the temerity to break away from this, and it lasted for a full 150 years longer. But Monteverdi, having the advantage of royal patronage, was able to disregard expense and to dazzle the eye as well as the ear in his brilliant productions. Unfortunately the spectacular element is

one which appeals only too well to the ignorant public.

Opera once made only a superior kind of masquerade, attention was easily diverted from the main point, the structure of the music. Accordingly we are not surprised to find that with Monteverdi's successors operatic music quickly reverted and became a mere ballad concert sung in costume on the stage. Such was the opera of Scarlatti, Handel and Porpora. Pedantry and formality resumed their sway rather than ever, dictating the number of characters and the kind of songs each was to sing, while the brainless composers submitted smilingly and did exactly as they were told.

In England alone there arose one splendid composer, Henry Purcell (1658-1695), who under happier circumstances might have swayed the world; but England was England, and Purcell died young. He had the true dramatic feeling; his operas, or rather musical plays, are only a superior kind of minuet, but now and again you come upon a piece of declamation or a dramatic chorus which might have been written today. It is characteristic of our nation that not until quite recently has the attempt been made to print all his MSS. During the 250 years that they have been neglected of course many have disappeared, and any way it is too late to do him justice now. But Purcell's declamatory recitative is second only to Wagner's, and the dramatic scenes entitled "Saul and the Witch of Endor," and "The Complaint of Job," rise to an astonishing degree of power.

## GLUCK'S INFLUENCE.

After nearly a whole century, during which the song writers had it all their own way, arose another intellectual musician who felt that in Lyric Drama the recent must not be on Lyric but on Drama. This was Christoph Willibald Gluck (not Gluck, as the amateurs love to write it), who began like most, by being quite conventional, but owing to the failure of a work which was a mishap of all his best stock, he was led to ask himself, like Sir Isaac Newton with the apple, "Why an opera fails to the ground?" It could not be the fault of his music; so he was led to turn his attention to libretti, which up to that time had been purchased just like music paper, and as little valued by composers. One Metastasio, court poet, had almost the monopoly of their production and it was said that many of his books were set by forty or fifty different composers, so he must have made a good thing of it. The brilliant idea of trying some one else occurred to Gluck and a gentleman named Calzabigi supplied him with a libretto on the eternal subject of Orestes. It seems to me that much of the success of this opera was owing to the directness and excellence of this book. It is not perfect, the foolish classical tradition of making the opera a mere commentary on incidents which are not presented to the audience, still lingers and checks sympathy, but the composer allows himself some freedom in the shape of the numbers, occasionally dispensing with the de capo so fatal to dramatic effect. Gluck tried to be dramatic, that was his great merit. I consider that his actual merits have been rather exaggerated—notably by Berlioz, who thought he had discovered him—and that his intentions were in advance of his achievements.

The reason why I cannot rave over Gluck to the extent that some critics do is that in his next operas, *Alceste* and *Parmida*, he was, as we have latter—be reverted to old methods and met with comparative failure. The man who can return on his artistic tracks does not inspire me with reverence. It is only fair to say that he afterwards improved, *Alceste* and retrieved his position which he maintained till the end of his life. The beautiful *Alceste* by which alone he is known to modern audiences is not a representative sample of his powers. His music in general is like a very interior and faded Mozart. When I remember that Gluck was the only opera writer of the 18th century who tried, even for a moment, to get beyond the hide-bound traditions of his time, I feel almost humbled by goodness knows whom I respect and honor him. When I read one of his scores I confess I yawn.

#### MOZART'S WEAR LIBRETTOS.

It is curious to look from him to Mozart. Mozart, although a fine intelligence, was not, I am afraid, had been ordered to write nothing but strict four-part counterpoint he would have cheerfully complied and ravished our ears all the same. The librettos of his operas are simply worthless, every one of them; and this is not only so, but it is so; how he can have consented to it is a mystery which is inconceivable. Yet *Il Don Giovanni*, *Le Nozze di Figaro* and *Il Flauto Magico* are not only full of lovely music, but every chance afforded by the dramatic is made the most of. There is astonishing variety, covering the limits of harmonic scope and delicious instrumentation. He achieved the remarkable feat of combining strict musical form and dramatic propriety and he achieved this again and again. His concerted pieces and finales are exquisite, but he, unlike Gluck, left recitatives as barren a waste as the worst of his predecessors. For this his librettists were largely to blame.

#### WEBER AND THE NEW ROMANTICISM.

It was only natural that after this improvement on the literary side be attempted and accordingly it fell to the lot of Carl Maria von Weber (1786-1826) to win the next success with his romantic opera, *Der Freischütz*. In this, as in other light operas, the explanatory recitatives were reduced and recitative but little employed. But when it became necessary the composer accompanied it with such originality and dramatic vividness as to set up an entirely new standard. In his more ambitious attempts, *Euryanthe* and *Otello*, he still further explored this new path, but unfortunately his musical technique was not sufficient to enable him to cope with the difficulties of the grand style. Also the librettos of these two works gave him picturesque backgrounds but no satisfactory dramatic incidents or climaxes.

By this time—the early half of the 19th century—owing to a great supply of fine singers, especially in Italy, opera was, as we say, booming. Of the Italian School of Rossini, Mercadante, Bellini and Donizetti, which simply pandered to the worst fancies of these vocalists, there is no occasion to say much. Their works are a reversion to the worst side of the Spontini and Handel tradition; they seek no artistic end.

#### VERDI AND WAGNER.

Yet from such a thought could arise the mighty figure of Giuseppe Verdi (1813-1901) who, beginning his study of music as a singer, soared through the melodramatic balances of *Il Trovatore* and *Rigoletto* to the semi-Wagnerian *Aida* and culminated in the magnificent *Otello* and *Falstaff* which are not even yet thoroughly appreciated. In the first of these the Recitative difficulty is surmounted in a really triumphant way, and the new method lines from those pursued by the mighty Wagner. This man (1813-83), who made the operatic technique entirely his life work, one need hardly discuss fully at this time of day. But the most curious fact about his twelve operas—or rather, considering as they are more justly called—suffices to show how he labored to solve the problem which had flouted all his predecessors. In *La Fanciulla del Reno* he began to write a libretto on the romantic lines then favored; with *Macbeth* he imitated of Weber, Spohr and Marschner. In *Rienzi* we have a rather more robust libretto and music of a bolder character. With *The Flying Dutchman* comes the first sign of originality; the libretto is in good verse, the subject original and

daring, the music picturesque and dramatic. In *Tannhäuser* all these qualities are intensified, but now there is more attempt at fitting up the lyric forms. In *Lohengrin* we rise still higher; the bulk of this work is in short lyric strains interspersed, with recitative and semi-recitative. Then Wagner perceived what a snare octo-syllabic rhymed verse was; he abandoned it and wrote his subsequent dramas in powerful Scandinavian verse of short measures, or else in verse of irregular metre.

The subjects, startlingly novel, were chosen with much care and research—and greatest innovation of all—a kind of music was at last evolved which was consummately plastic. The orchestra wore an endless and iridescent symphonic web out of the present material, while the tenor so comically declaimed above it that there was no definite boundary between the lyric and the dramatic parts. This homogeneity of style is seen to greatest perfection in *Tristan and Isolde* where there is a minimum of explanation and a maximum of poetry, but even the explanatory portions of the *Nibelungen Ring* are marvellously well got over.

#### MODERN WRITERS.

For quite a while no one tried to follow Wagner's lead, though all composers were incessantly influenced by him. I shall not attempt to do the opera of Richard Strauss for the simple reason that I cannot yet bring myself to judge them impartially; but it should be pointed out that numerous composers of to-day are trying new kinds of continuous music, with varying success. The operas of Vincent d'Indy, Paul Dukas, of Maurice Strakosky, of Debussy, of Barber, of Delius, are examples, all too recent to criticize, and I have before me a remarkable trilogy by the late Bohemian composer Zdenko Fibich, which attempts once more to reestablish the Greek drama. It is a series of three powerful dramas in blank verse on the subject of the Peloponnesian War. The text is spoken with little or no restraint, but the orchestra supplies a thin, yet sufficient and never ceasing current of very pleasant music artfully broken up by pauses and rests so as to easily keep with the actor's speech. It is what we call "Melodrama," and more refined form. Melodrama never has claimed and probably never will claim general admiration, because the audience is expected to listen closely to drama and music at once (which they only do in the theatre). Perhaps we are more likely to see in the future a development of the dumb-show play. Either of these forms of art at least has the advantage of dispensing with recitative and thus evading that conflict between drama and music which it has been the object of this article to sketch. That conflict has lasted for 300 years and my summary of it occupies only ten times as many words, so it is perforce a very inadequate one. But when people theorize about the harmonious blending of the sister arts, remember that the musical life of too many other families are seen at their best apart. When they come together they only fight.

#### BOCCERINI AND HIS ROYAL PATRONS.

CHARLES IV of Spain was something of an amateur musician, and took pleasure in playing the violin. He had in his court Boccherini, the violinist, and the two used to play together. Boccherini, however, was obliged to play second fiddle to His Majesty, and this led to his being called "the violin of the violin," particularly as King Charles played neither in time nor in tune.

Boccherini therefore composed a piece of music in which all the work was given to the violin, while the first part was made very easy, hoping in this way to preserve the kindly disposition and at the same time to have an opportunity for displaying his own talents. Unhappily, however, the king detected the trick, and when he heard the violinist's collar was thrown him out of the window. The Queen intervened and Boccherini was released, but was dismissed from Spain forever. Later, however, the king repented, and gave his violinist a position with the German Emperor, who also played the violin. One day his new employer asked him "What difference do you find between my playing and that of my cousin?"

The violinist answered, "Charles IV played like a king—my Majesty plays like an Emperor."

#### THE FORGOTTEN THINGS.

BY CLARA LOUISE GRAY.

EVERY one understands the fact that no matter what profession he is pursuing, the forgotten things peep out at you from every nook and corner. The forgotten incidents will keep jumping at one every moment in the day or night, and things that we might have not stare at us continually; we all forget, and the whole world forgets, very sad to relate. Why do we not, to indulge in slang, "get a huckle on" and stop forgetting? Things would grow brighter instantly.

Oh going to a lesson of one of my little piano-forte pupils one afternoon and entering the large hall, I found out that I was a trifle early, which is a good fault, to wait. I sat down with a sigh school, but my contentment was soon to be broken, for suddenly, as I rested, I heard voices which came from the other room. I was in a predicament, for I could not move either one way or the other, and, though I stopped my ears, I could not help hearing the conversation.

"I do wish that Alice would come home from her piano lesson and her music teacher will soon be here."

"Do you like Miss G.?" asked the lady who was with Alice's mother. "I put my fingers into my ears on the same tone. 'Why I wanted to know,' went Ethel in next month with some teacher, and I thought if you liked Miss G. I might try her."

"Alice is advancing under her method," went on teacher very much, and this is Alice loves her music and Miss G. tries hard to please. But there is one forgets the little things."

"In what way?" asked the other. "Well, for instance," answered the mother, "some time ago I asked her if she would get me some of the new paper to mend Alice's music book; and she said, 'I will be so soon, as it does not look well on the piano. I have read her three or four times since, and she is always lovely and nice about it, but she keeps saying she will do it nice about it, but she keeps forgetting, that is all.'"

"How my face burned!" said the other. "That, not long ago Alice visited a new march children. Alice asked Miss G. if she would not get her a pretty one to play, and she said she would not get the forget that also. Alice is so much interested by anything that I do not want her to be discouraged. Alice thinks so much of me, that I should not make any change, at least, in her teacher that I had not given a small sigh of regret for the present."

"Other things came up at almost every lesson that morning and give her a fair trial, and see if you will wake up and do better. She is a good girl with a turn of mind and right about face."

In my heart of hearts how I did thank this good, in the world. When it was able to listen again the same voice was talking.

"Are you going to engage her?" "I have thought about doing so," answered the other. "Now under any circumstances, the things I do to make up my mind are in some way more important than the large ones, and this is why I am trying to impart to Ethel, and this is why I when she will forget the little things, every day. If I get yet. No, I want some other things more important. I could have cried very much, as a teacher," trying to be a very influential woman and I was through my own carelessness I had lost her. It was a hard lesson, but one I never forgot.

In music, coherence and completeness are indispensable in every composition, however small—Schumann.

The Etude Gallery of Musical Celebrities



William Vincent Wallace



G. L. P. Spontini

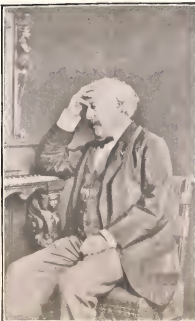


F. von Flotow



Photo. Copyright by Geo. Leybold.

Jean de Reszke



Stephen Heller



Franz Lehar

## HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This feature commenced in the issue of *The Etude* for February, 1909, and has been continued every month since then. Thus, two hundred and twenty-two of these instructive portrait-biographies have already been published.

## FRIEDRICH VON FLOTOW.

(Flo'-tol.)

FLOTOW was born near Mecklenburg, and died at Darmstadt, January 24, 1883. He was the son of a German nobleman and was educated for the diplomatic service. The love of music, however, proved too strong for him, and when he went to Paris in 1827 he yielded to his musical aspirations, and became a pupil of Reicha. The Revolution of 1830 drove him away for a time, but he soon returned to Paris, and produced his first attempts at the houses of his aristocratic friends. His first operatic success in public was a work entitled *Le Maçon*, produced at the Théâtre de la Renaissance, 1839. It was afterwards re-written and produced in Hamburg, 1845, and became a popular favorite in Germany. Several operas and ballets followed with varying success. The best known of his works are the operas *Sirafello* and *Martha*. *Stradella* was originally a short lyric piece, and was afterwards enlarged into operatic form, and achieved great popularity in Germany, though it failed in London, and was never produced in Paris. *Martha* is the best and also the most popular of all his works. It was produced in Vienna, 1847, and quickly spread all over the world. In 1856 Flotow was appointed lateraldant at the Court theatre, Schwerin, a post he retained until 1853, when he returned to Paris. In 1858 he removed to the neighborhood of Vienna.

(The Etude Gallery.)

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## GASPARO LUIGI PACIFICO

SPONTINI.

(Spon-tee'-ne)

SPONTINI was born at Majolati, Ancona, Nov. 14, 1774, and died there Jan. 24, 1851. He studied at the Conservatory, Naples, under Sala and Tritto. His success as a composer also won him noble assistance from Pichinni. He won distinction in Naples, Venice, Rome and elsewhere as an opera composer, and then proceeded to Paris. Here he found that the facile Neapolitan style of opera he made Mozart and Gluck his models. This resulted in the production of *La Vestale*, in 1807, and he became a great favorite. Napoleon and the Empress Josephine encouraged him in his work. *Ferdinand Cortes* proved almost as successful as *La Vestale*. He became director of Italian Opera, 1810-12, but was dismissed for "financial irregularities." The post was restored to him by Louis XVIII, but he sold it to Calabrese, his last year in Paris (1819) witnessed the production of *Olympic*, a work which failed at first, but after much revision became a great favorite. From 1820 to 1841 he was in Berlin as court composer to Frederick II. Spontini became a brilliant figure at the German court, but created far more enemies than friends. After the death of the Emperor he was superseded, narrowly escaping imprisonment and disgrace. In recognition of his past services, however, he was pardoned and well pensioned.

(The Etude Gallery.)

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## WILLIAM VINCENT WALLACE.

WALLACE was born at Waterford, Ireland, July 1, 1813, and died at the Chateau de Bergen, in the Pyrenees, Oct. 12, 1865. The family migrated to Dublin, and Wallace soon became known as a violinist, organist and conductor. He went to Australia in 1835, and for a time lived adventurously by sea and land. In 1845 he found himself in London, where *Maritima* was written and produced at Drury Lane the same year, and established Wallace's reputation. Other operas followed, but in 1850 he was in charge of a concert in Germany followed, where his piano music was in great demand. Little of it is now remembered, though his first *Polka de Concert* and the piano arrangement of Paganini's *Witches' Dance* are an opera for Paris, but his eyesight failed him, and he undertook another trip to North and South America. He lost a fortune in New York, but made another in 1853. His *Lurline* was produced at Covent Garden in 1860, and was followed by other operas, now mostly forgotten. Wallace had remarkable gifts as a composer, but suffered from a "fatal many works of no permanent value. His success to a great extent, with his *Maritima*, however, will always delight lovers of simple melody.

(The Etude Gallery.)

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## FRANZ LEHAR.

(Lay-har)

LEHAR was born April 30, 1870, at Komorn, Hungary. He received his musical education at the Prague Conservatory, and from there went as concertmaster to Elberfeld-Barmen. Subsequently he became a military bandmaster, and served with many military regiments in various parts of Austria-Hungary. He left the army in 1902 to fill the post as conductor of the Vienna Theater. In this year he also acted as conductor of the Riesenorchesters—the Giant Orchestras—at "Venice in Vienna," a great exhibition held in the American Hotel. Lehár will always be remembered as the composer of *The Merry Widow*, the most successful musical comedy of recent times. It was produced in Vienna, 1905, and its entrancing waltz tunes spread across Europe and America. Lehár's former beat-wave *Gipsy Love* has also proved popular in this country, and so have other works of his which have been produced in German in America. He has also composed marches, overtures, and a symphonic poem. Like our own Victor Herbert, Lehár is one of a small band of well-schooled composers the world has produced, who has succeeded in appealing to the mass of people by their melodious and vivacious charm, and at the same time have delighted trained musicians by their certainty of technique. Mozart paved the way with his *Magic Flute* and *The Marriage of Figaro*, and since him there have been Johann Strauss, Planquette, Sullivan, Offenbach, and a few too few—others. (The Etude Gallery.)

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## STEPHEN HELLER.

HELLER was born May 15, 1815, at Pesth, Hungary, and died in Paris, Jan. 14, 1888. He studied with Anton Halm in Vienna, and at an early age made his debut in Pesth. After a tour through Germany he settled in Augsburg, 1830-33, where he suffered a prolonged illness, and added to his stock of musical knowledge during his recovery. He returned to Paris in 1838, and quickly established himself as a teacher of unusual ability. He rarely appeared in public, though he gave concerts in London in 1850 and again in 1862. His main life-work, however, was teaching and composing for the piano. The value of his teaching experience is noticeable in his admirable *Studies*, which have proved of immense value to students—particularly Opus 16, Nos. 45, 46 and 47. Of his other compositions, the *Tarantelle in A flat* (Op. 85) is by far the most popular. It is probably the most familiar example of this famous Italian dance in existence. He also wrote many other excellent and well-marked originality, such as *Les Nuits Blanches*, and *Im Walde*. His knowledge of the pianoforte is further shown in the excellent transcription of many of the Schubert and Mendelssohn compositions. He does not appear to have attempted to write large orchestral works, but confined himself to the smaller forms, in which he was very popular. One of the best known of his pupils of Edouard Philippi, of the Paris Conservatory.

(The Etude Gallery.)

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## JEAN DE RESZKE.

(Resh'-kay.)

DE RESZKE was born at Warsaw, Poland, Jan. 14, 1850. He studied with his first operatic appearance in Venice, 1874, and sang in London, 1875, and then supposed to be a baritone and as such made a reputation for himself not only in London, but also in Paris and Italy. He first appeared as a tenor in Madrid, 1879, and was first tenor at the Paris Opera, 1884-1889. He appeared in the first productions of many famous operas, including *Gounod's Roméo et Juliette*, and Massenet's operas, *Le Cid* and *Hérodiade*. He made his debut at Covent Garden, in 1888, and appeared there every year until 1900, his parts including *John of Leyden*, the Duke in *Thomas's Emmerdale*, *Phœbus*, in *Goring-burg's Elaine*, and *Werther* in Massenet's operas. He became especially famous, however, as a singer in Wagner's operas, and in parts such as *Walther*, *Stiefried* in *New York* debut in 1895, and he made his debut in 1895, and he made soon established himself as the world's leading tenor. The most remarkable thing about De Reszke perhaps was his *rités* in which he admirably interpreted the dramatic side, without interpreting vocal purity. He suffered a severe illness in 1904, and since then has been engaged in teaching in Paris.

(The Etude Gallery.)

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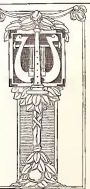


# If My Daughter Should Study for Grand Opera

An interview secured expressly for THE ETUDE with the eminent Grand Opera Tenor and Operatic Impresario

ANDREAS DIPPEL

Director of the Philadelphia-Chicago Grand Opera Company



This person is better qualified to talk upon this subject than Mr. Andreas Dippel, general manager of the Philadelphia-Chicago Grand Opera Company, one of the youngest organizations that are guided by the desires of a grand operatic organization. He was born at Cassel, Germany, November 18, 1881. His father was a manufacturer. He was educated in the traditions of his native town, where he was prominent. Entering a banking house in 1899, he continued in that occupation for five years, acquiring the rudiments of a sound business education. In the autumn of 1904, he left his home in 1897, going to Berlin, Munich and Vienna, where he continued his studies with great masters in four different languages, enabled him to sing all the leading tenor parts in Italian, French and German operas with equal success. In 1897 he secured an engagement at the Royal Theatre, in Berlin, and made his debut in "The Flying Dutchman." While his engagement at this theatre lasted until 1902, he was granted leave of absence during the season of 1900-01 to sing at the Metropolitan Opera House in New York. His American debut was made on November 28, 1901, in "The Flying Dutchman." Under the conducting of Anton Seidl, he sang under the management of Anton Seidl, Arthur Niksch and Thero Stadel. He sang during the seasons of 1902-03, and from 1904 to 1908 he was a member of the Imperial Court Opera in Vienna. In 1908 Mr. Dippel returned to the Metropolitan Opera Company, then under Maxine Grand, during that season Mr. Dippel added engagements at the Royal Opera, Covent Garden, London; the Royal Opera, Munich, and at the Bayreuth Festival. His repertoire was very remarkable, comprising nearly 100 different parts. In 1910 he sang the German roles from Mozart to Wagner; the Italian, from Donizetti to Puccini, as well as the works of the great masters of France. In addition to this he has an extensive repertoire of over 100 French and Italian operas. In 1912, Mr. Dippel was named as a member of the Board of Directors of the Metropolitan Opera Company, and in 1913 he was appointed to the important post of Administrative Manager at the Metropolitan Opera House. During greater opportunities in being the sole director of a grand opera company he assumed control of the new Philadelphia-Chicago Grand Opera Company, retaining, however, his connection with the Metropolitan Opera Company as Honorary Associate.—*Journalist News.*

"The training of the girl destined to become a great prima donna is one of the most complex problems imaginable. You ask me to consider the case of an imaginary daughter destined for the career in order to make my opinions seem more pertinent. Very well. If my daughter were studying for grand opera, and if she were a very little girl, I should first watch her very carefully to see whether she manifested any uncontrollable desire or ambition to become a great singer. Without such a desire she will never become great. Usually this ambition becomes evident at a very early age. Then I should realize that the mere desire to become a great singer is only an infinitesimal part of the actual requirements.

"She must have, first of all, fine health, abundant vitality and an artistic temperament. She must show signs of being industrious. She should have the patience to wait until real results can be accomplished. In fact, there are so many attributes that it is difficult to enumerate them all. But they are all worth considering seriously. Why? Simply because if they are not considered she may be obliged to spend years of labor for which she will receive no return except the most bitter disappointment conceivable. Of the thousands of girls who study to become prima donnas only a very few can succeed from the nature of things. The others either abandon their ambitions or assume lesser roles for little girls down to the theatre."

"You will notice that I have said but little about her voice. During her childhood there is very little means of judging of the voice. Some girls' voices that seem very promising when they are children

often turn out in a most disappointing manner. So you see I would be obliged to consider the other qualifications before I even thought of the voice. Of course, if the child showed no inclination for music or did not have the ability to 'hold a tune,' I should assume that she was one of those frequent freaks of nature which no amount of musical training can save.



ANDREAS DIPPEL

"Above all things I should not attempt to force her to take up a career against her own natural inclinations or gifts. The designing mother who desires to have her own ambitions realized in her daughter is the bane of every impresario. With a will power worthy of a Blamarek she maps out a career for the young lady and then attempts to force the child through what she believes to be the proper channels leading to operatic success. She realizes that great singers achieve fame and wealth and she longs to taste of these. It is this that prompts her to fight all obstacles rather than any particular love for her child. No amount of advice or persuasion can make her believe that her child cannot become another Tetrizini, or Garden, or Schumann-Heink, if only the impresario will give her a chance. In nine cases out of ten Fate and Nature have a conspiracy to keep the particular young lady in the rôle of a stenographer or a dressmaker, and in the battle with Fate and Nature even the most ambitious mother must be defeated."

## HER VERY EARLY TRAINING.

Once determined that she stood a fair chance of success in the operatic field I should take the greatest possible care of her health, both physically and intellectually. Note that I lay particular stress upon her physical training. It is most important, as no one but the experienced singer can form any idea of what demands are made upon the endurance and strength of the opera singer.

Her general education should be conducted upon the most approved lines. Anything which will develop and expand the mind will be useful to her in later life. The later operatic rôles make far greater demands upon the mentality of the singer than those of other days. The singer is no longer a parrot with little or nothing to do but come before the footlights and sing a few beautiful tones to a few gesticulations. She is expected to act and to understand what she is acting. I would lay great stress upon history—the history of all nations—she should study the manners, the dress, the customs, the traditions, and the thought of different epochs. In order to be at home in "Pelléas and Mélisande" or "Tristan and Isolde," or "La Bohème" she must have acquainted her mind with the historical conditions of the time indicated by the composer and librettist.

## HER FIRST MUSICAL TRAINING.

Her first musical training should be musical. That is, she should be taught how to listen to beautiful music before she ever hears the word technic. She should be taught sight reading, and she ought to be able to read any melody as easily as she would read a book. The earlier this study is commenced with the really musical child the better. Before it is of any real value to the singer her sight reading should become second nature. She should have lost all idea of the technology of the art and read with ease and naturalness. This is of immense assistance. Then she should study the piano thoroughly. The piano is the door to the music of the opera. The singer who is dependent upon some assistant to play over the piano scores is unfortunate. It is not really necessary for her to learn any of the other instruments, but she should be able to play readily and correctly. It will help her in learning scores more than anything else. It will also open the door to much other beautiful music which will elevate her taste and ennoble her ideals.

She should go to the opera as frequently as possible in order that she may become acquainted with the great rôles intuitively. If she cannot attend the opera itself she can at least gain an idea of the great operatic music through the talking machines. The "repertory" of records is now very large, but of course does not include all of the music of all of the scores.

She should be taught the musical traditions of the different historical musical epochs and the different so-called music schools. First she should study musical history itself and then become acquainted with the music of the different periods. The study of the violin is also an advantage in training the ear to listen for correct intonation, but this is by no means absolutely necessary.



## LANGUAGES.

All educators recognize the fact that languages are attained best in childhood. The child's power of mimicry is so wonderful that they acquire a foreign language quite without any suggestion of accent in a time which will always put their elders to shame. Foreign children who come to America before the age of ten speak both their native tongue and English with equal fluency.

The first foreign language to take up should be Italian. Properly spoken there is no language so mellifluous as Italian. The beautiful quantitative value given to the vowels—the natural quest for euphony and the necessity for accurate pronunciation of the last syllable of a word in order to make the grammatical sense understandable is a training for both the ear and the voice.

Italy is the land of song, and most of the conductors give their directions in Italian. Not only the usual musical terms, but the other directions are denoted in Italian by the orchestra conductors, and if the singer does not understand she must suffer accordingly.

After the study of Italian I would recommend in order French and German. If my daughter were studying for opera I should certainly leave nothing undone until she had mastered Italian, French, German and English. Although she would not have many opportunities to sing in English under present conditions the English-speaking people in America, Great Britain, Canada, South Africa and Australia are great patrons of musical art, and the artist must of course travel in some of these countries.

## THE STUDY OF THE VOICE ITSELF.

Her actual voice study should not commence before she is seventeen or eighteen years of age. In the hands of a very skilled and experienced teacher it might commence a little earlier, but it is better to wait until her health becomes more settled and her mature strength develops. At first the greatest care must be taken. The teacher at best, a delicate flower which a little wet or a little over-training may deform or even kill. I cannot discuss vocal methods as that is not pertinent to this interview. There is no one absolutely right way, and most famous singers have developed different roads to reach the same end. However, it is a historic fact that few great singers have ever acquired voices which have had beautiful quality, perfect flexibility and reliability who have not singing for some years in the old Italian style. Mind you, I am not referring to an old Italian school of singing here, but merely to that class of music adopted by the old Italian composers—a style which permitted few vocal blemishes to go by unnoticed. Most of the great Wagnerian singers have been proficient in coloratura roles before they undertook the more complicated parts of the great magician of Bayreuth.

While the aspiring young singer is engaged in her vocal training she should find time to study the theory of music. This is very much neglected, and a failure to understand the structure of music, both from the standpoint of musical form and harmony, often places the singer in an embarrassing position. The director knows what is right and the singer has preconceived ideas of the interpretation which will not conform to the composer's musical intentions.

It is better to leave the study of repertoire until later years—that is, until the study of voice has been conducted for a sufficient time to insure regular progress in the study of repertoire. Personally, I am opposed to those methods which take the student directly to the study of the repertoire without any previous vocal drill. The voice, to be valuable to the singer, must be able to stand the wear and tear of many seasons. It is often some years before the young singer is able to achieve real success, and the prizes come with the later years. A voice that is not carefully drilled and trained so that the singer knows how to get the most out of it with the least strain and the least expenditure of energy will not stand the wear and tear of many years of opera life.

After all, the study of repertoire is the easiest thing. Getting the voice properly trained is the difficult thing. The student who is not able to make the mistake of leaping right into the most difficult roles. She should start with the simpler roles, such as those of some of the lesser parts in the old Italian operas. Then she may essay the leading roles of, let us say, "Traviata," "Barber of



From "The Music of the Modern World" Published by permission of Apple & Co.

THE VISIT TO THE IMPRESARIO

Seville," "Norma," "Faust," "Romeo and Juliet" and "Carmen."

Instead of simple rôles she seems inclined to spend her time upon "Isolde," "Minn," "Elsa" or "Butterfly." It has gotten so now that when a new singer comes to me and wants to sing "Tosca" or some rôle from the so-called new or "verismo" Italian school I almost invariably refuse. I ask them to sing something from *Norma*, or *Parina*, or *Dinorah*, or *Lucia* in which it is impossible for them to conceal their vocal faults. But no, they want to sing the big aria from the second act of *Madama Butterfly*, which is hardly to be called an aria at all, but rather a collection of dramatic phrases. When they are done I ask them to sing some of the opening phrases from the same rôle, and ere long they discover that they really have nothing which an impresario can purchase. They are without the voice and without the complete knowledge of the parts which they desire to sing.

Then they discover that the impresario knows that the tell-tale pieces are the old arias from his old Italian operas. They reveal the voice in its entirety. If the breath control is not right it becomes evident at once. If the quality is not right it becomes as plain as the features of the young lady's face. There is no dramatic-emotional curtain under which to hide these shortcomings. Consequently, knowing what I do, I would insist upon my daughter having a thorough training in the old Italian arias.

## HER TRAINING IN ACTING.

Her training in acting would depend largely upon her natural talent. Some children are born actors—natural mimics. They act from their childhood—more than others can learn in years. Some seem to require little or no training in the art of acting. As a rule they become the most forceful acting singers. Others improve wonderfully under the direction of a clever teacher.

The new school of opera demands higher histrionic ability from the singer. In fact, we have come to a time when opera is a real drama set to music which is largely restrictive and which does not distract from the action of the drama. The librettos of other days were, to say the least, ridiculous. If the music had not had a marvelous hold upon the people they could not have remained in popular favor. To my mind it is an indication of the wonderful power of music that these operas retain their favor. There is something about the melodies which seem to preserve them for all time, and the public is just as anxious to hear them today as it was twenty-five and fifty years ago.

Richard Wagner turned the tide of acting in

opera with his music dramas. Gluck and von Weber had already made an effort in the right direction, but it remained for the mighty power of Wagner to accomplish the final work. Now we are witnessing the rise of a school of musical dramatics and promises to increase the public taste in this matter and which will add vastly to the pleasure of opera going as it will make the illusion appear more real.

This also imposes upon the impresario a new contingency which threatens to make opera more and more expensive. Costumes, scenery, and all the settings nowadays must be kept historically accurate and costly. The collection of wigs, robes, scenery which a few years ago sufficed for the way to an equipment more elaborate than that of a Belasco or an Irving. Nothing is left undone to make the picture real and beautiful. In fact, complete and luxurious as now given in America are as anywhere in the world.

## WHEN DIFFERENT PUPILS MAKE THE SAME MISTAKES.

A BATHOS novel way for challenging attention is suggested by the following excerpt from Dr. Fisher's work on *Psychology for Music Teachers*. After pointing out the fact that nineteen out of twenty pupils find a piece of music for the first time, he goes on to say:

"If a teacher is in the habit of using a particular book of studies, he runs, on turning to any page, point out the place where the next pupil who takes that particular page will go wrong. That this assertion is not a reflection upon any particular teacher, is deduced from a long experience of large bodies of schools for girls. Here the pupils come from all parts of the country, where they have been instructed by all kinds of teachers. Yet the result is invariably the same.

"In teaching Raft's *Andes*, not a particularly difficult piece, the writer has frequently said, pointing least eight mistakes before you will make at them and point them to yourself as you play make? To which she replies is, 'Yes.' The girl may of this kind is a good way of stimulating attention. What has been said with respect to Raft's *Andes*, applies equally to other pieces."



## How a Great Operatic Production is Prepared

Opinions from Many Celebrated Specialists upon a Subject of Much Human Interest to all Music Lovers

It is most human to want to peep behind the scenes and see something of the machinery which causes the wonderful spectacle of the stage. We remember how, as children, we longed to open the clock and see the wheels go round. Behind the asbestos curtain there is a world of ropes, lights, electrical and mechanical machinery, paints and canvas, which is always a territory filled with interest to those who sit in the seats in front.

Much of the success of the opera in New York, in recent years, is due to the great efficiency of the Director, Giulio Gatti-Casazza, and to the Conductors Arturo Toscanini and Alfred Hertz. Mr. Gatti, as he is familiarly called, is now in his fifth season at the Metropolitan. He is a graduate of the Royal Italian Naval Academy at Leghorn, and had been intended for a career as a naval engineer before he undertook the management of the opera at Ferrara. This he did because his father was on the board of directors of the Ferrara opera house, and the institution had not been a great success. His directorship was so well executed that he was appointed head director of the opera at La Scala in Milan, and astonished the musical world with his wonderful Italian productions of Wagner's operas under the conductorship of Toscanini. The two became like brothers, and refuse to work apart. In New York they have instituted many reforms, and last year they took the New York company to Paris, giving performances which made Europe realize that opera in New York is as fine as that in any music center in the world, and in some particulars finer. The New York opera is more cosmopolitan than that of any other country. Its company includes artists from practically every European country, but fortunately includes more American singers and musicians to-day than at any time in our operatic history. We are indebted to the staff of the Metropolitan Opera House, who with the kind permission of the director, have furnished THE ETUDE with the following interesting information:

### A WORLD OF DETAIL.

Few people have any idea of how many persons and how many departments are connected with the opera and its presentation. Considering them in order they might be classed as follows:

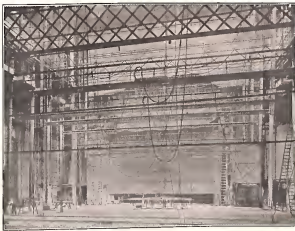
- The General Manager and his assistants.
- The Musical Director and his assistants.
- The Stage Director and his assistants.
- The Technical Director and his assistants.
- The Business Director and his assistants.
- The Wardrobe Director and his assistants.
- The Master of Properties and his assistants.
- The Head Engineer and his assistants.
- The Accountant and his assistants.
- The Advertising Manager and his assistants.
- The Press Representative and his assistants.
- The Superintendent and his assistants.
- The Head Usher and his assistants.
- The Electrician and his assistants.

Few of these important and necessary factors in the production ever appear before the public. Like the miners who supply us with the wealth of the earth, they work, as it were, underground. No one is more directly concerned with making the production than the Technical Director. In that we are fortunate in having the views of Mr. Edward Steffe, Technical Director of the Metropolitan Opera Company, of New York. The complete pic-

ture that the public sees is made under the supervision of Mr. Steffe, and during the actual production he is responsible for all of the technical details. His experience has extended over a great many years in different countries. He writes:

### THE TECHNIC OF THE PRODUCTION.

"I understand you wish me to give you some idea of the technicalities involved in producing the stage pictures which go to form an opera. Let us suppose it is an opera by an American composer. My first procedure would be to place myself in touch



HOW AN OPERATIC STAGE LOOKS FROM BEHIND.  
Photograph of the Reconstructed Stage of the Berlin Grand Opera.

with the author and composer. After having one or two talks with them I secure a libretto. When a mutual understanding is agreed upon between us as to the character of the scenes required and the positions of particular things in relation to the business which has to take place during the performance, I make my plans accordingly, and look up all the data available bearing upon the subject.

"It is now time to call in the scenic artist, giving him my views and ideas, so that he can start upon the designing and painting of the scenery. His first design would be in the form of a rough sketch and a more clearly worked out ground plan. After further discussion and alterations we should definitely agree upon a scheme, and he would proceed to make a scale model. When this model is finished it is a perfect miniature scene of the opera as it will appear on the night the opera is produced.

"The author and composer are then called in to meet the impresario and myself for a final consultation. We now finally criticize our plans, making any alterations which may seem necessary to us. When these alterations are completed the plans are handed over to the carpenter, who immediately starts making his frames and covering them with canvas, working from the scale model. The scenic artist is now able to commence his work in earnest. The 'properties' are our next consideration. Sketches and patterns are made, authorities are consulted, and everything possible is done to aid the Property Master in doing his part of the work.

"Unless the opera in question calls for special mechanical effects, or special stage machinery, the

scene is adapted to the stage as it is. If anything exceptional has to be achieved, however, special machinery is constructed.

"The designing of the costumes is gone over in much the same way as the construction of the scenery. The period in which the opera is laid, the various characters and their station in life, are all well talked over by the composer, author and myself. The costume designer is then called in, and after listening to what every one has to say and reading the libretto, he submits his designs. These, when finished, are criticised by the impresario, the composer, the author and myself, and any suggestion which will improve them is accepted by the designer, and alterations are made until everything is satisfactory. The designs are then sent to the costume maker.

"The important matter of lighting and electrical effects is not dealt with until after the scenery has been completed, painted and set up on the stage, except in the case when exceptional effects are demanded. The matter is then carefully discussed and arranged so that the apparatus will be ready by the time the earlier rehearsals are taking place.

The staff required by a Technical Director in such an institution as the Metropolitan Opera House is necessarily a large one. He needs an able scenic artist with his assistants and an efficient carpenter with his assistants to complete the scenic arrangements as indicated in the models. The completed scenery is delivered over to the stage carpenter who has a large body of assistants, and is held responsible for the running of the opera during rehearsals and performances. The stage carpenter has also under his control a body of carpenters who work all night, commencing their duties after the opera is all over, removing all the scenery used in the opera just finished from the opera house, and bringing from the various storehouses the scenery required for the next performance or rehearsal. The electrician is an important member of my staff, and he, of course, has a number of assistants. The Property Master and his assistants and the Wardrobe Mistress and her assistants are also extremely important. Then there is the engineer who is responsible for the heating and ventilating, and also for many of the stage effects is another necessary and important member. In all, the Opera House, when in full swing, requires for the technical or stage detail work alone about 185 people.

Thus far we have not considered the musical side of the production. This is, of course, under the management of the General Director and the leading Musical Director. Very little time at best is at the disposal of the musical director. A director like Toscanini would, in a first-class opera house, with a full and competent company, require about fifteen days to complete the rehearsals and other preparations for such a production as *Die Walküre*, should such a work be brought out as a novelty. A good conductor needs at least four orchestral rehearsals. Pelléas et Melisande would require more extensive rehearsing, as the music is of a new order and is, in a sense, a new form of art.

### IMPORTANT REHEARSALS.

While the head musical director is engaged with the principals and the orchestra, the Chorus-master spends his time training the chorus. If his work is not efficiently done, the entire production is greatly impeded. The assistant conductors undertake the work of rehearsing the soloists prior to their appearance in connection with the orchestra. They must know the Head Director's ideas perfectly, and see that the soloists do not introduce interpretations which are too much at variance with his ideas and the accepted traditions. In all about ten rehearsals are given to a work in a room set aside for that purpose, then there are five stage rehearsals, and finally four full ensemble rehearsals with orchestra. In putting on an old work, such as those in the standard repertoire, no rehearsals are demanded.

## GRAND OPERA AS A BUSINESS.

BY HUBERT GRAM.

The musical forces of the Metropolitan Opera House make a company of two hundred and thirty. Arturo Toscanini and Alfred Hertz, twenty assistant conductors, about ninety soloists, a chorus numbering about one hundred and twenty singers, thirty musicians for stage music, about twenty attendants, and an orchestra of from eight to ten hundred and ten performers, depending on the performance.

In the meantime, the General Director, the Stage Manager, and often the Musical Director, have made innumerable suggestions to the singers regarding the proper historical presentation of their roles. As to the singers give too little attention to the dramatic side of their work, and demand much of the Stage Manager. However, there has been a great improvement in this recent years. Prior to the time of Gluck, Wagner and Wagner acting in the opera was a matter for ridicule.

## THE BALLET.

Signor Ludovico Saraceno, the Head Ballet Master of the Metropolitan, has furnished us with the following facts about a part of the opera which undoubtedly attracts many people to the house. In all there are about sixty-eight persons connected with the ballet. About ten years of continuous study are needed to make a finished ballet dancer. Many have made very large fees for their services. The art of dancing has undergone great reforms in recent years, and the ballets of to-day are very much more popular than in past years. The most popular ballets of to-day are the Coppelia and Sylvia of Delibes. The ballets from the operas La Gioconda, Samson et Delila, Armida, Medea, Aida, Orléans, L'Africain, and La Damnation de Faust are also very popular.

The cost of the opera last year at the Metropolitan Opera House was one and three-quarter million dollars. The number of employees in all is 600.

## MUSICAL ANCESTRY.

It is a platitude to say that the great pupils of one age are the great teachers of the next, yet it seems as if there is an aristocracy in music as well as in society. Of all musical ancestors the one founded by Haydn seems to be the most royal line. Haydn was practically self-taught, but his pupils included the mighty Beethoven. Beethoven taught little, yet he gave the world one pupil who was destined to be the musical "father" of many illustrious artists—Carl Czerny. The greatest of Czerny's pupils was Franz Liszt. Space will not permit mention of all the Liszt pupils, but they included Dr. William Mason—America's greatest piano teacher—d'Albert, Rosenthal, Klindworth, Carter, Sherwood, Sioti, Alexander Lambert, and others, no less famous. Another branch of the "Czerny family" is that brought down to us through Leschetizky, the teacher of Paderewski, and of innumerable latter-day pianists.

Another musical "family" is that of Clementi, whose pupils included Meyerbeer, Field, Cramer and Moscheles. Cramer and Moscheles were a prolific source. Among the pupils of Moscheles were Mendelssohn and Grieg. Mendelssohn founded the Leipzig Conservatory, which has produced more musicians than one can think of on a long day.

Cherubini's musical descendants at the Paris Conservatoire have been legion, the most interesting being, being perhaps, that of the pupil Halévy, who was the teacher of Gounod and Bizet. It is a noteworthy fact, however, that "ancestry" of this kind is no more important in music than it is in real life, for many of the world's foremost musicians have either been self-taught or had teachers of little prominence. Among these may be mentioned Chopin, Wagner, Schubert, Raff, Spohr, Rubinstein, Verdi, Rossini, Offenbach and a host of others.

Do not be afraid to help your fellow-students, and when playing the part of "Good Samaritan" to other musicians, do something worth while. "You find people ready enough to do the Samaritan," said Sydney Smith, "without the oil and lamp." "

Hubert's Note.—Mr. Robert Gram is the brother of Maurice Gram, one of the most distinguished of opera managers in America, and, in fact, the one who was largely responsible for the conflict of opera in America at this time. Mr. Robert Gram has been a manager of many distinguished musical artists and has written many interesting books upon this subject.

Up to ten years ago grand opera, as a strictly business enterprise, was so precarious that none of the impecunious who tempted fate with its direction even hoped for profit, and, save in a few special instances, disaster was always recorded. It may be stated that the late Maurice Gram was the first of the intrepid directors of grand opera, who died leaving enough for his funeral expenses.

Helenah Connors, who succeeded Mr. Gram, though it may be said that "his bed was made for him," lasted three years before the strain of operatic management took him to a premature grave.

Oscar Hammerstein, in some magical way, seems to be immune from the penalties which have befallen his predecessors.

Max Strakosch, and his brother Maurice—as well as Max Metelsky—during the 70's and a part of the 80's, passed through a series of vicissitudes, such as would today be regarded as fiction if placed in black type, while the years which the doughty Colonel J. H. Mapleson gave to this precarious field were all characterized with the same record of disaster.



PROFILE OF THE PARIS GRAND OPERA. (NOTE THAT THE STAGE SCENE IS LARGER THAN THE AUDITORIUM. ALSO NOTE THE IMMENSE SPACE GIVEN TO THE GRAND ENTRANCE STAIRWAY.)

aster which had become common where opera was the law of endeavor.

Grand opera in England alone served impecunious probably up to ten years ago, and its reign was only terminated through the erection of our modern opera houses, the founders of which were opposed to opera in the vernacular, yet fortunes were made in that field by Parepa-Rosa, Clara Louise Kellogg, Emma Abbott and H. W. Savage, while the only failure recorded was in the instance of Mrs. Thurbur, who really made an honest and elaborate effort to present English opera on a scale of grandeur equal to that which to-day obtains in our opera houses.

Henry E. Abbey, to whom the American public owes more than to any impresario, lost in one season \$250,000, and this, too, in the inaugural year of the present Metropolitan Opera House.

It cannot be said that the public of this day, despite all the progress, is reveling in finer ensembles than those which characterized the strenuous days of the Strakosch and Mapleson regimes. There are those who can recall the company at the Academy of Music, with Christine Nilsson, Anna Louise Carey, Signor Campenni, Victor Maurel, Victor Capoul, and del Puente, which constituted the most superb gathering of artists in the world, prior to the Metropolitan, was ever called upon to welcome. Yet these were heard at a scale of prices just one-half of what is to-day demanded, and in the heyday of the gilded Court Mapleson, when Patti and Gerster were heard in one organization, surrounded by the best singers of the day, the weekly expenses were less than \$300,000, whereas, Mr. Dippel recently gave out a statement that \$800,000 was the total cost of conducting the Metropolitan Opera House at this time for a week of six days.

The cause for this wide difference in the cost of giving Grand Opera lies in the seeming public desire for a plethora of stars in a single presentation, and this desire was discovered, or, shall I say, created, by the late Maurice Gram, when he presented his ideal cost of *Faust*, with the two de Reszkes, Maurel, Seach and Emma Eames.

It was with this cost of the Gounod opera that the tide was turned at the new Metropolitan, and the era of the \$10,000 a night audience began. To-day it is possible to give a performance nearly everywhere in an opera house, and the impresario is also enabled to send his artists to Brooklyn and Philadelphia, and thus add materially to his weekly income. Nevertheless as has often been demonstrated in recent years, the opera house may just as well be closed as to permit anything that can be well termed as an "off night" opera; and only a galaxy of the world's greatest singers, presented simultaneously, will serve to fill the vast opera house. It has already been found necessary to dispense with the popular price Saturday night performance.

There is every indication that within another five years performance of opera houses will be occupied nearly all the larger cities. Brooklyn and Boston has two; Chicago will have two next year; Philadelphia Baltimore, Pittsburgh, St. Louis, Cincinnati, and others; hence the heavy sums for the erection of the salaries of singers, already at a point of danger, on a strong foundation, not seem based heat can survive in America. Only the tenuity of grand opera.

The concert platform has had a menacing effect on operatic direction because of the opportunity and temptation it offers to the famous singer, as is denoted in the instance of Mme. Schumann-Heink, who came here under Maurice Gram to the Metropolitan at an honorarium of \$250 a week and is to-day earning anywhere from \$3000 to \$5000 in a similar period giving concert recitals, while Madame Marcella Sembrich, who for a quarter of a century was the Metropolitan's brightest light, has at the broader field induced to abandon the stage—in order to permanently, she has the golden harvest to avail herself of hers upon the concert stage.

Adelina Patti, who, at all periods of her career, has been a period of not less than \$4000 a night, always has been said to sing in grand opera, and an enormous fortune—said to be over ten millions of dollars—is thought to be over ten millions largely by concert-giving. Madame Melba, who has had the largest earning capacity of any singer of her sex, also prefers the concert stage. Emma Calvé had her largest concert stage of the four great stellar lights of the Metropolitan, and she maintained their financial position of opera who have not earned it. It is simply marvellous how long Madame Calvé has endured with practically but two roles, to sustain her—that of Carmen in Bizet's opera and Santuzza in Cavalleria Rusticana.

Where will the singers come from to replace the ones who to-day can still conjure, though so long censors of Patti, Melba, Tetrazzini, Calvé, Sembrich, Nordica and others, and who will take the place of the ones who will have to give place to the "placid duet," and the era of thousands a night to individual singers, which may survive in its own way to spectacular presentation, discovered, will give the roles in equal hands, with the great vocal and choral departments a feature no never before.

UNREMARKED once and for all and always remember that it is only at the price of constant work and liberty that man is permitted to acquire his power by a progressive enrichment of his faculties and his nature.—FRANZ LISZT.

## Self-Help in Voice Study

From an interview secured expressly for THE ETUDE  
with the famous French Operatic Tenor

CHARLES DALMORES

[The distinguished French tenor, Charles Dalmore, might also be called the "Distinguished German Tenor," since there is no Wagnerian singer now before the public who holds a higher position. At the same time he seems to be equally at home in both French and Italian opera. As L. Dalmore's biography is partly biographical, the usual biographical note with which we have customarily prefaced our interviews is omitted here.—Barbara's Note.]

"I am glad that THE ETUDE has asked me to talk upon self-help and not self-study, because I believe most implicitly in the former and very much doubt the efficacy of the latter in actual voice study. The voice of all things demands the assistance of a good teacher, although in the end the results all come from within and not from without. That is, the voice is an organ of expression, and what the measure of it depends upon our own thought, thousands times more than what we take in from the outside.

"It is the teacher who stimulates the right kind of thinking who is the best teacher. The teacher who seeks to make his pupils parrots rarely meets with success. My whole career is an illustration of this, and when I think of the apparently insurmountable obstacles over which I have been compelled to climb I cannot help feeling that the relation of a few of my own experiences in the way of self-help could not fail to be beneficial.

### At the Paris Conservatory.

"I was born at Nancy on the 31st of December, 1871. I gave evidences of having musical talent, and my musical instruction commenced at the age of six years. I studied first at the Conservatory at Nancy, intending to make a specialty of the violin. Then I had the misfortune of breaking my arm. It was decided thereafter that I had better study the French horn. This I did with much success and attribute my control of the breath at this day very largely to my elementary struggles with that most difficult of instruments. At the age of fourteen I played the second horn at Nancy. Finally, I went, with a purse made up by some citizens of my home town, to enter the great Conservatory at Paris. There I studied very hard and succeeded in winning my goal in the way of receiving the first prize for playing the French horn.

"For a time I played under Colonne, and between the ages of seventeen and twenty-three in Paris I played with the Lamoureux Orchestra. All this time I had my heart set upon becoming a singer and paid particular attention to all of the wonderful orchestral works we rehearsed. The very mention of the fact that I desired to become a singer was met with huge ridicule by my friends, who evidently thought that it was a form of fanaticism. For a time I studied the cello and managed to acquire a very creditable technique upon that instrument.

### A Discouraging Prospect.

"Notwithstanding the success I met with the two instruments I was confronted with the fact that I had before me the life of a poor musician. My salary was low, and there were few, if any, opportunities to increase it outside of my regular work with the orchestra. I was told that I had great talent, but this never had the effect of swelling my pocketbook. In my military service I played in the band of an infantry regiment, and when I told my companions that I aspired to be a great singer some day they greeted my declaration with howls of laughter, and pointed out the fact that I was already along in years and had an established profession.

"At the acute age of twenty-three I was surprised to find myself appointed Professor of French

Horn at the Conservatory of Lyons. Lyons is the second city of France from the standpoint of population. It is a busy manufacturing center, but is rich in architectural, natural and historical interest, and the position had its advantages, although it was away from the great French center, Paris. The opera at Nancy was exceedingly good, and I had an opportunity to go often. Singing and the opera was my life. My father had been manager at Nancy and I had made my first acquaintance with the stage as one of the boys in *Caruso*.

### A Test That Failed.

"I have omitted to say that at Paris I tried to enter the classes for singing. My voice was apparently liked, but I was refused admission upon the



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CHARLES DALMORES IN MARGENT'S THEATRE.

basis that I was too good a musician to waste my time in becoming an inferior singer. Goodness gracious! Where is musicianship needed more than in the case of the singer? This amused me, and I resolved to bide my time. I played in opera orchestras whenever I had a chance, and thus became acquainted with the famous rôles. One eye was on the music and the other was on the stage. During the rests I dreamt of the time when I might become a singer like those over the footlights.

"Where there is a will there is usually a way. I taught solfeggio in the Lyons Conservatory as well as French horn. I devised all sorts of 'home-made' exercises to improve my voice as I thought best. Some may have done me good, others probably were injurious. I listened to singers and tried to get points from them. Gradually I was unconsciously paving the way for the great opportunity of my life. It came in the form of an experienced teacher, Dauphin, who had been a basso for ten years at the leading theatre of Belgium, fourteen years in London, and later director at Geneva and Lyons. He also received the appointment of Professor at the Lyons Conservatory.

### A Famous Opportunity.

"One day Dauphin heard me singing and inquired who I was. Then he came in the room and said to me, 'How much do you get here for teaching and playing?' I replied, 'Six thousand francs a year.' He said, 'You shall study with me and some day you shall earn as much as six thousand francs a month.' Dauphin, bless his soul, was wrong. I now earn six thousand francs every night I sing instead of every month.

"I could hardly believe that the opportunity I had waited for so long had come. Dauphin had me come to his house and there he told me that my success in singing would depend quite as much upon my own industry as upon his instruction. Thus one professor in the conservatory taught another in the art he had long sought to master. Notwithstanding Dauphin's confidence in me, all of the other professors thought that I was doing a perfectly insane thing, and did all in their power to prevent me from going to what they thought was my ruin.

### Discouraging Advice.

"Nevertheless, I determined to show them that they were all mistaken. During the first winter I studied no less than six operas, at the same time taking various exercises to improve my voice. During the second winter I mastered one opera every month, and at the same time did all my regular work—studying in my spare hours. At the end of my course I passed the customary examination, received the least possible distinction from my colleagues who were still convinced that I was pursuing a course that would end in complete failure.

"This brought home the truth that if I was to get ahead at all I would have to depend entirely upon myself. The outlook was certainly not propitious. Nevertheless I studied by myself incessantly and disregarded the remarks of my pessimistic advisers. I went to no church and no sang in a synagogue to keep up my income. All the time I had to put up with the sarcasm of my colleagues who seemed to think, like many others, that the calling of the singer was one demanding little musicianship, and tried to make me see that in giving up the French horn and my conservatory professorship I would be abandoning a dignified career for that of a species of musician who at that time was not supposed to demand any special musical training. 'Could not a doctor or a blacksmith take a few lessons and become a great singer?' I, however, determined to become a different kind of a singer. I believed that there was a place for the singer with a thorough musical training, and while I kept up my vocal work amid the rain of irony and derogatory remarks from my mistaken colleagues I did not fail to keep up my interest in the deeper musical studies. I had a feeling that the more good music I knew the better would be my work in opera. I wish that all singers could see this. Many singers live in a little world all of their own. They know the music of the footlights, but there their experience ends. Every sympathy I have played has been satisfied in my life experience in such a way that it cannot help being reflected in my work.

### A Critical Moment.

"Finally the time came in for my *début* in 1899. It was a most serious occasion for me for the rest of my career as a singer depended upon it. It was in Rouen, and my fee was to be one hundred francs a month. I thought that that would make me the richest man in the world. It was the custom of the town for the captain of the police to come before the audience at the end and inquire whether the audience approved of the artist's singing, or whether their vocal efforts were unsatisfactory. This was to be determined by a public demonstration. When the captain held up the sign 'Approved' I felt as though the greatest moment in my life had arrived. I had not only succeeded in having my success and had been obliged to laugh down so much scorn that you can imagine my feelings. Suddenly a great volume of applause came from the house and I knew in a second what my future should be.

"Then it was that I realized that I was only a little way along my journey. I wanted to be the foremost French tenor of my time. I knew that success in France alone, while gratifying, would be limited, so I set out to conquer new worlds. Wag-

## AN ALPHABET OF OPERA COMPOSERS.

ner, up to that time, had never been sung by any French tenor, so I determined to master German and become a Wagner singer. I did, and it fell to me to receive that most coveted of distinctions 'soloist at Bayreuth,' the citadel of the highest in German operatic art. In later years I sang in all parts of Germany with as much success as in France. Later I went to London and then to America, where I have sung for six years. It has been no small pleasure for me to return to Paris where I once lived in penury, and to receive the highest fee ever paid to a singer in the French capital.

## The Need for Great Care

"I don't know what more I can say upon the subject of self-help for the singer. I have simply told my own story and have related some of the chief mistakes that I have overcome. I trust that no one who has not a voice really worth while will be misled by what I have had to say. The voice is one of the most intricate and wonderful of the human organs. Properly exercised and cared for it may be developed to a remarkable degree, but there are cases, of course, where there is not enough voice at the start to warrant the aspirant making the sacrifices that I have made to reach my goal. This is a very serious matter, and one which should be determined by responsible judges. At the same time, the singer may see how poor it is for even experienced managers like my colleagues in Lyons to be mistaken. If I had depended upon them and not fought my own way out I would probably be an obscure teacher in the same old city, earning the meagre salary of one hundred dollars a month.

## Fighting Your Own Way

"The student who has to fight his own way has a much harder battle of it, but he has a satisfaction which certainly does not come to the one who has all of his instruction fees and living expenses paid for him. He feels that he has earned his success and by the processes of exploration through which the self-help student must invariably pass he becomes invested with a confidence and 'I know' feeling which is a great asset to him. The main thing is for him to keep busy all the time. He has not a minute to spare upon which to depend, but he has to carry his burden by himself, and the exercise of carrying it upon himself is the thing which will do most to make him strong and successful.

"The artists who leap into success are very rare. Hundreds who have held mediocre positions come to the front, while those who appear most favored stay in the background. Do not seek to gain eminence by any influence but that of real earnest work, and if you do not intend to work, and work hard, drop all of your aspirations for operatic 'burles.'"

## SIGHT READING FOR THE LITTLE ONES.

BY BONA LOUISE BARROWS.

Most teachers are familiar with the phrase, "I shall be glad when my child can sit down at the piano and play a piece right off at first sight." It is surely not out of the way for the parents of our pupils to expect that much. Modern teaching methods, however, demand careful study of each piece, and it is usual for a pupil to learn a piece one hand at a time.

Where this is done, some practice should also be given in sight reading. A useful method of doing this is to mount selections of different grades on thick sheets of paper, and at each lesson to hear the pupil play each one, both hands together. This piece should be taken home and practiced once or twice each day. If the piece is played correctly at the next lesson, the child is given a gilt star. At the end of ten lessons the pupil who has the greatest number of stars receives a reward—usually a picture of one of the composers.

This method has been tried, and found more successful than was at first anticipated, as the children liked the "star" idea very much indeed, and the rivalry to be among the winners proved very helpful to their studies. They not only read to each better, but also worked harder at their other exercises so as to be able to play more quickly.

The following list of opera composers by no means includes all those who have written operas since the little group of Florentine noblemen in the sixteenth century made the first attempt to revive the Greek drama. Only those composers have been selected who made their impress on the age in which they lived, and in whom the modern opera lover has some reason to be interested. The opera chosen as representative of each composer by no means represents that composer at his best in a strictly musical sense. It is the opera which is most closely associated with its composer in the popular estimation. For instance, out of all the Wagner operas, the one best known to the general public is *Tannhäuser*. For one person who could give you the "sword motive" from *Die Walküre*, probably a hundred could whistle *Star of Eve* from *Tannhäuser*. Similarly there are thousands who are familiar with the *Alcibiade* from Verdi's *Il Trovatore* who are not aware of the existence of *Otello* or *Iride*, though most cultivated musicians hold these latter works in the highest esteem.

## COMPOSER.

## WHERE BORN.

## MOST POPULAR OPERA.

## DECEASED.

Adam, A. C.	(1803-1856)	France	Le Postillon de Longjumeau	Paris	1836
d'Albert, E.	(1864—)	Scotland	Im Teufel	Prague	1903
Auber, D. F. E.	(1782-1871)	France	Un Diavolo	Paris	1830
Baldoni, A.	(1842-1901)	France	Le Maître	Paris	1896
Bellini, E.	(1808-1870)	Ireland	Bohemian Girl	London	1880
Brahms, J. V.	(1770-1827)	Germany	Fidelio	London	1843
Bellini, V.	(1801-1835)	Sicily	Norma	Vienna	1805
Berlioz, H.	(1803-1869)	France	Benvenuto Cellini	Paris	1838
Bizet, G.	(1838-1885)	France	Carmen	Paris	1875
Boccioni, A.	(1773-1834)	France	La Dame Blanche	Paris	1825
Botti, A.	(1842—)	Italy	Meisestefele	Paris	1825
Caccini, G.	(1558-1618?)	Italy	Dafne	Milan	1608
Caillet, A.	(1848-1891)	France	Dorothy	Paris	1890
Cherubini, F. M.	(1760-1842)	France	Louise	London	1885
Converse, F. S.	(1871—)	U. S. A.	The Water Carrier	Paris	1900
Cornelius, P.	(1824-1874)	Germany	The Barber of Bagdad	Vienna	1906
Damrosch, W. J.	(1862—)	Germany	The Scarlet Letter	Boston	1858
Darvill, J.	(1828-1901)	France	Pellais et Melisande	Paris	1896
Debussy, C. P. L.	(1836-1891)	France	Lolome	Paris	1902
Dionisotti, G.	(1797-1848)	Italy	Lucia di Lammermoor	Paris	1883
Flotow, F. V.	(1812-1883)	Germany	Martha	Naples	1863
Glinka, M. L.	(1804-1857)	Germany	A Life for the Czar	Vienna	1847
Gluck, C.	(1714-1787)	Austria	Die Koenigin von Saba	St. Petersburg	1807
Gounod, C.	(1818-1893)	France	Faust	Vienna	1875
Gretry, A. E. M.	(1731-1813)	Belgium	Richard, Cœur de Lion	Paris	1839
Halévy, J.	(1790-1862)	France	Julie	Paris	1874
Händel, G. F.	(1685-1759)	Germany	Rinaldo	London	1810
Herbert, V.	(1839—)	Ireland	Natoma	Paris	1835
Hérold, L. J. F.	(1791-1833)	France	Zampa	Philadelphia	1910
Humperdinck, E.	(1844—)	Germany	Hänsel und Gretel	Paris	1831
Leopold, A.	(1859—)	Germany	Il Pagliacci	Weimar	1891
Lortzing, G. A.	(1801-1851)	Germany	Czar and Carpenter	Milan	1882
Lully, J. B. de.	(1632-1687)	Italy	Armide et Renaud	Leipzig	1837
Mascher, H. A.	(1795-1861)	Germany	Hans Heiling	Paris	1685
Mascagni, P.	(1859—)	Italy	Cavalleria Rusticana	Hanover	1833
Massenet, J.	(1842—)	France	Joseph	Rome	1890
McNeil, E. N.	(1763-1817)	France	Il Giuramento	Paris	1891
Mercadante, F.	(1768-1870)	Italy	Veronique	Milan	1837
Messager, A.	(1853—)	France	Les Huguenots	Paris	1896
Meysner, G.	(1791-1864)	Germany	Orfeo	Paris	1836
Monteverdi, C. G. A.	(1567-1643)	Germany	Don Giovanni	Mantua	1608
Mosart, W. A.	(1756-1791)	Germany	Merry Wives	Prague	1787
Nevin, A. P.	(1871—)	U. S. A.	Tales of Hoffmann	Pittsburg	1907
Nicolsi, O.	(1810-1849)	Germany	Mama	Paris	1839
Offenbach, J.	(1819-1880)	Germany	Il Pagliacci	New York	1912
Orff, H. W.	(1865—)	Italy	Chimes of Normandy	Paris	1871
Peri, J. B.	(1507-1633?)	Italy	La Gioconda	Paris	1878
Peele, N.	(1728-1800)	Italy	Madame Butterfly	Milan	1876
Planquette, J.	(1848-1903)	France	Castor et Pollux	Milan	1901
Ponchielli, A.	(1844-1886)	Italy	William Tell	Paris	1747
Puccini, G.	(1858—)	Italy	Samson and Delilah	Paris	1839
Purcell, H.	(1658-1695)	England	The Bartered Bride	Paris	1829
Rameau, J. P.	(1683-1764)	France	Die Vestale	Prague	1868
Rossini, G. A.	(1772-1868)	Italy	Salome	Paris	1807
Saint-Saëns, C. C.	(1834-1884)	Bohemia	The Mikado	Vienna	1874
Smetana, B.	(1824-1884)	Bohemia	Eugen Onegin	Dresden	1805
Spoerlin, E. L. P.	(1774-1851)	Italy	Il Signor	London	1885
Strauss, J. (Jr.)	(1825-1899)	Austria	Tannhäuser	Paris	1869
Strauss, R.	(1864—)	Germany	Der Freischütz	Rome	1843
Sullivan, A. S.	(1842-1900)	England	Der Freischütz	Dresden	1818
Tchikowsky, P. I.	(1840-1893)	Germany	Der Freischütz	Dresden	1821
Thomas, A.	(1811-1895)	Germany	Der Freischütz	Dresden	1821
Verdi, F. G.	(1813-1901)	Italy	Der Freischütz	Dresden	1821
Wagner, R.	(1813-1883)	Germany	Der Freischütz	Dresden	1821
Weber, C. M. von.	(1786-1826)	Germany	Der Freischütz	Dresden	1821

## NAMES OF THE NOTES IN OTHER LANGUAGES.

MUSICIANS in their reading may encounter names of notes which seem to baffle their understanding. The names of notes employed in England, for instance, are rarely understood by American musicians. The following, therefore, is well worth preserving.

AMERICAN	ENGLISH	GERMAN	FRENCH	ITALIAN
Whole Note	Semibreve	Ganze Note	Semibreve	Semibreve
Half Note	Minim	Halbnote	Blanche	Bianca
Quarter Note	Crotchet	Viertelnote	Noir	Nera
Eighth Note	Quaver	Achtelnote	Croche	Croma
Sixteenth Note	Semi-quaver	Sechzehntelnote	Double Croche	Semi-croma



## Success at the First Lessons

Five Important Points for Teachers to Remember  
and Employ

By PERLEE V. JERVIS

"I have been studying the piano for many years, never expecting to have to teach. Family reverses have forced me to earn my own living, and, having secured a few pupils, I am at a loss as to what to do at the first lessons. If you, through the columns of *The Etude*, will help me with some advice, I shall be very grateful."

This query from a correspondent furnishes an excellent text from which to preach a first sermon. If there is any one fact that the writer, in season and out of season, tries to impress upon his pupils, it is that their music may some day serve as a means of self-support, and should be studied with that end in view. It may be confessed that this admonition falls most of the time on deaf ears, or is met by the answer, "It will never be necessary for me to earn my own living, father is well off." Yet in his long experience as a teacher, the writer has many times seen the parents of a pupil, by turn of Fortune's wheel, reduced from affluence to poverty. This thing happens much more frequently than most girls realize, therefore every pupil should prepare herself to teach if it ever becomes necessary.

It is not alone sufficient to learn to play well; one should be familiar with the foundation principles of touch, technique and interpretation, and have at least an elementary knowledge of harmony and musical history. If this were more generally the case, a girl who suddenly throws upon her own resources, would not find herself in the predicament of the writer of the query which heads this article. Incidentally, the teacher's life would be a happier one, for a fixed purpose on the part of the pupil would make for greater thoroughness in study. To return to the question. Pupils differ so greatly in their mental, physical and musical makeup that it is difficult, if not impossible, to say specifically just what to do at the first lessons.

### GETTING THE GOOD WILL OF THE PUPIL.

Regardless of any method you may have studied, however, there are five things that you should do, or begin to do, if you expect to be a successful teacher.

First: You must get the good will and esteem of your pupil. How you are to do this nobody but yourself can tell; the element of personality is here the controlling factor. Children are close observers, and their first impressions are very often lasting; the impression you make upon a child at the very first lesson is exceedingly apt to either make or mar your future success with that pupil. If the truth were known, possibly more inexperienced teachers fail at this point than at any other. An impatient look, a harsh criticism, often turn the scale; it is possible to criticize justly, to be strict in your discipline, and yet do it in such a way as to add to your pupil's respect and affection for you.

### SECURING THE PUPIL'S INTEREST.

Second: You must interest your pupil, and you will never do this by giving her a stone when she asks for bread. The reason music study is distasteful to so many pupils is because it is made so. Many of us are so bound hand and foot by tradition that we are afraid to run counter to it. "What will Mrs. Grundy say?" Tradition and Mrs. Grundy are excellent things, but common sense and psychological insight are much better. If you are going to learn to swim you can do it more quickly and pleasantly in the water than by going through the technical movements on the floor. So the best way

to interest a child in music study is to do it at first by giving her *bread*, not *stone*.

Now, do not misunderstand this, that technique is an unimportant thing; you want all you can possibly get, and then—some more! But technique without strong interest is dry husks, and valueless at that. Two of the most vital things in music study—how to think and how to practice—can be learned from a piece without the use of an exercise of any kind. In addition to this the notes, the notes, their position on the staff and keyboard, note values, time, and as many other things as a child ought to be taught in the first few lessons, can and will be learned more quickly from a little piece chosen from any of the Opus 573 of Beethoven by means of a series of exercises, because the element of strong interest in the piece is always present. After an interest is aroused the technical work can gradually be introduced, and as a general thing you will find it practiced more cheerfully than if given in the beginning.

### TRAINING THE PUPIL TO THINK.

Third: You should teach your pupil to think. If she is a child and has never studied before, this is comparatively easy to do. If she be a grammar or high school girl with some previous music study to her credit, heaven help you! for you will be sorely tempted to say before you begin, "Now, the writer has a great deal of sympathy for most of the pupils who do not think, for he has discovered that nine times out of ten it is because they have never been made to think. One of the writer's former teachers, who is a brilliant pianist, once said to his pupil by saying, 'I can tell people what to do, but I can't furnish them with brains.' Now, as a matter of fact, most of this teacher's pupils were well supplied with brains, but nobody had ever taught them how to use them, and this particular teacher did not consider that work to be in his province.

Do not make this mistake. It is not enough to say to a pupil at every lesson, "Think, think," or "Use your brains!" You must *make* her use them. Never tell a pupil at a lesson what you can possibly make her find out for herself. It is easier to tell her and it saves time, but you may rest assured that if you do so that pupil will always depend upon your brains instead of her own. Never let your pupil, in studying a new piece, play a note till she has first named it, the finger that is to play it and the touch to be used; then, and not till then, let her play it. Make her do this note after note, lesson after lesson, till it has become a habit in her practice. As said before, in virgin soil it is comparatively easy to sow this seed; with a more advanced school girl you will have more difficulty, for if there is any one thing that the average school does not teach, practice, it is to think, or, if it does, the evidence of it does not appear in music study.

### TRAINING THE PUPIL HOW TO PRACTICE.

Fourth: You must teach your pupil how to practice. In all William Mason once told the writer that in the hundreds of pupils who had studied with her, the number who knew how to practice could be counted on the fingers of both hands. Things have improved since that remark was made, but it is amazing how much ignorance of correct practice still exists. The proverb, "Practice makes perfect," contains an element of untruth; *correct* practice makes perfect, no other kind ever does. Now, if you will bear in mind the object of practice you will better

understand what correct practice is. The best playing, or the technical part of it, at least, is purely automatic, or, to put it in another way, is a series of finger, wrist or arm habits.

These habits are formed, as are any other habits, by many repetitions of the same act, made in precisely the same way, and without the least variation from the prescribed order. Now, the object of all practice is to build up these playing habits, hence you will see that practice that includes mistakes of any kind is worthless, as, in so far as it induces habits, at all, it is a habit of falsity. Very repetitions of a passage without the slightest error in notes, fingering or touch will do more good than five hundred made in "any old way." Now, if you have taught your pupil to think, each note before playing, you have already established the habit of correct practice; it only remains to secure a sufficient number of repetitions, a somewhat difficult thing to do, as many pupils are averse to playing a passage more than four or five times. Possibly the article, "Sugar Coating Exercise Work" (in *The Etude* for November, 1908), may help you at this point.

Fifth: You should establish proper conditions of nerve and muscle in your pupil; by proper conditions is meant freedom from contraction of the muscles, which is the condition known as the so-called *lockness*, *depression*, or what not. Now, the proper time to start this is at the very first lesson; if this be done you will have little or no difficulty in giving a child a familiarity with right and wrong conditions that will last through life. This is the most critical phase of a child's technical study, and it is the one at which an imperfectly equipped teacher always fails. In establishing this condition you will find nothing so effective as the Mason two-finger exercises played with the hand and arm touches as described in volume one, "Touch and Technique" (Do not attempt to teach these, however, unless you thoroughly understand them yourself. In connection with these you may get some help from the article on "How to Acquire a Loose Wrist" (in *The Etude* for June, 1908).

Now, if you can manage to accomplish these five things during your pupil's first year of study, she will be a teacher who may fall heir to some of your pupils will assuredly rise up and call you blessed.

### WRITE IT DOWN.

BY LUTIE BAKER GUNN.

MANY of the brightest, most original and most helpful ideas come to the teacher during the actual work of instruction. These are the gems of real experience, but unfortunately teachers fail to recognize them at the true worth. They constitute no inconsiderable part of the teacher's pedagogical wealth if they are preserved.

For instance, the teacher is continually confronted with new problems in scale playing. At some season she will see at a glance some principle which will greatly improve the pupil's scale work. The thought comes like a flash of inspiration, like a creative invention. Many thoughtful teachers might let it pass unnoticed. It should be investigated to the very foundation of the idea, it should be pondered over, it should be worked out, amplified until the teacher has a complete working idea of how to apply the same principle in other analogous cases.

The best plan is to write it down. Mr. William Shakespeare, of London, has a tablet and a pencil lying on his piano at all times. In this way he polishes and preserves his practical works—to be polished and preserved, like his practical works upon the voice. Unquestionably, the great worth of his voice article and his books has come from the fact that they are the results of real discoveries while working with the pupil and not the result of vaporous theories.

By all means, get a pad and a pencil and work with yourself. Find out what your opinions really are. All teaching is a school, a school for the teacher. Unfortunately many teachers do not attend to their own school-work—do not do the home-work necessary—and prices wonder why they do not progress as teachers? The reason is wasted energy, wasted thoughts, wasted time, wasted energy. Every lesson should put you just as far ahead in your work as it does the pupil.





# VALSE MIGNON KLEINER WALZER

CARL BOHM, Op. 396, No. 5

Tempo di Valse M.M. ♩ = 63

Musical score for "Valse Mignon" (Kleiner Walzer) by Carl Bohm, Op. 396, No. 5. The score is in 3/4 time, key of B-flat major, and consists of 15 staves. It includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, *f*, *rit.*, *cresc.*, *a tempo*, *f. Fine*, *piu mosso*, and *D.S.*. The score is written for piano and includes fingerings and articulations throughout.

# THE ETUDE GERMANY DEUTSCHLAND

Andante M.M. = 80

M. MOSZKOWSKI, Op. 23, No 2

*p*

*con espress.*

*r.h. l.h.*

*eresso.*

*mp*

*p* *pù forte* *con calore*

*mp* *eresso.*

*pù forte*

*p* *marcato*

*poco*

*con anima*

## THE ETUDE

105

*moderato*

*cresc.*

*appassionato*

*p*

*dim.*

*pp*

*rit. un poco*

*cresc.*

*f*

*forte*

*ritard. un poco*

Arranged by W. P. Mero

## FAUST WALTZ

INTRO.

Tempo di Valse M.M.  $\text{♩} = 72$ 

Secondo

CH. GOUNOD

The first system of the musical score for 'Faust Waltz' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a series of eighth notes, followed by a series of quarter notes. The lower staff is in bass clef with the same key signature and time signature. It begins with a series of eighth notes, followed by a series of quarter notes. The first measure of the lower staff is marked with a forte 'f' and 'cresc. molto'. The second measure is marked with a fortissimo 'ff' and 'marcato'.

## Valse

The second system of the musical score for 'Faust Waltz' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a series of eighth notes, followed by a series of quarter notes. The lower staff is in bass clef with the same key signature and time signature. It begins with a series of eighth notes, followed by a series of quarter notes. The first measure of the lower staff is marked with a forte 'f'.

The third system of the musical score for 'Faust Waltz' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a series of eighth notes, followed by a series of quarter notes. The lower staff is in bass clef with the same key signature and time signature. It begins with a series of eighth notes, followed by a series of quarter notes. The first measure of the lower staff is marked with a fortissimo 'ff'.

The fourth system of the musical score for 'Faust Waltz' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a series of eighth notes, followed by a series of quarter notes. The lower staff is in bass clef with the same key signature and time signature. It begins with a series of eighth notes, followed by a series of quarter notes. The first measure of the lower staff is marked with a fortissimo 'ff'.

The fifth system of the musical score for 'Faust Waltz' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a series of eighth notes, followed by a series of quarter notes. The lower staff is in bass clef with the same key signature and time signature. It begins with a series of eighth notes, followed by a series of quarter notes. The first measure of the lower staff is marked with a fortissimo 'ff'.

The sixth system of the musical score for 'Faust Waltz' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a series of eighth notes, followed by a series of quarter notes. The lower staff is in bass clef with the same key signature and time signature. It begins with a series of eighth notes, followed by a series of quarter notes. The first measure of the lower staff is marked with a fortissimo 'ff'.



THE ETUDE  
FAUST WALTZ

107

Arranged by W. P. Mero

Primo

CH. GOUNOD

INTRO.

Tempo di Valse M.M.  $\text{♩} = 72$

*f cresc. molto*

*ff*

*Valse*

*pp*

*cresc.*

*ff*

*pp*

*tranquillo*

## THE ETUDE

## Secondo

musical score for "THE ETUDE" (Secondo movement). The score is written for piano and bass, featuring a steady eighth-note accompaniment in the piano part and a more active melody in the bass part. The key signature is G major (one sharp), and the time signature is 4/4. The score includes various dynamics and markings:

- cresc.* (crescendo) appears in the second system.
- dim.* (diminuendo) and *p* (piano) appear in the third system.
- pp* (pianissimo) appears in the fifth system.
- cresc.* (crescendo) appears in the sixth system.
- f* (forte) and *Fine* appear in the seventh system.
- pp* (pianissimo) appears in the eighth system.
- The piece concludes with the instruction *D.S. Valse* (Da Capo, Valse).

## THE ETUDE

109

Primo

8.

*cresc.*

8.

*dim.* *p*

8.

*pp*

8.

*cresc.*

8.

*Fine* *pp dolce.*

8.

*D.S. Volce*

# THE ETUDE

## IDEAL MAZURKA

Moderato N.M. ♩ = 126

MAZURKA

LEON RINGUET, Op. 60

*ff*

*mf*

*p*

*mf*

*fine*

*melodia ben marcata*

*mf*

*p*

*mf*

*p*

*sf*

*D.S.*

**TRIO**

*p con gusto*

*p*

\* From here go to ♯ and play to Fine; then, play Trio.  
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*p*

*energico*

*rit.*

*mf*

*p*

*p con gusto*

*p*

*f*

*rit.*

*p*

*d.s.*

## GAVOTTE IN D MAJOR

From the 6th Cello Sonata

J.S. BACH

Allegro M.M. ♩ = 126

*mf marcata*

*p*

*ten.*

*sf ten.*



## THE ETUDE

10

G. KARGANOFF

Tempo di Marcia M.M.  $\text{♩} = 96$ 

Transcribed by J. H. ROGERS

Tempo di Marcia M.M. ♩ = 96

G. KARGANOFF

pesante

rall.

dolce

cres.

marcato

last time to Coda

sempre

mf cantando

CODA

cres.

meno mosso, maestoso

ff pesante

poco animato

sempre

ff

molto rall.

fff marcantissimo

D.C.

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## FLOWER SONG

Lento

Andante mod<sup>to</sup> M. M. ♩ = 72

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## MARCH OF THE HOBGOBLINS

MARSCH DER WICHTELMANNER

H. NECKE







## MARCH OF THE INDIAN PHANTOMS

E. R. KROEGER

Solenne M. M.  $\text{♩} = 40$ 

*pp misterioso una corda*

*Ped. simile*

*Tre corde cresc. molto*

*Ped. simile*

*ff*

*ff sonoro*

*dim. molto*

*una corda*

*Last time to Coda*

*pp*

*dim.*

*ppp*

*p Meno mosso (Chant of the Jesuit Priests) Quasi religioso*

*Ped. simile*

*Tempo Primo*

*CODA*

*ppp*

*dim. sempre*

*pppp*

*mf*

*Lento*

*p*

*mf*

*p*

*D. C.*

# THE ETUDE FLUTTERING BUTTERFLIES

GRACIEUX PAPILLONS

VALSE

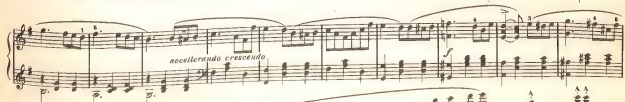
LOUIS BRAECKMAN

Vivace M. M.  $\text{♩} = 72$ 

The musical score is written for piano and consists of seven systems of music. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Vivace' and the metronome marking is 'M. M. ♩ = 72'. The piece is in the key of D major. The score includes various musical notations such as slurs, ties, and fingerings. The dynamics range from piano (p) to forte (f), with crescendos and decrescendos. The piece is marked 'Vivace M. M. ♩ = 72'. The score includes various musical notations such as slurs, ties, and fingerings.



last time to Coda



## THE MAYBELLS

POLKA RONDO

F. G. RATHBUN

Tempo di Polka M. M. ♩ = 100

a tempo

The musical score for "The Maybells" Polka Rondo is presented in a standard piano format. It begins with a tempo marking of "Tempo di Polka M. M. ♩ = 100". The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into several systems, each containing a treble and bass staff. Dynamics include *mf*, *pp*, *f*, and *ff*. Articulation marks like accents and slurs are used throughout. Fingerings are indicated by numbers 1-5. The score includes a "Trio" section marked "D. C." (Da Capo) and a "Fine" section. The piece concludes with a final cadence.

\* From here go to the beginning and play to Fine; then play Trio.

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BY THE SEA  
BARCAROLLE

Andantino con moto e soavemente M. M.  $\text{♩} = 48$

British Copyright Secured





## SHORT POSTLUDE IN G

Registration (Gt. all 8' & 4' Stops (Sw. to Gt.)  
 Sw. Full without Mixtures (Sw. to Ped.)  
 Ch. Clarinet (Sw. to Ch.)  
 Ped. 16' & 8' (Gt. to Ped.)

E. S. HOSMER

Alia marcia maestoso M. M. ♩ = 120

The musical score is written for organ and includes various registrations and performance instructions. The score is divided into several systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Alia marcia maestoso M. M. ♩ = 120'. The score includes various registrations and performance instructions, such as 'Gt. all 8' & 4' Stops (Sw. to Gt.)', 'Sw. Full without Mixtures (Sw. to Ped.)', 'Ch. Clarinet (Sw. to Ch.)', 'Ped. 16' & 8' (Gt. to Ped.)', 'last time only for Fine', 'poco rit.', 'meno mosso', 'Gt. to Ped. off', 'Ch.', 'Sw.', 'Gt. to Ped. off', 'D.C.', and '1 2'. The score also includes various musical notations, such as notes, rests, and ornaments.

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## WINTER BELLS\*

(WEDDING BELLS)

WALTZ SONG

S. E. MEKIN

ALFRED WOOLER

*mp* *ad lib.* *f* *mf* *allegretto con spirito*

Ah!  
Ah!

Hark to the win-ter bells,  
Hark to the wed-ding bells,  
*a tempo*

'Long the way-side gent-ly peal-ing,  
In the bel-fry gay-ly peal-ing,

*mp* *rit.* *f* *mf* *a tempo*

Mer-ri-ly, choir-i-ly, O-ver hill and val-ley steal-ing;  
Mer-ri-ly, cheer-i-ly, O-ver hill and val-ley steal-ing;

List to the rip-pling tones,  
List to the rip-pling tones,  
*a tempo*

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

O'er the fleec-y snow re-peal-ing, Far and near, sweet and clear;  
On the bal-m-y air re-peal-ing, Far and near, sweet and clear;

Hap-py hearts with joy are beat-ing.  
Hearts with love and joy are beat-ing.

*1st time* *poco rit.* *f*

*Last time only* *rit.* *cresc.* *ff* *mp* *a tempo*

Hark, the mer-ry win-ter bells. *Fine.* All a-long the way, The  
Hark, the mer-ry wed-ding bells. *allegretto* Faith-ful un-to death, Each  
jing-ling bells and hors-es' pat-ter  
*rit.* *cresc.* *ff* *rall.* *ff* *mp* heart un-to the oth-er plight-ed,

Min-gle with the tones of youth and maid-en's mer-ry chat-ter,  
'Long the path of life, In lov-ing fel-low-ship u-ni-ted;

Pledg-ing love a-new,  
Love shall hold you true,

\* For weddings use the text in italics (lower line.)

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*rit.*

All the jour-ney through;    Maid-ens fair,    free from care,    Ev-'ry pleas-ure is for you.  
 All the four-ney through;    Hap-py pair,    free from care,    Ev-'ry bless-ing is for you.

*mf a tempo*

Hark to the win-ter bells,    'Long the way-side gent-ly peal-ing,    Mer-ri-ly,    cheer-i-ly,  
 Hark to the wed-ding bells,    In the bet-fry gai-ly peal-ing,    Mer-ri-ly,    cheer-i-ly,

*mf*

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

O-ver hill and val-ley steal-ing;    List to the rip-pling tones,    O'er the fleec-y snow re-peal-ing,  
 O-ver hill and val-ley steal-ing;    List to the rap-pling tones,    On the balm-y air re-peal-ing,

*cresc. poco rit.*    *f*    *mf*

*poco rit.*    *f*

Far and near,    sweet and clear;    Hap-py hearts with joy are beat-ing.  
 Far and near,    sweet and clear;    Hearts with love and joy are beat-ing.

*poco rit.*    *f*

*mp a tempo*    *cresc.*

Peace and joy doth fill each heart,    All the world is fair and bright;  
 Peace and joy doth fill each heart,    All the world is fair and bright;

*mp a tempo*    *cresc.*

*mf*    *poco rit.*    *D.C.*

Vows are made, no more to part,    Puls-es beat with wild de-light,  
 Bound my love, no more to part,    Puls-es beat with wild de-light.

*mf*    *poco rit.*    *D.C.*





## The Teachers' Round Table

Conducted by N. J. COREY

ORGAN ACCENT.

"1. How can accent be made on the organ?  
 Yes, I have been working on music for several years, but have difficulty in playing on the organ in C, but time and effort, I can now read every hymn and sing them with all four voices, and some quite fast with treble, so that my time must be about correct. But no one seems to like my playing when I play for singing, although I count so as to keep correct time. Can you tell me what the trouble is? Y—A. N.

Accent cannot be produced on the ordinary organ by a more emphatic stroke. The effect of accent can be made on the organ, however, and it is this that gives life to organ playing. One reason for the quite prevalent distaste for concert organ playing has been accordingly the fact that the average organist is ignorant of the means of producing accent. In certain classes of organ music, the composer prepares accents by filling up the harmony of the chords on the accented beats, so that these are more sonorous and full. Accent in some cases is effectively produced by adding a single slightly accented note to the preceding chords, which are to be accented. Then again an infinitesimal delay of a melody note also makes emphasis. Also in running passages an infinitesimal holding of notes on the accented beat produces the desired effect. If these things are skillfully managed, however, if not the music becomes ridiculous. It is difficult to teach an organist to do it properly unless he has the artistic sense of it born in him. I have sometimes worked weeks with a pupil to get him to make the effect with a particular note of the organ, strongly making a point of the note of the accent was as it would get to it. Others will seemingly get it after infinite drill, but lose it after dropping the piece for a few months, and never learn to get it on anything they take up again. Unfortunate. You will readily perceive, however, that these are the effects that one can easily learn without a teacher.

The only way I can account for the condition mentioned in your second question is that you are not sufficiently advanced as a player. Constant practice for a number of hours daily for months is the only solution I can offer, said practice to be intelligently directed. The reason the singers do not like your playing is that you do not follow them with freedom and accuracy, but give the impression of being a constant drag upon them, when you should give them the feeling that they can lean upon you. Playing right along in accurate time will not always do when accompanying singing. The organist must also be a musician, and generally has to provide the music for a number of his singers.

## POSITION AT PIANO.

"I have two new pupils who were taught by another teacher to sit far back from the piano and hold their arms straight, without break at the elbow. Of course they sit on a rather high stool. Their fingers touch, legato, etc. Is this, and my other pupils are wild to imitate them. One little girl said: 'It looks so stylish and several of my classmates ready copying them. Is this correct, their elbows are out in front of them, instead of at their sides?'—P. M.

The correct position at the piano is that which is most conducive to convenience in playing. To sit too far back means an awkward reach if the left hand has to reach for one of the treble keys, or the right for one of the bass. To sit too close renders it far down on the bass. To sit too close renders it practically impossible for either hand to rise. Therefore the body in reaching for extreme keys. Therefore the average best position will be that which permits the arm to drop freely by the side with the elbow a little forward of the perpendicular. The key-board should also be about on a level with the elbow. If higher there will be an incline from the elbow to the hand which will interfere with the proper action of the finger in striking the keys. Players who acquire this position invariably gain in the habit of punching the keys with an impulse from back in the arm. Make an object lesson for yourself as follows: Place the hand in the natural rounded finger position on the keys, and the elbow on the key level. The natural action of the fingers

expresses theory. Now raise elbow making an incline of the forearm, keeping the fingers in rounded position as before, held as rigidly as an iron rod. You will note that the fingers now point off the edge of the keys (unless you do as most pupils do when requested to perform this experiment, viz, let the fingers leave the rounded position originally formed), and if you make the natural finger motions, they will strike across the edge of the keys making no blow on them. Now let the tips of the fingers fall towards the black keys directly over the white keys. You will note that the most natural impulse is given to produce the most favorable back in the forearm. There are some people, however, who are so small of stature, that their short arms can not readily assume any other position than one leading directly in a straight line from shoulder to keys. You will have to learn to exercise your best judgment in regard to such cases. Remember that when you pupils that the most natural and comfortable position is the one that will be the most "stylish."

### PRIVATE RECITALS

"Although I have conducted pupils' recitals in schools, yet I am at present teaching privately, and am at a loss to know just how to conduct a my home. I have ten pupils I can depend upon to take active part. Is it a good idea to have a large and small pupil play a match in series? How many pieces should each pupil play, if more than one? Is it customary for the teacher to play?"—W. F. A.

In a general way there is no difference in the manner of conducting a school or private pupils' recital. It should be arranged in accordance with the material you have to do with. First decide how long you want the recital to last, and arrange your program accordingly. Whether a pupil plays one or more pieces will depend upon whether he or she plays a piano or violin. If a pupil plays a piano, a recital should have a complete sonata or sonatina, for example, that should suffice. Then again a small pupil may play a group of short pieces, perhaps not more than a page long each. If you have ten pupils, and an average of five minutes each is allowed, the recital will last a little more than one hour, computing the waits between numbers, pupils coming and going from piano, etc. One hour is long enough for an audience to listen to music of an elementary character. Frequent recitals with short programs will arouse more interest, and build the attention of the audience, than a single recital with long programs. The work of young pupils in scales should not be contrasted with that of those who are more advanced. Elementary pupils should play first, the more advanced work following. The more advanced pupils should play not only a master of his or her own recital, but also be a part of the program. Conditions and circumstances will generally decide this matter.

"HARMONY WITHOUT A MASTER."

"I am twenty years old. I have some talent, some knowledge of harmony and counterpoint, and familiarity with some of the works of the great masters. Is it possible for me to learn, without a teacher, to compose simple pieces for the piano, songs, etc? If so, what books would you advise me to use?"—  
S. B.

This is something no one can answer, for no one can measure your intelligence in an off-hand way at a distance. The average student makes a failure of harmony and composition, even with a teacher, for various reasons. Others who are possessed of more than an average intelligence, industry and application, accomplish much even without assistance. It is said that Schubert's training in harmony was small, and that he was planning to undertake the study of counterpoint, in which he had no training, when his last sickness overtook him. Not every

one is a genius, however. Many people have composed such music as you mention who have had comparatively little training. If you possess the art of hard study and close thinking you may succeed admirably. No one can tell but yourself, and you cannot tell until after you have tried. Books that

will be invaluable to you in this connection are: "A System of Teaching Harmony, and Key to Same," by Dr. H. A. Clarke. The key will only be an injury to you, however, unless you conscientiously work the exercises out in at least two ways before referring to it, "Counterpoint, Strict and Free," by the same author may follow this. With the harmony study you will gain great help from "Construction of Melodies," by Schweng. You can also get many practical hints from "Theory of Interpretation," by Goodson. The hints that one picks up from indirect sources are often of the utmost value.

## TREBLE AND BASS

HAVING read a number of articles in the *Round Table* in regard to teaching the treble and bass clefs, I would like to add my experience, feeling that if other teachers will try it they will have no further trouble. For example, I take children of any age and, seating them at the keyboard, I begin to teach them the notes up and down at the same reading. By this means they have learned one clef they have learned the other. I do not object to the use of a music book, but I find that the use of a music book makes use of both clefs. I very seldom have any trouble with any pupil beginning under my instruction, for why walk the same road more than once? I make them read the bass notes on lines and spaces first, then first upwards, and then downwards. Then I have them teach me the added lines and spaces. It pleases them to think of teaching. I have recently taken as a new pupil a lady who has been studying four months, and does not yet know how to read.

Also, why do some teachers wait a year before taking up the scales? A young lady has just begun with me who studied for a year with another teacher, and she has never yet taken her first scale. I have one little pupil ten years old who can go through all the major and minor scales without trouble, and knows the bass clef as well as the treble. A. W. F.

## COURSE OF INSTRUCTION

<sup>21</sup> I have been urged to offer a studio in a small town of 2500, for two or three days each week. Do you think this is advisable for one living in a large city? I have experience as a teacher, and should wish to do first class work, and not to be a part of the "cotton" college of every where. Will you please let me know if a closed course is a good one? Should every grade of the "Standard Course" be taught, and can some of the best studies and subjects be dropped? The "Round Table" in regard to reporters is one of the best I have ever read. Would it be possible for me to find a catalogue or book which would give a list of the reporters and their works for next grade?—B. R.

Opening a studio in an adjoining town is purely a business proposition, and is dependent upon the amount of time you can spare from your class. If you find that such a move might cause you to lose standing among your city *cloutéte*, I can only say that your ears are quite groundless. It is a practice that is well proven among some of the foremost teachers, and will prove beneficial to both you and your pupils and influence, and should your city patronage diminish, the point where you can no longer keep open your studio in the neighboring town, it will have established itself as a new center of pupils from the village. The village will come in to study with you the same as before, and at that time you may have some brilliant pupil who has shown fine teaching capacity, who desires greater opportunity, who can be placed in charge of the school. Taking everything into consideration, your establishment of the village studio will be a good move.

Every teacher has to first acquire his experience, and a list of grade compositions to be used in teaching is one of the most important departments of work. I cannot recall a book that will give you this information.

Your course of study is an excellent one. As to the experience of studies, you will learn best by experience that pupils need not do all the studies. Some pupils are so bright that many omissions may be made. Others are so slow that they will practically be obliged to go over the same ground twice, either by reviewing or by repeating already done work. The Standard Course is practically an index of progress. It does not contain all the work that it is necessary to be in any given grade, except perhaps the earlier lessons. When a student shows signs of faltering in any portion of one of the books of the Standard Course<sup>1</sup> it indicates that more etude work in the same grade should be done before attempting more of these in this collection. I should suggest that you defer taking up the series of Read compositions until



Let us put it in this way: The experience of making good teachers and singers, covering a long period, shows that singers who produce with ease beautiful, expressive tones are usually more or less conscious of a sensation of tonal vibration as centering or "focussing" at certain points, as for instance, in the upper front

mouth, in the face, and so on. While a singer's experiences in regard to these sensations are, doubtless, more or less peculiar to himself, nevertheless it is pretty well established that in a great many cases when a singer produces beautiful tones with ease he is conscious about it, is conscious of more or less sensation as of tonal vibration centering in the upper front mouth, face or head, moving or spreading with changes of pitch and power, and to a certain extent also with variations of tone-color.

It may perhaps be said that these sensations are merely the accompaniment of good singing. The writer will go further, saying that he believes that as intelligent mental preparation for the sounding of tone by securing a clear concept of the tone desired with reference to pitch, power and quality, and bringing oneself into readiness to direct the stream of sounding air to, and expecting to feel a sensation of vibration at more or less clearly defined points in the mouth, face and head, materially assists in bringing larger, stronger, sweeter, and other parts concerned into the most favorable conditions and adjustments for the production and emission of the tone desired. In this way one comes to associate tones with their appropriate sensory sensations, or "musical pains" in other words, learns to use the vocal instrument with skill.

On low pitches the farther forward in the upper front mouth the sensation of tonal vibration is located, the better the result. The vowel *ee*, as in *feet*, will, for certain reasons, seem to be more forward than any other vowel, on a given pitch, with the exception in some cases of *ee*. But these vowels are not really more "forward" than a well-produced *ee*. On these low pitches, in all voices, there is also more or less sensation of vibration (not resonance) in the upper chest, although in the case of light sopranos and tenors it is so faint as to be practically negligible. There may well be a faint sensation of vibration in the front of the face on the low notes of all voices.

As the pitch rises in the middle range of the woman's voice, the sensation of tonal vibration is expected to be felt in the upper front mouth, and to spread progressively upward in the face, and backward along the teeth and cheekbones toward the ear. This is a combination of mouth and facial vibration. As the highest range of the woman's voice is entered upon the sensation of tonal vibration in the face has spread around behind the ear, and is lost from the front face. Instead it is felt as if coming in the back of the head toward the ear. It follows the curve of the skull, and, therefore, on the last few very high pitches is felt as focussed at the top of the head, progressively forward until it reaches a point on a line with the top of the ear. The high notes of the woman's voice are not to be directed in thought on to the forehead. This upward-backward-forward production of the highest range of tones in the woman's voice is said to be according to the principles of the Old Italian School as exemplified in the teaching of the late Francesco Lamperti and the practice of his pupil, Madame de Reszke.

As the pitch ascends in the upper range of the man's voice, the sensation of tonal vibration is expected to become weaker at the upper chest; it is also expected to spread progressively upward in the face and forehead along the upper teeth and cheek-bones toward the ears. On the highest notes the tonal vibration is felt to have spread along the cheek-bones and to well back of the last upper back teeth. The raising of the upper lip outward and upward, as though gently

smiling, is of the greatest importance in this connection. This is a combination of mouth and facial vibration.

#### THE SAFEST COURSE.

The safest course, when singing with fair force of tone upward, is not to postulate the widening of the location of tonal vibration in the head, in the woman's voice, later than E-flat (fourth space treble clef); and in the man's voice, to will the spreading of the sensation of tonal vibration into the face and backward along the upper teeth and the cheek-bones not later than C (first added line above, bass clef), in the case of the tenor; B-flat in the case of the baritone, and A-flat in the case of the bass. It is beneficial to practice vocalizing downward, carrying the sensation of tonal vibration and quality of tone ordinarily associated with the higher ranges as far down into the lower ranges as may be possible.

It is to be understood that in the combined mouth and facial vibration there is to be no hint whatever of nasality in the sound of the note, whatever may be the feeling of nasal connection with it. If the tone *aaaa* nasal, there is rigidity or wrong position of the back-tongue and palate. Tone is formed on vowels in the mouth. Resonance may be set up in all the spaces connected with the sound above above the point of origin of the tone—at the vocal chords.

It is understood also that all tones have their origin in the larynx, whether they are called Head, Mouth, Face or Chest tones.

It is open to question whether the chest acts as a resonator in the same way as do the cavities above the chords, including the pharynx, posterior nasal passages and the larynx itself. It is quite certain, and the writer is of the opinion, that in order successfully to "place" the voice, the singer must take and keep the "singer's position," with the upper chest held constantly well up without strain, and larynx practically allowed to fall from below. It is only this type of "deep breathing," as Lamperti remarked, that leaves the larynx in perfect freedom. The relatively high position of the chest contributes materially to the easy and effective management of the singing breath. A falling upper chest, during singing, and particularly at the beginning of a tone, is likely to disturb the pose of the larynx and cause a constriction in the throat.

A general rule, always to be observed to advantage is one which requires the singer to will the sounding breath to flow slowly and steadily through the neck, up behind the upper back teeth, and curve forward along the roof of the mouth. The singer must not, even upon the lowest tones, will the breath to curve into the mouth at a level lower than that of the upper back teeth. As the pitch rises, direct the sounding breath-stream in the throat higher and higher behind the upper back teeth on its way upward and forward. Finally in the highest range of the woman's voice the pitch is directed the sounding breath-stream still farther upward and backward into the upper back head before curving it over into the mouth.

It is to be understood that there is no one pitch in any voice upon which there is a sudden change of location of vibration, or "focal point," or "placing." The change of placing, as the singer goes up and down the scale, will be very gradual indeed.

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## Helps for Club Workers

### AN "ORCHESTRA" GAME STORY.

A New Idea for Use in Children's Club Work.

BY OCTAVIA HURSON.

This game is greatly enjoyed by the members of a juvenile club and serves to familiarize them with the nature of the different orchestral instruments as well as the manner in which each is played.

Prior to playing the game the teacher gives a description of each instrument and also some idea of how the instrument is held or played upon by the performer. In the following story only the best known instruments are suggested. The ingenious club leader with a large class can easily extend the story so that it will include the other instruments if desired.

The children are seated in a semicircle. Each one is assigned the name of an instrument and the whole represents an imaginary orchestra. As the story is read, the instant each child hears its orchestral name called he rushes forward and faces the rest of the orchestra and in pantomime goes through all the motions of playing his instrument. As soon as any other instrument is mentioned the player retires to his seat and the new player comes forward. Two chairs are placed inside the circle for the 'cello and the harp. When the words "whole orchestra" are mentioned there is a grand rush forward, all instruments playing at once.

In some cases the teacher or club leader may even introduce the following: At the end of the game play some simple well marked piece like the Mozart-Schubert Minuet in E flat and have the children go through the motions of playing the instruments and at the same time imitate what they believe to be the sound of the instruments. The wonderful collection of "Ta—ta—ta—ra—ta," "Zing, Zang," "Boom—Boom—Boom," which will ensue is very longaulable and entertains the children hugely.

Aside from the instructive side of the game, it is endless fun and may be played any number of times, assigning a new instrument to each player at each repetition of the game. Here is the story:

#### A FAMOUS CONCERT.

There was to be a grand concert in a German city, and Franz's father had promised to take him to hear the music that started off on the eventful evening. They were quite early, before the instruments of the ORCHESTRA were tuned in fact.

As Franz sat there watching my crowds of people come in (early comes his himself), the bright lights and beautiful dresses of the ladies he grew just a tiny bit tired, and crept closer to his father, laying his head against him, he felt very comfortable indeed.

Pretty soon Franz heard a soft, sweet voice almost whispering in his ear: "Little boy, all the instruments, which do you like the best?"

Franz looked up quickly, and there—what do you suppose he saw? Why the

PICCOLO on legs. Yes, indeed. He had stepped off the stage and walked right over to where Franz sat.

Now Franz was a polite little boy and did not want to hurt any of the instruments' feelings. What was he to do? He did love the 'CELLO better than anything; but he said, "I love so many of you I hardly know." This reply pleased the PICCOLO so much that he hanged all the way up and down the scale, which attracted the attention of the TROMBONE on the stage, who called out, "Come along, old chap, we will carry this little fellow across the footlights." With that the whole ORCHESTRA became excited. A visitor on the stage was something entirely new to the instruments.

The BATON flew around the stage like he was crazy, putting things to rights; for he was a very particular little fellow, and was accustomed to being obeyed by everyone.

"You needn't be so bossy before the concert begins," snapped the CYMBALS in one breath.

Miss HARP was very dignified, and smiled her—her—in the corner, saying she didn't care to associate with such a promiscuous crowd."

"She always was a 'snuck-up thing,'" whispered the 'CELLO to the VIOLA. "Just because she wears more drapery than we do."

By this time the stage was ready to receive the little guest, who came in great style riding on the back of the big BASS VIOL, flourishing the bow in the air in time to the gay march whistled by the PICCOLO, while the big BASS DRUM kept his arm drumming against his sides, marking time," he said.

"Ladies and gentlemen," said Professor BATON, addressing the ORCHESTRA, who sat in a semi-circle whispering together, as they gazed upon the little he (sounding to Franz very much like "tuning up.") "we have with us to-night a very distinguished guest, the son of a famous conductor. He has come for the purpose of deciding which one of us is the greatest musician. Each instrument will do his or her part in the most capable manner. I will first call upon Miss HARP, as she is one of the only two ladies among us."

"I will sing where I am, thank you," she said, when Mr. FLUTE politely offered to escort her to the front. At this remark the whole ORCHESTRA, excepted the FLUTE and HORN, making a French howl in her direction.

The TRIANGLE came forward and sang a ringing little song called *The Bell*; then the KETTLE DRUM announced that he was going; but before Mr. HORN was half through the whole ORCHESTRA was in an uproar.

"Here, here, that will never do," called Professor BATON. "Why, you can't carry a tune."

"Well, one thing I can do. I keep in time, and that is something you don't always do," retorted the KETTLE DRUM as he trotted back to his seat.

At this moment, a very polished gentleman, wearing a great deal of gold, came forward, and in the softest, meldest voice began to sing a melody which almost made Franz cry.

"The gentleman was very rich, mellow voice, little boy," said Professor BATON, "is Herr CORNET."

The singing of Herr CORNET seemed to restore peace and good feeling among the instruments, and even Miss HARP crept a little closer to the French gentleman, Mr. HORN, was so delighted that he expressed a desire to sing a solo.

"Horror! Don't!" cried the whole ORCHESTRA in one voice. "Why, you sing through your nose! It is enough to drive one mad to sit next to you in concert with the rest of us." At this insult, Mr. FRENCH HORN left the stage in a huff.

When peace was again restored Herr 'CELLO asked Fräulein VIOLIN if she would sing a duo with him, to which she readily consented. The whole ORCHESTRA at once ceased itself with a sigh of satisfaction, for they knew there was a treat in store for them.

Franz was fairly entranced with the exquisite voices of the two instruments. Fräulein VIOLIN sang in the clearest, purest, sweetest voice ever heard; and could there be anything more exquisite than the deep, rich, mellow tones of Herr 'CELLO?

The CYMBALS and BASS DRUM were just beginning to clap their hands, when, with a jump, Franz opened his eyes.

"Hello!" laughed his father, "so this is the new concert concert, is it? Go to sleep before it begins and don't wake up until it is over!"

### A NOVEL IDEA IN MUSIC CLUBS.

BY LOUISE SMITHWICK TRIFANT.

NEARLY TWO YEARS AGO a few music-loving women had just ended a rehearsal of quartet work that they had come together to practice, and, very naturally, the talk of all five dwelt upon the piano, its uses, abuses and neglect. Each one present deplored the tendency of the house- and home-keeper to put aside that art, at once so easily and so loved, and as though the spirit of music thrived on neglect, at the same moment, the same thought came to all, to hold faster in the time to come to the ever dear piano. And from that little seedling of sincere music lovers came the "Music-Club," an association with high musical aims, and earnest purposes and a coterie that is unique in that it plays for the approbation of no public, but for the inspiration, appreciation and criticism of its own members is that it has no fees, and no directors, any officers other than the ones at whose residence it was organized, at the monthly practice meeting, and even since for only obligation upon any member to be present each month lies in her own free resignation to leave the club, the absence or twice has any one from her number failed to prepare and memorize her new piece save if she has never been at a meeting of the Repertoire Club, even this has led to the desired end, that of acquainting the members to playing in

public. This has tended to lessen the timidity so natural to an amateur who sometimes shies at a room before others. At the monthly meeting, each member repeats one piece that she has played at some previous rehearsal in addition to the number assigned for that particular day, and every half year each player gives six numbers selected from all the pieces she has memorized during the year, thus gradually but steadily extending her repertoire of piano compositions that she can play, if unexpectedly called upon, without notice. The work of the club has been confined entirely to solo piano playing.

One idea that has been featured somewhat prominently in this club is the bringing of each individual thought in the interpretation, or the expression of certain piano expressions. For an example, at one half-yearly review (To Spring), and in addition to the regular program numbers gave the club her conception of this beautiful composition. Truly, not one of those present but profited by the impressions of the others.

The members of the Repertoire Club have been saved from drifting entirely away from the beloved piano. In fact, if in nothing else, it finds its reward.

Sound is the organ, but the art of sound, viz., feeling, is the conscious language of feeling, the clear, overflowing love which embodies the sensual and realizes the spiritual.—WAGNER.

In my opinion a musician's real work only begins when he has reached what is called "the fiction, viz., a point beyond which he has apparently nothing more to learn."—MERSELYN, 1890.

### SURPRISED DOCTOR Illustrating the Effect of Food.

The remarkable adaptability of Grape-Nuts food to stomachs so disordered that they will reject everything else is Racine, Wis.

"Two years ago," she says, "I was attacked by a stomach trouble so serious that for a long time I could not eat various kinds of sort of food. Even doctors produced most acute pain."

"We then got some Grape-Nuts food, and you can imagine my surprise and delight when I found that I could eat with a relish and without the slightest distress."

"When the doctor heard of it, he called me every several small portions grow tired of it as I had of all other food."

"But to his surprise (and that of Grape-Nuts, too), I did not tire of day, till, after and became better day by day, and in a few weeks, my stomach began to enjoy my appetite."

"My health, which had become so weak, that I feared I would be restored by Grape-Nuts food in connection with my beverage, which has been my preparation, I appreciate most gratefully the good that your food has done me, and shall be glad to answer my letters inquiring Postmaster, I am given by you."

Read this, Battle Creek, Mich. to the little book, "The Road to Wellville," by Dr. Cass "There's a reason" appears from the love letter? A new era genuine, true, and full of human interest.









# The Children's Page

Edited by JO-SHIPLEY WATSON

## "TOURING MUSICIAN" IN FEBRUARY.

Don you ever stop to think of February as your month? It's Lincoln's month and Washington's and St. Valentine's, too; but it belongs to music students as well, come, walk along with me, and see what we can find in our music country.

February 1 two noted teachers passed out of sight. J. Adamson, of Leipzig, died 1902. We know him by his theory and harmony books, and many know him as their teacher at the Leipzig Conservatory. Sterndale Bennett, who taught in the Royal Academy of Music in London, died February 1, 1875. He was a scholar who wrote big things that are highly finished and hard to play.

Who can remember the Italian who died February 2?

ETHEL: I know, Palestrina; 1594.

Such a long time ago that a fog of legend has gathered around his name, but we know the effect of his genius upon church music, an influence that has reached to our twentieth century. Now comes February 3. Who can tell about the kid who came into being that day?

BEN: It was Felix Mendelssohn, born in Germany, 1809.

I always think of sunshine and birds when you say Mendelssohn. Not that all his music is light and airy, but somehow he always seems to be singing to the clouds. Here comes February 4, with Michael Costa, a Spaniard, born in Naples, and reared in London, a director of note. I think everyone will recall February 5.

PAUL: Let me. It was Ole Bull, born in Bergen, Norway.

The "flaxen-haired Paganini" who played his own compositions so effectively and who was wise enough to stick to them. His popularity in the United States was enormous. Here comes February 7. Let us remember the date by Wassy Saffoon, born in Russia, 1852. Like all Russians, he was an officer first and a composer afterward. He is well known in our country by his conducting and by his pupils, Scriabine and Leharine. Now comes February 8, a good date to recall because it gave us Victor Herbert, born in Dublin, educated in Germany, and drilled in America. His light operas are well liked, as is the more serious one called *Natoma*. Now let us jump from this genial Irish-American to Johann Dussak, born February 9, 1791, a Bohemian pianist, who was in high favor at court. He studied with Emanuel Bach, and composed some good things. If you want to practice real glittering finger passages hunt up Dussak's sonata. Who comes February 12?

ETHEL: Please, Mr. February, it is the Italian violin virtuoso, Niccolò Paganini. It is said that he founded our present style of violin playing.

Very good. And what about February 13?

ETHEL: I know Wagner died, and so did von Bülow.

Two great lights in musical Europe—Wagner died in Venice, 1889, and von Bülow died in Cairo, Egypt, 1894, and another great light came in that day.

Leopold Godowsky was born in Russia, February 13, 1870. A great pianist and composer, and greater still as an arranger of German operas at the Metropolitan.

On February 16 we can chronicle the death of Dr. Leopold Damrosch, in New York. To him we owe the beginnings of German opera at the Metropolitan. All students know Louis Köhler and his two study books, op. 112 and 128. He died in Königsberg this date, in 1886.

PAUL: Who can tell about an Englishman named German, who was born February 17, 1862?

PAUL: I can. It's Edward German. He wrote descriptive music for plays for a production of Henry VIII. I can play some of these dances, too.



SCHUBERT COMPOSING "THE SONG OF THE LARK."

Good! His music is always cheering and refreshing. We must not overlook Gluck, the Russian, whom Liszt called "The Prophet Patriarch." He moved among distinguished people, and counted Tchaikovsky as his friend. Now comes a sensational violinist, Paganini, born February 18, 1781. He was in some respects the greatest genius of his age, but his compositions are not remarkable for depth. It seems strange that Schumann, Liszt, and even Brahms, should have founded great works upon his themes. Kubelik is the present-day interpreter of Paganini. February 19 brings us another Italian. Who can tell?

HERBY: It's Luigi Boccherini, born at Lucca, Italy, 1740. I can play his *Minuetto*, but of the other four hundred and sixty-six pieces he wrote I don't know a thing.

That's not to be wondered at, Henry. They were not deep in the true musical sense. Boccherini was a soldier of fortune, always poor and always hunting a position.

February 20 gives us a trio of talent. De Bériot, in 1802, a Belgian violinist, who gave us the modern Belgian school of violin playing. Viceconti, his pupil and disciple in 1820, and Emma Destinn.

Desvins, the actress and opera singer, who, born this day in Bohemia, 1828. Perhaps you will hear her sometime at the Metropolitan. Now comes a composer so well known that he needs no introduction: Carl Czerny, born 1791.

AND: I simply desire him and his old studies.

My, my, Ada! Don't say that. Leschetizky and Liszt were his direct descendants, and what would modern pianism

be without them? Carl Czerny, my dear, is like a tonic-bath, stimulating and good for all of us.

February 22 brings us to Niels Gade, born 1817 at Copenhagen, an intimate friend of Mendelssohn and Schumann. His compositions are colorful and tinged with the Scandinavian folk-song. Hugo Wolf, the song writer, died February 22, 1903. He never knew the admiration that was given his work. He worked and suffered alone, dying like Schumann, with a broken and shattered mind.

Widor, the French organist, comes February 23, 1845. When we go to Paris we must be sure to hear him play. All should know the virtuoso, February 24. MARK: Handel, Handel!

I knew we could not forget him and the *Messiah*, that is always given at Christmas. There is still another composer for this date—Cramer, born 1771. We cannot dislike J. B. Cramer. He gave us *Etudes*, to be sure, but they are beautiful little masterpieces—something like Mendelssohn's *Song Without Words*. Just remember, my dears, that they are also very excellent practice. We must record the death of the Irish poet who gave us so many tests for our songs—Thomas Moore, died February 25, 1852. What a delightful journey we've had through Molyndand in February!

## SCHUBERT'S GREAT MODESTY.

THROUGH his entire life Franz Schubert was the most modest and unassuming of men. This is one of the reasons why he is so often never seemed to realize that he was a really great composer. He was so plain and simple in all of his habits and desires that he seemed like any ordinary business man of Vienna. As a good business man, he was anything but a matter of fact for our songs—Thomas Moore, died February 25, 1852. What a delightful journey we've had through Molyndand in February!

It is said that his famous song, *The Lark*, the *Lark*, was written upon the back of a bill of fare in a summer garden. The story runs that Schubert and his friends were hunting together and the skylark singing far above their heads. Schubert, so over and so near, noticed a lovely words *Ward*, *Ward*, *Ward*. The *Lark*, he sketched out the tune and in less than four hours the great masterpiece which is during every musical season. Schubert little difference between this song and the dozens of others he was turning out all the time.

Schubert desired to meet Beethoven, from forcing himself upon the older man with the greater reputation. Beethoven knew of Schubert, but saw so little of his work that he had no means of appreciating it. Finally, during his last illness, Beethoven happened to read one of Schubert's best known compositions. He immediately told Schubert and made him come to his home at once. In the young man the making of one of the greatest and most loved personalities in musical history.

I'm proof against that word "failure." I've seen behind it. The only failure in my mind ought to be failure in cleaving Eliot.

## A VALENTINE MUSICAL.

One club of twelve girls gave a Valentine Musical last year that was a decided success. Everyone said "Oh, there's so little Valentine music; how can we?" After a thorough hunt we decided we had an abundance of material to use, and we used it, too, from the first group and everyone played, and everyone had a good time, and we spent less than six dollars.

A Valentine affair is the easiest to make odd, pretty and attractive at small expense. Use red cardboard hearts of all sizes and in profusion for the decorations. Have all the club members dress in white, with trimmings of small red hearts. As favors use stuffed paper hearts with folded cards.

When our members and guests had arrived our leader handed us heart-shaped booklets, and told us to make as many words from Handel, Paganini and Mendelssohn (three February musicians) as was possible. She gave us fifteen minutes. After all the words were counted the winner received a prize of a heart-shaped apron.

Next, our leader told the guests that in the rooms downstairs were hidden hearts. There was a scramble, and the one finding the most was rewarded with a box of candy hearts.

Then came our musical program. The girls in white, with the trimmings of paper hearts, looked very effective as they sat around the piano.

## PROGRAM.

- |                             |          |
|-----------------------------|----------|
| Merry Mood.....             | Mark     |
| Piff-Puff (four hands)..... | Mark     |
| Queen of Hearts.....        | Legs     |
| Sweet heart.....            | Becher   |
| Teasing.....                | Van Wilt |
| Sweetheart.....             | Lindsay  |
| Heaven (four hands).....    | Delber   |
| Heart's devotion.....       | Cohen    |
| Coquette.....               | Martin   |
| Scarf Dance.....            | Chamaine |
| Blindfold.....              | Caladne  |
| The Flatterer.....          | Chamaine |



SCHUBERT'S MEETING WITH THE DYING BEETHOVEN.

After we had finished the program two little girls, dressed as Cupids, passed out refreshments, consisting of heart-shaped ice cream bricks and wafers. "Dan Capin" the reader read a telegram from the February musicians which was hidden all over the house. They saw red postboard, pinned on the walls of pasted on pictures led the way to favor a silver vase and box. And he awarded this the best party we had ever had.

Singing Teachers: "Now, children, give us Little Drops of Water and put some sugar in it." Principal (whispering): "Careful, sit down ginger in it." "Woman's Home Companion."

## THE WAY MOZART COMPOSED.

MOZART wrote music quite as other people write letters. He wrote songs for his friends as he would write in their autograph album, and he cared not what became of them. Many of his piano-forte works were composed for his pupils, Allegros, Rondos and sets of variations were turned out for the occasion.

Gray tells that one time, when he was in Vienna, he saw the MS. of the D minor concerto for piano. "In the finale Mozart was in some way or other interrupted in his writing. When he again took up his pen he did not continue where he had left off. A stroke of the pen over the excellent piece, a new finale, the one which we all know!" We see from this that there was no laborious search for the lost thread.

Mozart has been likened to a beautiful Greek fawn, who danced upon the music stage of life with a lightness and grace never equaled before or since. He gave with a lavish hand from a seemingly inexhaustible store. He was born as Haydn was winning his first success. During his short life of thirty years, Cherubini, Beethoven, von Weber and Meyerbeer came into the world, and Handel and Gluck were taken out of it.

His genius was so transcendent he scarcely needed to borrow from those who had preceded him, though he gave abundantly to all those who followed him.

## THE STORY OF MOTHER GOOSE.

BY C. A. HOWNE.

WHAT a census it would be if they could all be counted—all the babies who have been rocked and sung to sleep with Mother Goose's melodies! We never think of her as being a real, live person—which she truly was—for she belonged to one of the old wealthy families of Boston, where she was born, and where she lived for many long, useful years.

The name of her eldest daughter was Elizabeth Goose. And on the 8th of June, 1715—just sixty years before the Revolution (almost two hundred years ago)—this Elizabeth Goose married by the name of Thomas Fleet. The young couple were united by that celebrated old Puritan minister and witch-hater, Cotton Mather.

The first baby that came to the Fleet house was a little son. Of course, Mother Goose, like all good grandmothers, was perfectly delighted. She spent most of her time about the nursery. Even when she went about the house on other duties, she was constantly singing, in perhaps not the sweetest of voices, the old-fashioned songs and ditties she had learned in her own youthful days. It annoyed the whole neighborhood—it was particularly harassing to Mr. Fleet, for he was a man who was fond of being quiet. He laughed at the poor old body, and poked all sorts of fun at her, but it did no good. She loved that little grandson so much that nothing else in the world mattered.

So Mr. Fleet found that he would have to submit; but he was just shrewd enough to make good use of the disturbance. One day he thought to himself that he might collect all these rhymes and melodies as they happened to come from the lips of his good mother-in-law, as well as any others

of the same kind that he could gather from different sources; then, being in the printing business, he could easily publish them for the benefit of the world.

Following out this scheme, he soon brought out a little book with the title of "Songs for the Nursery; or, Mother Goose's Melodies for Children." Printed by T. Fleet, at his Printing House, Pudding Lane (which is now Devonshire street), 1719. Price, two coppers.

This title was meant as a joke at his mother-in-law—the too fond grandmother; for Mr. Fleet was one of those sharp-tongued, witty people who are willing to make game of either friend or foe, if only they can provoke laughter at some one else's expense.

## CHARLOTTE'S DAY.

## INTRODUCING:

She hurries to school  
*Allegro, con fuoco*  
Studies "Math." first hour,  
*Adagio solenne*  
She eats bon-bons at recess,  
*Allegro moderato*  
And talks to Charles,  
*Tran-cao vivacissimo*  
She walks home to lunch,  
*Piu animato, ma non troppo*  
And practices half an hour  
*Andante espressivo*  
She looks at the clock  
*Con moto*  
It's only quarter past,  
*Minor*  
Kate's coming down the street  
*Presto alla tedesca*  
She closes the piano  
*Allegro vivace*  
Charles joins them,  
*Trio-con tutti forzo*  
They play tennis  
*Presto agitato*  
Charlotte forgets her music lesson,  
*Ben marcato*  
Miss Marsh telephones,  
*Pezante*  
Charlotte's mother looks,  
*Ritollato*  
Charlotte promises  
*Plaintive*

## FINALE.



THE NEW PRESSER BUILDING.  
Front photograph taken January 1, 1912

## Publisher's Notes

A Department of Information Regarding New Educational Musical Works

## Mail Order Music Buying.

At foot of column next to Publishers' Notes we print an etching of our new building, a ten-story, fire-proof addition to our present building and immediately back of it, connected by bridges and a tunnel. It will be seen that the building is exteriorly finished and it will be possible for us to occupy some portion of it about the time this issue reaches our readers.

Our business is that of a mail-order music-supply house and there are a number of reasons why it is very much to the music teacher's and music school's advantage to place all, or the greater part of their orders through this house. We might first say that the new building will furnish us with such accommodations as will make it easier and more convenient to fill orders promptly and satisfactorily. Our business during the current season shows a very consistent gain.

There are few music houses that carry a stock large enough to supply the needs of even the ordinary teacher, and it is therefore advantageous to buy by mail from a house that carries such a stock as ours—perhaps the best selected, if not the largest of any in the country.

Every order is attended to on the day it is received up to the last mail in the afternoon. It is surprising the radius of the circle that is taken in among points that can be reached by mail within twenty-four hours and again the immense radius that can be reached in about 48 hours.

In addition to the above primary advantages of mail-order buying, it must be considered there are other conditions of great importance. Our publications are used to a greater extent than any other in the publications. There must be good reasons for this. We publish only carefully edited and prepared editions, on the best paper and with the best lithography.

We import daily our stock of imported music along our lines is not second to any house in the country.

We furnish self-addressed postal cards and order blanks and have instituted many advantages in favor of the music profession. We would like to send our first catalogues to a first order to any who are interested. Our On Sale system has been initiated by almost every publisher and dealer in the land and one of our publications has the unique distinction of having been imitated more times than any other publication in any line of educational work.

## \$600 Price Offer for Vocal Competitions.

We desire to impress it on those interested that the time for the closing of the Etude Vocal Competition has been advanced to March 31st. We are in receipt of a very large number of manuscripts from all quarters betokening a wide interest in the competition. During the next two months we expect to receive many more. All the numbers submitted will

be judged with the utmost care and all will receive equal consideration whether the composers be known or unknown. Any composer may be represented in any or all classes and as many songs as he may see fit to submit. All unsuccessful manuscripts will be returned to the sender just as soon as possible after a final decision has been reached.

A complete schedule of prizes and conditions will be found in another column.

## Introducing The We have invari- Etude Where It Will ably found that do the Most Good.

one of the very best times of the year for the teacher to introduce *The Etude* in musical homes is in February. The holidays are well over and pupils are at the height of their best work. Musical interest is at its zenith. Then a few words to the parent will bring him to realize that a paper like *The Etude* is the force most likely to maintain that interest throughout the year. The best teacher on earth cannot supply at the lesson the thousand and one necessary supplementary points which *The Etude* emphasizes. A musical education without these points is only half an education. In very many cases *The Etude* is just as essential as the lessons themselves. So convinced of this are many teachers that they put a subscription for *The Etude* upon the first bill when they receive a new pupil. *The Etude* is just as vital to the pupils' success as the compass is to the navigator. It is not extravagant to say that the teachers who introduce *The Etude* consistently and regularly will enjoy their work much more and reap larger financial benefits. The best way to make a start is to make a thorough canvass of all of your pupils and ascertain which ones do not take *The Etude*. Then send us a list of these names. We will send sample copies at once to the names you select. With this introduction the teacher should have little difficulty in securing a subscription. On another page we give a list of the valuable premiums which may be earned by securing subscriptions. Remember, a regular subscriber pupil is far better for the teacher's interests than the one who only gets a copy occasionally. The regular subscriber gets the Summer issues, which keep up the interest through the vacation season. We have several special plans that help teachers and *Etude* friends obtain subscriptions from among pupils and music lovers. We shall be glad to send full information upon request.

The Gallery of Eminent Musicians. This useful and interesting collection of portrait biographies contains so much that cannot be found in any similar book of reference that it should be in every music lover's collection. With its companion volume, *The Gallery of Celebrated Pianists*, both of which cost only 75c apiece, the reader will have a collection of nearly one hundred and fifty excellent portraits and biographies of famous performers, composers and singers. The biog-

phies are sold with all the essential facts retained and all the chaff left out. Leather bound copies may be had for \$1.50 each volume.

#### Easter Services

We have in preparation a new **Easter Service for Sunday-school**. This last named Service is also available for this year. Our Christmas Services both this year and last were flattering successes. The new Easter Service will be a particularly good one; bright, cheerful and brilliant; a collection of choruses, readings and appropriate recitations.

To anyone sending us a 2-cent stamp we shall be pleased to send a sample copy of either the new Service or the "Dawn of Hope."

#### Easter Music And Books.

We can supply anything in the line of Easter music for choirs of all sorts, church soloists and Sunday-schools, both for Liturgical and non-Liturgical Service. Our own catalogue is exceptionally rich in appropriate choir music and Sunday-school music, including solos, duets, trios, quartets, anthems, cantatas, oratorios and services. This year we are adding a number of new and attractive anthems and solos suitable for the Easter season. We hope every choir leader who reads this will give us an opportunity to be of service to him in selecting suitable music. Early ordering is suggested in order to allow ample time for selection and for adequate rehearsing.

#### Editions Reprinted

A number of volumes in the **Presser Collection** are in the course of reprinting, showing its continued popularity. The **Presser Collection**, besides being the cheapest, is the best printed, the best bound, and on better paper than any other American reprint edition. There is every reason for its popularity. Dealers and teachers are alike interested.

The **First Part** of the **Presser** collection, is reprinting after having been reprinted many times before. It is a collection of 34 beginners' pieces of high and melodic character. We used one of Mr. Frederick W. Root's series "Technic and Art of Singing" is on press, the **Opus 27** "Scales and Various Exercises."

One of our older literary works continues to prove the judgment of the earlier days of this house. We reprinted an English work, "The Musician," by Ridley Prentice. Three of these volumes are on press at this moment, grades 1, 2 and 4. The work is an analysis of many of the best compositions by classical writers, arranged in six grades beginning with the easiest and ending with the most difficult works written for the piano. The Musician has been used by teachers and music lovers generally because nothing could help more toward the better understanding and enjoyment of beautiful music.

#### Nursery Songs And Games.

This work will continue only during the present month on the special offer, as the work is now on press and will appear from the bindery in a few days, and those who have ordered in advance will receive their copies. We have added during the past month four or five more pieces to the volume. These nursery songs are traditional. The musical settings are those that we all have heard drive children into raptures. The special offer price is but 15 cents.



## KEEPING MUSICALLY ALIVE

means taking advantage of all the forces leading to musical success. Again we select a letter from the hundreds which continually come from readers all over the musical world, saying: "The ETUDE grows better with each issue."

"I wish to express my delight in the current (December) number of THE ETUDE. I believe it is the best yet, and every month I find a value far greater than I could get in a single lesson from the most famous teacher. Of this I am sure. Furthermore, I obtain in THE ETUDE everything necessary to keep me musically well informed, up-to-date, and musically alive."

ELLA M. WALKER,

Penna.

If you have felt the vitalizing, stimulating, inspiring value of THE ETUDE why stop until all of your musical friends join THE ETUDE circle! One friend in the Middle West sent us 100 other friends in one month.

#### A Few Suggestions When ordering To Our Patrons.

When ordering vocal music do not fail to state what voice or key is desired. Do not overlook adding your signature to your orders. It is surprising the number of orders received daily without any signature. This causes delay and disappointment; also write your signature clear and distinct to avoid error.

Express packages prepaid by us have our prepaid label on same and consignee should not pay any further charges.

#### Blank Books.

Our edition of blank books has never been quite satisfactory to ourselves. We have endeavored in the new edition which we are announcing to keep the good points of the old, that is, we will have the same fine ledger paper and plain ruling, but will have a stronger and more lasting binding. These books will be ready about the time this issue goes to press and for one month we are going to make a special price in order to introduce them.

We will sell the 24 page six stave book for 75c a dozen; 24 page eight stave book, \$1.00 per dozen; 36 page eight stave book, \$1.25 per dozen; 64 page, eight stave book \$1.60 per dozen. Any quantity can be ordered and if cash accompanies the order, the books will be delivered postpaid. Any one who desires the old editions can still obtain them but at the old prices.

The Hall of Fame. We don't believe that we have it that it is necessary for us to say to our subscribers that the "Hall of Fame" given with the December issue is by far the most important musical picture we have ever been able to offer to the musical

public. We know that our efforts to present this have been fully appreciated. We were fortunate in having at our disposal modern printing, thus enabling us to give it without charge with the December number.

The picture on slightly heavier paper, but otherwise exactly the same as the December issue, printed in photo-brown, is for sale and will be delivered postpaid, packed in a strong tube, for 25c.

#### Instructive Album for the Pianoforte, by Carl Koenigling.

We are pleased to continue the work by the popular composer, Mr. Carl Koenigling. This work has been a labor of love for him. He has spent his off moments for many years in the preparation of this work. The pieces are all original and have never appeared in any form previous to this. The work can be used with any pianoforte method and the pieces do not go beyond the second grade. For an album of encouraging, pleasing pieces, no work will excel this one. This work could be used to follow Maybelle Spindler. Our special offer price on this work is 25 cents.

#### New Beginners' Method for the Pianoforte.

The New Beginners' Method is now in the hands of the painter, that is, the first part, The work is entirely new. There will be no material used in this volume that has ever appeared in any other instruction book. The work has been done under the supervision of Theodore Presser who has had this kind of work in mind for many years. The work will be along lines similar to his other work, "First Steps in Pianoforte Study," which has met with great

favor. It will, however, be much more gradual as it is intended for the very best beginner. In fact it is almost a kindergarten method. The work will appear in several parts, but for the time being the first part is the one we are offering.

Our introductory price is 20 cents. Every teacher should possess at least one simple copy of this work.

#### Instructive Piano Player by Geza Horvath.

These interesting numbers occupy a position midway between studies or exercises and set pieces. They are in grades two and three and are arranged in progressive order. Each piece exemplifies some standard device in technique in a manner musically interesting. There is not a dull number in the book, a work like this is particularly desirable to use with pupils who are averse to the drudgery of exercises which are purely technical.

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

#### Virtuoso Pianist by C. L. Hanson.

We will continue the special offer on this important technical work during the present month. The Virtuoso Pianist is used very largely in many of the most important schools and conservatories in Europe and this country. The teachers the education of the advanced after this not considered complete until this work has been practiced thoroughly for a considerable period. Pupils who are sufficiently advanced to play the Velocity Studies of Czerny and similar works, may begin the Virtuoso

The special advance price during the current month will be 40 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

#### Four-Hand Piano Pieces by F. Neumann.

This fine work is now ready and the special offer is hereby announced. We consider this one of the best of four-hand books to be used for study, for sight-reading, for recreation or for practice in ensemble playing. All the pieces are good and interesting, very melodious and beautifully constructed. They are genuine four-hand pieces, not arrangements.

We shall be pleased to send the work to all who may be interested.

#### Musical Pupils' Lesson Book and Practice Record by F. F. Guard.

This is a little booklet such as is used by many teachers and pupils. It will be found valuable for keeping a complete record, all neatly tabulated, giving the hours of practice devoted by the pupil to each particular assignment, and the teacher's marking as to the quality of the performance. It is displayed with the spaces for keeping a record of all sheet music, books, etc. The special price of this little book is 5 cents. During the current month will be

#### Operatic Album for the Pianoforte.

This is a new album of selections from all the great operas, in the form of transcriptions and popular versions. There is a large demand for books of this kind, and our new album will be the best. The selections will be chiefly in average plays, grades suited to the carefully edited. All the pieces will be



from all the standard operas will be represented.

The special price during the current month will be 20 cents, postpaid, each accompanied the order. If charged, postage will be additional.

**Vocal Studies by H. W. Purdie.** This work is far completed. The advanced toward manuscript is all engraved and this month will most likely be the last month that it will remain on special offer. These exercises are first of all modern and melodic. They will be found pleasing to every singer. They are most excellent from a musical as well as an educational standpoint. This volume of vocal studies is bound to become one of the standards to those interested in vocal culture. We recommend all who desire something valuable and new to at least procure one copy while the work may be purchased for cheap paper and printing. Our advance price is 25 cents, postpaid, if cash accompanies the order.

**Album for the Young, Op. 131, by Spindler.** This is one of the most pleasing as well as standard work for the short instruction on the piano.

The sheet music price of Op. 131 is \$1.25; we will bring it out now in the Presser Collection. Pupils who are out of the first grade and approaching the second can begin to take this volume. The exercises are all short, very few being more than eight measures. In fact they are not exercises, but pleasing melodic pieces that have been foundational value. Those who have been working on the expensive sheet music form, will be glad to know that it can now be purchased in the Presser Collection.

The advance price is 20 cents if cash accompanies the order.

**Arpeggios. New** This work is one of the most popular and requires the use of Isidor Philipp.

The reason it has not appeared on the market before this. The aim is to make this a school of arpeggio playing. The work, however, is almost complete and this will most likely be the last month in which the work may be had at special offer price. The name of Isidor Philipp is modern and guarantees that the work will be of the highest quality and melodic. The advance price is 20 cents if cash accompanies the order.

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## The World of Music

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

**At Home.**  
The story is again visited Mrs. Louise Homer, the Metropolitan contralto, singing a solo part.

LEONARD BOWEN, the English pianist now on a world tour, made a decided hit at Carnegie Hall, New York.

A FRENCH press indicates that Stravinsky has returned to Paris from his tour of the United States, and will have to resume his career as a composer.

ROSEA recently gave his first New York solo concert since his return from his photographic tour of the world. He has lost nothing of his power to grip his auditors.

ELGAR's second symphony has been performed in New York. It has met with some mixed criticism and mixed success. His friends and his enemies seem to agree that it would tend to a little praise.

The building now occupied by the Metropolitan Opera Company, New York, is to be erected near the Grand Central Station, New York, and will be the new opera house of the city.

CARL HANSEN has passed away at the age of 70. He was a composer and pianist, and was the composer of "Madame Butterfly," "The Fishes," and many other light musical comedies of great popularity.

The Library of Congress at Washington contains 141 volumes and pieces of music. The collection is growing rapidly, and is a most instructive property.

One of the first organs in the Southwest has recently been installed in the Southwest. The organ is a fine specimen of the first-class organ, and has three manuals and 1,700 speaking pipes.

Our readers will be interested to know that a school for composers is being started by Mr. J. H. Miller, who is now in New York. The school is to be held in New York, and will be a most interesting property.

The organ of the Century Theater, after the possibility of turning this organ into a house for opera, is now being used as a house for opera. The organ is a fine specimen of the first-class organ, and has three manuals and 1,700 speaking pipes.

The annual festival of the Oratorio Choral Society is held in New York. The festival is a most interesting property, and is a most instructive property.

The Fellowship Club of Philadelphia, after the possibility of turning this club into a house for opera, is now being used as a house for opera. The club is a fine specimen of the first-class club, and has three manuals and 1,700 speaking pipes.

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A LADY number of people seem to be able to get up for nothing at the Metropolitan Opera House. The simple program, Mr. Gatti-Casazza, director of the Metropolitan, is considering the desirability of doing due in the Philadelphia opera house. It is that even some of the subscribers get in to the rehearsals and then sit there regular ones.

A FINE complimentary List-Thomson on Jackson, Mississippi, was recently given to an old friend, "Chamaine" by the program was composed of selections from the works of the two famous composers. It was the idea of having the music composed of the most interesting features of the event, and the characters from the music composed of the most interesting features of the event.

The reception at the opening of the New York Musical Association, after the opening address by Miss Gatti-Casazza, after the opening address was a concert and some other music, in which all took part. The object of the association is to provide a "haven of rest" for musicians of all kinds, from those who have been in the hands of the music, to those who are now in the hands of the music, to those who are now in the hands of the music.

The coming of the London Symphony Orchestra, under the baton of Sir Henry Wood, is a most interesting property. The orchestra is a most interesting property, and is a most instructive property. The orchestra is a most interesting property, and is a most instructive property.

Dr. George F. Tilden, who returns to the city of New York, is a most interesting property. The doctor is a most interesting property, and is a most instructive property. The doctor is a most interesting property, and is a most instructive property.

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The death of Edouardo Molineux, a singer of the Metropolitan Opera Company, has brought to light an interesting story. He was the son of well-to-do parents, and when a boy used to go in bathing in the Bay of Naples. There he met Carmine, a poor boy. Molineux sympathized with Carmine's distress, and he gave him a piece of silver to be a sign of friendship. Carmine had no money to pay for lessons. "Never mind," said Molineux, "I know a teacher who will give you lessons for nothing. I am a paying pupil at his; he will do it for me." Carmine was so nervous when the time came that he sang badly, and the teacher told him it was no use. "Give him another lesson," cried Molineux. "He is tired and nervous." The teacher continued, with the result that Carmine could not sing. The teacher told him the foundation of future success. Years later when the fortune had changed, Molineux had the opportunity to see all his wealth. The first lesson known to Carmine, and the great teacher persuaded Carlo-Cassini to give Molineux a lesson. The trial was successful, and Molineux sang several parts in many of the operas.

## Abroad.

Dr. HENRY COWARD, the famous English choral conductor, was recently married for the third time. One of his own sons acted as best man.

Sir FRANK COHEN can claim the distinction of having received the highest prize for the services as conductor at the Melbourne Exhibition, Melbourne, Australia. He received £25,000.

Miss CECILIE ATLAS, a young American pianist, has been making a reputation in Europe. A recent performance in Frankfurt earned her the highest praise of the local critics. She is a very capable player of string and genuine temperament.

The Parisian music world is stirred by the fact that the bolts of lightning have been striking the moving picture shows for producing the pictures of the performances of the famous violinist. The lightning bolt involved has resulted in a victory over the "movie."

In view of the fact that Chopin died of consumption, a movement has been started in London to raise a fund in some hospital for the relief of patients suffering from consumption. The "Chopin Bells" are the emblem of the fund. The eastern music world is in a very excited state of endeavoring to find in this way a cure for the disease. It has not yet been found for a musician.

SIR REUTHER ISAACS, one of England's most famous players, says of his profession that it is quite a glorified profession. It is not quite a glorified profession, though it is a bit of a glorified profession. It is a bit of a glorified profession, though it is a bit of a glorified profession.

We are pleased to learn that Mr. Coleridge Taylor has secured another success with the *Idylls of the King*, a choral setting of the story of King Arthur. The work is a masterpiece of composition, and it is a masterpiece of performance.

One of the most remarkable signs of the musical time is the interest of attention paid to the *Idylls of the King*. The work is a masterpiece of composition, and it is a masterpiece of performance.

FRANKMERE'S SUCCESS in London has proved to be a serious success that a rival at London. The work is a masterpiece of composition, and it is a masterpiece of performance.

THE necessity of being able to conduct the orchestra in total darkness is a fact which is not generally known. The work is a masterpiece of composition, and it is a masterpiece of performance.

An interesting tale recently took place in Berlin. The tale is a masterpiece of composition, and it is a masterpiece of performance.



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## BUSINESS HELPS OF VALUE TO THE TEACHER.

BY J. L. HICKARY.

Few people realize to what a great extent the work in city offices and business places has been simplified and lightened by various contrivances devised or invented for this very purpose. It is to be regretted that music teachers are very backward in many things. We still have the lesson "peddle" going from house to house, although, happily, the number is on the decrease. The studio or music room is a necessity to efficient work. Music and books are then at hand when needed. The room dedicated to musical work, adorned with pictures, equipped with piano, music cabinet and books, gradually acquires an "atmosphere" which, in itself, has a decided value to those who enter it for instruction, and this is really beginning to be recognized. A musical dictionary, a musical encyclopedia, and a few other books of reference, a metronome, two or three musical magazines, the catalogs of the leading publishing houses, are all necessities in a well-equipped music room, and may usually be found there, but there are some thoughtful enough to ignore them. The best work cannot be done without them.

There are several accessories, however, that might be added to the teacher's studio, which, while they can be done without, and while they perhaps have no direct bearing upon the pupil's progress, are yet helpful, useful and, if nothing else, they impart a business-like aspect to the teacher's activities.

## MECHANICAL ACCESSORIES.

First of these is the typewriter. Now, whether a teacher should use a writing machine or not is merely a personal matter. The fact is, however, that the type-written letter looks more business-like and, moreover, such a letter is much more likely to make a good impression, and therefore to receive more courteous attention than an untidy, illegible scrawl. A machine is easy to manipulate, and can be bought at almost any price from ten dollars up.

A duplicator of some kind is a very useful adjunct to a studio. It would save much printing. Notices, programs, etc., can be reproduced in any numbers. On the hectograph, which anyone can make for a few cents, colors can be used, and really artistic work done. Every pupil should have a great deal of practice in writing at intervals of all kinds, and espe-

cially major and minor seconds. With a duplicator such exercises can be had in any quantities, and there would be a marked improvement in the theoretical knowledge and the sight-reading of the pupils using them. The duplicator has proved very useful in another way. A teacher will often find one or more especially good exercises in some book that may not contain enough of other material to be worth buying. In such a case the exercises may easily be copied for the benefit of those who need them.

## CARD INDEXES.

There is no office or business house of any consequence which is not equipped with some card index system. The music teacher, no less than the merchant or banker, can systematize his affairs with something of this kind. A small card index cabinet can be utilized for appointments, times of lessons, the daily routine, accounts for lessons, music, etc., and those using this card system claim much for it. It undoubtedly simplifies matters relating to one's work, and renders data of all kinds more easily available.

While scarcely coming under the head of audio equipment, one of the most useful things for both teacher and pupil is the lesson book. In this the teacher at each lesson writes down the date and the work for the succeeding one. The pupil has no excuse for omitting anything he is told to learn or to practice. If for any reason the lesson is missed a note is made giving the reason. When it is made up the new date is given. This prevents any mistakes or misunderstanding between teacher and patron—a weighty consideration, indeed. Further, and not the least in importance, a book of this kind becomes an exact record of the pupil's technical progress, and the teacher, or anybody else, for that matter, can see at any time just what work has been done, and what remains to be done. This, of course, presupposes a prescribed course, which every teacher should formulate and go by. Too many teachers work in a haphazard way. A music teacher should strive to be progressive, up to date and alive to everything that offers a possibility of making his work more effective, easier and more remunerative.

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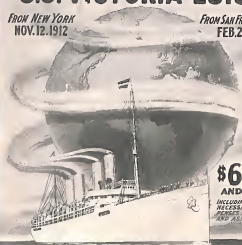




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