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James Francis Cooke

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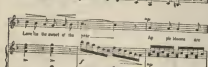
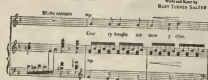
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THE ETUDE

MARCH, 1912

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BETTER MUSIC IN OUR SCHOOLS.



WHENEVER the slogan of well-meaning but shallow civic economists, "away with musical nonsense," is heard applied to our public school work, every music lover should arise in his particular might and don his armor for a royal battle. The need for music in our modern life requires no more demonstration than the immense public demand for it. Just how music benefits us would be difficult to tell, but it does help us, and man cries out for more music, more beauty, more hope, more joy, more brotherly love.

Instead of limiting the music in our schools, let us have more—more of the stuff that mitigates the reformatory-like discipline which so many teachers with good intentions mistake for education. We know one particular boy who prayed every morning that he might go out and find that the school building was reduced to ashes and school postponed for months. He wasn't a bad boy, and he wasn't afraid of work. The school that he attended was saturated with the idea that education was a kind of punishment.

The school orchestra is now coming in for its share of attention. One in the English High School of Boston has been in existence since 1887. The membership of the orchestra is now forty-seven. It is said that the only instrument lacking is an oboe. Five hundred students have been connected with it since its start. There are over two hundred selections in the library and the orchestra is capable of performing difficult concert numbers. Last year they played the overture to *Tannhäuser*, which, it will be remembered, was regarded the "terror of professional players" at the Boston Peace Jubilee in 1869. Attendance at orchestra rehearsals counts on the diplomas of the members. There are similar orchestras in many American high schools, and in others the introduction of the sound-reproducing machine has done much to bring the orchestral masterpieces of the great musical thinkers nearer to our children.



DO IT RIGHT.



A FEW days before last Christmas we changed to look in a shop window in a distant city and saw a collection of about as many indifferently executed articles as one could imagine. It was the window of a "Woman's Exchange." The "Women's Exchange" stores throughout the country have done a great good through making a market place for the services of hundreds of women who, through the sorcery of circumstance, have been changed from grand dames to needlewomen. Looking in that window one could not help noting that practically all of the articles were so expressive of the lives of those who had made them that the great pane of glass seemed to take on the form of a character mirror. There they were, written in their own handiwork.

No woman can put more into her work than there is in herself. If she has been accustomed to feel a higher regard for the luxuries and dispensable contraptions that surround her she will show this in her work. If she has been idle for years everything, every trail, will be preserved in what she does. Here and there in that window there were articles which showed efficiency. They showed that the maker at some time had worked hard enough to learn how to do that particular thing right. An investigation revealed that these articles were the ones which the patrons of such exchanges invariably bought.

Can you who practice music read this without seeing the point?

If you are going to study at all, study right. Don't fritter away any time with the idea that since you never intend to become a professional musician you will be excused if you do your work in an inferior manner. You will never know when you may be called upon to support yourself by means of what you now may regard as a mere avocation.

The world is coming to have a proper disgust for the useless woman—the woman who can do nothing really well—as it has long had a horror for the man who has never worked hard enough to master the problems of his business successfully. Publishers receive daily contributions from men and women cast down by fortune who vainly hope to rise by selling some manuscript reflecting hopeless ignorance and past indolence. These same persons might have produced very profitable manuscripts if they had ever learned to "do it right."

The "Woman Exchange" idea is magnificent. It should offer encouragement to all art workers and art teachers in introducing the practice of the fine arts in the homes of gentlemen. All teachers should preach the necessity for securing a good, artistic training in some salable art, be it music, embroidery, lace-making, painting, china decoration, etc. These things all have an essential part in making this fine old world of ours more beautiful. Above all things, let us emphasize the fact that to try to sell an inferior article through eliciting sympathy is only a pitiful kind of charity, while the world is always ready and glad to buy the brains and handiwork of refined gentlemen when they know how to "do it right."



MUSIC AND MATRIMONY.



ASK your friend who "knows it all" and he will tell you at once that professional couples, particularly musical couples, are forever sailing upon a storm-swept sea in a bark of egg shells with colweb rigging, steering straight for Charibdis. As with the actor and the minister, the matrimonial wrecks of the musician make fine copy for the newspapers. The musician is advertised—talked about, and what good is a divorce scandal, pray, unless it is about someone who is widely known? A thousand butchers, bakers and candlestick makers and their respective spouses may make trips to Reno and the world never knows of it, but let your musical couple part and the world puts on his spectacles, sits back and calmly generalizes, "All musical couples are unhappy."

Those who really do know are aware of the fact that many of the happiest of all marriages have been those of musical couples. We know of dozens of such couples that might be taken as models for the whole country. Musical history reveals many more. Robert and Clara Schumann, Edvard and Nina Grieg, Felix and Cecile Mendelssohn, Robert and Marie Franz, to say nothing of Mr. and Mrs. Dach of Eisenach. Among recent examples of musical conjugal happiness are Sumner Salter and his wife, Mary Turner Salter, Sidney and Louise Hower, Theodore Thomas and Rose Fay Thomas, Mr. and Mrs. H. L. Bedford (Liza Lehmann), Mr. and Mrs. Arthur Hinton (Katharine Goodson), Sir Frederic and Lady Cowen, Mr. and Mrs. Granville Bantock.

Musical couples are, in fact, very happy couples when they have in them the traits of character which under any other conditions would result in a happy marriage. The music has very little to do with the question, except that it gives the "marriages" a common intellectual and artistic bond which may bring a kind of delight unknown to the couples who have no such mutual interest.

THE ETUDE

Musical Thought and Action in the Old World.

By ARTHUR ELSON

BRUCKNER'S INCREASING POPULARITY.

A source of one of Bruckner's symphonies suggests the subject of modern musical tendencies...

Bruckner led the way to a school that is growing, although he is still its greatest exponent. This may be called the modern school of pure music.

Brühns looked backward while Bruckner looked forward. The former, with Beethoven as a noble model, sought (and found) the earnestness and tenderness and beauty that can be obtained only in the expressive use of simple means.

AN APPRECIATION OF DEBUSSY.

Modern music brings one to Debussy. In the Recue du Temps Present, Mr. Raphael Cor has been getting a symposium of opinions about him...

In his orchestral works Debussy has carried his

bizarre harmonies to excessive lengths. Here, too, the effects are all delicacy rather than strength.

When he plays his Pelléas and Mélisande it will, but echoes the style skillfully. Where Wagner's melody could hardly be compared to Wagner's direct power.

Much is said of a Debussy school, and that composer's influence is shown in many modern works. Undoubtedly harmony is growing more complex with each generation.

The more may be an important factor in the evolution with harmonies of a new style that grow upon one with repetition. But in spite of wild claims, this will not be the only school of the future.

OLD WORLD NOVELTIES.

Speaking of Schumann brings to mind that a new work of his was recently heard in Paris. It comprised two movements of an unfinished violin sonata, the manuscript having belonged to Charles Malherbes, opera librarian.

In his admirable work, Studia in Modern Music, Mr. W. H. Hadow, one of the foremost and best of the English writers on musical topics, has the following to say:

fisherman who will never return, form four effective tone-pictures. More pastoral is Louis Vienne's Suite Bourgnoise.

In opera, Puccini's setting of the Spanish comedy, Genia Allerga, will deal with a heroine whose piercing unconventionality shocks her aristocratic

SOME FACTS ABOUT MUSICAL IRELAND. This ancient Irish drew a sharp distinction between harps and minstrels. The harps were the poets, the story-tellers the satirists, learned in the mysteries of the Gallic tongue.

The Irish, like all of the Celtic race—Bretons, Scotch, Welsh and West of England folk—have always been believers in Fairy-lore.

The Irish harps plucked the strings of their instruments with their nails, and not with the fleshy part of the fingers.

UNDERSTANDING CLASSICAL MUSIC.

In his admirable work, Studia in Modern Music, Mr. W. H. Hadow, one of the foremost and best of the English writers on musical topics, has the following to say:

THE IMMEDIATE RELATION OF TECHNIC TO MUSIC.

"While it gives me great pleasure to talk to the great number of students reached by THE ETUDE, I can assure you that it is with no little diffidence that I venture to profess my most anxious to learn.



Artistic Aims in Pianoforte Playing

An interview secured expressly for THE ETUDE with the distinguished Virtuoso Pianist

HAROLD BAUER

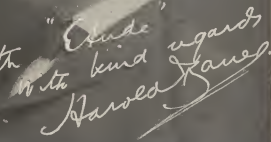
THE AIM OF TECHNIQUE.

"When, as a result of circumstances entirely beyond my control, I abandoned the study of the violin in order to become a pianist, I was forced to realize, in view of my very imperfect technical equipment, that in order to take advantage of the opportunities that offered for public performance it would be necessary for me to find some means of making my playing acceptable without spending months and probably years in acquiring

detail of technical work the germ of musical expression must be discovered and cultivated, and that in muscular training for force and independence the simplest possible forms of physical exercises are all that is necessary.

SEEKING INDIVIDUAL EXPRESSION.

"At the time of which I speak, my greatest difficulty was naturally to give a constant and definite direction to my work and in my efforts to obtain a suitable musical training which should enable me to produce expressive sounds, while I neglected no opportunity of closely observing the work of pianoforte teachers and students around me.



HAROLD BAUER

mechanical proficiency. The only way of overcoming the difficulty seemed to be to devote myself entirely to the musical essentials of the composition I was interpreting in the hope that the purely technical deficiencies which I had neither time nor knowledge to enable me to correct would pass comparatively unnoticed, provided I was able to give sufficient interest and compel sufficient attention to the emotional values of the work.

personal experience.

CAN YOU ANSWER THESE QUESTIONS?

BY WILBUR FOLLETT UNGER.

a measure that had not a pencil mark on it—a great cross over a note, a ring inclosing a note, a dash above one, a line through another, and at several places a reminder of some kind in black, red and blue pencils! The page was a sight only equaled in its hedge-podge condition by the sounds which came forth when the piece was played. I discovered what each mark meant for at every place a mistake was made. When I asked the pupil what the marks were for she studied them some minutes and finally said she guessed she had played something wrong at those places, not in the least knowing or caring just what.

When a pupil reads a passage incorrectly it is very much better to insist upon his discovering the mistake himself. This will make more impression upon him than pencil marks of every color in the rainbow. It will conduce to make him more observant of the music page as it is printed with no danger signals obscuring themselves.

I consider the time well spent that was used by a High School girl in discovering that she neglected to phrase correctly a certain passage. After being told there was something at fault and being answered in turn that it was not the notes, not the rhythm, not the touch, not altogether the accenting, she at last saw the phrasing indication. If I had dashed in with an ugly mark of some kind, simply telling her to notice that phrase, I doubt if she would have given it another thought.

When our pupils reach the High School our real troubles begin. The girl or boy is so fascinated with the new *résumé* at school, so interested in the deeper studies and so delighted with the games and the school spirit that music lessons and practicing are very tame in comparison.

Their time is so occupied with the school work there is little left for practice. This is one reason why it is wise for children to begin the study of music at an early age before there are so many interests to engage their attention. The more technical ability they have acquired when they have reached the High School, the easier it is to make the music work congenial to the state of mind at that age. It ought to be possible to coordinate the music with the school studies to a certain extent.

The selection of the compositions to be studied is now especially important on account of the pupil's strong likes and dislikes. What to the teacher seems interesting with all conditions is sometimes actually distasteful to the pupil, and it is foolish to insist in such a case.

SOME CAUSES OF FAILURE.

BY CARL CZERNY.

MANY pupils, as soon as their fingers have acquired some little facility, are led astray by the charms of novelty, and run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practice for years on easy studies and easy and appropriate pieces, have the presumption to attempt the concertos of the great composers and the most brilliant fantasias.

The natural result of this overhaste is that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner.

This is the cause why, although so many talented young persons devote themselves to the piano, we are still not so over-abundant rich in good players, and why so many with superior abilities and often with enormous industry still remain but mediocre and indifferently performers.

Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them while the fact lies in their eyes, while in a stumbling, incorrect and unaccommodated manner, often coming to a standstill on false and discordant harmonies, missing the time and making mistakes too many to mention.

The following questions have been prepared as a specimen examination in piano and musical knowledge for piano pupils who have passed the elementary grades. It is a line thing for the teacher to test his pupils now and then and find out how much they really do know. Some educators have a way of making fun of examinations and declaring them worthless. As a matter of fact, all through life we are called upon for our store of information without any previous warning. It must be ready on our lips, as it were. We must give the answer at once when the application comes. Otherwise, of what service are the hours spent in learning? The writer believes in a good test now and then. The answers to these questions will not be presented in *The Etude*. They are given here as questions, pure and simple and nothing else. Many teachers will find them useful in conducting examinations of their own and in making up similar examinations. In fact, the teacher may examine his own teaching work by finding out what percentage of the advanced pupils are able to answer questions of this kind. Student readers of *The Etude* who cannot answer questions of this kind will find an incentive for new studies in these. Again, the questions will not be answered in any subsequent issue of *The Etude*.

NOTATION, TIME, RHYTHM, ETC.

- 1. What is the effect of a dot after a note?
2. What is a tie?
3. Explain a "triplet."
4. How many different clefs are there? Write and name them.
5. What is "rhythm"?
6. Where is the accent in 4/4 time?
7. What is the difference between a measure of six eighth notes in 3/4 time and a measure of six eighths in 6/8 time?
8. Explain "syncopation."
9. Write the following example in another way, changing to 4/4 time, retaining the syncopation without using tied notes.

Ex. 1. Musical notation example showing a sequence of notes with various rhythmic values and rests.

- SCALES, KEYS, ETC.
1. Write the "model" or plan of construction for every major scale.
2. State difference in meaning between "diatonic," "chromatic," and "enharmonic."
3. How many minor scales are there in modern use? Name them, and give the construction of each.
4. Explain "Relative-Minor," and state difference between that and the "Tonic-Minor."
5. What is the signature of C minor, G minor, C# minor, E# minor?
6. Give the technical names of each step of the scale.
7. What is an interval? Name all kinds you know. Name the following intervals:

Ex. 2. Musical notation examples for interval identification, including Major 9th, Minor 9th, Aug. 6th, Dim. 7th, Major 7th, Minor 7th, and Per. 6th.

(In a succeeding issue there will be additional questions upon Terms, Signs, History, etc.)

MEYERSON'S PHENOMENAL MEMORY

PERHAPS no musician has had so fascinating a childhood as that which fell to the lot of Mendelssohn. Stories of his life in Hamburg read more like fairy tales than facts, yet, nevertheless, all writers are agreed to the fact, and there can be little doubt that they are to the fact, and there can be little doubt that they are to the fact, and there can be little doubt that they are to the fact...

When Mendelssohn saw them he ran towards them, giving them a most hearty and friendly greeting. "I shall never forget the impression of that day when I shall never forget the impression of that day when I shall never forget the impression of that day when I shall never forget the impression of that day..."

"I could not resist my own boyish curiosity to examine his composition, and looking over his shoulder, saw as beautiful a score as if it had been written by the most skillful copist. It was the first quartet in C minor, published afterwards as Op. 13. But what I was lost in admiration and astonishment at beholding the work of a rascally, written by the hand of a boy, all at once he sprang up from his seat, and in his playful manner, ran to the piano and striking a note for one all the music from Freyschutz, which, three or four days previously, he had heard me play, and asking, 'How do you like this chorus? What do you think of this air? Do you not admire this verture?' and so on..."

GLUCK'S OPERATIC IDEALS.

MUCH of the weakness of the old-time opera libretto was due to the composer and to the singers—especially the latter. They insisted on being allowed every opportunity to display their voice talents on the stage, whether the occasion was appropriate or not. The dramatic action of the play was liable to come to a standstill at almost any point...

"When I understand to set the opera libretto to music into the Italian, avoid all those abuses which had crept into the singers and the unwelcome vanity of posers, and which had rendered it wearisome and most imposing of being, as it were, the grand order to reduce music to the state of modern times. I endeavored poetry by enforcing its proper function, that of assisting the action and interest of the situation, without interrupting the action or weakening it by superfluous ornament. I have therefore been very careful to introduce a tedious ritornelle."



How to Execute Mordents, Trills and Appoggiaturas.

By the Distinguished German Musical Savant DR. HUGO RIEMANN

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

[This article is the second in a series upon "Some Embellishments which Perplex Pupils." The first article was published in April, and the concluding article will be published in February—Editor's Note.]

The real sign for the inverted mordent or prall-triller or schuller, as it is sometimes called in German, seems to be going out of use, though it is still quite frequent in Chopin's works. In former times, the inverted mordent was played with repeated alternations of the principal note and its upper auxiliary note, and was therefore really a trill, but at the present time it calls for only a single alternation, even when it appears as an embellishment of a note of longer value. As the inverted mordent requires very rapid execution, it absorbs only an inconsiderable amount of time from the beginning of the ornamented note, as may be seen from the following illustrations:

Written. Played. Musical notation examples showing the execution of an inverted mordent, comparing the written notation with the actual performance.

Two small notes written in a corresponding position would be executed in the same manner.

Musical notation examples showing two small notes written in a corresponding position.

The tendency to play an inverted mordent so that the third note is the strongest must be condemned absolutely and without qualifications, as the effect would be as though two small notes were played in advance. It would be better to play all the notes with equal force and with the strength that would be naturally given if the note were unornamented, but even stronger rather than weaker. The very common and pernicious practice of playing these small notes as though they were unimportant, and therefore to be played in the incorrect way we have indicated, is largely due to this manner of notation (Accidentals ♯, etc.) as used in connection with the inverted mordent and modify the upper auxiliary note.

Musical notation examples showing the effect of different accidentals on the inverted mordent.

It is quite immaterial whether the accidental is written above, below, or next to the inverted mordent sign, as in all cases the upper auxiliary note is the only one affected. The less advanced player would do well in performing the inverted mordent to confine himself to a moderately strong tone-production, intentionally playing the first note with somewhat more emphasis than the others, never before, but always directly on the beat.

The sign of the mordent ex is becoming obsolete even more rapidly than the sign of the inverted mordent. It is distinguished from the sign of the inverted mordent by the cross-stroke through the sign. The mordent calls for a single quick alternation be-

tween a principal note and its under auxiliary note. This auxiliary note must always be a semitone below the principal note, that is to say, the interval of a minor second. Accidentals must be written if a different tone is desired, namely:

Musical notation examples showing different tones for the inverted mordent.

All three are played.

In playing the mordent, the accent is placed on the first of the three notes.

Often instead of the sign being written, the mordent is expressed by small notes after the following manner:

Musical notation examples showing the mordent expressed by small notes.

The inverted mordent and mordent belong to the so-called appoggiaturas, a category to which belong other embellishments that, having no distinctive signs of abbreviation, are written in small notes. But for all appoggiaturas, whether consisting of one or several notes, there is but one rule, namely, that they must be played directly upon the beat of the principal note. It is an error, which is very common, to suppose that appoggiaturas are to be played before the beat and with a weaker degree of force; this fault must be deprecated because it destroys the diamond-like brilliancy peculiar to this class of embellishment.

The long appoggiatura is very nearly obsolete. It appears in notation as a dissonant note preceding a principal note, the note of suspension or anticipation being written as a small note and prefixed to the principal note. The object of this ornament is to make clearer the harmonic progression, for example:

Musical notation examples showing the long appoggiatura.

Modern editions usually discard this manner of writing. The long appoggiatura in their original mode of notation are still common not only in Bach but also even in Mozart. It is impossible in a few words to do justice to this embellishment.

The prefixed half note, or quarter note, is a note of suspension and invariably must be played on the beat rhythmically. Furthermore, the long appoggiatura must receive the full written value of the prefixed half note, and the following note receives what is left. The small notes affect only the one voice. The above examples would be played in the following manner:

Musical notation examples showing the correct execution of the long appoggiatura.

And not:

Musical notation examples showing incorrect execution of the long appoggiatura.

That such a gross error in executing the long appoggiatura as indicated above is wide-spread is due largely to the unusual manner of writing, and to the fact that it is one to which the ordinary student is unaccustomed.

The short appoggiatura (also called the acciaccatura) is very easily recognized by the cross-stroke through the hook of an eighth note (♯), a manner of notation that has been general since about the year 1800. The older manner of writing the same with a sixteenth note, or a thirty-second note, is readily understood and does not occasion the rhythmical confusion that is attached to the long appoggiatura, as it will never be mistaken for the latter form of appoggiatura. There will still remain the error of playing the short appoggiatura before instead of upon the beat of the principal note. Also it must not be played too light, nor too weak.

In order to understand the intention of the composer, three things respecting the short appoggiaturas must be kept in mind, namely:

- (1) That a short appoggiatura has but the briefest time value.
(2) That it must be played directly at the beginning of the beat of the principal note, and
(3) That it must be played with a force equal to that of the principal note.

The following combination of short appoggiatura (acciaccatura), trill and turn is found in Beethoven's C major Sonata, Op. 2, III:

Musical notation example showing a combination of short appoggiatura, trill, and turn.

On account of the brisk tempo of the composition it is wholly sufficient to play the trill as a simple mordent, therefore, as a single alternation of C and its upper auxiliary D. And then upon the beat of the eighth note written large (C) there comes the added force of the short appoggiatura D, which receives the accent. The turn should be played in the time value of the written notes. The following is the recommended manner of execution:

Musical notation examples showing the recommended manner of execution for the combination of short appoggiatura, trill, and turn.

Some further examples of simple short appoggiaturas are found in the slow movement of Beethoven's Sonata, Op. 31, 1:

Musical notation examples showing further examples of simple short appoggiaturas.

The sign of the mordent ex is becoming obsolete even more rapidly than the sign of the inverted mordent. It is distinguished from the sign of the inverted mordent by the cross-stroke through the sign. The mordent calls for a single quick alternation be-

Musical notation examples showing the sign of the mordent ex.

Musical notation examples showing the sign of the inverted mordent.

Musical notation examples showing the sign of the inverted mordent with a cross-stroke.

In all five cases false methods of execution are very prevalent, much of the rhythmic value is lost, the only correct manner is that in accord with the explanations we have just given:

(a) Ex. 25. Musical notation examples (a) through (e) showing rhythmic exercises.

(The translation of this article was made by Mr. Harrison Lovell.)

THE INDUSTRY OF THE COMPOSERS. Being a musical genre entails a vast amount of hard work. The classified list of Beethoven's compositions given in Grove's Dictionary includes over two hundred and twenty works. Many of these works are groups of pieces—six quartets, three sonatas, twenty-six Welsh songs, and so on. Many of these works are also for the orchestra, or for various combinations of instruments.

Mendelssohn and Mozart were by nature much more prolific. They worked more rapidly than Beethoven, and both produced many works which are deservedly forgotten. Mozart was often in dire poverty, and was obliged to produce "pot-boilers" to keep the wolf from the door.

Rossini accomplished a vast amount of work. When he was about forty-five years old, however, he decided to do no more composing, and retired after writing his greatest opera, *William Tell*. The *Soubrette* is the only work which appeared from his pen after that. Schubert wrote freely, but rather by fits and starts.

Probably the most remarkable composer of all, both from the point of originality and from consistent excellence is John Sebastian Bach. It is almost impossible to give a complete list of his works. They include his great Mass in B minor, the Passions according to St. Matthew, St. John and St. Luke (the last of doubtful authenticity), the Christmas Oratorio, about 200 church cantatas, many secular cantatas, orchestral pieces, chamber music, organ music (including many of the most remarkable fugues), the *Well-Tempered Clavichord* and many other works, and all are stamped with the hall-mark of genius.

GREAT, and in some cases also inferior, genius is marked by a certain heroic, not to say imperious, egotism—Hitler.

THE CRITICAL PERIOD IN MUSIC STUDY.

BY DOROTHY M. LATCHUM.

There are doubtless very few of the teachers throughout the country who do not have to fight continually against trashy music. The teacher has the conviction that a certain kind of music is right and realizes that the first three years of the pupil's musical education forms the critical period.

One good way to do this is to find pieces that bridge over the great gap between trashy music and the complicated works of the masters. There are thousands of such pieces. They please the parent and do not injure the pupil's musical taste materially.

Bach's inventions are invaluable when studied intelligently. In his preface the great composer said: "Herein one will find a plain method to learn how to play clean."

If the teacher can, by a compromise, introduce the works of some great master such as Bach and at the same time keep the family appeared during the critical period, need not worry over the musical future of the pupil.

The Fascination of the Note-Book

By MAUDE BURBANK

ONE of the most valuable aids to the teaching of children is to be found in the lesson-note-book. Children often derive the greatest satisfaction from copying definitions and examples of musical notation, signatures, tempo signs, expression marks and phrases, and similar details.

The note-book can become even more valuable if a little of the spirit of competition is engendered, and it becomes a matter of importance that Mary's note-book is more interesting than Jennie's this week, and that Johnnie's is still nearest.

PAGE 1. ROBERT SCHUMANN. Born, Zwickau, June 8, 1810. Died, Endersheim (near Bied, where Beethoven was born), July 29, 1856.

Here add any matter of interest concerning Schumann and his career. His accident to his hand, his romantic marriage, his pathetic end, his compositions, his generosity as a critic, his contemporaries, and any other matters which appeal to the child's imagination.

DRILL IN MUSICAL HISTORY.

Teachers of Musical History have found from experience that drill is a constant necessity if success is to be expected. In the *School News and Practical* to be expected.

The primary purpose of the teaching of elementary history is not to learn dates and events in a mechanical manner, and yet it is generally agreed that there call a place for some work of this type.

The best way to establish these immediate and unopposed associations is through a careful explanation of music associations which extend to the date which is to the significance of the event and the date which is to the association has become instantaneous.

"Care should be taken, however, to choose the dates carefully. They should represent in every case the events—events that have been turning points in national development. One difficulty with the older formal teaching of history lies in the fact that it did not always distinguish carefully between the important and the unimportant."

PAGE 2. CRADLE SONG by SCHUMANN. MARCH 1, 1912. Key: One sharp—G major. Tempo: Moderato—2/4.

(a) Sixteen bars (repeated) Prevailing key, G. (b) Sixteen bars. Prevailing key, D. (c) First part repeated over again (without repetition), ending at double bar.

Modern Italian Opera. Its Tendencies and Its Composers. By LOUIS C. ELSON. Portraits of Puccini and Leoncavallo.

SPECIAL EDITORIAL NOTICE. This article is the continuation of a series of important studies of the History of Operatic Art which commenced in the Opera issue of the ETUDE (January) and continued through the supplementary issue (February), and which will conclude in the April issue.

THE BEGINNINGS OF OPERA, BY JESSE T. FENCK. This article appeared in the first of our two opera issues, published January. It discussed the development of the opera down to Lully and Gluck.

MODERN FRENCH AND GERMAN OPERA, BY ARTHUR BROSUS, author of "A Critical History of Opera," and other works. This article appeared in the first of our two opera issues, published January. It discussed the development of the opera down to Lully and Gluck.

Two men seemed to point to a more dramatic school, but one of them was very indecisive and feeble in his advance and the other shot a single bolt and then ceased firing. I refer to Ponchelli and Boito, La Gioconda and Mefistofele.

Worthies. In Verdi's *Macbeth* a chorus of murderers was introduced and *Macduff* was allowed to sing a liberty song to appeal to the Venetians under Austrian tyranny. Such were the chief epochs of Italian opera preceding the change which I am now to describe.

What is "Verismo"? Practically, it is blood-and-thunder in opera. It is murder, misery and melody, with little of the last. It is modern orchestration

picturesque all deeds of violence. Just as the older opera had its insane heroine, the modern Italian opera has its murderer hero. No conservative insurance company would accept any risks upon the life of her or heroine in the "verismo" school. They must die to very loud and brassy music.

In spite of the outside influences sketched above, it was an Italian who thoroughly launched this school. It was the influence of the music publisher is far greater than in America. The great firm of Ricordi can often make or crush out a composer and his work is Ricordi! The far-reaching character of these methods is being too much debated on both sides of the Atlantic to need description here.

In 1890 they offered a large prize for an opera in one act. The result was—*Cavalleria Rusticana*. An unknown composer, Mascagni, was at once transferred from obscurity to fame, from poverty to comfort, by the overwhelming success of this one-act opera. The libretto, as is well known, was a tale of seduction, jealousy, betrayal and murder.

Having made such a success in picturing the life of the lowly, Mascagni started the simple life further works by Eckermann-Charlier, and in other works, but his bolt was shot, he won no further triumph. In 1755 there was an Irish chancellor of the exchequer who burst upon the world with a most brilliant oration. All Great Britain awaited with expectancy his next great effort. All the subsequent speeches were "malices!" Mascagni was also a "Single-speech Hamilton!"

But even if the originator of the "verismo" could not duplicate his success, the school was now in being and imitators were sure to spring up. A flood of one-act operas, all more or less sanguinary, followed. Even in France Mascagni tried his hand at it with *La Novaraire*. Franchetti, having failed in an attempt to restore the tragic five-act opera a *Micromégas*, plunged into the stream with his *Signor di Pourceaugnac*, which failed. Smareglia tried the school with *Il Passallo di Ségel* but, although the libretto had horrors enough for the "verismo" school, the composer could not catch the bold strokes which should characterize the music of this vein. Catalani, among the moderns, did not attempt it, for his *La Wally* leans rather towards the German school.

Leoncavallo, however, achieved success in this criminal line, and in his *Pagliacci* introduces a realism which is more poetic than that of any other Italian composer. He has mingled his comic and tragic touches in a manner which no other Italian has approached in this school, and with all its realism, *Pagliacci* has a vein of romantic effect that causes it to be a monolith in the Italian modern repertoire. Again, however, we find a man of a single success, for none of Leoncavallo's other operas have won a triumph, and his other attempt to write the life of the people, in tones, *La Bohème*, has been justly overshadowed by Puccini's setting of the same subject.

And this introduces the chief figure of Italian opera of the present. If there is a successor to Verdi in the present generation, it is certainly Puccini. And here we do not find a man of a single triumph, but a composer who has won success after success. His very first opera, *Le Villi*, was successful. A single failure, *Edgar*, must be acknowledged, but all his other operas have made their way. *Manon Lescaut* is a worthy rival of Mascagni's *Manon*, and it must be somewhat surprising to Mascagni to see what a graphic success Puccini has made with the scene of the deportation of the heroine, a scene which the Frenchman omitted altogether. *Manon Lescaut* is in the "verismo" school, because of its graphic touches of realism in portraying criminal life, and its comic excursions into the life of the people. The lamp-lighter and his song to the curious crowd who watch the unfortunates put on board the vessel, the scenes in the courtyard at the arrival

of the stage, all these are touches which illustrate the new school.

After this came the greatest triumph, *La Bohème*, in which Murger's novel is well sketched in music. Again the realistic touches abound, and Paris life, the life of the students and of the people, is very successfully drawn. *La Tosca* pushes "verismo" even to the torture-chamber, and revels in blood as the school has done from its beginning, but Puccini has had the skill to make good contrasts, and the work contains some good light touches.

There was a recession from the blood-and-thunder school in *Madam Butterfly*, and the change was so unexpected by the public that the work was hissed in Milan at its first performance, but it has conquered almost everywhere since then. In *The Girl of the Golden West* Puccini brings the realism across the Atlantic Ocean (he had already crossed the Pacific with the preceding opera), and attempts to give the effects of "verismo" in California. Giacomo Puccini is a master of orchestration, and is of most dramatic instinct in choosing his librettos, but he has not yet arrived at the position of Verdi, and we may still consider that *Aida* over-tops each and all of the operas just described.

There are a few critics who hold that Puccini is not to be classed with the school which comprises *Cavalleria Rusticana* or *I Pagliacci*, but I have given the reasons which cause me to believe that he has built upon the same foundation, but has somewhat refined the style. On the other hand, there are many lesser ones who have taken up the criminal, brassy, blood-and-thunder vein with avidity, and have been content to win a little temporary applause thereby. Giordano, Tasci, Spinelli, Cilea, have all entered into the field. *A Santa Lucia*, *A Basso Porto*, or *Mala Vista* are specimens of a school which seeks to get lower and lower, and who considers pictures of the gutter to be fitting art-works. The Sonzogno prize of 1890 was a more far-reaching event in musical history than anyone could have dreamed of. Whether it has an unmeted beneficence I am not well able to doubt. It has sent Italy through a transition which is not ended yet.

But the finer touches which exist in the works of Mascagni, Leoncavallo, of Wolf-Ferrari, and of Puccini, lead me to think that Italy will come into her own again after a little while. When she has quite passed through the epoch of vulgarity, torture, murder and low life in opera, she will assimilate what is best in Wagner and Richard Strauss, and add to this her own glorious gift of melody, with a result that will restore her vocal sceptre again.

VOID EXCUSES.

BY ARTHUR SCHUCKAL.

"Will, done, Mary, very good, indeed! Only one place needs a little more attention. If you would notice the fingering more carefully I am sure—" "Yes, I know, but I've had such an awfully busy week! I really couldn't, you know. Brother Johnny took sick and with all the excitement I simply couldn't practice all I wanted. And besides—"

Excuses in and out of season—pertinent and in-pertinent. What teacher would not give anything to be rid of them! What good are they? To what purpose are they made? Does it make the teacher any happier to know that this or that happened during the week?

Why excuse yourself? Is it manly? Is it courageous? Excuses are a waste of time and energy. They avail nothing—especially in music. A note sang falsely or wrongly struck can never be replaced. It is over; it has been heard. What artist after a fiasco is permitted to return and make his excuses and apologies to the audience?

"The whole habit of making excuses," says President Huxley of Yale, "is the relic of a time of moral slavery when the first object of any man who had done wrong was to try to prove to somebody else that he had not done wrong. If a man is his own master, the thing for him to do is to find out exactly what he has done in order to avoid making the same mistake again."

Be your own master. You owe excuses to no one—your teacher nor anyone else. Do your work. Have a good conscience; but get it honestly. Don't deceive yourself. Face the facts.

Excuses, like the common house fly, are irritating, pesky things, of no use whatsoever. Let us do away with them. Swat that excuse!

OFFENBACH'S REMARKABLE AMERICAN EXPERIENCES.

BY ROBERT GRAU.

From nearly every great European city comes the news of a sensational *furor* created by the revival (after nearly three decades) of the Offenbach craze due to the acclaim with which *La Belle Héloïse* has been received. An amazing illustration of the advancement in musical taste in our own country is the fact that now popular *Coties d'Hoffmann* was a complete fiasco when presented in New York City at the Fifth Avenue Theatre in the fall of 1882.

At that time Offenbach was famed for his *Barbe Bleue*, *Grande Duchesse* and his *La Jolie Parfumeuse*. Even *La Belle Héloïse*, when produced in America, was not exceptionally successful. But taken as a whole, no musical *furor* ever exceeded the wonderful Offenbach craze in this country. His *La Grande Duchesse*, when produced by my uncle, Jacob Grau, ran two hundred and fifty nights, playing to packed houses.

In 1876 my brother, Maurice Grau, succeeded in enticing the famous composer himself to these shores. His idea was that the public would pay fabulous prices to gaze on the back of the man who had set people literally crazy with his entrancing melodies. Offenbach was accordingly engaged for thirty nights to conduct an orchestra of sixty musicians in programs of his own compositions at Madison Square Garden, New York. He was to receive a fee of \$10,000 a night—regarded at that time as an unprecedented amount.

In June, 1876, the father of opera bouffe arrived in New York City amidst an excitement such as has never been equalled to this day. The people seemed to think that Offenbach would begin to dance as soon as he set his foot on our shores, and crowds were at the steamship wharf to greet him. On the night of the arrival he was serenaded at the Fifth Avenue Hotel by the Musicians' Union of New York. A crowd said to number fifty thousand people filled Madison Square and shouted welcome to the composer until he appeared on the balcony of the hotel.

Offenbach weighed just ninety pounds. He was perhaps the least imposing man in appearance one could possibly imagine. He spoke excellent English, thanking the people for his reception. He retired in less than a minute and the crowd went home thoroughly disappointed because the man who wrote *Opfée aus Enfers* did not dance on the balcony.

At length the opening of the concert was given to an audience of six thousand persons. The garden was crowded, but the audience was not a distinctly mixed one. The majority of the people had come to see just how Offenbach would behave when he came to conduct the airs over which they had raved.

At last Offenbach came into the orchestra pit, and the orchestra gave him a *fanfare*. The audience rose to him as if he were a conqueror. The applause lasted two minutes and then silence prevailed. The absence of the voices of the opera bouffes, the lack of the *mise en scène*, seemed to cast a gloom over the night.

After the first part was over one-third of the audience went home.

When all seemed to be lost, my brother, with that ingenious foresight which characterized his business career, began to plead with Offenbach to meet the public clamor for a sensational conductor.

"What can I do? What will you have me do? I want to help you, but you can't get me to make a clown of myself," said Offenbach.

The only thing remaining was to induce Offenbach to conduct some performances of his operas with the hope of retrieving the great loss which the concert had brought about.

By producing *La Jolie Parfumeuse*, with Aimée in the cast, my brother succeeded in recovering his losses. Offenbach, of course, was the conductor, and the first seven performances brought \$20,000. Despite the favorable financial outcome of this venture, Offenbach was disgusted with America, and in his book about us what he did not say would make far pleasanter reading than that which found expression.

Offenbach was a prince of good fellows, and his witticisms are remembered by old New York club men to this day. When Offenbach was conducting at the Madison Square Garden Theo. Thomas was conducting some concerts uptown. A friend asked

Thomas why he never put any of Offenbach's compositions upon his programs as a mark of respect for the foreigner. "What," shouted Thomas, angrily, "do I do anything so degrading? Offenbach heard of me conducting an Offenbach composition—never will I do anything so degrading." Offenbach, to tell this, and laughing heartily, replied: "Please tell Mr. Thomas that I will not be so particular. Let Theodore Thomas when he reaches the dignity of becoming a composer."

THE PROPHET IN HIS OWN COUNTRY.

"A prophet is not without honor save in his own country and in his own house."—St. Luke 13: 57.

BY T. L. WICKABY.

A MAN recently traveled five hundred miles to undergo a particularly difficult operation. The surgeon asked him where he came from, and on being informed, asked him why he came so far. The patient stated in reply that he wished to give himself every advantage and to avail himself of what he thought was the best service. "Do you know Dr. X of your town?" was the next question the surgeon put. On being answered affirmatively, the doctor said, "Well, Dr. X comes here and has taught us most of what we know of cases such as yours. You would have been in perfectly safe hands if you had stayed at home."

This perfectly true incident reminded me of a similar misconception among pupils—a misconception so general and entertained so openly that it does not cause the surprise that it should. The majority of music pupils feel that they could go to Berlin, Leipzig, Paris, London, Boston, or New York, or Chicago, or anywhere away off and accomplish so much more than at home. I heard a young man say recently, "I wish I could go to L— and take a lesson from Mr. Z, every day for three months." Note that this city was two hundred and fifty miles away! This boy's mistake was twofold.

First, he imagined that merely taking lessons was all there is to music study, when it is really a very small part of it. Very little good could come of one lesson every day except to a beginner. The other mistake was in thinking that a teacher in a city two hundred and fifty miles away would necessarily do more for him than the teachers in his home town. He might accomplish more, but only if he carried to the distant city the necessary inward preparation, the ability to work patiently and the determination to succeed; and with this equipment he could do as well with one teacher as with another.

The teachers of Beethoven, Schubert, Chopin, Schumann and others were, in some cases, very humble musicians. The success of these great players and composers was not due to their teachers so much as to themselves; or else why were not the other pupils of the same teachers equally eminent?

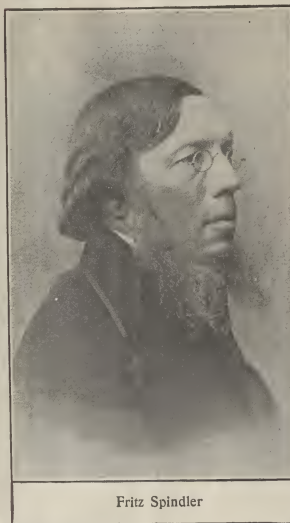
The best of musical success comes from this I say without under-rating in the least the influence of the teacher and the value of his work. Long ago Emerson told us that unless we carried beauty with us it was useless to seek it in Rome, Florence, or the Rhine, or among the Alpine lakes.

Similarly, unless we carry with us the elements that make for success we shall seek for it in vain the strenuous, sorrowful and disappointing search for *Love*, found him at the place she started from. Many of us may find success there too.

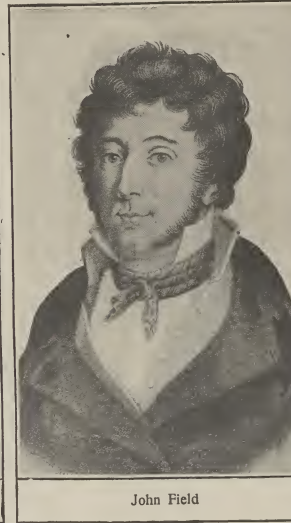
LEARN TO HELP YOURSELF.

Another instance. I listened recently to the play-acting of a young lady. When she finished she finished for her many mistakes, saying that she had not taken a lesson in three years. Now what in the mind of this girl is all too prevalent among pupils. They look too much to the teacher and not enough to themselves, imagining that correctness in playing depends upon outside influences rather than upon themselves, forgetting that nothing that they can do for themselves can be done for them by others. Self-reliance is a quality that all pupils should cultivate to the utmost. Often a teacher's pupils do not realize that he is under-rated because recited to the most valuable of objects, viz.—that of teaching them to help themselves.

The Etude Gallery of Musical Celebrities



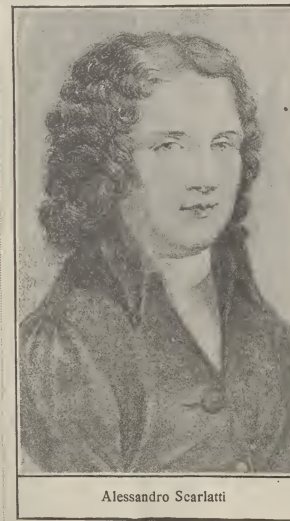
Fritz Spindler



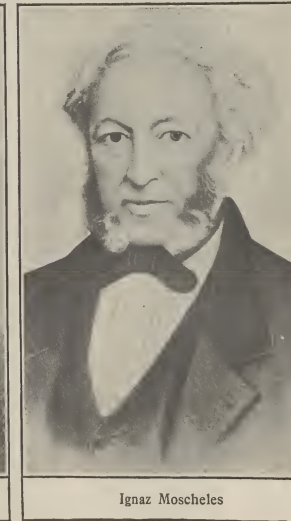
John Field



Ossip Gabrilowitsch



Alessandro Scarlatti



Ignaz Moscheles



Giovanni Sgambati

deliberately thinking each letter, while the latter is done sub-consciously, or without any thought at all. Practice going backwards as often as we have forward and we will do it just as easily, whether nervous or not; in fact, the writer has a friend who can recite it with equal rapidity either way. This may be sufficient explanation of the aid which sub-conscious playing renders in controlling nervousness. Bring a piece to the stage where the technical part of the performance requires as little thought as the recitation of the alphabet, abandon yourself to sub-conscious action, and you will play the piece as easily and as automatically as you recite the letters of the alphabet.

PADEREWSKI'S REMEDY.

Perhaps the greatest ail in controlling nervousness, however, is concentration of the mind. Paderewski's nervousness has been alluded to. When asked how he overcame it, he replied that when he had seated himself at the piano he concentrated his mind intensely on the work hand, and by the time he had finished his first number he had become so engrossed in his own playing that he became completely oblivious of his audience. Now, this power of concentration, like technique, must be developed by systematic daily practice. How this practice is to be conducted may be learned by referring to the article in *THE ETUDE* for September, 1910, on "The Development of the Power of Concentration." The slightest practice there described is one of the best methods of developing this power that the writer is acquainted with, and he requests his pupils systematically to study their pieces in this way. As a result they have little or no difficulty in concentrating when before an audience.

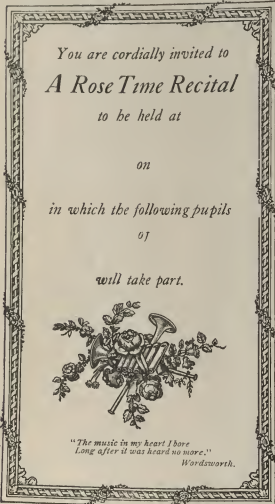
Besides the playing of pupils, there are other things that contribute to the success of a recital. These may properly be considered at this point. The first is the card of invitation, which should be either printed or engraved. The cost of an engraved plate may seem large, but the subsequent cost of printing from it is comparatively small. The tone which an engraved card gives to a recital is worth the extra expense, and is never addressed is not always an indication of prosperity, the world is prone to consider it as such, and it is just as likely to judge a recital by the appearance of an invitation. The writer has found that an engraved card draws a larger audience than a printed one.

MAKING AN ATTRACTIVE PROGRAM.

Next a word in regard to the program. Let it be short. An hour and a quarter in length should be the extreme limit; one hour is better. Let your audience go away wishing that they could have heard more, not feeling fatigued and bored. The writer has seen many a good recital spoiled by a program of inordinate length. Avoid this almost universal fault. The arrangement of the program should be carefully considered. Contrast numbers, following a slow piece in a minor key to one more brilliant in a major. As far as possible, give one composition by another in a related key. Commence the program with your younger pupils and lead up to a climax at the end with your most brilliant players. One or two vocal solos will agreeably break the monotony of a program composed entirely of piano pieces. Paderewski and Walter Damrosch are masters of the art of program building, and much may be learned from a study of their programs. Have your programs artistically printed or engraved. An attractive program is often preserved by the parents of your pupils and shown to their friends. A cheap program is poor economy.

ALWAYS HAVE A GOOD PIANO.

A good piano is a great aid to the player. A grand with a responsive action and beautiful tone is an inspiration in itself, so get the best instrument possible, even if you have to rent it. Now a few don'ts: Don't rehearse your program on the day of the recital; in fact, don't do it at all. The writer has found that a rehearsal often does more harm than good. If a pupil makes a slip, he will be apt to worry about it. When before an audience nothing makes a pupil more nervous than to anticipate a mistake at a certain place in the piece. For the same reason, do not rehearse the practice or even play the piece on the day of the recital. If she is not sure of it by that time one



A RECITAL INVITATION WITH CHARACTER.

look daggers at a pupil or express any impatience if she fails to do as well as you expected. Consider that she feels mortification enough already without your adding to it; the Golden Rule applies here.

Songs, be calm and serene yourself during the performance of the program. If you are nervous don't show it. Your nervousness will not fail to affect your pupils, while a calm air of confidence in their ability will act as an inspiration to them.

RECITALS SHOULD BE GIVEN FREQUENTLY.

Pupils' recitals, in order to be of any educational value, should be given frequently and at regular intervals, say, monthly or once in two months. One recital at the end of the season helps the pupil very little, if any, in controlling nervousness and developing aplomb, while if she is obliged to play frequently and regularly she quickly acquires confidence. By dividing your pupils into two or three groups recitals can be given monthly without interfering with the regular course of study. The first group could play one month, the second group the next, the third the next. Each group would thus have two months for preparation, and comparatively little labor on the part of either pupil or teacher would be required.

The student who has heard and has worked a great recital does not require a master to urge him on—*Moscheles*.

GIVE CHARACTER TO YOUR RECITAL.

BY ARNOLD WAHL.

MANY teachers have found it very desirable from a business and social standpoint to give each recital a distinctive character. It should be remembered that at all times the recital must appeal to the public that the teacher desires to reach. In most cases this public is none too musical. Often the conventional pupil who ought to know better do this, with the result that the pupil who is already nervous is made more so by the feeling that she is being watched.

A well prepared program set in an attractive invitation form adds greatly to the interest of the recital and easily repay for the few dollars spent to secure these additions. Program blanks can now be obtained with an attractive cover-page and ample room inside to write in or print in the program numbers. These are very expensive. The reader can readily see how the blank of an invitation similar to that illustrated on this page would add greatly to a June recital or "Rose Time Recital." The teacher who desires to save expense may take this issue of *THE ETUDE* to a printer and have a line cut of this made. This will save the cost of "setting up" and will make a very special invitation form with a design much more attractive than that which might be obtained at the local printer's. The cost of such a line cut should be in the vicinity of three dollars. The paper and printing would be extra.

A Rose program selected from the following list for "Rose Time Recital" should be practical and very fascinating to the average audience, when spring is here in all its wonderful glory.

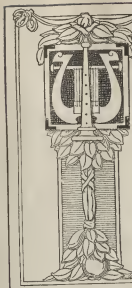
Piano Pieces: "Bridal Roses," G. L. Spaulding; "Rose Petals," Paul Lawson; "In the Rose Garden," H. Reinhold; "Love and Roses (waltz)," W. Raffé; "Fancies and Roses," L. P. Braun; "June Roses," G. L. Spaulding; "Brier Rose," G. F. Hamer; "In Fragrance of Roses," W. Miller; "Pathway of Roses," C. W. Kern; "In a Path of Roses," F. Wilhelm; "Butterfly and the Rose," P. W. Aches; "Rose Tany," C. Heins; "Valse Rose," P. Renard.

Songs: "Message of the Rose," L. F. Gottschalk; "One Glimpse Believed of the Rose," J. A. Schnecker; "A Red, Red Rose," J. H. Red Rose; "The Roses Red," H. A. Norris; "The Parting Rose," Wm. H. Pontius.

AWAKENING THE DIVINE SPARK.

BY EUGEN PALBERT.

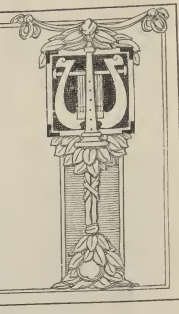
The acquisition of technical facility is an easy matter for anyone that has industry and patience, but the artist and his public can only proceed from the soul of the born artist, and cannot be acquired. The teacher alone, if he has the fine gift, and can fit to brightest undoubtedly, very few possess it, and none in the same measure as Franz Liszt, the great artist of the soul, and more to this might enter and taught should turn more by seeking to influence the soul of the pupil and lead him into the right path, not by cramming him with an excess of unnecessary pedagogics that clip the usefulness of his gift, a pupil by taking as his model that of Art. Let him keep himself and his ideal conception of the narrowness of mind and prosaic living. Let him not limit his knowledge to the piano. Let him mature himself, gather experience, take an interest in everything, in the fine arts and in literature.



The Ten Most Important Epochs in Musical History

By PROFESSOR HERMANN RITTER

Of the Royal Conservatory at Würzburg



(Hermann Ritter was born in Wismar, Mecklenburg, Germany, December 26th, 1849 and is regarded as one of the most gifted writers upon music of our times. In his youth he was a concert pianist of note. While studying at the University, he evinced the idea of making a dissertation on the violin family which he named the new instrument of the violin family which he named the "Violoncello," containing that the proportions of the violin in the string quartet were acoustically incorrect. He used in the Franz Liszt and Richard Wagner. The latter was very highly appreciated his ability, combined with his erudition, and frequently consulted him regarding the construction of his own works. In fact, Prof. Ritter became an *astrophor* of the Bayreuth Opera House, and was instrumental in Wagner during the presentation of the *Meistersinger*. Many of his pupils have since been especially selected to play the Bayreuth Opera Orchestra. Ritter studied at the Neue Akademie der Tonkunst and the Royal High School for music in Berlin, where he was a pupil of Joachim. He was also a close friend of Rubinstein. His best-known work is his famous six-volume "History of Music." This work is published only in German.)

Considering Prof. Ritter's eminence and accomplishments, his *History of Music* is especially honored in being able to present the following recital, which deserves reading and re-reading many times by all sincere music students. Written with the view of giving the main outline of musical history in the pupil's mind, Prof. Ritter has chosen the following as the ten most important epochs in musical history: 1. The Earliest Stage of Church Music (Bishop Ambrosius and His School). 2. The Epoch of the Renaissance and His School. 3. The Epoch of the Baroque. 4. The Epoch of the Classical Masters of Germany. 5. The Epoch of the Romantic Masters of Germany. 6. The Epoch of the Musical Romantics. 7. The Epoch of the Development of the French Opera. 8. The Epoch of Richard Wagner. Translated by Miss E. Leonard.

It is evident that this series of papers of a nature that our readers will desire to preserve for permanent reference.—*Bishop's News*.)

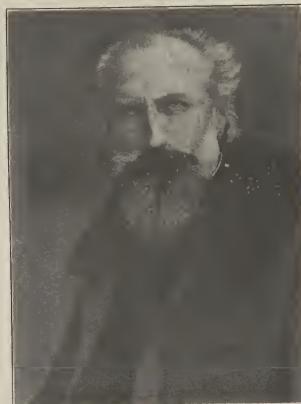
Just as in nature forms can be changed, just as in human life habits and customs must vary; so Art, the spiritual image of life, is ever subject to constant change. And the function of history is to show us in what manner developments have perfected themselves. How they have reached their culmination, only to make way in turn for some new development. The history of music also teaches us the changes in the feelings and moods of men, as well as in the forms in which they have been expressed. When we consider the development of music among the nations who have deeply concerned themselves with it, we observe that the art has been inseparably connected with their whole intellectual outlook. Any work of art is always a reflection of the intellectual and social life of its period, as well as by the peculiarities of the people or individual who created it. Life and art are intimately related. Therefore the forms of expression vary according to the moving impulses and ideals of the period in which they are given utterance.

In this way, therefore, we find different principles ruling in the various phases of the development of music. Thus, for instance, the flowering of the highest ideal of church music is represented by the two great masters, Bach and Palestrina, in whose music the sublime is combined with the true. The ideal of the greatest truth and the highest beauty is found in the epoch of Haydn and Mozart. The ideal of characteristic expression combined with the highest truth is to be found in Beethoven's last period, in Berlioz, Liszt and Wagner. Wherever among the contemporaries of these great masters we find truth lacking, there we find the baroque, the insincere style arising.

EARLY CHRISTIAN MUSIC.

We know that music became the language of the deepest emotions of life at a time when Christianity was the great temporal power of the world; and in

the Christian church from the fourteenth to the sixteenth centuries developed each of the chief elements of music, as well as melodic and harmonic choral singing. Pope Gregory (about 600 A. D.) laid the foundations of a Diatonic System of Melody in his "Antiphonarium." The fundamental principles of harmony were systematized in the tenth century by Hucbald. Rhythm (mensural notes) came



PROF. HERMANN RITTER.

into its own through Franko of Cologne in the thirteenth century; and from the twelfth to the fourteenth centuries, among the learned musicians of France, the first beginnings of counterpoint were initiated—the counterpoint which from the fifteenth to the sixteenth centuries was to be further developed by the Netherlands until finally, on Italian soil, in the music of the church, it blossomed to its finest flower in the music of Palestrina.

THE GREGORIAN CHANTS.

We must regard the diatonic style, as represented by the Gregorian chants and the works of Palestrina, as the principal characteristic of the music of the first fifteen centuries of the Christian era. On the other hand, the characteristics of the music of the middle ages (and of modern music also) are: 1. The use of the chromatic scale and enharmonic changes in addition to diatonic harmonies, and 2. Free counterpoint, as well as the highly differentiated use of the instruments of the orchestra, the technical possibilities of which had greatly expanded—as they continued to do even during the nineteenth century. The psychology of the modern orchestra is already totally different from that of a hundred years ago. I consider that the technic of listening

is also quite different from what was formerly required, just as national and individual consciousness has altered and the expression of it was changed.

Whoever has traced carefully the development of recital history will have observed the following general law: Each separate period of art undergoes gradual changes. We see its epochs ripen and rise gradually to a certain height, remain at this height for a time, and then gradually decline. The decline occurs when there is no longer necessity for renewed production, and when the highest proficiency in skill has been reached; that is, when skillful use of form, as well as use of the external technical means, can be learned mechanically and used in imitation merely. Form and technical means are not interesting in themselves. Only the content (the reality, the idea they express) is interesting.

When original genius is lacking, original content is usually lacking also. Moreover, it is a law in the development of music that all significant phenomena must struggle for recognition. Such phenomena arise from a deep inner necessity for expression; when this necessity has passed, then the phenomena disappear also, and new phenomena, corresponding to the changed spirit of the times, take the place of the earlier ones. This seldom happens, as I have said, without a struggle.

Inseparably connected with the entire intellectual outlook of the various epochs is the attitude of the look of a people, and with this the attitude of the process of development of its musical life. In fact, we may consider it with reference to its environment.

At first we perceive music in the heart of the church, for from the beginning of the Christian era till the sixteenth century music as an art was found exclusively in the churches and convents. Then it appeared in worldly life, leaping directly from the churches to the theatre. From the theatre, in which the opera, as well as virtuosity in singing and in performance upon single instruments developed, it withdrew to the drawing-room (*camero*), resulting in the grand musical epoch of the nineteenth century. Influenced by the modern national consciousness, it proceeded to the greater public concert halls and public gardens. In the various classes of human society, therefore, music was at first the privilege of the heads and scholars of the church (church music), then of the princes and nobles (opera and chamber music), until it finally became the common property of all the people (part songs, songs for single voice, instrumental music, opera, oratorio).

Moreover, the various means of expression employed by the tone-poets in the course of music's development are typical of the different epochs of style. In the period after the birth of Christ from Ambrosius and Gregory to Palestrina, church music was purely vocal in character. *Song* ruled and determined the style of all the music of this time, and the period marked by the works of Bach and Handel, the style created by the organ is recognizable throughout. The style of Gluck, Haydn, Mozart and the younger Beethoven is determined by the *string instruments*. The *string quartet* is the basis of the orchestra. The *string quartet* predominates even in the song of this period, especially in Italian opera. Piano and orchestra are still undeveloped. The piano is the instrument of the modern composers (Beethoven, Mendelssohn, Chopin

Educational Notes on Etude Music
By PRESTON WARE ORMS

ROMANZE—W. A. MOZART.
Lovers of the classics will enjoy this fine piece. It is delicate and refined in Mozart's happiest vein. The classics should never be neglected, as they form the basis of all that is best in musical art, both creative and interpretative. Mozart will never grow old-fashioned.

VALLEY OF REST—F. MENDELSSOHN.
This is one of Mendelssohn's most beautiful part-songs for mixed voices arranged as a piano solo in the form of a "song without words." Mendelssohn wrote many of these part-songs but they are not sung nowadays as much as they should be. His rare melodic inspiration was not confined alone to the "songs without words," and these and the part-songs have much in common. "Valley of Rest" makes an effective piano piece, quiet, refined and expressive.

VALSE IMPROMPTU—L. G. JORDA.
Mr. Jorda, the Mexican composer, has been represented in our pages a number of times, and with great success. His "Valse Impromptu" is a brilliant piece of writing, with taking and well-defined themes. It should be taken rapidly and with a crisp, sparkling touch. A fourth or fifth grade pupil should do well with this piece.

MELODY OF LOVE, (PARAPHASE)—H. ENGELMANN.

The original "Melody of Love" has proven one of the most popular piano pieces of the day. It has been arranged for voice, for violin, for horn and orchestra, and has been successful in all these forms. The composer has now elaborated it in the form of a "Paraphrase." This new edition renders it still more available as a piano solo for recital or drawing-room use.

ROUND WE GO—H. PARKER.
Here is a real waltz, one that can be danced to. It will also afford pleasure as a recreation or drawing-room piece. Mr. Parker, who is best known by his many successful songs, never writes unless he has something good to say; moreover, he is one of those who believe in melody. Any third grade pupil should do well with this piece.

COLUMBINE—A. J. SILVER.
This is a graceful and fanciful dance movement by a talented English composer. It should be played in the style of an air de ballet, in a capricious manner and with much freedom of tempo. The principal themes must be well contrasted.

SONG OF THE BATHERS—P. WACHS.
Paul Wachs has enjoyed a popularity for some years as one of the best writers of high-class drawing-room music. "Song of the Bathers" is a good representative piece, tuneful and scintillating. It must be played gracefully and with finish.

SERENADE OF HARLEQUIN—TH. LACK.
This is a clever descriptive piece by the well-known French composer. It illustrates a familiar scene from the conventional Christmas pantomime. Harlequin strums his guitar beneath Columbine's window and sings a love-sick serenade. The text accompanying the music describes the outcome, suggesting the proper interpretation of the piece.

MY BELOVED—A. HILGER.
This is a graceful gavotte in modern style by a contemporary German writer. The modern gavotte is, in reality, more like a schottische. This piece is an excellent representative of its class with characteristic, clearly defined themes. It will prove useful with third or fourth grade pupils as a study in chords and octaves.

BABBLING BROOKLET—E. E. FARRAR.
This is a clever little teaching piece which will require nimble fingers and good rhythmic sense. It must be played brightly and in descriptive style.

LAND OF DREAMS—CH. LAUWENS.
This is a charming cradle-song, by a successful Belgian composer. It must be played tastefully and with expression. All the passage-work in the middle section should be played in a subdued manner and without hurrying.

LEFT! RIGHT!—CHAS. LINDSAY.
This is a taking march movement for young players. It derives its name from the familiar military expression, "Left! Right!" Owing to their strongly marked rhythms, marches are always useful in teaching time and steadiness of movement. Moreover, pupils always like them.

HUMORESQUE (FOUR HANDS)—A. DVORAK.
This popular piece, originally for piano solo, has been arranged variously. As a four-hand number it should prove very successful. In this form opportunity is afforded for bringing out the melody more strongly and for adding solidity to the accompaniment. It will be noted that the melody "Swanee River" is introduced in the *Secondo* part. Although this is not the composer's own idea, it is quite in keeping with the character of the piece as a whole and adds much to the general interest.

Some of the large concert orchestras have employed the same device in playing this piece.

CHRISTMAS EVE (FOUR HANDS)—P. HILLER.
This is an original four-hand piece, not an arrangement, clever and characteristic. Play it in a spirited manner like a joyous dance.

SOUVENIR (VIOLIN AND PIANO)—R. GEBHARDT.
Mr. Gebhardt is known to our readers as one of the winners in our recent Prize Contest for Piano Compositions. His "Souvenir" is a new work for violin, well-written and effective. It should be played in true emotional style with breadth and fluency. The "double-stop" are not difficult but they must be kept well in tune.

TWILIGHT SONG (PIPE ORGAN)—F. N. SHACKLEY.
As a piano solo this piece won a prize in our recent Contest for Piano Compositions. The composer, who is himself an organist of note, has arranged and amplified this number for pipe organ. In this shape it should win much favor, as it is very effective.

THE VOCAL NUMBERS.
Mr. George B. Nevin is well-known to our readers. His "Love and the Rose" is one of his prettiest songs. It will demand a rich, full voice of medium or rather low compass.
"An Irish Love Song," by Norman Leigh, is one of the best Irish songs we have seen in some time. It has the true lilt. This would make a splendid encore number.
"Thou Art Like a Flower," by Frances McColin, is a tender and sympathetic setting of a familiar text. This young composer has real talent.

"LEST WE FORGET."
Some time ago a symposium was published in THE ETUDE upon "The Musical Fads America Must Correct." The contributors were musicians who rank in their profession and experience of American conditions made their criticism of the utmost value. No doubt many music lovers took their words to heart and profited by them. No doubt many more took them to heart—and forgot all about them. It is for the sake of these last that we offer the following brief analysis of what was said and who said it:
—"Commercialism and lack of broad musical culture."
—Mrs. Bloomfield-Ziegler.
—"Superficial training of children."
—Arthur Foote.
—"Lack of thoroughness."
—David Bishop.
—"Superficiality."
—Clarence Eddy.
—"Lack of re-training and broad general culture."
—William H. Sherwood.
—"Over-haste and lack of thoroughness."
—Frank Damrosch.
—"Superficiality."
—E. R. Kroeger.
—"Better classification of the needs of students."
—H. T. Fink.
—"Haste and commercialism."
—A. Lambert.
—"Too many 'fake notions' and financial greed."
—Emil Liebling.
—"Lack of foundation, conception and definite aim."
—Dr. H. G. Hanckelt.

Calendar of Famous Musicians
— MARCH

Arthur Foote
Born March 5th, 1853, at Salem, Mass.
American Organist and Composer.
Best known works: Symphonic Poem for Orchestra "Francesca da Rimini."

Johannes Brahms
Born March 7th, 1833, at Altona, Germany.
Composer, Pianist and Conductor.
Best known works: "German Requiem," four Symphonies, Hungarian Dances.

Pablo de Sarasate
Born March 10th, 1844, at Pampelona, Spain.
Composer and Violin Virtuoso.
Best known works: "Zigeunerweisen" and "Jota Aragonesa."

Alexandre Guilmant
Born March 12th, 1837, at Boulogne, France.
Composer and Organ Virtuoso, Teacher.
Best known works: "Symphonies," Sonatas and Concertos.

Johann S. Bach
Born March 21st, 1685, at Eisenach, Germany.
Composer, Organist, and a long measure the founder of modern musical art.
Best known works: "Fourty-eight Fugues and Preludes for the Well-Tempered Clavier."

Josef Haydn
Born March 31st, 1732, at Rohrau, Austria.
Composer, Conductor
Despised the "Haydnform" upon which the first movements of modern sonatas and symphonies were based.
Best known works: "The Creation," Symphonies, Sonatas and String Quartets.

MELODY OF LOVE
Paraphrase

H. ENGELMANN

THE ETUDE

quasi cadenza
 brillante
 Tempo I
poco cresc.
f
rit.
p
f
pp
mf
rit.
pp
lunga

COLUMBINE
AIR DE BALLET

ALFRED J. SILVER

Allegro
p
cresc.
mf
dim.
p
rall.
p
 Allegretto grazioso M. M. = 100
mf
pp
poco rall.
p
a tempo
cresc.
cresc. e poco accel.
 Fina

THE ETUDE

p l. h.
stentando
mf
a tempo cantabile
poco rall.
frinforsio
poco rall.
a tempo
p
cresc.
poco rall.
a tempo
cresc.
p
cresc. e poco accel.
f
pp
poco cresc.
Ped. simile
f
pp
poco cresc.
Ped. simile
a tempo
poco rall.
pp subito
poco cresc.
f
pp
cresc.
ff
p
 D. S.

THE ETUDE HUMORESKE

Arr. by W. P. Mero

Poco lento e grazioso M.M. ♩ = 72

SECONDO

ANT. DVOŘÁK, Op. 101, No. 7

leggiero
p *dim.* *pp*
ben marcato *p*
pp *f* *dim.* *p*
rit. fz dim. *ben marcato*
cresc. *rit.* *f* *mf*
dim. *f* *fz*
f

THE ETUDE HUMORESKE

Arr by W P Mero

Poco lento e grazioso M.M. ♩ = 72

PRIMO

ANT. DVOŘÁK, Op. 101, No. 7

leggiero
p *dim.*
pp *leggiero*
p *dim.*
f *dim.* *p*
rit fz dim. *pp*
pp *cresc.* *rit.* *f* *mf*
dim. *f* *fz* *dim.* *f*
f

THE ETUDE

SECONDO

Two systems of piano music. The first system includes markings: *ben marcato*, *cresc.*, and *rit.*. The second system includes markings: *al tempo*, *f*, *dim.*, *p*, *dim.*, *rall.*, and *pp dim. pp*.

CHRISTMAS EVE

SECONDO

Allegretto M.M. ♩ = 108

P. HILLER, Op. 51, No. 5

Five systems of piano music. The first system is marked *mf*. The second system is marked *p*. The third system is marked *p* and *cresc.*. The fourth system is marked *p*. The fifth system is marked *cresc.* and *f*. Fingerings and articulation marks are present throughout.

THE ETUDE

PRIMO

Three systems of piano music. The first system is marked *pp*. The second system includes markings: *cresc.*, *rit.*, and *al tempo*. The third system includes markings: *f*, *dim.*, *p*, *dim.*, *rit.*, and *pp dim. pp*.

CHRISTMAS EVE

PRIMO

Allegretto M.M. ♩ = 108

P. HILLER, Op. 51, No. 5

Five systems of piano music. The first system is marked *pp*. The second system is marked *p*. The third system is marked *p* and *schere.*. The fourth system is marked *f* and *p*. The fifth system is marked *cresc.* and *f*. Fingerings and articulation marks are present throughout.

THE ETUDE VALSE IMPROMPTU

LUIS G. JORDA

Allegro M.M. ♩ = 72

poco rit. ben legato

p

cresc.

1st time only For Fine. 2nd time only

poco rit. dolce

TRIO

mf

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

dim.

pp

SONORO

p

f

p

f

p

D.C.

f

p

D.C. al Fine

SERENADE OF HARLEQUIN

Allegro M.M. ♩ = 76

TH. LACK, Op. 61

Harlequin playing the guitar beneath Colum-
bine's balcony, the window is closed

He sings

pp e secco.

f

mf e ben cantando

p

He speaks

mf

dolce e rill.

meno mosso e quasi recitativo

THE ETUDE

Tempo I.
He preludes
f *secco*

He sings
pp e secco

He speaks
mf

atempo
mf *rall.* *f* *pp dolce* *rit.* *p meno mosso e quasi recitativo*

Tempo I.
The window is still closed
f *pp precipitata*

He becomes impatient
pp

At last! Columbine appears at the window
1 *pp*

LEFT! RIGHT!

PARADE MARCH

CHAS. LINDSAY

Tempo di Marcia M.M. ♩ = 108

f *poco cresc.* *ff* *f* *cresc.* *mf* *cresc.* *f* *Fine*

THE ETUDE

TRIO

pp *legato* *f* *p* *poco cresc.*

D.C.

THE BABBLING BROOKLET

Allegretto M.M. ♩ = 108

FREDERIC EMERSON FARRAR

mf *pp Fine*

Last time only

quasi cadenza *poco rit.* *ad lib.* *D.C.*

THE ETUDE

Dedicated to my young friends

ROUND WE GO

HENRY PARKER

INTRO. Moderato

p sostenuto *mf* *f* *cresc.*

ten.

ff *cresc.* *fff* *p* *cresc.*

p *cresc.* *p*

cresc. *sostenuto il basso*

Fine *animato* *ff* *cresc.*

con Ped.

dim. *p* *ff* *cresc.*

sostenuto *ten.* *con Ped.*

ten. *ff* *cresc.* *dim.* *cresc.* *dim.* *D.S.* *dim.*

* From here go back to $\frac{3}{4}$ and play to Fine; then play Trio

TRIO

dolce con espress. *cresc.* *p* *cresc.* *marcato* *sostenuto il basso*

dim. *p* *mf* *cresc.* *f*

senito *dim.* *ff* *marcato e staccato* *p dolce*

ff *p* *mf*

cresc. *f* *senito* *dim.* *D.S.*

VALLEY OF REST

Arr. by Preston Ware Orem

SONG WITHOUT WORDS

F. MENDELSSOHN

Adagio M.M. 72

p *cresc.* *dim.* *p* *pp* *sfz*

cresc. *sf* *cresc.* *f* *p* *pp*

cresc. *pp* *cresc.* *sf* *pp*

SONG OF THE BATHERS

REFRAIN DES BAIGNEUSES

PAUL WACHS

Quasi allegretto M.M. ♩ = 60

mf *ben marcato il canto*

p *con sordina*

mf *senza sordina*

cresc.

ppp *con sordina*

The first page of the musical score consists of seven systems of piano accompaniment. Each system contains a treble and bass clef staff. The music is in 6/8 time and features a melodic line with various ornaments and fingerings. Dynamics range from *mf* to *ppp*. Performance instructions include *ben marcato il canto*, *con sordina*, *senza sordina*, and *cresc.*

pp *accel. poco a poco sempre sordini*

CODA

Piu lento M.M. ♩ = 50

pp *rit. comp.*

mf *tre corde* *ben marcato il canto*

poco rit. *a tempo*

cantabile *mf* *p* *mf* *p* *f* *p*

pp *rit. ass. una corda* *tre corde* *mf*

pp *rit. ass. una corda* *mf* *at lib.* *D.S.*

The second page of the musical score continues the piano accompaniment. It features a **CODA** section with dynamics *pp* and *ppp*, and a *Piu lento* section with a tempo of M.M. ♩ = 50. This section includes complex textures with *pp* and *rit. comp.* markings, and dynamic markings ranging from *mf* to *f*. Performance instructions include *ben marcato il canto*, *cantabile*, *poco rit.*, *a tempo*, *rit. ass. una corda*, and *at lib.*

THE ETUDE MY BELOVED MEIN LIEBLING GAVOTTE

A. HILGER, Op. 11

Con grazia M. M. ♩ = 96

Musical score for 'My Beloved' by A. Hilger, Op. 11. The score is in 3/4 time and consists of two systems of piano and bass staves. The first system begins with a tempo marking of 'Con grazia M. M. ♩ = 96'. The piece features various dynamics including *ff*, *p*, *mf*, *pp*, and *f*. It includes a 'last time to Coda' section, a 'Coda' section, and a 'Trio' section marked 'Meno mosso'. The tempo changes to 'Lento' and then 'Piu mosso'. The score concludes with a 'D. C.' (Da Capo) instruction.

THE ETUDE LAND OF DREAMS BERCEUSE

CH. LAUWENS

Lento con tenerezza M. M. ♩ = 72

Musical score for 'Land of Dreams' by Ch. Lauwens. The score is in 3/4 time and consists of two systems of piano and bass staves. It begins with a tempo marking of 'Lento con tenerezza M. M. ♩ = 72'. The piece is characterized by a soft and expressive style, with dynamics ranging from *pp* to *f*. Key markings include 'p *espressivo*', 'Fine', 'pp', 'ppp', 'p *calmato*', 'sospiroso', 'h. *rall.*', 'cres.', 'calmato sospiroso', 'sempre', 'p *sempre*', 'dim.', and 'p *rall.*'. The score concludes with a 'D. C.' (Da Capo) instruction.

THE ETUDE
ROMANZE

W. A. MOZART. 1756-1791

Andante $\text{M.M.} = 48$

THE ETUDE

THE ETUDE

À mon frère Heinrich SOUVENIR

REINHARD W. GEBHARDT Op. 48

VIOLIN *Allegretto M.M. ♩ = 80*

PIANO *f* *am.* *p* *cresc.* *Sul D* *simile* *cresc.* *rit. a poco* *p e legato* *2nd String* *mf e cantabile* *mf e cantabile* *f* *tremolo*

THE ETUDE

cresc. *cresc.* *rit.* *a tempo* *sempre marc.* *rit.* *a tempo* *p* *rit.* *f* *a tempo con energico e stringendo* *p a tempo* *f con energico e stringendo* *p a tempo* *cresc.* *ff* *cresc.*

THE ETUDE LOVE AND THE ROSE

By permission of The Chicago Herald

GEORGE B. NEVIN

Andante con espress.

1. If love were what the rose is, 'Twould shut at close of day And at the touch of
2. If love were what the rose is, 'Twould ease noweigh of grief And in the storm-y

rit. atempo

Au-tumn 'Twould fade and die a-way "If love were what the rose is" Its fragrance would de-part And make a lonesome
wea-ther Dis-man-tle leaf by leaf, "If love were what the rose is" Ah! who of love would sing? Or in the clutch

rit.

gar-den, Of all the hu-man heart, And make a lone-some gar-den Of all the hu-man heart.
win-ter Look forward to the spring? Or in the clutch of win-ter Look forward to the spring?—

with fervor rit. f rit.

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DENNIS J. SHEA

AN IRISH LOVE SONG

NORMAN LEIGH

Moderato

1. Should the fond a-dor-ing heart seek its mes-sage to im-part, What's more sub-tle than the art of lov-ing
2. When the thrush its mat-in sings What a ly-ric spell it flings 'Till the well-k-in-puls-ing rings With silv'ry

song?— When the mus-ic's ca-dence swells in the bur-den that it tells There en-wov-en by its spell Love drifts a-long— Ev-ry
notes.— As the lark mounts to the sky Tril-ling mel-o-dy on high, Then it stirs an echoing cry In hu-man throats.— But their

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THE ETUDE

soul finds for its mate Some new sto-ry to re-late, And 'twould be but tempt-ing fate Muteto a-dore. If the heart finds but a song That its
lays illit not more true Than my heart song throbs for you, And the notes are all too few My song to fill.— Could they feel the sweet un-rest That my

pas-sion will pro-long, Ah, then, dear, it can't be wrong To sing it o'er.— Ev-ry feathered breast Would ne'er be still.

rit. f. rit. f.

THOU ART LIKE UNTO A FLOWER

FRANCES M^c COLLIN

Andante con moto

Thou art like un-to a flow-er. So fair, so pure, so bright, I

look on thee and sad-ness fills all my soul's de-light, I long on thy gold-en tress-es My fold-ed hands to

lay, Pray-ing that God will pre-serve thee, So fair, so pure, al-way.

pp. mf. p. rall.

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THE ETUDE

TWILIGHT SONG

REVERIE

FREDERICK N. SHACKLEY

Registration: (Gt. or Ch. Soft Melodia or 8' Flute / Sw. Soft 8' without reed / Ped. Soft 16' coup. Gt. or Ch. to Ped. / Arranged for the Organ / by the Composer

Moderato e sostenuto M.M. ♩ = 63

MANUAL and PEDAL musical notation for Twilight Song, including staves for Sw. add Oboe and Ch. Clarinet in Trio section.

The Teachers' Round Table logo with a sailing ship illustration and conductor N. J. COREY.

THE WELL-TEMPERED CLAVICHORD. 1. "Will you please tell me in what order do we use the preludes and fugues of Bach?"

It is very rarely that I receive an inquiry in regard to the Bach Fugues. Doubtless but few of the readers of the Round Table have pupils who advance far enough to play them.

Someone has said that the Well-Tempered Clavichord is the musician's bible. We do not question the merit of the Bible; neither do we read it as often as so wonderful a book would seem to compel.

The answer to the second question, is that the preludes and fugues of Bach should be given to all advanced students who are serious in their work and who intend to become serious musicians.

The Well-Tempered Clavichord and mastered its many difficulties has never solved the problem of ease and independence of finger action; neither has he trained his mind to a broad and ready comprehension of the many voices or parts that are constantly flowing through the majority of really great compositions.

In answer to your fifth question I would say that it is not necessary to learn the entire eighty-eight preludes and fugues. It would be a heroic task to try to do so.

In answer to the fourth question I would say that the preludes are many of them played separately from the fugues and often in concert. The fugues may be played without the preludes, but in concert a fugue is rarely played in this manner.

would be an excellent thing, for many of the most interesting are in the second book, and the majority of students discontinue their Bach study with the first book. Meanwhile, for the purpose of this article, I shall confine myself to the first book. No. 10 in E minor may be studied first. The prelude is a good introduction to the study of Bach, as it will at once betray any unevenness of finger action.

"I read the note of E. M. B. in the Round Table on the French organ. I have long had over forty years of experience, I have long been a devotee of the piano of my own time, and simple that even the youngest child can understand the music of the great masters."

A MAN must master his undertaking and not let it master him. He must have the power to decide instantly upon which side he is going to make his mistakes.

SOME ENGLISH MUSICAL FESTIVALS.

PROBABLY the most valuable asset in English musical life, all things considered, is the system of choral festivals, which have done so much to bring together the workaday people and make them sing.

Almost every body in England especially in the northern section of the country, either sings in a choral society or has aided in the support of one, and there is no town or village so small but some attempt has been made to form a choral society, while many quite small and isolated places support flourishing institutions of this type.

Interest in choral music has by no means initiated by the choral festivals, but it has certainly been fostered by them.

Festivals did not originate in England, of course, but they are of ancient heritage. The most ancient of them still exists. It is not of much musical significance, but it deserves mention because its very "Britishness" is likely to amuse American readers.

The Three Choirs Festival is held yearly in the cathedrals of Worcester, Gloucester and Hereford respectively. This festival is of very valuable one, and many important works have been heard for the first time at these concerts.

Among the large number of works which have obtained their first hearing in England at this festival may be mentioned Dr. Horatio Parker's *Horis Noxiana*, the first American work to be heard at an English festival.

The Birmingham Festival originated in 1768, and is now given triennially, in aid of the Birmingham General Hospital, whose funds it has enriched by over half a million dollars.

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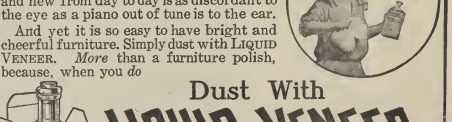
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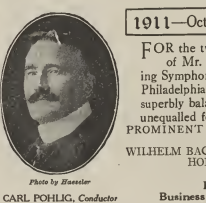
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