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Edited by JAMES FRANCIS COOKE

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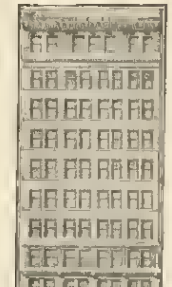

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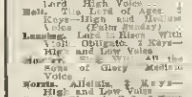

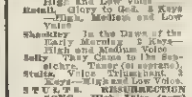

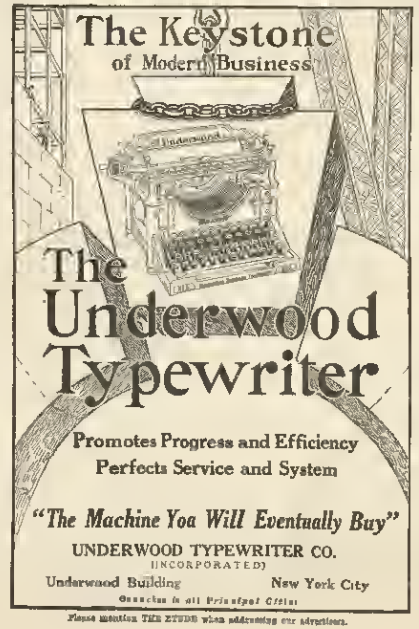

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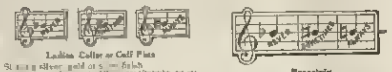

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Both music and [illegible] are [illegible] and [illegible] for the teacher. The [illegible] be found [illegible] and [illegible] the [illegible] by [illegible]

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THE ETUDE

VOL. XXXI MARCH, 1913 No. 3

THE WONDERFUL FAITH OF THE CZAR

Russia the land of extreme! Enormous wealth [illegible] patient poverty [illegible] ignorance the frozen north entombing mastodons of [illegible] age the central and [illegible] with its wild pomegranates and patient camels light and darkness [illegible] and age war and peace tolerance and prejudice. For comprehensive grasp the enormity of Russia!

It must be expected that when the musical impulses of the Czar's country were awakened they would be strong virile, deep-toned like the wonderful basses of the Russian Cathedrals wild like the Cossacks of the steppes, oriental like the Mongolians who vanquished the country at the very time when Western Europe was undergoing a great intellectual renaissance sad, like the millions of serfs underfed [illegible] and the knout.

Russia slumbered long and soundly. Three hundred years after Marco Polo returned to Italy with his wonderful tales of the great East Russia was still in a semi barbaric state. Ivan the Terrible massacred [illegible] thousand at Novgorod in the sixteenth century. But the bloody orgie still hovers like an evil [illegible] over Novgorod.

Russia is longer the industrial political and social anomaly that it [illegible] the problem of other ages. Those who have known the [illegible] men and women of Russia have been charmed with their [illegible] force, brilliance and kindness. The warmth of family [illegible] in Russia is emphasized by contrast with the long bleak winter of the North. Music is naturally an art that develops best in the home. The music in the Russian home is a part of the regular life of the family.

We must not do the great men and women of Russia an injustice. We must not feel that it is a land given over to the monstrous [illegible] that have cast a crimson stain on the history of this wonderful country. Russia is making marvelous advances but the most wonderful advance of all has been in music. While Glinka and Dargomiskij gave some foretaste of the astonishing musical future of their country it remained for Borodin, Ivan Glazounov, Ippolitov Ivanov, Balakirev, Moussorgski, Rimsky-Korsakov, Scriabin, Taneiev, Tchaikovsky and their contemporaries to interpret the musical life of Russia through the lone world.

Naturally the majority of the greater Russian composers selected the medium best fitted for their massive ideas and their rare musical talent. This was the orchestra. Although there are innumerable Russian masterpieces in the smaller forms, in order to know the greatest Russian works one must hear them performed by some great orchestra. Tchaikovsky's *Manfred Sym.* for instance gives us a thrill only when played by from seventy to one hundred men. Then it thundering rhythms are almost terrifying. Much the same may be said of many other Russian compositions with their great range of tonal color, dynamic variety and impelling rhythms.

Still there is yet a world of beauty within the reach of the student who has only the keyboard, the voice or the violin to help him explore. This issue has been prepared to help just such students. We have tried to secure material to aid the club worker and the music lover as well as the student and teacher. We have hoped to convey a sense of the bitter submission that marks the music, who often he sees his home in flames exclaims, "God has visited us" and again that Russia of brilliance opulence, intelligence and progress which the Vicomte Eugene Melchior de Vogüe outlines in his *Sixty Years of Russia* in describing the cultured women of the country. They are acquainted with the latest novel published in Paris and London or New York, with the latest sonata, the opera which has just been presented at Bayreuth or Milan, they talk intelligently about literature, music, science, metaphysics, parliamentary or political and discuss in a kind of round manner and with surprising clearness modern ideas and views.

Russian spelling and Russian pronunciation are matters which have resulted in almost endless confusion. The spelling adopted in the Grove Dictionary for Russian proper names is used in the article in this number entitled *Biographical Lists of Russian Musicians*. In other parts of this issue spellings in the Grove differ with the Grove spelling but these have come in from some instances from Russians in Russia. The difference is due to the variance in the manner of interpreting the letters of the Russian alphabet some of which do not exist in our alphabet. In most cases the accent in Russian proper names is upon the syllable before the last as Dargomiskij. But Rachmaninoff pronounces his name with the accent on the second syllable, and the accent in Glazounov is on the first syllable.

THE MUSIC OF AMERICA TO MORROW

In this issue of THE ETUDE devoted to the Music of the Musicians of Russia has a lesson for American readers. It is that which teaches us how much may be accomplished in a remarkably small time when a vast energy is directed along the right lines. In many countries repression affliction and suffering seem to have developed art enormously. In Poland for instance music naturally seemed to sing from the hearts of the people. (Polish music by the way has not been discussed in this issue but will doubtless be taken up in a later national issue.) However we cannot form a postulate that music must have a basis of bitterness of tribulation or misery. Otherwise we should never have had a Mendelssohn a Liszt or a Strauss. If suffering made music China Armenia Turkey and India would be the great musical lands of the world.

What is music but the translation of the great thoughts of a great people. All the definitions of music must be utterly technical but personally we are inclined to believe that it has to do with the spirit of the times. That is certain gifted persons become the mediums of the age of the thought of the emotions of the invisible psychic currents that hold us all in their grasp.

America is now approaching the moment of its greatest power. Are we not now to have our men and women who will become so thoroughly vitalized with the voice of our great country that they may become immortal as its musical interpreters? Let our young men go to the mysterious of our Indians the grandeur of our mountains, lakes rivers streams the mighty rhythms of our mills the poetry of our legends the high character of our representative American manhood and womanhood the wonderful impulse of our national progress—all this and more is waiting for some great tone poet at this very hour. MacDowell realized this and triumphed nobly before Fate put an all too early end to his life work.

The musical future of America is limitless. We are in no wise to wild musical extremes, and too much we put up with trivial platitudes. As the great music of our land comes let our minds and hearts be open to receive it royally. Our musical to-morrow depends largely upon our musical to-day. It is given to all of us to have a vital part in our national musical expansion. Marcus Antonius noblest of the Roman emperors meditated thus. Remember that man's life has all within the present as it were but a hair-breadth of time, as for the rest the past is gone the future yet unseen.

Musical Thought and Action Abroad

By ARTHUR ELSON

RHYTHMIC GYMNASTICS

The Jaques Dalcroze system of rhythmic gymnastics has been used for some time in Switzerland and Germany and seems now to be gaining ground in other countries. M. Dalcroze, well known as a composer, has developed this system to a point where it supports a flourishing institution at Hellerau near Dresden. Recently he took his pupils to London and gave an exhibition that won plaudits from the musical press.

The general idea seems to be that music is addressed by means of the arms, in something like the whole music or the piece played are shown by steps of different sorts. After an hour has introduction, the children learn with subject "be precision," and a musical period [illegible]. The exercises seem easy and natural. In one for example the head beats two the arms and three and four while the feet march five steps. It is a human pulse. On Indian music among other primitive tribes, shows it is difficult combination of rhythms but low civilized people try to cultivate the needed ability. The Dalcroze system could seem valuable in making the plan of independent groups [illegible] besides being of use in developing a sense as well as physical and of another excellent instrument [illegible] regularly while music is being played, [illegible] of rhythm, [illegible] the Dalcroze system [illegible] the [illegible] material of teaching arithmetic by work in fractions [illegible] this aim only fitted to train the mind through [illegible] the best way American school's [illegible] authors may find it worth while to investigate these gymnastic methods.

THE MUSICAL EQUIPMENT OF CHILDREN

In the *Monthly Music Record* (London) an the above description of an article by Dr. Edgar Istel on the musical education of children. He is naturally against the aimless guessing of music in an attention and equally against mere development of technique. Those who mean honorable he says must try to draw from the works of the great masters their deepest secrets." All should recognize elementary training for the voice and ear but only those who are fitted should become executants. Too many teachers encourage poor pupils for the sake of the pay involved. Piano training is always advisable even for those who specialize in some other line.

He speaks of a true grasp of important musical works as a necessity for the performer, but he should emphasize it more than he does for the Liszt Theory for the student everyone advises but it should not remain a sealed book to the mere concert-goer. The training, to win and can should be supplemented by a thorough course in understanding. If our conservatory pupils say that such a course opens up a wonderland. Appreciation and enjoyment high school people everywhere could have the same advantage. If only an hour a week is devoted to music half of it could be spent in Theory with the teacher giving illustrations to supplement some good theoretical text book. Something in Acoustics could be included, with applications to explain the chief technical points. In the playing of different instruments and some simple idea of orchestration. A outline of musical history and special reference to the development of different schools, would be in place. Musical form too, with its ideas of figure treatment, imitation, development, and tonal architecture, would of course lead to something higher than the commonplace enjoyment of striking tunes.

Dr. Istel does lay stress on the use of good models. A training on Bach Haydn Mozart and Beethoven, he says will more show the lesser value of "dry virtuoso pieces and sentimental love-music salon music." This too, could be emphasized for a few minutes a week in the schools. Even the mere hearing of good music brings about some measure of gradual understanding.

THE VALUE OF OLDER MUSIC

The rediscovery of a two-piano concerto by Mendelssohn, written when he was fourteen years old will serve as a text in favor of the revival of old music—"Lest we forget" or in many cases remain wholly ignorant of the beauties of past schools. Performers now growing wan in this matter. Paderewski on his current tour is to arrange programs ranging from the Scarlatti through Bach and down gradually to the present. Arnold Dolmetsch gave the old music on the old instruments, but only the elect appreciated his work. Wanda Landowska now gives harpsichord recitals with less success than they deserve. The trouble seems to be that the general musical public does not know what it is missing. Some years ago Kreisler dug up Couperin's *Chanson Louis XIII et Pavane* and the audience went into raptures over it. At present Ysaye is arranging a furore with a noble Chaconne for violin and organ by Vitali. Both of these composers lived in the seventeenth century, well before the full fruition of Bach and Handel. Yet no allowance need be made for this, and the two works win applause by their great beauty without claiming any indulgence as historical curiosities.

We should have much more of the same sort. Too many performers turn the midnight oil on a wild search for modern novelties. These are very good in their way but they should not stand in the way of other things. The age should not so wholly exclude the old. The recital soloists are starting in the right direction but there is room for further revivals even in their work. Our orchestral music, however shows an almost total loss of early works. Many of our symphony concerts are supplemented by beneficial series at popular prices. But there is room in each of our large cities for sets of educational concerts as well. These would be a distinctive survey of various schools and masters, and would seem almost sure to arouse public interest.

MUSICAL NOVELTIES

Beethoven and Liszt again in the winner's batch of novelties. A Beethoven set of variations on "Rein'st gut die Hand mein Liebchen," has two oboes and an English horn, has been unearthed by Prof. Stein. That worthy seems to make such a specialty of Beethoven's works that he ought to be retained permanently in the search. Liszt's contribution is *La Notte* a symphonic poem written about 1864 in Rome with voice parts added later. Liszt wanted this played at his funeral but he has been dead too long for that.

Opera seems in the usual numbers. Massenet's *Panurge* is said to be stronger than *Roma* which he left also *Amadis* and *Cleopatra* in manuscript. D'Albert is setting *Sirocco* while his *Shire of Rhodes* is a recently remodeled from Terence and other sonnets. Ippolitov Ivanov has produced *Asiya* while the euphonious Mugnoncini offers the comic opera *Aunt Rosemary*. Wolf Ferrari is now employing Molière in his *I Amori Molieri*. Other Italian works include Tiarini's *La Nereide*, Pasquali's *Biandolo* Di Parma's *Fedele Gaspa's Legend of the Seven Towers*. Mascheroni *Arabesca* and Tomassini's *Ignaia Fortuna*. Riccardo Castelli's *Anthony* issued a memorial of his death in the Messina earthquake. In Germany Walter Shanzer has finished *Aziz and Azuz* from the Arabian Nights. Humperdinck has written the music for a Reinhardt production of *The Blue Bird*. Stanwinsky's new ballet, *The Sacred Spring Time* has symbolic Slav dances in the first act and a sacrifice in the second. His *Bird of Fire* made Strauss remark, "It is always interesting to listen to the music of one's successors." A Milan firm has made moving picture films of *Parsifal* which can be given with the music when the copyright expires.

Orchestral works include a lively march by Schillings a suite by Dohnanyi and Neglia *Italo-Tedesca* symphony. One movement of an unfinished Schumann symphony in G has been found at Zwickau. The Dresden premiere was played there in 1832, so the finders hope to discover more manuscript. Huber's fourth piano concerto now published, again proves that composer's real worth while a similar work by Brunneis shows Liszt's influence. Paris has heard a symphonic triptych by Dieupart, concerto-fantasies by Quef and Pierné, hot tone-poems by Roparts and Paul Pierné, three pieces by Gaillard and a 'cello concerto of Joseph Jongen. Spanish reviews praise the operas of Oñiño and Usandizaga, the chamber works of Chapi and De Arriaga a mass by Del Campo and piano works by Turina and Larrapla. Del Granados scenes the leader at present. Most outlined of new cantatas is Georg Schumann's *Thüringerfest* which Joseph Marx is commended for his songs. Calvocoressi writes that Schönberg's book on harmony shows that his works should be taken seriously. Meanwhile, when the Rosé quartet played a Schönberg work, a passing violin slid in the viola part was omitted and several measures transposed, but the music seemed as effective (or as little effective) as even and even the composer did not seem to notice the change.

AMUSING EXPERIENCES WITH ECCENTRIC PUPILS

BY EDWIN H. PIERCE

Any music teacher who has had a long experience in his profession will on looking back over the years, call to mind not only the breaking of the routine by exceptionally bright or exceptionally dull pupils but also an occasional odd an eccentric pupil, whose vagaries, though at the time they may have caused some little worriment, are nevertheless quite amusing to remember. Possibly the writer has had his full share of these curious cases.

The first I recall of this sort is that of a boy I twelve years, whose father an army officer, had sent him money to settle a small balance due me at the close of the term. The amount in question was four dollars, but instead of paying me he spent it all for chocolate creams, and went on a sort of candy drunk, from which he all but died.

The next was a boy of fifteen, a violin pupil, who came once a week from a neighboring town. The first studies of a beginner on the violin are probably more difficult and call for more patience than those on any other instrument whatever. I'd making due allowance for this fact, it seemed to me weeks went by and if this boy made absolutely no progress of any kind, although all his lessons he appeared to be fairly bright. He had a good ear and a somewhat graceful arm and wrist movement in bowing. At last it occurred to me to question him as to his habit of practice, when to my surprise I found him absolutely ignorant in this matter. In fact he explained in all seriousness, he had intentionally denied himself the pleasure of attempting to play on his violin between lessons, thinking how much more he would enjoy it when he had learned how! This taught me a lesson. After that I never failed to question a new pupil especially a beginner about *habits of practice* giving counsel and advice as might be needed.

THE PUPIL WHO NEVER CAME

The most rare I have to narrate is that of a most mysterious pupil, whom I have never even seen and whom I never gave a lesson, who yet did me a great deal of good in a business way. We will call her Virginia L. At that time I was teaching in a large New England city having studies in one of the business blocks. One day in each week I left my studio in charge of one of my advanced pupils who herself had a class of beginners. I left her my schedule of hours and occasionally she would register a new pupil for me if one happened to call on that day. This was the room with Miss L. and all would have gone right but that my assistant forgot to take her address and assigned her an hour on a day when I was in town and the studio closed. Looking in the directory in order to get her address and send her word I found thirty or forty persons whose last name was that I have represented by this initial but no "Virginia L." I was unable to do anything more, and presumably she cannot the hour appointed, found the door locked and went away feeling vexed. The curious part, however was to follow. During the next year on two I had one by one quite a number of new pupils, each of whom said she was strongly recommended to me by one of my former pupils—Virginia L. It was on my tongue's end to say "But Virginia L. never was my pupil at all" only it occurred to me that it would be a rather ungraceful return for the kindness of recommending me, so I looked wise and said nothing. I don't know what I would have said had I been obliged to answer a questioner in regard to the lady's proficiency on the dural on of her studies.

The next curious case was that of a boy afflicted with the disease known as St Vitus dance. The doctor had advised his parents to have him take music lessons in order to quiet his nerves. I am inclined to believe that the physician had never studied musical himself on else that he had a prominent for practical jokes within out of place in his profession.

One more little reminiscence, and I will close. A young girl came to her first lesson in company with her mother chewing gum. As she seated herself at the piano she took the gum and stuck it on the music and I gave an involuntary exclamation of disapproval and disgust. Her mother then spoke up in a tone of kindly admonition and said "Just keep your gum in your mouth my dear like a little lady."

The Music of the People in Russian Masterpieces

An Interview Secured Expressly for THE ETUDE with

MODEST ALTSCHULER

Conductor of the Russian Symphony Orchestra of New York

[illegible] Nov. 1. [illegible] interest in Russian music in America has [illegible] stimulated by Theodore Thomas, whose service [illegible] America became doubly great because [illegible] his [illegible] in presenting works of the [illegible] of musical thought in all parts of the old world. When Dr. Dvořák attended the opening ceremonies in 1891 there were [illegible] musicians [illegible] music in Russia outside of that of Glinka, Rubinstein and Tschaikowsky. It remained for Modest Altschuler to bring the best known works of the great modern masters of the Czar's empire to the attention of Americans. Mr. Altschuler was born at Melitopol, great Russia, in northern Russia, February 28, 1873. His father was a professional musician who was noted for his ability as an organizer of important concerts. Like most children who become professional musicians the son developed a remarkable liking for music before he was five years old, and decided to become a violinist rather. Among his teachers were Alfred von Glehn (Wieniawski's Academy) and Tanejew.

After leaving the conservatory at Moscow, Altschuler formed a trio for the purpose of reviving many of the forgotten masterpieces written for trio forte by great masters. With this combination he toured Europe with more success.

In 1890 Mr. Altschuler came to America and led the piano for the premiere of his orchestra which has played in all parts of the United States, and which is in a highly praised by all critics.

FOLK MUSIC IN ALL THE RUSSIAS

It is difficult for one who has not recently investigated a map of the Russian Empire to comprehend the vastness of the great territory it covers to perceive how this territory is broken by rivers and mountain passages, dreary steppes and other natural divisions which with limited facilities for transportation, have kept the different parts of Russia separated in such a manner that the great number of folks of which the country is composed have been enabled to preserve their original local and racial integrity in an astonishing manner. Why all the Russias? Because Russia is a composite of many different races each with its own peculiar customs traditions and folk music. It is to these people that the modern composers of Russia have gone for their inspiration. Possibly no musical masterpieces of any other nation are so strongly impregnated with the blood fires and soul of the people as those of the Russians who have struggled so valiantly to preserve the original and beautiful folk songs of the races of "All the Russias."

In thinking of Russian music as a national mark, we must realize at once that the music which developed in the Russian Imperial Court, while of immense value to the progress of the country, was of a totally different nature from that of the people. The opulent return of the Imperial Court and Grand Ducal entertainment in Russia has been world renowned. Art in fact in all the lands of culture have been surprised by the lavish zest of the court functions. In addition to this the ambassadors desiring to win imperial favor have brought the greatest artists from their home lands to entertain the nobility. Since the fourteenth century migratory painters and actors of all countries have frequently gone to Russia through diplomatic persuasion. At first came the Italians then the Germans and the French, each in turn making no impress upon the taste of the cultured people of the great cities.

However between these people and the peasant mass where the latent musical greatness of Russia still resided there was a chasm vast deep and terrible. The peasants were at that time little different from the slaves in America. The position of the serf was miserable beyond all conception and it was not until the reign of Alexander II that these down trodden white men were removed from their slavery. What appears as a very tardy development in the great nation was really the evolution of traditions so deeply embedded in the people themselves that more rapid progress might have been impossible. Russia as a nation dates from the year 988, and does watch to the Greek church for its amalgamation at a single land. Consequently we encountered a third element in the musical expansion of the country—the union of the church. The church at times did not like kindly to the union of the people and even took away their primitive instruments and burned them in huge bonfires. But one can not take away what the people really want when it might for them to have it and the people reconstructed their instruments quite as rapidly as they had been taken from them. Indeed to this day many of the oldest pastoral instruments upon the European continent may be found in Russia.

MODEST ALTSCHULER

America has of recently been much [illegible] with the Balalaika. This instrument [illegible] the character of both the guitar and the mandolin and [illegible] has a quality quite [illegible]. When will [illegible] in the orchestra of Andreich, which has [illegible] the country some explain effects are obtainable.

RUSSIAN CHURCH MUSIC

Prior to the appearance of Christianity in Russia the people were not even known as Russians. With the incoming of the church an effort was made to introduce the music of the church as the music of the people. The services of the Russian church are extremely impressive. The choirs are often very large and are composed exclusively of men and boys. No organs, in fact no instruments of any kind are permitted in the churches. The music has been exceptionally fine choral music. The people however refused to accept the music of the church as the place of that which they had themselves created. This was despite the fact that the priests are also singers and often have commanding voices.

MUSIC AT THE RUSSIAN COURT

While the peculiar character of modern Russian music owes much to the native folk music of all of which it has been largely built we must to mention the great service of the phenomenon being music by who did so much to foster the development of the art in the land under their direction. Foremost in the reign of the Tsar III (1462) who [illegible] the violin, music of the Russian court was an important function. Ivan the Terrible (1533) the first [illegible] Emperors who [illegible] the music of Western Europe was developing the nondescript [illegible] harpsichord Bach and Handel [illegible] (1729) Peter (1754) Alexander I (1777) and [illegible] the succeeding centuries have all contributed the share to said the production [illegible] Nobles followed in their lead and [illegible] famous art patrons as Razumovsky [illegible] Beethoven is said to be a member [illegible] three quarters to Count Razumovsky.

Note Distinguishing all this [illegible] be remembered that it was [illegible] the nations, first Italian [illegible] music. Thus the music of [illegible] be called Russian music in [illegible] the people—a really very [illegible] only twenty five years old. [illegible] this comparatively recent period [illegible] nobility commenced to adopt the [illegible] to their words so producing great [illegible].

OUTLINE OF RUSSIAN MUSICAL PROGRESS

With the slow of securing a [illegible] the development of music in Russia [illegible] divided into four periods [illegible] of which the lands was [illegible] filled all the most ancient folk [illegible] legends. It was the time [illegible] *Kiev old* as minstrels, the troubadours [illegible] the epics and songs. The second [illegible] classes. Singers, bards and musical players (harpists) [illegible] the celebrated shall Bajan [illegible] some of whom were world [illegible] attached to the service of the nobility. This period reached its highest development in the reign of Vladimir the glorious. The first Christian prince of Russia about 988 A. D.

The *Second Period* which was one of double [illegible] dates from the national [illegible] in Russia at the close of the tenth century when folk music [illegible] much of its independence and [illegible] Byzantine influence. The Greek Church was strenuously opposed to every form [illegible] secular art especially as the folk songs were of pagan origin. Therefore just as the local ecclesiastical authorities took [illegible] the songs and legends of the Bulbuly minstrels [illegible] perhaps the more [illegible] of heathen origin as the Byzantine monks of the eleventh century [illegible] national songs of Russia as being opposed to the spirit of Christianity.

Thus the primitive music had little chance [illegible] moment. Driven from the centers [illegible] [illegible] to take refuge in forest settlements and [illegible] villages. With all and the bards the [illegible] gleeman or merry youths" as the Russians called them [illegible] the hearts of the people. But the [illegible] persecution would not entirely stamp out the [illegible]

[illegible] he said [illegible]

[illegible] II OF RUSSIA
[illegible] With Interest [illegible] Court.

[illegible] halls of entertainment," [illegible] however the [illegible] though altered the [illegible] was [illegible] religious [illegible] research [illegible] cottage and hall [illegible] comprising [illegible] the [illegible] practical [illegible] prose [illegible]

By [illegible] their [illegible] in which [illegible] was mixed in [illegible] musical dispositions of the [illegible] its lore sung [illegible] the reign of [illegible] was ex[illegible] several German [illegible] Russian [illegible] to them [illegible] violent [illegible] order of the [illegible] music in Moscow [illegible] as German [illegible] the opera [illegible] the reign however the [illegible] still out. The [illegible] a song and the [illegible] of musical progress.

[illegible] were [illegible] the reign [illegible] begun in [illegible]

[illegible] continued at the [illegible]. The national [illegible] of lesser importance

[illegible] gress was checked because the influence of [illegible] Europe was already paramount in Russia [illegible] it had reached the capital and long held the field.

The first twenty years of the last century witnessed a strong revival of genuine interest in the folk-music so that when in 1836 Glinka composed his opera, *A Life for the Czar* he inaugurated the *Fourth Period* of the history of the national tone-art of Russia.

THE DEVELOPMENT OF NATIVE MATERIAL.

The Russian peasants and those who are only a few generations away from serfdom are for the most part a simple-hearted, elementary class of people who toil tremendously, have few pleasures and little time of their own. Nevertheless they are a very musical people and it is quite impossible for one who has not lived among them to realize how indissoluble is the bond between them and their music. It is as much a part of their lives as their skin or their teeth. Life without music is unthinkable to them. We shall learn later how peculiarly close this bond really is.

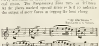
Back hundreds of years the music was provided for the people by the public entertainers known as *skomorokhi*. The *skomorokh* was part clown, part minstrel and part jester. His songs were mostly banal as well as humorous but he incited the people to make music of their own, music and songs that quite naturally met the disapproval of the priests in due turn. Centuries of depression naturally made its mark upon the minds of the people. Under the yoke one is not expected to sing songs of mirth. The melancholy [illegible] nature of many of the folk-songs adds to their individuality and again to their grandeur when developed under the master hand of Glinka, Tschaikowsky, Rimsky Korsakoff or Glazounoff.

THE GREAT ANTIQUITY OF RUSSIAN FOLK MUSIC

It is frequently claimed that the [illegible] music [illegible] is the oldest in Europe. It is not difficult to believe that the people of other countries may [illegible] have been able to preserve their folk melodies as have the [illegible] for the simple reason that the Russian [illegible] hand. Old French, German and English [illegible] have been preserved in libraries, but the [illegible] actually employed them in their daily life [illegible] were sung perhaps a thousand years ago. [illegible] of Russia has its own folk songs. The [illegible] government has recently participated in the [illegible] these songs and no less than ten large [illegible] been made from the collected material. [illegible] every day these songs [illegible] of becoming extinct.

The songs are made an integral part [illegible] of many [illegible]. The [illegible] has its own characteristic song and [illegible] sung with a peculiar rhythm and accent that [illegible] possible to indicate upon paper. Take [illegible] the *Bargemen's Song* which I have [illegible] in my concerts in the form orchestrated by Glazounoff (unpublished). The bargemen of the great river Volga are the human beasts of burden who drag the barges along the river by means of ropes fastened over their shoulders [illegible] horses and mules in America pull along the canal boats. As they trudge ahead they have a primitive song and at certain places in the song they emphasize every movement by means of accents indicating a special strain. The *Bargemen's Song* runs as follows. At the places marked special stress is laid to indicate the output of more force in tugging the boat along.

"Ay Uchnem"
BARGEMEN'S SONG.



(A second section of Mr. [illegible] exceptionally interesting discussion of Russian Folk Music will appear in THE ETUDE for April.)

RUSSIAN FOLK SONGS RELATING TO MARRIAGE

The folk songs of the Russian peasants clearly indicate that the young Slav [illegible] looks upon her marriage [illegible] with considerable dread. Her life at home [illegible] unmarried daughter is much more free than that after marriage. She is naturally beloved by her parents and has many girl friends with whom she has been free to [illegible]. [illegible] entitled to [illegible]. The peasant marriage however is a simple [illegible]. The [illegible] straight [illegible] and [illegible] bargaining goes on between her parents and the representatives of the groom [illegible] really [illegible] —or at all events [illegible].

As [illegible] taken [illegible] to a home [illegible] her husband's parents. [illegible] is an extra [illegible]. [illegible] she is often an almost [illegible] her husband, who has [illegible] the best [illegible] could [illegible]. She [illegible] an object of suspicion and a [illegible] jealousy.

The folk-songs of Russia [illegible] dwell on this state of things. Many of them [illegible] sorrow at parting from home and from former friends. They also bear heavily on the [illegible] qualities of mothers-in-law and fathers-in-law. They greatly extol the joys of single life [illegible] the [illegible] of wedded bliss—if the expression is permissible. How [illegible] many of them [illegible] that young husbands are [illegible] and affectionate [illegible] married [illegible]

GRAND DUCHESS [illegible]
[illegible] of Music [illegible]
In Russia

THE AGE TO BEGIN PIANO STUDY

BY LAURA REMICK COPP

The ear of the average healthy child is very impressionable at an early age and music teachers should take good advantage of this condition. Many of the music schools in America are making a specialty of children's classes and wonderful work is being done with children of average capacity, not merely the specially talented.

Between seven and eight is a good average age at which to commence piano study, though good work is often done before this age. A good instrument is necessary from the start, one with a good tonal quality, as this is the greatest factor in training the child's ear. So many parents think that any kind of an instrument will [illegible] whether it be worth [illegible] range of [illegible] or not. Dr. Hugo Riemann has said, concerning this point, that "We must unquestionably give even the absolute beginner an instrument that has regular action, a clear, good tone, a complete set of strings and correct tuning."

Pianoforte Music by Some of the Modern Russian Composers

By JAROSLAW DE ZIELINSKI

[illegible]
[illegible]
[illegible]
[illegible]
W[illegible] ST[illegible]

[illegible] the last twenty-five years a strong feeling of [illegible] toward Russian compositions has been developing in this country and what has attracted the musical public most are the marks of boldness and originality that permeate these works while the [illegible] completely [illegible] brought [illegible]

SERGEI RACHMANINOFF.

[illegible] fantastic [illegible] sentiment [illegible] learned [illegible] of less melodies really [illegible] mind of the listener has revealed [illegible] apparentness and beautiful [illegible] which may be defined as [illegible] the [illegible] splendor [illegible] Leschetizky, a well known Russian [illegible] may not be picturesque and [illegible] will adapt their [illegible] sculptors [illegible] but our [illegible] such a profound [illegible] that we [illegible] with full confidence and [illegible] the greatest destiny of [illegible] country.

[illegible] the [illegible] style [illegible] explained [illegible] modulations and rhythms [illegible] startled by brutish expressions [illegible] which was expressive [illegible] critic [illegible] There was [illegible] properly [illegible] lessons, lecturing [illegible] for the *Musical Zeitung* [illegible] of Mozart (1756-1791) [illegible] (1769-1849) [illegible] Beethoven [illegible] school of composition [illegible] as well as [illegible] piano playing [illegible] (1811-1886). Yet Liszt and Chopin [illegible] piano playing—remain to this day the central figures [illegible] most potent forces of that art which has found [illegible] in the expressions of some extremely clever and original Russian composers, who

[illegible] following the fundamental [illegible]. In certain classes [illegible] have cut loose from idealism and [illegible] given way to [illegible] sentiments which in this country [illegible] the strong [illegible] orders.

Some years ago Miss Anna Alice Chapin wrote in a [illegible] terms that "Every Russian Major [illegible] properly constituted [illegible] the study of Bach [illegible] prefaces all attempts [illegible] with Bach [illegible] prepare yourself [illegible] most [illegible] of those Russians of whom [illegible] heard may [illegible] exclaim in the language of Marshal McMahon "J'y suis, et j'y reste!" It is not [illegible] known in this country at least [illegible] where two of their [illegible] great [illegible] weeks have [illegible] temperamental [illegible]. The [illegible] melodies [illegible] rhythms that breathe the [illegible] people and of their [illegible]. To [illegible] wise also to know [illegible] of the [illegible] in order to appreciate his [illegible] tendencies.

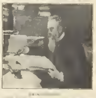
Three [illegible] representatives looked upon [illegible] because of their peculiar positions [illegible] composers are Anton Rubinstein and Tschaikowsky [illegible] Walter Niemann defines them as "[illegible]" because they show influences of the German [illegible] School, notably Schumann. Anton Rubinstein (1830-1894), excepting his famous fourth piano concerto in D minor recently revived by Leschetizky [illegible] seldom heard unless [illegible] of some ambitious school damsel who exhibits her skill in *Kamennoi Ostrow* (presumably the twenty-second number of that Album [illegible] four portraits). But who is the [illegible]—the real artist—who does not know and love his *Barcarolle* Op. 30, No. 3 [illegible] that matter the [illegible] Op. 30, No. 1. Rubinstein's [illegible] enjoys a popularity which will last long after some of his [illegible] are forgotten, and offers [illegible] for all sorts of players. *Le Bal* [illegible] brilliant dances for the piano are [illegible] bright and attractive. The Polka has [illegible] the Polka Mazurka is [illegible] and elegant, the Valse is light and dainty, while the Galop sparkles with exuberance. Just the kind of music [illegible] the seasons of [illegible]. Then there are two numbers *Souvenir* and *Nocturne* in the famous *Album de Peterhof* which give us glimpses of [illegible] as well as [illegible] and vigorous temperament. For the opening of a Russian program his *Prelude* in F, Op. 24 would serve in good purpose. Rubinstein, who [illegible] much [illegible] of his critics, expressed himself thus in a letter to a friend: "The Jews consider me a Christian, and the Christians a Jew; the classics look upon me as a Wagnerite, and these again [illegible] classicist; the Russians take me for a German and the Germans for a Russian," all this because he was independent and did not pretend to belong to any special clique.

THE INFLUENCE OF TCHAIKOVSKY

Of Tchaikovsky (1840-1893), preeminently an orchestral composer of programmatic [illegible], much has been written. There is a vigor and tunefulness that have so completely gilded the difficulties of his more involved harmonies that critics have remained open mouthed and astonished, and for the greater part wholly charmed. Many of his piano pieces are expressive and quite Russian and I [illegible] particularly [illegible] the manner in which he uses his melodies, strange [illegible] as a man who made music his art and not his trade. I will first mention the famous *Chant sans Paroles*, Op. 2, and a *Barcarolle* known as *June*. His opus 72, being among the very last of his works, shows the individuality of the author in respect of his melody, rhythm and harmony. This No. 3, *Tendre Reproches*, is expressive [illegible] (Grade IV), No. 7, *Polacca de Concert* with a great deal of [illegible] (Grade VI), No. 11, *Valse Bluette*, a sample [illegible] (Grade IV), No. 16, *Valse à cinq temps*, a remarkable [illegible] study (Grade V-VI), and No. 18, *Scène dansante* (Grade VI), [illegible] *Romance*, Op. 5, [illegible] all of which pieces require [illegible] and above all a [illegible] amount of [illegible] and a wide range of [illegible] effective [illegible] interpretation.

César Cui, born in Wilna in 1835, son of a French officer and a Lithuanian [illegible], is a Lieutenant General in the Russian army. [illegible] the French [illegible] with firm determination to establish [illegible] national and [illegible] which, some fifty years ago, was practically engulfed in German or Italian phrase types. [illegible] fought the battle with a sharp pen and [illegible] with the young Russian [illegible] great principles that are [illegible] works of importance the [illegible] and "[illegible]". The one gives [illegible] melody [illegible] other is a [illegible] thoughts [illegible]. Notwithstanding the fact that [illegible] Russian at times [illegible] particularly that of the [illegible] the two [illegible] one dedicated [illegible] Leschetizky [illegible] as well as [illegible] player [illegible] the [illegible] Impromptus Op. 35 and the extremely [illegible] Op. 39, No. 3 [illegible] which movement [illegible]. Of much [illegible] difficulty [illegible] expressive *Miniatures*, twelve charming [illegible] ever entered [illegible] programs [illegible] pianists [illegible] tion we have a [illegible] collection [illegible] *Preludes* (*25 Preludes*, Op. 64). Number [illegible] A flat, 21 in B flat and 25 in C [illegible] play the C sharp would serve many purposes [illegible].

Another [illegible] Mili Balakireff (1837-1910), a [illegible] *par excellence*, who [illegible]



[illegible]

[illegible]

[illegible] (1887) [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

THE MUSIC TEACHER AND THE DOCTOR.

BY [illegible]

Have you ever reflected on the importance of choosing the right music teacher for your child? Or, has last year chosen several physicians [illegible] Suppose you [illegible] our with [illegible] experience (not because he was cheaper at [illegible]) secured the services of Dr. Blank, who lived [illegible] friend of yours? Would you feel safe in [illegible] entrusting your child to Dr. Blank? The doctor [illegible] experiment on a human being but you don't want it to be on your child, do you?

[illegible] as a doctor may help or injure your child so may the music teacher. No two individuals need exactly the same treatment. A successful doctor in diagnosing a case takes into consideration the physical [illegible] means [illegible] according. A successful teacher does the same. In the first place [illegible] music teacher must have the intuitive [illegible] of having the finest defect and then have [illegible] and judgment to apply a remedy that will [illegible] that weakness. Parents are reasonably safe in employing the services of a music teacher who has [illegible] many children down from infancy to become healthy and [illegible] musicians. Not all pupils sent to the best of teachers can be made strong musically. Mental [illegible] cannot always be overcome. The best [illegible] do not cure all their patients.

The requirements of a good music teacher are many and he [illegible] hold show results that is to say he should be able to produce pupils who can play. This is the parent's recommendation a teacher can have, and one that a parent should never overlook. A music teacher who cannot correctly diagnose the musical needs of a child may do him irreparable harm. Some [illegible] harm come from what a teacher does not do. Employ the teacher who has [illegible] where results through their musical [illegible] and thus are with him.

THE TRAGIC "MARCH OF THE IRONS"

[illegible] number of the *Literary Digest* there appeared an article translated from the French of Mme [illegible] describing the adventures in the Swedish [illegible] composer Hartfeld who her [illegible] interesting [illegible] the exile in Siberia. It appears that [illegible] ultimate people have produced some few songs and [illegible] does express the grief that cannot be told in words. One of the compositions arranged from the [illegible] and written for orchestra is the *March of the Irons*. In 1909 Hartfeld gave a concert in Kieff (Russia) to make public the results of his researches.

As for the convicts all musical instruments being prescribed in the jail, they accompany their voices only with drum rolls and with combs! (The use of the latter was taught them by some of the mutinied marines of the *Potemkin* who were sent to the prison of Tobolsk.) From these Mr. Hartfeld's performers drew sensational effects.

ANATOLE LIADOV

The *March of the Irons* will linger in my memory for ever. Imagine a chorus chanted with closed lips. Sounds like produced resemble groans. As accompaniment the sharp shrilling of combs like the wail of the North wind in a back of reeds. And to mark the rhythm the sinister clanking of the chains shaken by the arms they hold in graves.

"Unforgettable orchestra! A young girl of sixteen talent during the execution of this march. Within the hall every face was pale every lip quivering with emotion.

The man struck by a punishment so tragic as that of the convict ceases at certain moments to present himself to our minds with his past degradation and crime and evokes in us only an image of the sorrowful being whose primitive essence is similar to our own whose soul bears the seal of a common Creator and who, despite his faults and his debasement remains flesh of our flesh.

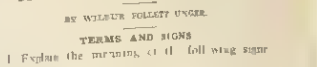
And there the Russian prisons do not shelter merely those informed by the common law. Within these sinister asylums resounded also the groans of the political prisoners who bear upon their arms as do forgers and assassins the shameful bruises of chains. Our can not assassins the shameful bruises of chains. Our can easily imagine, then, the sentiments of an audience which comprised perhaps, hardly a hundred persons who had not, in some prison or fortress, a brother a who had not, in some prison or fortress, a brother a sister a relative or a friend upon the hearing of this sister a relative or a friend upon the hearing of this *March of the Irons*.

SOME EXAMINATION QUESTIONS

BY WILBUR FOLLETT UNGER.

TERMS AND SIGNS

1. Explain the meaning of the following signs



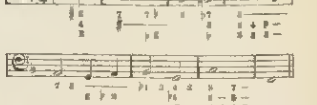
2. Write examples of *appoggiatura* and *acciaccatura* and discriminate between them.
3. Explain the difference between [illegible] and [illegible] (over or under notes)
4. Give meaning of *fine* MD. M.G. DC. DS.
5. State the words or signs for use and disuse of soft pedal and damper pedal.
6. Translate *Adagio, Presto, Andante, Largo, Allegretto, Cantabile, Con fuoco, Accelerando, Tempo Rubato, Leggiero*.

HISTORY, MUSICIANS, ETC. GENERAL.

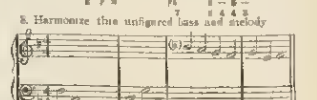
1. Describe how a pianist should sit at the piano.
2. How should the hands and fingers be held?
3. Describe the principal kinds of "touch."
4. Explain the use of the so-called "loud" pedal.
5. Describe "phrasing."
6. Give a logical reason why it is better to practice slowly when first learning a piece?
7. How many things are there to consider when reading at sight?
8. What do you think is the best way to "memorize"?
9. Name the principal things to acquire in learning to play.
10. What is the meaning of "equal temperament"?
11. State difference between a "note," a "tone" and a "key"?
12. What is a Sonata? a Fugue? a Symphony?
13. State difference between the Opera and the Oratorio.
14. Explain the following: Soprano, Alto, Tenor, Bass, Mezzo-Soprano.
15. How many classes of instruments are there? Name several representatives of each.

THEORY

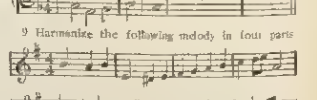
1. Give the resolution of a dominant ninth chord.
2. Explain False Relation, Pedal Point, Passing Notes, Suspensions.
3. Give another name for the chord of the Diminished Seventh.
4. Give a plausible explanation for the origin of the Chord of the Added Sixth.
5. Explain the several chords known as the "Extreme Sixth."
6. How many "species" are there in strict counterpoint?
7. Harmonize the following figured bass



8. Harmonize this unfigured bass and melody



9. Harmonize the following melody in four parts



10. Write a modulation from C to D

Famous Russian Pianists on the Art of Piano Study

Interesting Opinions of Great Virtuosos Which Give Practical Help to the Student

RUBINSTEIN

DE PACHMANN

RUBINSTEIN ON ESSENTIALS IN PLAYING.

The three principal things in all the art of piano playing are—the rhythm of the correct rhythm and tone, the ability to play the right notes and all the notes in the appropriate time, and most of all careful shading, phrasing and the most artistic means of expression. I really cannot understand what kind of a teacher it is who does not teach the pupil to count strictly while playing. I know where I would send such a teacher. The student must get an absolutely clear idea of the rhythm and tempo of the piece before studying it with his fingers at the keyboard. Next he must play the notes with clearness. We must watch the body before dressing it up finely. At first play freely and slowly until the new piece has entered into the fingers. One should not dare to use the pedal or play with expression until every note can be played in a distinct clear manner with the proper touch. When I hear a pupil play I demand that I shall hear all of the notes in a chord perfectly played. There must be no missing bass notes. They are quite as important as the melody notes the principal notes. The piano is really a lovely instrument. You must fall in love with it. You must delight in the sound of it, and then try to be trader to it in order to make it devoted to your artistic aims. Under the indifferent touch lies divine beauty—a beauty which can only be called forth when the player himself is inspired by the divine beauty of music.

Practice is not practice unless the work attempted is done in slow tempo. I myself never practice a piece I want to my repertoire other than slowly. At least I never do when I really want to practice. But unfortunately my love for music is so deep that sometimes, unconsciously I forget I am working and play as I feel—that is to what I consider to be the right tempo with the result too often, as you know, that my readings are not altogether free from wrong notes. Of course wrong notes are sometimes the result of an exuberant temperamental sometimes of nervousness, but as a rule they come from wrong methods of practice. I am an old artist but know as much as I know now I would correct this habit of practicing in the tempo of the piece I studied had I to begin over again."

RACHMANINOV ON PHRASING

An artistic interpretation is not possible if the student does not know the have underlying the very important subject of phrasing. Unfortunately many editions of good music are formal working in proper phrase markings. Some of the phrase signs are erroneously applied. Consequently the only safe way is for the student to make a special study of this important branch of music art. In the olden days phrase signs were little used. Such used them very sparingly. It was not necessary to mark them in those times, for every musician who counted himself a musician could determine the phrases as he played. But a knowledge of the means of defining phrases in a composition is by no means all-sufficient. Skill in executing the phrases is quite as important. The real musical feeling must exist in the mind of the composer or all the knowledge of correct phrasing he may possess will be worthless.

If a true musical feeling is sensitive, must control the execution of the phrases the regulation of the tempo demands a kind of musical rhythm no less exacting. Although in most cases the tempo of a given composition is now indicated by means of the metronome (striking the judgment of the player must also be brought frequently into requisition. He cannot follow the tempo marks blindly although it is usually safe for him to stray very far from these all-important musical sign-posts. The metronome itself must not be used "with closed eyes, as we should say it in Russia.

Too few students realize that there is continual and marvelous opportunity for contrast in playing. Every piece is a piece unto itself. It should, therefore, have its own peculiar interpretation. There are performers whose playing seems all alike. It is like the meals served in some hotels. Everything brought on the table has the same taste. Of course a successful performer must have a strong individuality but at the same time he should seek variety constantly. A Chopin *Ballade* must have quite a different interpretation from a Scarlatti *Capriccio*. There is really very little in common between a Beethoven Sonata and a Liszt Rhapsody. Contrast is invaluable in art.

HAMBOURG

DE PACHMANN ON PERFECTING DETAILS

Each note in a composition should be polished until it is as perfect as a jewel—as perfect as an Indian diamond—those wonderful scintillating ever-changing orbs of light. In a really great master each note has its place just as the stars the jewels of heaven have their places in their constellations. When a star moves it moves a great deal that we created by nature.

"Great musical masterpieces are their exterior to mental forces quite as miraculous as those which cut the heavens into being. The notes in compositions of this kind are not there by any rule of man. They come through the river mystifying source which we call inspiration. Each note must bear a distinct relation to the whole.

"Let me play the D flat Chopin Nocturne for you. Please notice how the notes all bear a relation to each other. Now everything is in right proportion. Do you think that cover is a day? Ah, my friend the polishing of those jewels took far longer than the polishing of the Kohinoor. Yet I have heard young girls attempt to play this piece for me—expecting approbation, of course, and I am certain that they could not have pretured upon it more than a year or so. They really think that musical masterpieces can be brought into being like the colourbo which rise during the night to be torn down by the weight of the dew of the following morning. *Impossible!*

"My life recital work—meaning work. I have no other secrets. I have developed myself along the lines revealed to me in my career. I have studied myself as well as my art.

HANBOERG ON THE EMOTIONAL IN PLAYING.

All pianists are not equally emotional and their interpretations vary in some degree. And no pianist is ever swayed by his emotion in exactly the same extent every time he plays a particular piece. The prior in the stage fatigue if ever speaks his feeling lines with precisely the same intonation at every performance, and this for the reason I have given in the case of the pianist. In a similar way, the man who makes a speech and has occasion to repeat some particular phrase more than once is certain never to give the words the same intonation each time.

And the pianist who remember is expressing his feelings just as much as plainly as the speaker will never repeat in the same way any phrase that occurs several times in a piece unless it is a phrase with a swaying which demands an exact repetition each time, such as the three bass notes that are the chief characteristics of Rachmaninov's Prelude in C sharp minor.

GABRILLOWITSCH ON TOUCH.

"I have never been in favor of the many automatic and mechanical methods of producing touch. They are all dangerous to my mind. There is only one real way of teaching and that is through the sense of hearing of the pupil. The teacher should go to the piano and produce the desired tonal effect and the pupil should listen and watch the teacher. Then the pupil should be instructed to secure a similar result, and the teacher should persevere until the audible effect is nearly the same. If the pupil working empirically does not discover the means leading to that effect, the teacher should call the pupil's attention to some of the physical conditions leading to the result. If the teacher is unable to play well enough to illustrate this and to secure the right kind of touch from his pupils, he has no business to be a teacher of advanced students. All the theory in the world will never lead to the proper results.

"Rubinstein paid little or no attention to the theory of touch and in fact he frequently stated that he cared little about such things but who could hear Rubinstein's touch without being benefited. I believe that in teaching touch the teacher should first give his model of the touch required and then proceed from this positive ideal by means of the so-called Socratic method of inducing the pupil to produce a similar result through repeated questions. In this way the pupil will not be obliged to resign his individuality as would be the case if he followed strict technical injunctions and rules. I desire to reiterate that if the ideal touch is presented to the pupil's mind through the medium of the ear he will be much more successful in attaining his artistic ends."

GABRILLOWITSCH

Some Common Musical Terms Relating to Expression

By DR. ORLANDO A. MANSFIELD

Since the time of [illegible] (15[illegible]) [illegible] has the greatest measure [illegible] the musical [illegible] Italian has been generally [illegible] the language of musical [illegible] by [illegible] terms of [illegible] had [illegible] as [illegible] useful [illegible] That the terms [illegible] as those [illegible] terms other than [illegible] but expression [illegible] has retained and [illegible] the words [illegible] terms [illegible] Shakespeare [illegible] the [illegible] judgment [illegible] on the principal [illegible] with their [illegible] by some [illegible]

GENERAL TERMS

These [illegible] as few in number as they [illegible] the [illegible] being [illegible] supposed to mean soft and [illegible] Mr. H. C. Banister [illegible] at the [illegible] gain [illegible] to the [illegible] the grada[illegible] speed [illegible] Here [illegible] the [illegible] was [illegible] The literal meaning of *piano* is [illegible] being [illegible] the conflict always [illegible] between the real meaning [illegible] the real meaning [illegible] expression [illegible] watered [illegible] Mr. J. [illegible] to [illegible] particula[illegible] unlikely [illegible] scale [illegible] both [illegible] that the [illegible] The [illegible] would [illegible] studied musical [illegible] supplying [illegible] sweet melodious [illegible]

VARIABLE TERMS

Terms which [illegible] the [illegible] time [illegible] times. [illegible] among [illegible] grew [illegible] generally [illegible] St [illegible] On [illegible] Manfred [illegible] in 1656 [illegible] and the [illegible] of [illegible] Music to Macbeth [illegible] *crescendo* [illegible] from *diminuendo* [illegible] or [illegible] sign [illegible] used [illegible] addition a gradual [illegible] of [illegible] (from [illegible] to [illegible] to fail) [illegible] (from *per*

[illegible] to waste) and *smorzando* (from [illegible] to extinguish, to put out. These are usually employed in slow movements only, more [illegible] and [illegible] being nearly always reserved for the end [illegible] Mr. [illegible] to be confirmed by Sir [illegible] Sterndale Bennett (1816-1875) [illegible] 1857. In his *Essays* [illegible] that [illegible] of [illegible] languishes itself from [illegible] slight retardation [illegible] only so far as the [illegible] becoming gradually weaker [illegible] with Mr. Fuller Maitland's view that the [illegible] used to denote a *de*[illegible] an already [illegible] passage.

[illegible] terms in regard to expression I will define as [illegible] applied to only one particular note or chord. Of these there are but three at the most, viz. *sforzando*, [illegible] *sforzando* (from *sforzare*) and *forzato* [illegible] respectively abbreviated *sf*, *sfz* [illegible] of these terms is equivalent to the sign [illegible] and is used when a special em[illegible] required and there is a danger [illegible] the simpler [illegible] being overlooked. In the execution [illegible] *sforzat*[illegible] [illegible] remembered that the general tonal [illegible] should not be altered [illegible] [illegible] the composer [illegible] *rinforzando* [illegible] often confused with the preceding [illegible] should be taken to mean a sudden and strong [illegible] applied to a phrase rather than [illegible] note or chord and belongs to the variable rather than to the fixed terms. [illegible] describe [illegible] as a [illegible] of strength after some subsidence. Mr. Fuller Maitland [illegible] helpfully indicates that [illegible] [illegible] to denote a momentary [illegible] to be given to a subordinate part [illegible] part of the Allegretto from Beethoven's Quartet, Op. 95.

SUPPLEMENTAL TERMS

Terms of expression [illegible] the addition of affixes such as [illegible] by qualifying adverbs such as [illegible] to call supplemental terms. Of these the best known are the superlatives of *piano* [illegible] *pianissimo* and *fortissimo*, abbreviated respectively *pp* and *ff*. Berlioz in his *Faust* (*Danse des Sylphes*) uses *ppp* and even *pppp*, while Verdi in his *Requiem* descends to *ppppp*. Synonymous with *pp* is [illegible] to "softly extinguished" meaning [illegible] The [illegible] degree of *ff* [illegible] Beethoven while the [illegible] *littérateur* [illegible] (1834-1901) [illegible] to his overture to [illegible] *fff*.

The prefix [illegible] "mezzo") applied to [illegible] denotes says Mr. Fuller Maitland [illegible] a little louder than [illegible] *mf* would be [illegible] less loud than [illegible] *fp* denoting a sudden *forte* followed by an equally sudden *piano* was a favorite with Beethoven who, says Sir George Grove, will re[illegible] single quarter note or even [illegible] *ff* does not stand for *piano forte* [illegible] It is used [illegible] Duo in [illegible] but [illegible] employment in modern [illegible] supplemental terms are *meno* [illegible] says Dr. Adolph [illegible] *more* [illegible] (much [illegible] of the foregoing, [illegible] *Poco* [illegible] little more and [illegible] almost all the terms [illegible] we have [illegible] equally and so on.

[illegible] and [illegible] my subject [illegible] touched upon its [illegible] outline.

Music lovers should not allow some narrow favoritism towards this or that friend to encourage them in the habit of decrying the efforts of other artists than their favorites or even to going the length of maligning those in the same field as their particular partisans. It is a very easy thing to destroy the finest work of art which may have taken years to build up with a single rough, indiscriminate blow. The best efforts of our cultivated musicians require such an amount of self sacrifice, patient and intellectual development of talent that one should strive, for the cause of art, to seek the good and bear lightly with the faults.—Sherwood.

ALL ABOUT THE INTERVAL

BY THOMAS TAPPER

Definition

Interval: a pitch [illegible] with two tones

How Long

1. Harmonic: in which the two tones sound [illegible]

2. Melodic: in which the two tones sound [illegible]

Designation

1. By number name
2. By specific (kind or variety) name
3. [illegible] the Number Name and Specific Name
4. Count the alphabetic staff degrees from the lower to the upper, *both* included.
5. Regard the lower tone as major scale [illegible] If the upper tone is in the major scale of the lower one, the interval is major.

Otherwise it is not major

Kinds of Intervals

1. Major
2. Perfect (a name for certain major intervals)
3. Minor
4. Augmented
5. Diminished.

Interval Analysis

1. The major interval is described [illegible]
2. The perfect interval is one in which each tone (lower and upper) is found in the major scale of the other.
3. Minor. Next smaller than major [illegible] number and letter names remaining the same.
4. Augmented. Next larger than major and perfect, the number and letter names remaining the same.
5. Diminished. Next smaller than minor and perfect, the number and letter names remaining the same.

What to Do With Intervals

1. Learn to sing them all.
2. Write them until they are as familiar as the words cat, dog, how, was.
3. Learn to write them by analysis. This is equivalent to reading such words as cat and dog.
4. Do not think they constitute the whole subject of musical theory.

What One Must Know to Master Intervals

1. All major scales
2. The letters A, B, C, D, E, F, G
3. The numerals 1 [illegible] 3 4 [illegible] 6 [illegible] 9

How Are Intervals Classified

Major: seconds, thirds, sixths, sevenths, ninths.
Minor: seconds, thirds, sixths, sevenths, ninths.
Perfect: prime, fourth, fifth, octave.
Augmented: prime, second, third, fourth, fifth, sixth, eighth.
Diminished: second, fourth, fifth, sixth, seventh, eighth.

Where to Find Intervals

1. In Music by good composers.
2. Not alone in a theory book.

Two Facts About Intervals

1. It is some trouble to learn them.
2. It is infinitely more trouble not to know them.

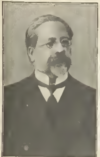
How to Learn Them

1. Begin.
2. Do not let up until you know them as familiarly as you know words of one syllable.

MUSIC THAT ATTRACTS ATTENTION

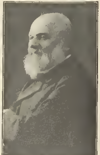
Those who keep their ears open and observe, notice how explosive the music is which rapidly gets a vogue. How little use of big words and the semblance of violent feeling, which [illegible] by the desire to get a [illegible] from all the least trustworthy promptings of ill regulated temperament in the audience, often by the mere love of telling excitement of some sort. But as a matter of fact the appreciation which is the result of mere excitement is not truly artistic appreciation at all. It is appreciation of something that is combined in art without representing art in itself. A great mind may be excited by some supreme and wonderful stroke of art, but lesser minds are excited by the very things which are antagonistic to art in the highest sense. The big words and violent gestures impose upon the ignorant and those whose minds are undeveloped. The artistic qualities appeal to the minds which are capable of discerning fineness of thought and skill in presentment—to those who understand.—*Hubert H. Parry.*

The Etude Gallery of Musical Celebrities



A A Ilyinsky

A C Glazounov



M A Balakirev

S M. Liapounov

M. P Moussorgsky

W. Sapellnikoff

Special Notice to Etude Readers

[illegible] THE ETUDE has presented, in its original feature page, "The Gallery of Musical Celebrities" over two hundred and fifty portraits [illegible] of the past and present, [illegible] the most comprehensive collection of its kind in existence. When possible we shall present other gallery [illegible] The successor to the gallery is "The Master Study Page," which our readers will find in many ways even more useful than the gallery itself.

MILI ALEXEIVICH BALAKIREV

(Bah-lah-kee-reff)

Balakirev was born at Nijny Novgorod, Russia, January [illegible] (December 31 O. S.) 1836. He received much help and instruction from Oulibishev, and at the age of eighteen went to St. Petersburg. Glinka named Balakirev as his successor in the work of building up a national Russian school of music when Balakirev was only twenty years old. Around Balakirev there gathered a group of ardent enthusiasts, many of whom were older than himself. Among these were Cui, Moussorgsky, Rimsky-Korsakov and Borodin. In 1862 Balakirev, with the assistance of Stassov, founded the Free School of Music of St. Petersburg, and in 1869 he became director of the Imperial Chapel and conductor of the Imperial Russian Musical Society. Balakirev was a [illegible] remarkable erudition, and while [illegible] a thorough grasp of the classic [illegible] to have gleaned much [illegible] which were being [illegible] Wagner, [illegible] and Berlioz [illegible] scarcely [illegible] [illegible] are full [illegible] show pro- [illegible]

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ALEXANDER CONSTANTINOVICH GLAZOUNOV

(Glaz-oo-nov)

Glazounov was born August 10, 1865, at St. Petersburg, Russia, and was the son of a well-known bookseller and publisher. After leaving school he attended lectures at the University of St. Petersburg. He commenced to study music at the age of nine under Elenovsky, and subsequently on the advice of Balakirev studied with Rimsky-Korsakov. He showed astonishing talent as a composer, and speedily came to the front. He received encouragement also from Anton Rubinstein, and as Rubinstein and Rimsky-Korsakov were at the head of opposing schools of thought, Glazounov enjoyed exceptional advantages. Liszt was also much interested and obtained a hearing for his works in Weimar. Success in Paris and in London followed. His works include seven symphonies, symphonic poems, orchestral suites, and [illegible] chamber music, etc. While Glazounov cannot be said to have altogether fulfilled the promise of his youth, he undoubtedly occupies a prominent place among contemporary Russian composers. He has never had the hard fight for recognition that is the lot of most composers, and has never known the pinch of poverty. Since 1899 he has been professor of instrumentation at the St. Petersburg conservatory.

(The Etude Gallery.)

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ALEXANDER ALEXANDROVICH ILYINSKY

(Il-yins-kee)

Ilyinsky was born at Tsarkoe Selo, January 24, 1859. His musical education was received in Berlin, where he first studied pianoforte under Theodore Kullak at the Conservatory and afterwards studied theory with Bargiel at the Königliche Akademie. He returned to Russia in 1885 and became a professor at the Music School of the Philharmonic Society at Moscow. He has composed many works in the larger forms, including three suites for orchestra, a symphony, a Symphonic Scherzo, *Croatian Dances*, music to the *Oedipus Rex* and *Philoctetes* of Sophocles, an overture to Tolstoy's *Czar Feodor*, a symphonic sketch, *Psyche*, two cantatas and an opera entitled *The Fountain of Bakchisarai*. He is best known, however, by his charming songs and pianoforte pieces. The pianoforte music includes the delightful *Berceuse*, three popular mazurkas, *La Fraicheur*, *En bonne*, *Reverie* and a *Romance*. Owing to the influence of his German training and perhaps a little to the influence of Tchaikovsky, Ilyinsky is less characteristically Russian than many of his contemporaries. Nevertheless his music has [illegible] [illegible] with [illegible] the [illegible] the Slavonic [illegible]

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WASSILI SAPELLNIKOFF

(Sah-pel-nee-koff)

Sapellnikoff was born at Odessa, Russia, November 2, 1868. He showed unusual musical talent as a child and on the advice of Anton Rubinstein was sent to the Conservatory of Music at Moscow. Here he became a pupil of Sophie Menter [illegible] He became a professor at the pianoforte at the Conservatory in 1897, having made his début as a concert pianist at Hamburg in 1888. He resigned this position after [illegible] years in order to take up his residence in Germany, living for a time at Leipzig and afterwards at Munich. He has won a considerable amount of popularity in England as well as in Germany. [illegible] the pianist Sapellnikoff [illegible] well known [illegible] pieces for the piano. Some of the best known of these are [illegible] for the [illegible] [illegible] great [illegible]

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MODEST PETROVICH MOUSSORGSKY

Moussorgsky was born at Karevo, Russia, March 28, 1835, and died at St. Petersburg, March 28, 1881. He entered the Russian army, but on meeting with Dargomijsky and the leaders of the "New Russian School" his musical inclinations got the better of him. Against the advice of Cui, Rimsky-Korsakov, Balakirev, Borodin and Stassov he resigned his military appointment and endeavored to win success in music. He was morbid, sensitive, at times over-confident and at times utterly despondent in disposition. Sheer poverty forced him to accept a government position in the interior, but he soon wore out the patience of his department and was obliged to return to Petersburg. He remained there from 1870 to 1871, working constantly. His opera *Boris Godounov* had already attracted attention and had earned for him restricted recognition as a composer of great originality, but only a few realized his great genius. Rimsky-Korsakov, a warm and faithful friend, shared rooms with him until his marriage left Moussorgsky dependent on his own resources. He gradually sank from bad to worse, morally, physically and mentally, until he faded out of a world into which he never quite fitted. He left several operas, orchestral and choral music, piano pieces and songs, reflecting his own musical ideals and wild Slavic temperament.

(The Etude Gallery.)

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SERGIUS MIKHAILOVICH LIAPOUNOV

(Lia-[illegible])

Liapounov was born at Yaroslav, Russia, November [illegible], 1859. He [illegible] early musical [illegible] in the classes of the Imperial Musical [illegible] at Nijny Novgorod. Subsequently he went to the Moscow Conservatory, but left there in 1883 [illegible] Klindworth and Hubert. He was specially appointed by the [illegible] Society to collect folk-songs in the governments of Vologda, Viatka and Kostroma (1893). A similar task was also undertaken by Liadov and Balakirev, and it is significant regarding the [illegible] development of Russian music during the past half century to realize how much the Russian composers are indebted to the folk-songs of their country. [illegible] experiences during this work [illegible] him to edit the collection [illegible] as he afterwards did. From 1894 to 1902 he was assistant director of the Imperial Chapel. His compositions include a symphony, a ballade, [illegible] a sonata for piano and many smaller piano lyric works. [illegible] however, are of [illegible] difficulty, involving intricate rhythms and complicated fingering. Among them may be mentioned the 12 *Etudes d'exécution transcendante*, [illegible] *Novelette*, *Mazurkas* and the *Valse Impromptu*.

(The Etude Gallery.)

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The Art ot Pianoforte Playing in Russia

An Interview with the Distinguished Russian Pianist

JOSEF LHEVINNE

[Editor's Note.—Although one of the [illegible] Russian pianists [illegible] high celebrity [illegible] is now [illegible] most useful [illegible] of this country. At his first appearance in New York he amazed the [illegible] and musical [illegible] by the virility of his style, the comprehensiveness of his technic and by his finely balanced artistic judgment. Lhevinne was born at Moscow in 1874. His father was a professional musician playing all instruments except the piano. It is not surprising that his four sons became professional musicians. [illegible] When Josef was four [illegible] had absolute pitch [illegible] [illegible] At six [illegible] [illegible] Safonoff at the Conservatory of Moscow [illegible] [illegible] Tchaikovsky and Arensky. In 1895 he [illegible] [illegible] ... art (Lhevinne).]

lives as food. It is no wonder then that we find among the names of the Russian pianists such celebrities as Anton Rubinstein, Nikolas Rubinstein, Essipoff, Siloti, Rachmaninoff, Gabrilowitsch, Scriabin, [illegible], Safonoff, Sapellnikoff and many others. It seems as though the Russian must be endowed by nature with those characteristics which enable him to penetrate the artistic maze that surrounds the wonders of music. He comes to music with a new talent, a new gift and finds first of all a great joy in his work. Much the same might be said of the Russian violinists and the Russian singers, many of whom have met with tremendous success.

music that might be described as local. America is a very young country and [illegible] that one goes to American life or all [illegible] there comes a tendency to accept music that may be most charitably described as "cheap." Very often the same themes found in this music skilfully treated would make worthy musical compositions. "Ragtime" and by this I refer to the peculiar rhythm and not to the bad music that Americans have come to [illegible] has a peculiar fascination for me. The [illegible] syncopation about the unique rhythm [illegible] that there is anything more [illegible] than the [illegible] melodies that have made such excellent material for Brahms, Liszt and Sarasate. The fault lies in the [illegible] presentation of the melodies and [illegible] associations with vulgar words. The rhythm is often fascinating [illegible]. Perhaps some day some American [illegible] will glorify it in the [illegible] symphony.

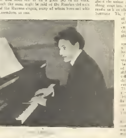
In Russia [illegible] great stress upon [illegible] Most teachers [illegible] carefully graded lists of pieces [illegible] each stage [illegible] I find that this same purpose is accomplished in America [illegible] volumes of [illegible] grades, although I have [illegible] of these collections. The Russian teacher of children [illegible] that the [illegible] too rapid. The pupil [illegible] be able to perform all the pieces in one grade complete [illegible] the next grade. I [illegible] American pupils and [illegible] the fault [illegible] a higher step [illegible] all able. This [illegible] insists [illegible] realize [illegible] of advancing [illegible] many an [illegible] his own path.

RUSSIA'S MANY KEYBOARD MASTERS.

Russia [illegible] Russia [illegible] eight and one-half million square miles [illegible] colonies [illegible] all over the world but one [illegible] singularly [illegible] people of [illegible] in the United States [illegible] Although the [illegible] the people is [illegible] of all labor—agriculture—[illegible] deal with [illegible] and [illegible] during [illegible] [illegible] the United States [illegible] thing to boast about [illegible] reflects the [illegible] the vast country [illegible] likely that [illegible] minds [illegible] many artists [illegible]

Although [illegible] European nations [illegible] [illegible] her advance [illegible] letters [illegible] comparatively recent. When [illegible] were at their height, Russia [illegible] was still [illegible] late as 1828. Turgenieff [illegible] 1818 [illegible] most post-humorist [illegible] 1822 [illegible] Tolstoy [illegible] we come to [illegible] of the Russian painters [illegible] It may thus be seen [illegible] modern sense [illegible] one of the [illegible] centuries Russia [illegible] the newest.

The folk songs [illegible] people in sadness [illegible] talent of the Russian people [illegible] song and music [illegible]



WITH THE MUSICAL CHILD IN RUSSIA.

[illegible] as a [illegible] musical talent. The parent [illegible] into the hand [illegible] as a [illegible] as a part [illegible] daily economy [illegible] musical [illegible] music [illegible] instruments [illegible] Beethoven [illegible] Schumann and some others [illegible]

THE KIND OF MUSIC THE RUSSIAN CHILD HEARS

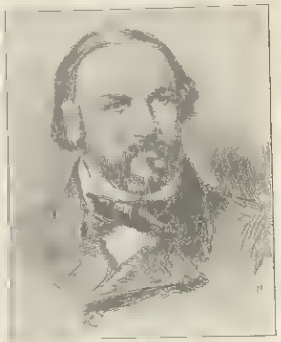
"The Russian child [illegible] will really [illegible] that is [illegible] songs of the people [illegible] classic [illegible] composers [illegible] [illegible] any

INSTRUCTION BOOKS

[illegible] used in Russia [illegible] find that [illegible] it is better [illegible] This matter [illegible] than the average [illegible] the teacher [illegible] makes the [illegible] with Beethoven, Bach, Chopin and Brahms [illegible] that the pupil [illegible] no matter how gradually [illegible] must have practical as [illegible] The main duty in all [illegible] study interesting, and [illegible] the course likely to arouse [illegible] the particular pupil.

OPPORTUNITIES FOR VIRTUOSO-STUDENTS IN RUSSIA.

It may surprise the American student to hear that there are really [illegible] opportunities for him to secure public appearances right here in his own country than in Russia. In fact, it is really very hard to get a start in Russia unless one is able to attract the attention of the public very [illegible] the standard may at least [illegible] high as that demanded in the musical



WHY THEY LOST THEIR PUPILS.

BY DOROTHY M. LATHEM.

Most every teacher now and then receives a pupil who has been become dissatisfied with the work of previous teacher. It is interesting and instructive to see just why the teacher failed to "make good." Here are some extracts of expressions of such pupils [illegible]

"She never taught me how to count."

"She didn't teach me the scales."

"My pieces were too difficult and therefore I never [illegible] anything ready to play for friends."

"She never had any recitals."

"She was too severe and sometimes made me [illegible] that I could not play."

"She was never ready to give my lesson at the [illegible] time."

"She wrote letters and talked to others while I was [illegible]."

"She [illegible] explained things to me and the hard [illegible] when I left the study [illegible] entirely on [illegible] [illegible] careless ways [illegible] half time."

WHAT RUSSIA HAS DONE FOR THE VIOLIN

[illegible] Russian [illegible] music [illegible] [illegible] Arensky [illegible] Rimsky Korsakoff [illegible] Glazunoff [illegible] Taneiew [illegible] Glière [illegible] Scriabine [illegible] [illegible] Russian [illegible]

CHOPIN'S LAMENTABLE AFFLICTION

[illegible]

MODERN RUSSIAN SEMBLANCE [illegible] ARTS

[illegible]

Modern Masters in Russia

By ELLEN VON TIDEBÖHL

RUSSIAN music begins to interest the world more and more and this year brings forth new works by young composers which are well received.

Moscow is the musical center of Russia and teems with musical talent. It offers every facility for the study and development of musical gifts. Many of the leading Russian composers were born here, and received all their training at the Conservatoire.

A group of composers of the younger generation belongs to the Moscow school, and has received their training mainly at the hands of *Sergei Ivanovitch Taneiew*, the great master of contrapuntal, who has inspired them all with a fine comprehension of their aim in art and the destiny of their talent.

SERGEI IVANOVITSH TANEIEW

Taneiew was born in 1859. His father was a highly placed bureaucrat so that the boy received a very good education. He showed at an early age his exceptionally great musical gifts, so was sent to the Conservatoire at ten years of age, but continued his education at home under the direction of first instructors.

Anton Rubinstein (brother of Anton Rubinstein) in charge of the Conservatoire gave the boy piano lessons and took an interest in him. He became one of his favorite pupils. And so wonderful for Taneiew was capable of catching the important idea conveyed by Rubinstein's teaching. Taneiew as a pianist reminds us in his manner of playing of the wonderful performance of Nicolai Rubinstein, this great musician who so colored musical culture in Moscow and thus awakened the dormant musical powers of his pupils. Thirty years have just elapsed since he died, but his work continues and Russia will never forget the debt she owes him. Taneiew finished his studies at the Conservatoire in 1875 and received the "Golden Medal." It was the first time it had ever been awarded to anyone at the institution.

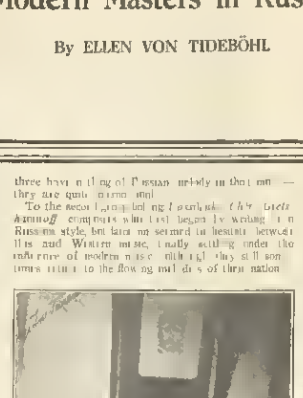
He became noted as composer, pianist and teacher, was director at the Conservatoire from 1885 till 1889 and managed it so well that it prospered under him. However he resigned from this post as he wished to give himself up entirely to composition and study. He remained at the Conservatoire however as professor of counterpoint.

Young composers crowded round Taneiew. He became their idol. All of them developed under his careful influence and he *loved* the course they must take in order to develop their own individuality and still be able to have ideals.

Taneiew is a teacher of rare energy with a systematic analysis in everything he does. He lays great stress on the importance of the study of the Classical works of old masters. He himself in his compositions is more classical than modern. His works are always melodious, and of great beauty and bear the stamp of being the production of a great musician. Symphonies, choral works, string quartets, trios, romances, etc. he has composed. Taneiew is also a writer on musical matters, his books are interesting on musical literature of immense value and are in the hands of all our Russian composers. Taneiew is the father of them, always ready to help them in their aspirations and struggles.

Now let us pass to the composers of his school in Moscow. The first group includes the musical names of *Rachmaninoff*, [illegible] and *Vladimir Medtner*. All three have nothing of Russian melody in their music — they are quite cosmopolitan.

To the second group belong *Igor Glière*, *Alexander Scriabine*, composers who first began by writing in Russian style, but later on seemed to hesitate between Russian and Western music, finally settling under the influence of modern music although they still sometimes return to the flowing melodies of their nation.



SERGEI RACHMANINOFF

SERGEI RACHMANINOFF

Rachmaninoff now resides in Moscow and St. Petersburg, including the post of superior of [illegible] which all the Russian Empire [illegible] well the honorary [illegible] concerts and plays as soloist, but his divinity the greater part of his time in the development of his silver power. Rachmaninoff was born in 1873 in the district of Novgorod. At the age of nine he entered the Petersburg Conservatoire, but later passed into the Moscow one, so as to leave Tchaikovsky's teaching in harmony and counterpoint. He completed his studies in 1891 and so marked distinction, a gold medal was awarded him. Still at the time he passed his exams he was a pianist master.

The world soon recognized Rachmaninoff's musical genius. His compositions were performed and admired everywhere, especially when he himself was the performer at the piano or the conductor of the orchestra. Germany, Paris and even America had opportunities of hearing him. He composed lyrics, symphonic concert pieces, long operas, romances, choruses and sacred music. All [illegible] Russian [illegible]

He has attained great perfection so that it is difficult to say in which branch he has produced the most remarkable works.

ALEXANDER SCRIABIN.

Scriabin was born in Moscow in 1872. He was educated in a military school. In music he passed to the Conservatoire at Moscow. Safonoff interested himself in the young student and gave him piano lessons. Lomakin taught him composition. At the end of his training the Conservatoire in 1891 he won the first prize. In 1897 Scriabin was made professor at the Conservatoire but pedagogic duties did not suit his taste so he retired from his post after five years.

Hopeless of health may have as in three months he died. He passed away [illegible] in St. Petersburg, in Moscow [illegible] Well may we say concerning this genius [illegible] "He was an idealist, he was an optimist, he was a progressive, he was thoughtful, he was a composer of widely varied character, he played lessons and orchestral harmonic progression and he was a deep artist. He was a kindred spirit. He was those who offer to the doubtless felt, for he [illegible] lively [illegible] new outward features. The latter Scriabin added to his musical development the [illegible] the thicker the musician opening up [illegible] The impulsive aspirations and [illegible] Nietzsche's *Superman* with his yearnings after the [illegible] the basis of his compositions.

The piano became [illegible] in order to give full scope to his poetry. His ideas [illegible] termed in his brain needed [illegible] Symphony [illegible] the form he chose, the form [illegible] which to express the teaching which he intended to be his life's work. Now he has found a full conception of his own style with new harmonic progressions, new rhythms. His first symphony with a human ending, the second in which the influence of Richard Wagner was more felt, were built only the beginning of the plans he intended working out, the third symphony called *Poème Divin* and his fourth *Extase* more clearly renounces as that Scriabin has found the solution of the great tragedy of existence both in the greater power of the inner most soul and in the living forces of the intellect with its flights of enthusiasm and ecstasy. He went farther in composing his fifth symphony, which he called *Le mysteur* or *Poème du feu* based on the new scales which he had worked out by logical musical combinations with new accordant sounds. All these works not only provides for the *Mysteries—La Mystère*, which Scriabin is now composing to give the world an entirely new form of art in music—a synthesis of various elements into a whole.

His fifth symphony *Prometheus* requires a great number of performers in the orchestra and chorus. The celesta and the piano are included among the instruments. Scriabin's next theory is that tinted lights should be used during performances to intensify the impression of the music. He has composed for the piano the sonatas, fantasies, studies and small pieces entitled *Poème Prelude Etudes Désir Mazurk* etc. Two different moods are to be recognized in these stormy passions on one side soft melancholy and dreamness on the other the originality of his style is felt from his very first compositions, which all are of fascinating beauty.

NICOLAI MEDTNER

Nicolai Medtner is the [illegible] the three. The time is not so far off when he will be recognized by the whole world!

He was born in M[illegible] and later entered the [illegible] Safonoff gave [illegible] was his teacher [illegible] the [illegible] medal, [illegible] Vienna 1900 the [illegible] him. [illegible] compositions. The [illegible] new style [illegible] and has [illegible]

Strange as it ma[illegible] modern school [illegible] composers [illegible] poems and Ballads [illegible] [illegible] *Moods* [illegible]


NICOLAI MEDTNER

[illegible] for his *Lieder* which [illegible] musical [illegible] accompani[illegible] poets who give [illegible] inspiration [illegible]

THE SECOND GROUP OF TANEIEW'S PUPILS

Sergei Vasilenko was born in Moscow [illegible] ing the faculty of Law and then entered the Moscow Conservatory. After having finished [illegible] the university in 1896 he decided to give [illegible] up to music, he worked hard and [illegible] at the Conservatory [illegible] 1901. Taneiew was [illegible] The golden medal was awarded to [illegible] composition of a work in the [illegible] sacred music. He was [illegible] Conservatory [illegible] 1907 Vasilenko organized [illegible] with a historical program which were given on Sunday afternoons [illegible] thus bringing [illegible] classes of the population [illegible] girls being [illegible] get a subscription ticket for the [illegible] put great energy into this work [illegible] taste for music among his fellow [illegible] himself a highly gifted [illegible] intelligence, and his performance [illegible] is exceedingly [illegible] expression.

Vasilenko began [illegible] Russian sacred [illegible] evolution of his musical work [illegible] gradually grew more and more thoroughly acquainted with religious poetical myths and traditions, his spirit seemed to be steeped in the mysticism of the Greek Orthodox faith. On [illegible] his compositions of that [illegible] [illegible] *Witches* [illegible] [illegible] songs in Russian [illegible]

REINHOLD GLIERE

[illegible] as well as in [illegible] Symphony, which was performed [illegible] concert of the Imperial Russian Musical Society in 1898 and quite [illegible] the hearts of the audience by its melodious themes [illegible] worked out.

Reinhold Gliere was born in Kiew in 1872 and began there to study music at the musical school [illegible] to the Moscow Conservatory in 1894 so as to have [illegible] his teachers G. Conus, Arensky and Taneiew.

Gliere's first steps in composition and in pedagogic duties were in Moscow and he decided to reside here, sometimes going abroad. He now lives in Moscow, working hard and composing one work after another, full of flowing melodies and sometimes in Russian style, sometimes in Western. The influence of Chopin and Schumann is felt in the construction and form of his compositions, although he retains his own [illegible] His symphonic poem *The Syrens* deserves full attention as well [illegible] the beautiful picture he depicts as for its construction and the beautiful melodies with [illegible]

He has the glowing temperament of a romantic poet. His melodies are radiant and clear, there is a certain [illegible]

ALEXANDER GRETSHANINOFF

(Born in 1864)

There is a certain set of people in Russia who struggle [illegible] against culture and everything new in social life; they defend everything in the way of old fashion and are fanatically religious. They don't allow progress to come anywhere near them. Gretshaninoff was a son of such a family, who lived in the suburbs of Moscow. His father was a severe despot whose appearance at home was always accompanied [illegible] He decided his son should be a [illegible] like himself [illegible] the boy no more than [illegible] schooling. His mother, clever and tender [illegible] as she was, wished to have her children [illegible] and did all in her power towards this end. She at last persuaded her severe husband [illegible] in the house as she wished to have piano [illegible] daughter. The day the instrument [illegible] was an epoch-making day. Gretshaninoff [illegible] at the piano [illegible] he had in his head so that [illegible] his musical talent and [illegible] the Conservatory (1881). He studied [illegible] Peter[illegible] the same institution [illegible] Rimsky-Korsakow as teacher [illegible] Taneiew [illegible] talent and [illegible] Moscow [illegible] Later on [illegible] *D[illegible]* on the stage of

[illegible]

[illegible]

The Etude Master Study Page

RUBINSTEIN'S PERIOD

The [illegible] dynasties of [illegible] the vast country [illegible] in the birth of Rubinstein made a powerful impression upon the life and manners of [illegible] history washed by the waters [illegible] Catherine (1762-1796) [illegible] the terrible Ivan, was never [illegible] which enabled her [illegible] dissolute habits. She [illegible] Paul [illegible] [illegible] his assassination [illegible] His successor was Alexander [illegible] [illegible] of his father and his grandmother [illegible] Whilst the northern winter [illegible] the [illegible] Napoleon [illegible] triumphs back to France.

When Alexander died in 1825 he was unwillingly succeeded by his younger brother Nicholas, who became an absolute monarch in all that the Russian meaning of the word implies. Restrictions were placed upon any intellectual effort that gave the least possible suggestion of a connection with the constant political [illegible] in all parts of the country. The [illegible] [illegible] until the [illegible] [illegible] following reign.

It was not until the death of Nicholas I and the succession of Alexander II that the intellectual [illegible] of Russia became possible. In 1855 a new spirit [illegible] the freeing of twenty-three million serfs in 1861. Since then Russia has been a land of continual progress.

It may be seen [illegible] that during Rubinstein's [illegible] spent in part was [illegible] Russia was hardly the land in which to propagate a new musical art. The case of Glinka is [illegible] the power of a great [illegible] above adverse conditions. [illegible] likely that even his success would not have [illegible] possible but [illegible] for some time in Italy and Germany. During the reign of Alexander II the Russians were able to enjoy the home life in which they are [illegible] The whole land has [illegible] been [illegible] a great intellectual renaissance. Popular Russian [illegible] advancement has been very [illegible] in many ways. For instance when the first [illegible] of the [illegible] of the [illegible] the country [illegible] groups and [illegible] [illegible] distant [illegible] the best [illegible] from [illegible] It was in [illegible] an atmosphere and such a land that Rubinstein spent his boyhood [illegible] and later years.

RUBINSTEIN'S ANCESTRY

Rubinstein was of Jewish ancestry. His father, [illegible] Rubinstein, was [illegible] [illegible] which and his [illegible] established [illegible] merchant. His [illegible] (Rubinstein) was well educated [illegible]


1830—The Real Rubinstein—1894

How Often Have I Suffered from Hunger!

RUBINSTEIN'S BIRTHPLACE

Rubinstein was born November 28, 1830, at Wechwotynetz (sometimes spelled Vichvathynets), Russia. The date of his birth is variously given as the 16th, 18th and the 28th of the month, these differences being due to the method of reckoning the calendar in the modern style and in the old style. (Old style November 16th corresponds to modern style November 28th.) In 1834 or 1835 the entire Rubinstein family moved to Moscow, while Anton was [illegible] and where the latter established a pen and pencil factory.

RUBINSTEIN'S EARLY TRAINING.

Anton's first lessons were received from his mother, who taught both him and his brother Nicholas (later destined to found a school of music in Moscow similar to that which Anton founded in St. Petersburg). The mother had no idea of making great musicians of her sons, but taught them music simply as a part of their education. Rubinstein tells of his youthful repertoire, which included many works of Hummel, Hertz, Moscheles, Kalkbrenner, Czerny, Diabelli, Clementi and other famous composers of the day.

The Rubinsteins shortly acquired an extremely musical neighbor in the person of Mme. Barbara Grunberg.

Her daughter Julia was a fine performer and [illegible] progress in [illegible] higher accomplishments.

Rubinstein's mother, at that time in less prosperous circumstances, sought the leading teacher in Moscow, Alexander Villoing, and told him that her means would not permit her to pay him full rates, but that she hoped that her son's talent would warrant him taking the boy as a pupil at a reduced rate. He accepted the boy without any tuition fee and became his sole teacher. Rubinstein never forgot his debt of gratitude to Villoing and spoke of him as a kind of second father. "Villoing played but very little himself, but was a most excellent teacher. Rubinstein was exceedingly grateful to him for giving him a thorough, firm foundation in technic, a foundation which could never be shaken." So little is known of Villoing that the sparse mention of him in standard reference works does not tell who his own teachers were. When he died in St. Petersburg at the age of seventy, his sole fortune consisted of a few coins and a few old fiddles.

RUBINSTEIN'S EARLY APPEARANCES.

Rubinstein's first appearance was made in his tenth year in Moscow when he played pieces by Hummel, Thalberg, Field and Henselt. Accompanied by his teacher he traveled all over Europe giving concerts. These he describes as being real [illegible] He looked upon the concerts as a [illegible] playthings. The only things he rebelled against were the [illegible] days were emphasized by the use of frequent [illegible] [illegible] ready [illegible]

In 1840 Rubinstein spent the latter part of the year in Paris [illegible] already that he might [illegible] hands. He gave numerous concerts and at one both Chopin and Liszt were present. Liszt took [illegible] interest in the boy and advised him to tour through Germany while completing his musical [illegible] was a [illegible] England, perhaps [illegible] Rubinstein was [illegible] the greatest of all. In England he was [illegible] by the [illegible] Queen Victoria [illegible]

In 1843 he returned to St. Petersburg, where he was [illegible] received. He admits [illegible] Liszt [illegible] time, and also tells of [illegible] the Italian tenor Rubini whose [illegible] before he strove to imitate upon the keyboard. The Emperor Nicholas was an amateur [illegible] interest in the boy, calling him jokingly "Your Excellency."

Upon returning to Moscow, Rubinstein found himself laden with rich presents [illegible] heads but without cash funds. As they were very poor these presents were all pawned at the government pawn shop [illegible] In 1844 the family removed to Berlin, where the boy studied [illegible] [illegible] also studied the Russian language [illegible] Greek religion under Father D[illegible] He also studied modern languages at the same time. He [illegible] from Marx upon the advice of Mendelssohn and Meyerbeer.


[illegible] ANTON RUBINSTEIN

RUBINSTEIN IN VIENNA

In Vienna Rubinstein lived [illegible] and gave lessons for [illegible] was obliged to go [illegible] two as [illegible] ally [illegible] a year and a half of his [illegible] in

[illegible]

ANTON RUBINSTEIN AND HIS BROTHER [illegible]

THE FOUNDATION OF A GREAT CONSERVATORY

In 1858 Rubinstein returned [illegible] with the thought in Western [illegible] the necessity [illegible] founding the Russian Musical Society [illegible] Imperial Musical Society). In 1862 [illegible] St. Petersburg [illegible] professor of Piano and Wieniawski [illegible] department. [illegible] There were many [illegible] as to his profession [illegible] was an artist [illegible] graduates of the conservatory [illegible] Repeatedly mothers came with [illegible] convinced that they might do something [illegible] spite their lack of intelligence.

RUBINSTEIN'S AMERICAN TOUR

Rubinstein was too much of an iconoclast to remain long at the head of a permanent institution. In 186[illegible]

[illegible] In 1867 Rubinstein [illegible]

RUBINSTEIN'S APPEARANCE

[illegible]

RUBINSTEIN AS A PIANIST

[illegible]

RUBINSTEIN AS A COMPOSER

[illegible]

[illegible]

A RUBINSTEIN PROGRAM

1	[illegible]	[illegible]	[illegible]
2	[illegible]	[illegible]	[illegible]
3	[illegible]	The Wanderer's Night Song	[illegible]
4	[illegible]	[illegible]	[illegible]
5	[illegible]	[illegible]	[illegible]
6	[illegible]	[illegible] Polka, Opus 14, No. [illegible]	[illegible]
7	[illegible]	[illegible]	[illegible]
8	[illegible]	[illegible]	[illegible]
9	[illegible]	[illegible]	[illegible]
10	[illegible]	[illegible]	[illegible]
11	Piano Solo	[illegible]	[illegible]
12	Male Chorus	[illegible]	[illegible]

BOOKS ON RUBINSTEIN

[illegible]

A RUSSIAN ESTIMATE OF RUBINSTEIN.

Anton Rubinstein (1829-94) enjoyed in Russia the greatest popularity, which he richly deserved, not only [illegible] but as the energetic [illegible] the Russian Musical Society and Conservatories, and who [illegible] the development of [illegible]

[illegible]

[illegible]

Interesting Stories of Rubinstein and Tchaikovsky.

RUBINSTEIN'S ENCOUNTER WITH THE POLICE.

"Your passport, please!"

"What passport?"

"What passport? You know perfectly well. Are you not aware that every person who enters Russia must have a passport?"

The above conversation took place between Anton Rubinstein, then a young man of twenty, returning to his native land, and an official on the Russian frontier. In his autobiography (Copyright 1890 by Little, Brown & Co.) he tells us the story of his reception by the [illegible] and of how he narrowly [illegible] Siberia. To continue in his own words:

I had actually forgotten the need of a passport [illegible] When I came to Berlin with my mother in 1844 [illegible] My brother, my sister and myself [illegible] included in the same passport with my mother. [illegible]

[illegible]

"Your passport, please!"

"I have none."

"What! [illegible] that case we cannot keep you [illegible]"

[illegible] I started out and found [illegible]

In the morning came the [illegible]

"Your passport."

"The devil take the passport!"

"I will go to the chief of police," I exclaimed.

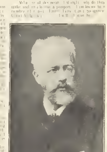
THE THREAT OF SIBERIA

General Galahov was the chief of police [illegible] What here, he said.

When Galahov appeared the clerk reported [illegible] A certain Rubinstein has arrived from abroad [illegible] any passport and there he is.

What! [illegible] Where does he live? [illegible] We [illegible] And so this is the [illegible]

[illegible]



[illegible] land on miserable pianos. I seated myself, and all the bitterness, the wrath, the indignation I felt at the treatment I had received I poured forth upon the keys of that instrument. I thundered so that the piano fairly [illegible] under my touch [illegible] It was [illegible] the most wretched piano [illegible] The secretary [illegible]

"Your Excellency [illegible]"

[illegible] Meanwhile my passport [illegible] and so the demands of the law were satisfied.

TCHAIKOVSKY'S APPETITE FOR PAPER

[illegible] Mr. Edwin Evans in his work on Tchaikovsky tells us:

On May 13, 1859, Peter Ilich Tchaikovsky graduated from the school of law and was entered as an official of the first class in the Ministry of Justice. [illegible]

[illegible]

TCHAIKOVSKY AND THE CHILDREN

In the country he spoilt all the peasant children by [illegible] Taneiev and Kashkin reproached him [illegible] The next time they went for a walk Tchaikovsky resolved to make a brave effort to escape from the youthful [illegible]

[illegible] Taneiev [illegible] watched the [illegible]

[illegible] shillings (about $3.50) [illegible]

Study Notes on Etude Music

By PRESTON WARE OREM

WALTZ IN A FLAT, MISS KORSAKOFF

[illegible]

LAST ROSE OF SUMMER, MR. INKA

[illegible]

DOLLY'S FUNERAL—P. TSCHAIKOWSKY

[illegible]

[illegible]

MARCHETTA, FROM FAR SWOLTH

[illegible]

FESTIVE BELLS—LYNN HALL

[illegible]

FAIRIES CARNIVAL—BERT ANTHONY

This [illegible] It is not too difficult for the intermediate. The teacher will find an [illegible] rhythm [illegible] passage [illegible]

RUSSIAN FOLK SONG—TCHAIKOFF

This is a [illegible] melodious [illegible]

FROM DE CAVALLERIA—HANS A. RUBINSTEIN

[illegible]

[illegible] VALSE—[illegible]

[illegible]

HUNTSMANS CHORUS, FROM FAUST—TSCHAIKOWSKY

[illegible]

THE VOCAL NUMBERS

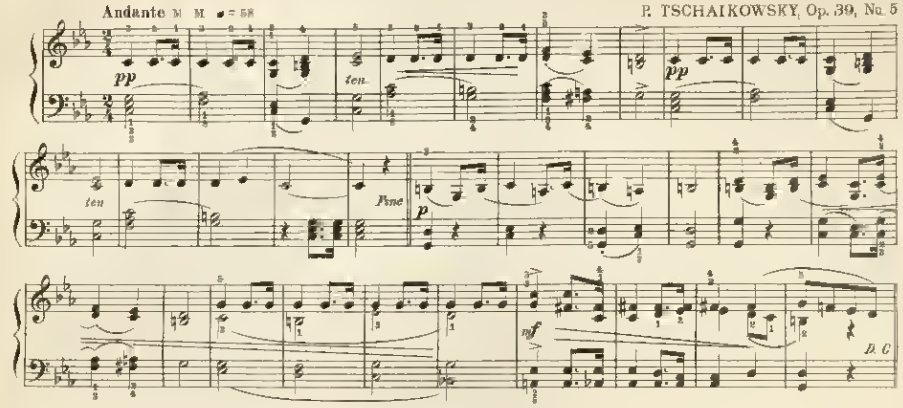
[illegible] poem, *Die Lust* [illegible] Blumenthal set to music more than [illegible] many others, all the [illegible] arranged it. Many singers [illegible] Rubinstein [illegible] the best and most [illegible] to those of Liszt and [illegible] and unaffected, yet [illegible] charming.

J. W. Riley's *Good Night* is one of the best [illegible] by this popular American writer. It is rather [illegible] with its declamatory opening and broad closing [illegible] just the right scope for recital use and [illegible] teaching purposes.

[illegible] to play [illegible] passages of unusual difficulty [illegible] carefully and without hurry and there [illegible] sound [illegible] such an attempt would probably show that [illegible] passage distinctly and clearly [illegible] is true this [illegible] while to play it with [illegible] [illegible] doubt if any exercises [illegible] spiritual purposes may be should be [illegible] quantity and quality of tone. [illegible] name as well as nature of the instrument [illegible] trying to learn to use and what possible [illegible] them is [illegible] good. —*B. J. Lang*

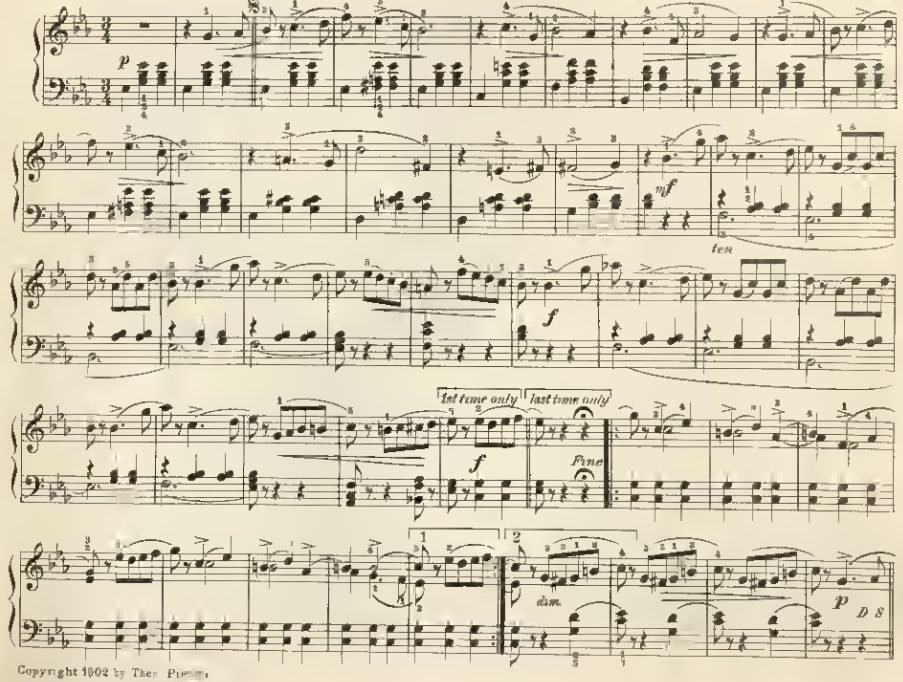
DOLLY'S FUNERAL

Andante M. M. ♩ = 58 — P. TSCHAIKOWSKY, Op. 39, No. 5



VALSE

Assai vivo M. M. ♩ = 72 — P. TSCHAIKOWSKY, Op. 39, No. 8



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LAST ROSE OF SUMMER

THEME ECOSSAIS VARIE

M GLINKA

Intro

Moderato M M ♩ = 88

Theme M M ♩ = 66

p dolce *pp* *una corda*

dolce

Più mosso scherzando M M ♩ = 88

VAR I

p *leggiero*

f *poco rit.* *a tempo*

p

Moderato assai M M ♩ = 66

VAR II

p

f *p*

Vivace agitato M M ♩ = 108

VAR III

p ma marcato *mf* *marcato il basso*

p *mf* *marcato il basso*

pp *mp*

cresc. *poco marcato il basso* *mf* *cresc.* *f*

dim. *p*

dim. *pp* *morendo*

NOVELLETTE

Edited and fingered by
S. L. HERRMANN

N. RIMSKY-KORSAKOW, Op 11, No 2

Allegro risoluto M.M. ♩= 108

f

f

Maestoso

ff

1st time only

last time to Coda

CODA

p cres cen do poco a

poco

molto cresc

ff

ff

p cantabile

leggiero al basso

p

cresc

mf

D.C.

FANTASTIC TALE

Allegro con brio M.M. ♩= 120

H. PACHULSKI, Op 12, No 1

f e sempre marcato

f

sempre *f*

f

ff

f

ff

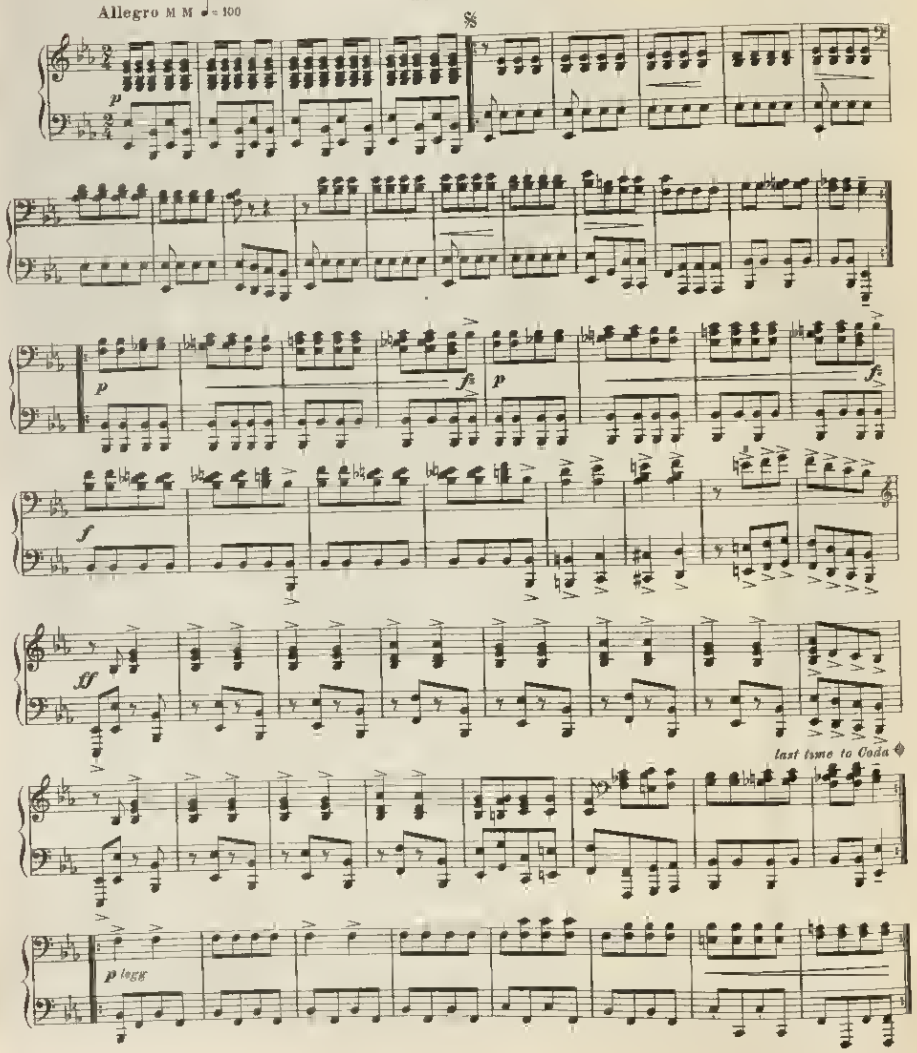
TROT DE CAVALERIE

MORCEAU DE SALON

A. RUBINSTEIN

SECONDO

Allegro M M ♩ = 100



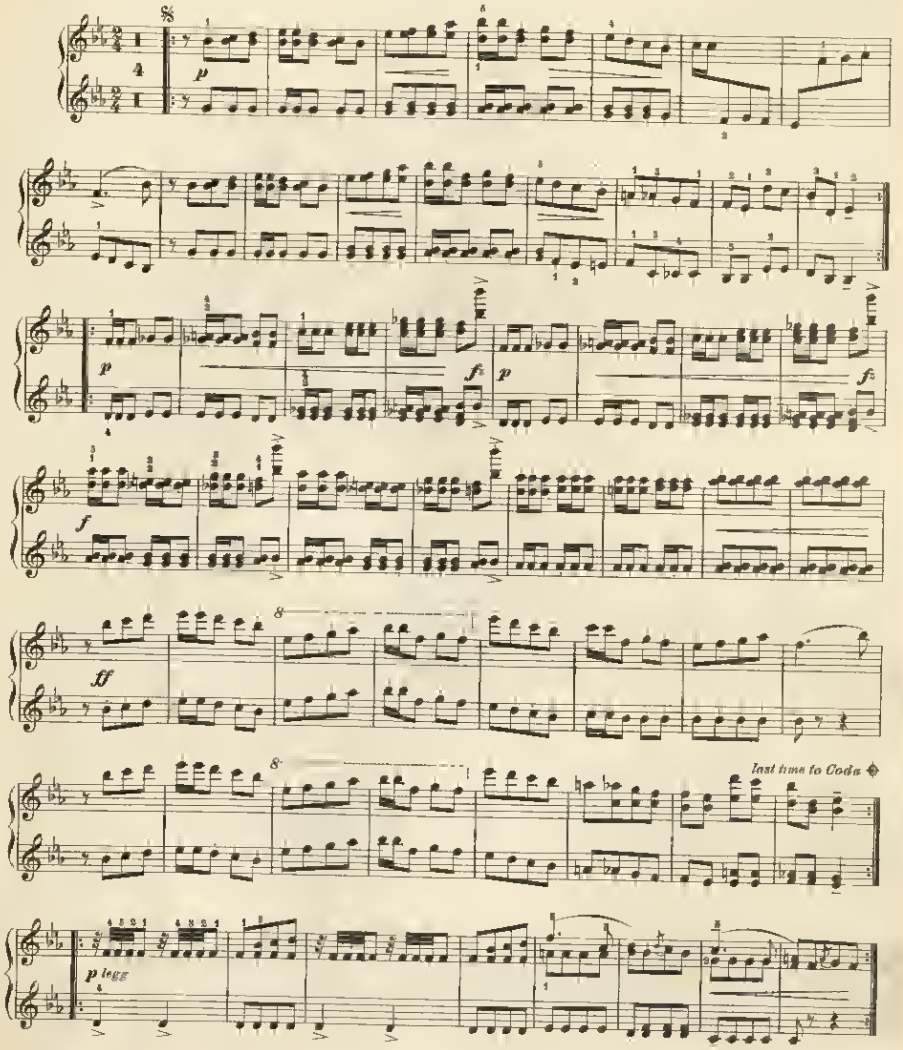
TROT DE CAVALERIE

MORCEAU DE SALON

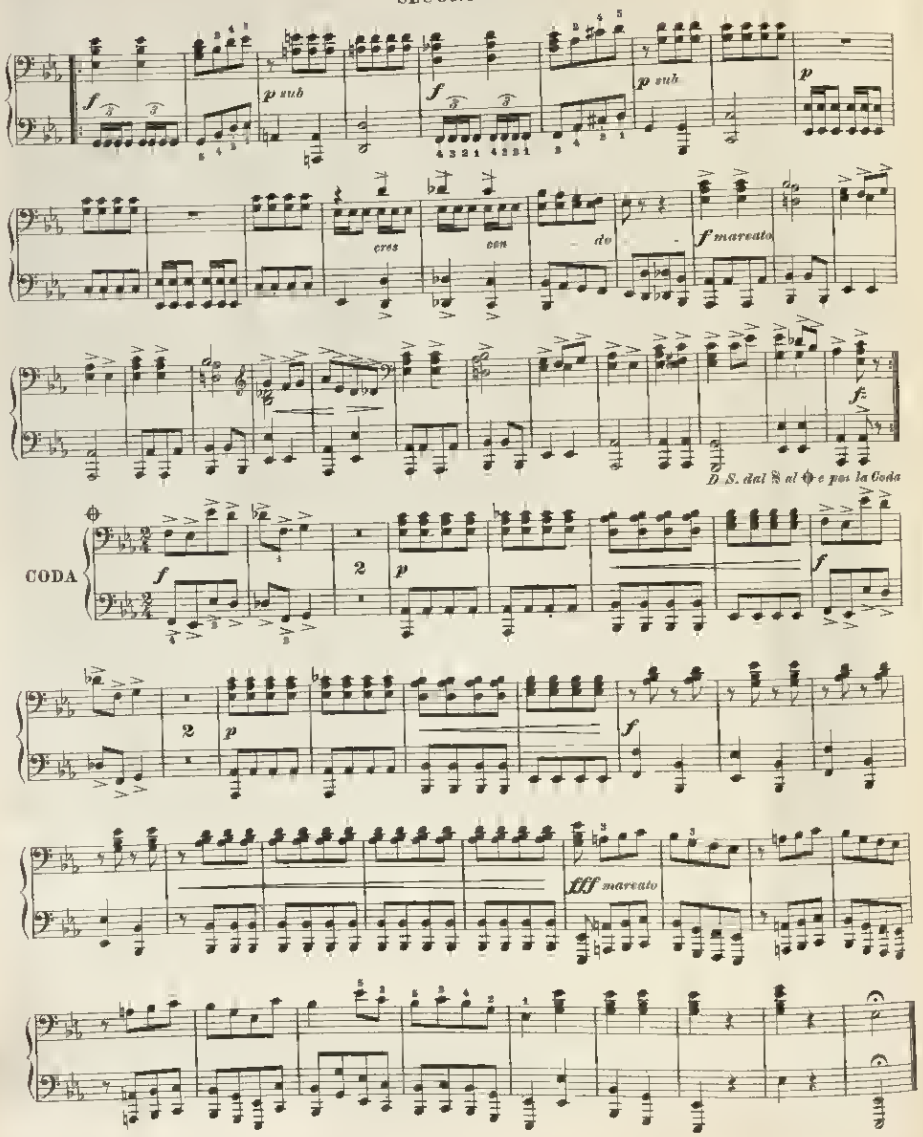
A. RUBINSTEIN

PRIMO

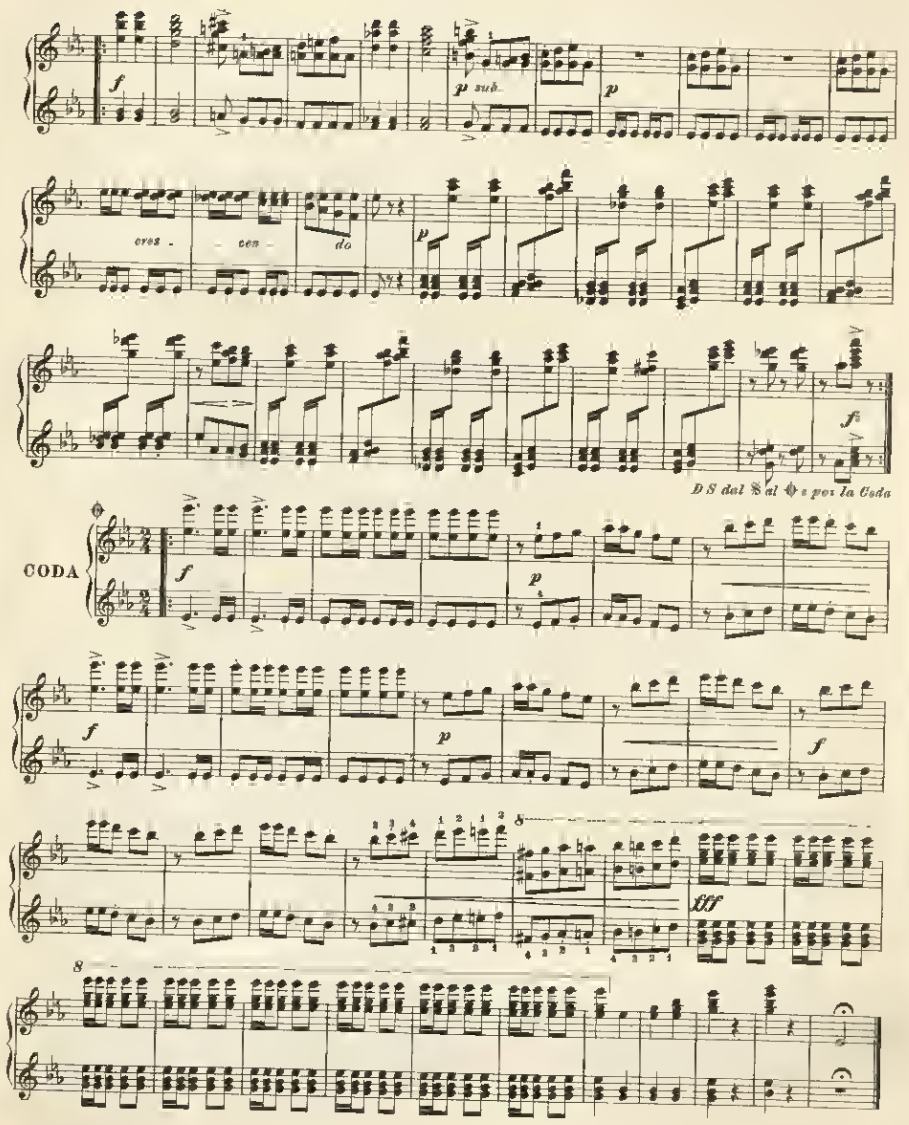
Allegro M M ♩ = 100



SECONDO



PRIMO



MARGARITA

VALSE

H. A. FARNSWORTH

INTRO. Allegro

mf *f* *dim e rit* *a tempo* *f*

Tempo di Valse M.M. ♩=63

mf *f* *mf*

fa *a Fine* *mf*

f *cresc* *mf* *mp*

f *p* *f*

Ped simile *Ped simile*

f *mf* *f* DC

Ped simile

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BERCEUSE

LULLABY

ALEX. ILYNSKY, Op. 13, No. 7

Poco Andante M.M. ♩=72

p *p*

Ped simile

p *espressivo* *p*

p *p*

poco rall *dim* *p* *a tempo*

Ped simile

una corda

dim. e rit *pp*

COSSACK DANCE

DANSE DE COSAQUE DE LA L'UKRAINE

Allegro M.M. ♩ 126

A. ZARMANN

f *mf* *f* *mf*

ff *mf* *ff* *mf*

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SONG WITHOUT WORDS

CHANT SANS PAROLES

Registration
Swell Viola 8 & St. Diap. 8', with Oboe
Great Clarabella 8 or other soft 8' (Sw coup)
Choir Melodia 8 with Clarinet
Pedal: Bourdon 16'

Allegretto grazioso M M ♩=132

P. TSCHAIKOWSKY, Op. 2, No 3

MANUAL

PEDAL

Sw add Open Diap 8', Flute 4'

Ch. Clar. in add Gaigen Principal 8

Sw to Ped

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increase Sw

a tempo

Gt Sw coupler off

Ch. add Clar

add Flute 4'

(Flute 4' in)

Sw Reduce to St Diap and Oboe

sempre dim e rit

Sw to Ped. off

PUSS IN BOOTS

WALTZ

PIERRE RENARD

Tempo di Valse M.M. ♩ = 54

p *f*

dim *p* Con animo *mf*

f *p* Tempo primo

f Fine

TRIO

p scherzando

D.C.

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FAIRIES' CARNIVAL

MAZURKA

BERT R. ANTHONY, Op 21, No.4

Tempo di Mazurka M.M. ♩ = 126

p *mf* *p*

cresc *dim* Fine *f* *p*

f *p* *f* *p*

f *p* *p* *mf*

p *cresc* *dim.*

Trio

p *mf*

p *mf* D.C.

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LOVE FAY

BALLET-DIVERTISSEMENT

H. WEYTS

Moderato

Mazurka

Moderato M. M. ♩ = 126

ff *pp* *mf* *pp gracioso*

f *rall.*

f *pp* *p* *mf*

expressivo *cresc.* *f* *ff* Fine

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TRIO *un poco meno mosso*

pp cantabile *espressivo* *più animato* *pp* *cresc.* *f* D. C.

FESTIVE BELLS

FESTGLOCKEN

IDYLLE

CARL GANSCHALS, Op. 170

Andantino M. M. ♩ = 62

p *mf* *f* *p* Fine

Ped simile

mf *f* D. C.

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LA ROULETTE

RONDO-INTERMEZZO

RICHARD FERBER

Allegro giusto M.M. ♩=120

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

ben marcato

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f *Fine* *f* *p* *meno la melodia* *il basso staccato*

sempre legato *f*

poco rit. *a tempo* *p*

f *D.S.*

BAVARIAN FOLK DANCE

BAYRISCHE VOLKSWEISE

CARL MOTER

Allegro non troppo M.M. ♩ 120

1st time sotto voce
2nd time forte

f *f* *pp*

p

ff marcato

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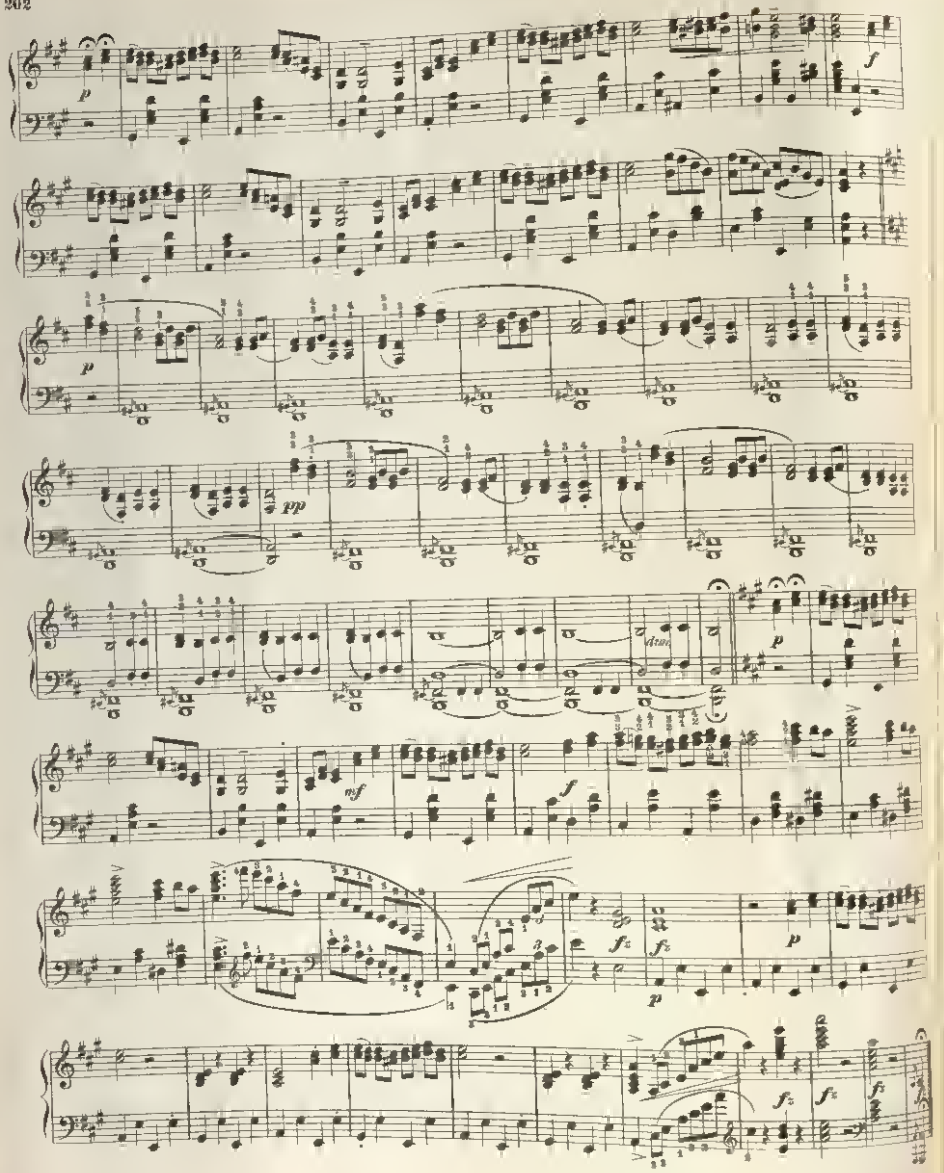

ROMEO GAVOTTE

Moderato M M ♩=108

LEON RINGUET

VIOLIN

PIANO

a tempo

poco rit

Fine

Con gusto

TRIO

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THOU'RT LIKE UNTO A FLOWER

DU BIST WIE EINE BLUME

HEINE
English version by
NATALIA MACFARREN

ANTON RUBINSTEIN

Moderato

Thou'rt like un to a flow er As fair as pure as bright
Du bist wie ei ne Blu me so hold und schön und rein

I gaze on thee and sad ness steals o'er my hearts de light
ich schau' dich an und Weh mut schleicht mir ins Herz hi - nein

I long on those gold en tress es My fold ed hands to lay
mir ist als ob ich die Hän de auf's Haupt dir le gen sollt'

Pray ing that Heav'n may pre - serve thee So fair so pure al way,
be - tend dass Gott dich er hal te so rein und schön und hold,

Pray ing that Heav'n may pre serve thee So fair so pure al way,
be tend dass Gott dich er hal te so rein und schön und hold,

Pray ing that Heav'n may pre serve thee,
be - tend dass Gott dich er hal te.

So fair so pure al way
so rein, und schön und hold

GOOD NIGHT, SWEET DREAMS

J. W. BISCHOFF

Andante sostenuto

Thick shad ows creep like
Ein Schat ten schleicht wie

sempre piano

si lent ghosts a bout my bed
Ge-ster still sich um mein Bett

I lose my-self in ten der dreams While o ver-head the
ver-lie ren sich in sü ssen Träum, wenn ü-ber mir der

moon comes steal-ing through the win dow bars,
Mon das Licht durch's Glei - ne Fen ster strahlt

A sil ver sic kle gleam-ing 'mid the stars
in ihr Geglänz die sil ber ne Nacht mir malt

con animo

For I though I am far a way Feel safe and strong to trust you thus, dear love,
Und ich wenn ich auch fern von ihr fühl' stark und gross des Lieb chens Treu' zu mir doch

And

pyright 1895 by John F. Ellis & Co

Also published for High and Low Voice

poco rall. — a tempo — p

yet the night is long, I say with sob - bing— breath the old fond pray'r Good
ach! die Nacht ist lang, ich seu - fzig sin ge ich den of - ten treu - en Seufz

poco rall. — a tempo

Con espress

night, sweet dreams God bless you ev' ry where Good night, sweet
Nacht mein Lieb' Gott schütz' dich im - mer der Gut Nacht, mein

p — p

dreams, God bless you ev' - ry - where Good night sweet dreams, God
Lieb Gott schütz' dich im mer - der Gut' Nacht mein Lieb! Gott

f — f

ff — ff

bless you ev' ry where Good night, Good night, God bless you ev' ry where Good
schütz dich im mer der Gut' Nacht Gut Nacht, Gottschütz dich im mer der Gut

rall.

night, sweet dreams, Good night Good night
Nacht, mein Lieb, Gut' Nacht Gut' Nacht!

p — rall. — calando — pp

THE SCALE.

One of my pupils manage grasp th idea wh we started me the N. J. P as the full of [illegible] P and the [illegible] Neither does she seem [illegible] the [illegible] with the half steps between 3 and 4 and 7 and 8, when the octave is alive. The who [illegible] these things I no simple to relate in [illegible] manner [illegible]

To make the matter simple to your pupil, you may tell her that the modern major and minor scales are a logical evolution from a number of scales used in olden times in which the steps and half steps were variously located. Meanwhile in the gradual evolution of harmony (originally everything was sung in unison) the major and minor became fixed as the most amenable to harmonization. Recently completely settled in the time of Bach. Long time has made them sacred but they must be Nature's own scales, especially the easy way which everybody accepts whether musical or not.

Now you can tell her that there are neither white or black keys on the keyboard. She merely lays some keys that will enable her to play the major scale and turns the white under those keys so that half steps will come between 3 and 4 and 7 and 8. She may paint the keys any color she chooses red green or white, but usually selects white. The concentrate she calls each key a letter through the octave of the scale repeating at the next octave and so on. In fingering about on her keys she finds she discovers that she can begin in [illegible] and play up in G an octave and have a scale such like the one that she starts on C, except that there is no half step between 7 and 8. There is a little step there which does not sound right.

After studying the matter a little she decides that she could place a key in between F and G that would make a second half step between them. She could have the major scale again at another pitch, a new key. In fact. She places a key under F and G and then turns a little between these two keys taking half from each key and places another and smaller key in the opening and can thus strike the new white. By experimenting her investigations she places from white and finds then that she can begin her scale on any one of the keys and play a correct major scale. But she has nothing but half steps but can now place her steps and half steps in the scale as she pleases. As these keys she has added are a little difficult to see she makes them higher than the others and decides to paint them black. These new keys have to have names and she decides that she will not name them all over again but will keep just seven letters for each scale. In her scale which reads G, A, B, C, D, E, F, G she might decide to call the new tone between F and G by the name X, but that disturbs the sequential order of letters so she decides to call it F sharp so as to keep the letters reading in their right order. As she develops her system farther in a theoretical way she finds that, for the same reason as some keys she must call it G flat instead to keep the same seven letters to their natural order. Suppose in the first place she should have decided to call the tone F sharp G flat instead. The reading down her G scale it would start thus, G, G flat, E, D etc. The latter F would be omitted in the list, and G would occur twice which would not be theoretically correct. She readily sees that there should be seven distinct names for the seven sounds of the scale. Through this she will also learn that her F sharp in her first new scale is not in reality F that some one has gotten under and pushed up a half step. F is there in the piano just the same and F sharp is an entirely different sound that has been placed in there so that she can get the half step desired. Having found this out, ever afterwards in her teaching, if one of her pupils strikes F when she should have struck F sharp instead of telling her to raise the F she tells her to play F sharp in place of the F for each sound in question and individuality all in own.

She now understand, since she only has seven letters half steps on her keyboard in reality all of one color only coloring some black to aid the eye that when she makes the scale of F sharp and comes to the sixth letter and finds that she must put her finger on the key called F she must call it E sharp or she will have the letter F twice in her series and no F at all. If she were playing the violin she would find that she not only has no keys at all, but must learn to find her steps and half steps. She would find that these actually her E sharp and her F were just a little different from each other and could be made so in music were it not necessary to conform the sounds to those of the fixed keyboard. She might now try to make the sounds correct on the piano and put in another key and were everywhere needed but she would find she could not manage so many keys and that unless she were a giantess fifteen feet or so in height she could not even reach an octave. She would then decide to let well enough alone and leave the tempered keyboard as it is for the present.

STUDYING COMPLICATED RHYTHMS.

I am trying to learn Chopin's "Fantasie Impromptu" [illegible] to be able understand how to count the time in the first part. Will you please write out the first measure in a way that I can understand this and the same principle when applied to other pieces.—E. J.

The cross rhythms of three notes against two and four against three are puzzling to all pupils at first, although not so difficult to overcome as is sometimes imagined. It is only a question of a little patience and persistence. It is best accomplished by momentum rather than by calculation. Calculation, however in the case of three against two can be of practical use when played slowly. For example note the smallest number into which both two and three are contained. Therefore divide your beat into six segments and place in the upper half the three notes in their proper places and the two in the lower half.

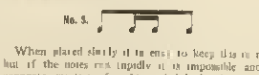
No. 1.

Now [illegible] the relative placement of the two parts [illegible] Next draw a line from the lower [illegible] the middle of the upper draw the sixteenth [illegible] and the rhythmical division is at once apparent [illegible]

No. 2.

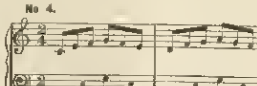
Begin [illegible] as follows

No. 3.



When played slowly it is easy to keep this in mind but if the notes are rapidly it is impossible and the separate practice of right and left hand momentum is necessary after which comes practice with both hands united. The following exercise will accomplish much in clearing up the problem, but it may require patience.

No. 4.



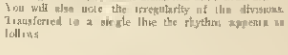
The first measure should be repeated many times until it is easily then continue the right hand through the octave. The bass sounds a little dissonant but I have found that pupils conquer the problem more quickly if they can keep one hand in one position. Reverse the right hand part for descending. After this is conquered you can easily invent many other combinations of scale passages. To exchange the exercise between the two hands write the bass for the right hand two octaves higher and transpose the treble into the bass.

When this can be made to go comfortably you will be ready to attack the problem of four against three, as you have it in the *Fantasie Impromptu* of Chopin. Twelve is the smallest number into which both three and four are contained. As before do you hear the time in the sixteenth-tone is

No. 5.

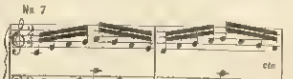
You will understand from the other examples the meaning of the right value stems that have been drawn. You will also note the irregularity of the divisions. Transferred to a single line the rhythm appears as follows

No. 6.



Although this can be counted at very slow tempo a mix in a group or measure yet you can readily see that it would many nothing, as the tempo was quickened. Figuring these things out mathematically means very little when applied to the spirit required in the Chopin Impromptu. In such rapid tempo the proportional relations of the notes must be apprehended by the mind. The mathematical problem will have to be attacked again. The following will answer. Repeat the first measure until it can be played just playing each hand separately and adding the right to the left as the momentum of the hands is at going and gaining speed. Weeks of application may be needed for this. Then let the right hand play all the scale as before, letting the left hand remain stationary as it detracts the attention. Then change hands. Repeat in sections in the same way. Then invent various scale passages, beginning the [illegible] This is the only practical method which I have found able to teach pupils to conquer these rhythmical problems.

No. 7



Charles W. Landon's studies *Playing [illegible] Opus 31* [illegible] although containing difficulties [illegible] are slightly different and [illegible] musical material including scales [illegible] Albert Hardt Raeder on Musical [illegible]

STUDIES

I will you tell me what [illegible] best [illegible] studies within a year. I am studying at a good school of music but what [illegible] work [illegible] Nyumphaw to study the pianoforte and need specially.—M. E. L.

There is nothing at which you can profitably work that does not require and at the same time cultivate many things. Whatever you work on, you [illegible] should have every kind of accuracy, accuracy of touch, accuracy in [illegible] of speed, accuracy of expression. There is nothing written specially for this purpose. I mean everything is so written.

As regards my study in different schools, and as you do not state what you have done it is a little difficult to prescribe for you. Assuming that you have not played Czerny's Opus 740 there is nothing better for speed. Meanwhile the Below selection of the *Fifty Cramer Studies* is in the standard course as well as Clementi's *Gradus ad Parnassum*. Some schools grind out of Duvernoy. Meanwhile Bellak's *Octaves* will be needed and Chopin's *Etudes* and Bach's *Well Tempered Clavichord* is and specialists for further progress. Two books of Henselt and Rubinstein, Saint Saens and Liszt will take you farther into virtuosity, [illegible] to be able to encompass them. For sixteenth technical exercises Mason's *Touch and Technic* will provide you with them or if you do not understand the use Philipp's *School of Technic* will meet all your needs.

A Biographical List of Russian Composers.

[illegible]

SAPELNIKOFF, W., 1868. Famous pianist.

SCHUETT, EDUARD, 1856. Eminent composer. Born and educated in St. Petersburg. Long associated with musical life in Vienna.

SCRIABINE, A. 18[illegible]. [illegible] pianist and composer of remarkable piano pieces.

SEROV, A. N. 1820-1871. Famous critic, composer and one of the most important [illegible] of the Russian national school.

SILOTI, A. 1863. Remarkable contemporary pianist.

SMOLENSKY, S. V. 1848. Authority on Russian church music.

[illegible]

STCHERBATCHEFF, N. [illegible] 1853. Pianist and composer.

[illegible]

TANEIEFF, S. I. 1856. One of the most remarkable of the [illegible] composers [illegible] in composition [illegible] Has composed symphonies, operas, [illegible] and [illegible]. Is also a fine pianist and teacher.

TSCHAIKOWSKY, P. I. 1840-1893. Most distinguished of modern Russian composers. Wrote operas, including Eugen Onegin, [illegible] symphonies [illegible] besides other orchestral works such as the 1812 Overture, [illegible] and similar works. Also composed songs and piano pieces. His works portray every shade of emotion [illegible] orchestral compositions [illegible] tremendous power and originality.

TIMANOFF, VERA, 1855. Noted Russian pianist.

TURTCHANINOFF, PETER I. 1779-1856. High priest whose compositions are held in [illegible] important. They are in [illegible] the Imperial Chapel.

[illegible] composer and teacher.

VERSTOVSKY, A. N. 1799-1862. Wrote seven operas besides [illegible] popular music.

WIHTOL, J. 1863. Composer and teacher. [illegible]

[illegible] 1850. Fine cellist.

WINOGRADSKY, A. 1854. Noted conductor.

WRANGELL, W. [illegible] 1862. Composer and writer.

[illegible], 1870. Celebrated violinist.

WHAT'S THE "USE" OF MUSIC?

BY WILLIAM WALLACE

The biologist asserts that "utility" is at the first consideration in all questions of development, and if "things produced with a view to pleasurable emotions are not necessary," music, in the minds of some, may be one of them. But granted that at present we cannot completely define its utility, it seems scarcely safe to assert that it must be placed irrevocably in the category of the "unnecessary." It may be difficult to specify in precise terms the part it has had on man to which it ministers, but we have no right to conclude that because we cannot in so many words explain its use, music must therefore be useless.

Those who have disposed of the matter on this ground have taken no account of the man who makes music—the composer. It is in him that we find a supreme example of the law of necessity. No man becomes a composer—I speak now of him whose aim is artistic—as another might turn his attention to a profession or handicraft. He writes music because he must; he encounters the world under conditions which are at every step adverse, and denies to himself the ease and comfort which might have been his had he indentured himself to any of the conventional forms of slavery. He is willing to forego, provided that he is free to express the thing that he hears with the "ear of his mind." He may realize the smallness of his gift; he may have within him the intuition that he has something which is not to be bought with gold. Music to him is his necessity, and he will not barter it for a mess of pottage. Surely it is a whim of nature to confer upon some men an exceptional cerebral endowment, incomprehensible though it be to their contemporaries.—*On the Threshold of Music.*

HOW ONE MOTHER MADE PRACTICE ATTRACTIVE

BY [illegible] HILTON [illegible]

CHILDREN are like Paddy's pig, perversely inclined to go in the forbidden direction. A wise mother of our acquaintance took advantage of this fact with her second little daughter. The older child had been "started" on her career in piano-playing when about eight years of age. Her mother set apart two half hours a day for the child's practice the first year and kept her rigorously at work. The next year practice time was increased to an hour and a half a day. But much to her mother's disappointment she began to develop a profound distaste for piano work that finally extended to everything musical. As she grew older the dislike for music increased. Often as she practiced the tears would fall out of her eyes and bedew the keys. She regarded a lesson as nothing less than a penance.

What was to be done? The mother reluctantly stopped the child's forced practice and lessons. She was getting nothing from either. Meanwhile the little sister was a child of between four and five, seemingly as musically inclined [illegible] as her sister had been at her age. The mother, taking Paddy's methods with his perverse pig as a model, decided to do likewise with the baby girl.

Had Evelyn been good to-day? Then mother would play her a little piece on the piano before she went to bed. No, Evelyn must not touch the piano keys. Some day—her next birthday, if she went to bed every night without grumbling and did everything that mother told her—she should have her first piano lesson. So Evelyn looked forward for months to her birthday and gazed longingly at the forbidden piano keys. And her plastic baby consciousness was being molded to a belief that to play the piano was an inestimable privilege and to take lessons the highest reward that could come to a babykins who did all she was told to do. So it worked both ways, for conduct and for the proper ideals.

SHORT PRACTICE PERIODS

On her fifth birthday she had her first lesson—a simple lesson not to tax the little brain. The very short practice periods were carefully managed by the watchful mother. The little girl never sat at the piano after she began to wriggle with the fatigue that comes so easily to children. Before that point arrived, Miss Evelyn was "shooed" off the stool and the piano shut down with an air of finality. Yes, mother knew Evelyn wanted to play longer, but she must wait till to-morrow. Occasionally relinquishment of piano practice for the day was made to serve as the crowning punishment for a childish fault. As a reward of merit she was permitted a little extra practice, or her mother took her to hear some music.

It worked like a charm. The shortness of the practice periods seemed to induce concentration in the child's work. She did more and better work by far than those children who dawdle out the enforced half hour or hour with an anguished eye on the clock. In addition the wise mother [illegible] with the teacher to stimulate the child's ambition. "Yes, this is a beautiful piece, but much too hard for Evelyn," the mother would say, and then Evelyn's teacher would "consent" to help her learn it and "surprise mother."

So step by step, day by day, and bye and bye they went the way Little Paddy's pig started, full tilt down the forbidden road till she found her best pleasure there beyond all turning aside from it.

Drudgery is necessary in acquiring technic, and that teacher or mother is the one who can make it assume the guise of entertainment and all the relish of the proscribed—a very different matter from the *prescribed!*

THE interim [illegible] may both with profit and delight be taken up in recreating and composing their travailed spirits with the solemn and divine harmonies heard or learned; either whilst the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer; sometimes the lute or soft organ stop waiting on elegant voices, either to religious, martial, or civil ditties; which, if wise men and prophets be not extremely out, have a great power over dispositions and manners, to smooth and make them gentle from rustic harshness and distempered passions. The like also would not be inexpedient after meat, to assist and cherish Nature in her first concoction, and send their minds back to study in good tune and satisfaction.—JOHN MILTON.

Department for Singers

Edited for March by

D. A. CLIPPINGER

Editor for April Mr. GEORGE CHADWICK STOCK

[illegible]

PRACTICAL VOICE CULTURE.

BY D. A. CLIPPINGER

GENERALIZING is a favorite pastime with the average writer. When the data is sufficient it is a fairly harmless habit. Generalizing offers such opportunities to give wings to one's imagination that [illegible] we may [illegible] literary [illegible] be justly [illegible] slightly.

The attempt to be scientific is likely to lead the writer upon some subjects into a literary maze from which he can extricate himself only with great difficulty and small satisfaction. It would be easy to fill my allotted space with a kind of argument designed to prove beyond peradventure that the voice is a stringed instrument or that it is a [illegible] instrument, according to one's intellectual bias and breeding. [illegible] But whichever view we espoused, it should [illegible] be more concerned with proving ourselves right and others wrong than with any helpful influence we might exert on voice teaching. Those things [illegible] which are analyzed [illegible] subject of debate. The less most people know about a subject the more they are likely to talk about it. We have [illegible] heard [illegible] but the [illegible] Mars and [illegible] are still lively subjects for mental exercise and verbal swashbuckling.

STUDIO AND LABORATORY

Vocal mechanism is an exceedingly interesting subject and every one should thoroughly understand it. But the work of the studio and the laboratory should be clearly defined and differentiated. In one singers are trained; in the other mechanical processes are scrutinized and tabulated. In the studio one will do well to confine himself to those things which are productive of musical results. In the laboratory the scientific student is dealing with things he can see. In the studio he is dealing with things he cannot see. Let me explain.

In the laboratory one is dealing with physical processes. He is studying effects, not causes. In the studio he is dealing with mentalities in all stages of development. These untrained musical mentalities he must develop. They are sensitive and are directly responsible for the untrained voices we hear. No two of these mentalities are alike. No two of them view music in the same way, therefore no two of them can be treated in precisely the same way. But in every case the teacher must form in the mind of the pupil the processes of musical thinking. These include the rhythmic sense, the melodic sense, the harmonic sense, the sense of form and a thoroughly refined sense of what is beautiful in tone quality. These things are fundamental in the formation of the artist and should not be neglected. There is evidence that they are often looked upon as intangible and for that reason are avoided. But to the real musician the elements constituting [illegible] and of taste are as definite as mathematics.

If one would be anything more than a mere technician he must be trained to think and feel as musicians do. The training of a singer is at least one part mental [illegible] one part physical. It is one part esthetics to one part physics. It is one part psychology to one part physiology.

THE OLD ITALIAN METHOD.

WHAT was the magic formula used by the masters of the seventeenth and eighteenth centuries in producing those marvelous singers about which [illegible] we delight to dilate? That they produced great singers is beyond all question. [illegible] to possessing a secret which has been lost, nothing is farther from the truth. The so-called secret [illegible] the works of [illegible] Italian masters. [illegible] book was published in 1723 and Mancini whose book appeared in 1774. Their secret may be [illegible] were musicians. They knew music. [illegible] tone quality. Their ideals [illegible] singing were very high [illegible] They knew nothing [illegible] registers. [illegible] most important of all, their pupils had daily lessons of an hour each for six or eight years. The great secret of the Italian method then was that the pupils were under the guidance of a sensitive musical ear every day in the year.

DAILY LESSONS.

There is nothing whatever mysterious about the teaching of the *old* Italian masters. The same plan can be followed to-day and if it were the results would be the same. Wherever it is followed the results prove not only that the old ones were right, but that the secret is not lost.

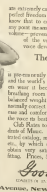
There are many things to be said in favor of such a system of study, one of the most important of which is that the pupil is kept in the *spirit of study*. I fancy that this is overlooked in most instances, but it is such a large factor in the growth of the pupil that it cannot be too strongly emphasized.

In daily lessons the pupil is kept in the mood and the lesson is filled with results, whereas with one or two lessons per week he loses the spirit of study, his interests become dim, his practice ineffective, and part at least of each lesson has to be given to awakening the mood.

THE LESSON HOUR.

[illegible] "Which is right?" [illegible] "No," he replied [illegible] quite different. [illegible]

[illegible] explain to him as far as can be done in words how it ought to sound. [illegible] My pupil in trying [illegible] suggestions [illegible] The trained singer [illegible] variety of tone.



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[illegible] and qualities to express different [illegible] words but to attempt such a thing with a [illegible] would be equivalent [illegible] to establish a hall dozen [illegible] in the mind of the student at [illegible]

ONE QUALITY AT A TIME

[illegible]

THE HEAD VOICE

Singers produce their greatest effects in the upper part of the voice. It is there that climaxes are made. Therefore unless the upper or head tone under perfect control the singer is [illegible] a small range, rather than a [illegible]

The singer must learn his instrument as the singer and as much as any vocal organ will produce a wide variety of [illegible] It is obvious that if the mechanism is entirely free from [illegible] the thought [illegible] the singer. From this point on the character of the tone depends upon the singer's musical taste. This need not be urged in detail. It is evident that the pupil will not produce a better tone than [illegible] the musical and the more he has in mind the measure of his musical taste [illegible] than he is [illegible] musical than than [illegible] control of the vocal mechanism.

A COMMUNICATION

BY [illegible] SMITH

From the Pen of a Young Lady Vocal Pupil on a Small Western City

[illegible] in this day of [illegible] disease [illegible] and public regulation of everything from milk to morals this [illegible] of [illegible] disposed [illegible] does not [illegible] that will render the [illegible] less young singers immune to the [illegible] of the average studio. They are themselves arrayed in green gowns and red heeled slippers with flaming interviews in the Sunday papers, and this wild ecstacy—this exuberance of a [illegible] audience, running riot—is purely the result of "taking voice." Think of it! The teacher is not to be blamed—everyone admires a surprise! What the pupils need is an injection of homely unvarnished common sense to protect them from the grand opera germ. Of course it would be a little hard on the teachers, but a Gilchrist or Wallingford would never long [illegible] the job. Let us be sweet or sympathy [illegible]

Here is a small list professional (three times removed) [illegible] suddenly [illegible] the [illegible] town. She and [illegible] herself as late of London has been the pupil of several impossible [illegible] (it is always proven a drawing card) and gives her with a song recital. Who ran without a [illegible] Maleolmsons on its ignominious adventures in dissent? Everyone makes for the privilege of burning over good gold to this [illegible] quasi-greatness in return for the very questionable probability of a grand opera career. She has an opera class (Shades of the Conservatory!) and teaches first the "Jewel Song" from *Faust*—perhaps the only thing she can not with abandon. For the ability to grant an opportunity is an inborn talent and can no more be taught than the instinct art to a mirror paper. All trouble is "nothing in her studio and all the embryo nightingales [illegible] their tones and hold them steadily. If they complain of a little [illegible] in the effort to produce results crowds into a [illegible]

If hour lesson for more than [illegible] assimilated and the pupil has mental indigestion. We might well [illegible] whether it would not be better [illegible] pupil to have an hour lesson and [illegible] teacher in work more difficult [illegible] not impel so much American [illegible] into the teaching.

Young people attending high [illegible] college give all their time [illegible] to the day. If they can steal away [illegible] a half hour music lesson [illegible] they feel that they are sipping [illegible] elixir to art and may rightly [illegible] themselves artistic—and [illegible] would not produce [illegible]

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of the tone depends largely upon his musical taste. By this alone he establishes standards in his pupils. He will [illegible] and cannot exact from his pupils a higher interpretative sense than he has developed in himself. Thus at once [illegible] rather than phraseology.

The singer must learn his instrument as the singer, and as much as any vocal organ will produce a wide variety of [illegible] It is obvious that if the mechanism is entirely free from [illegible] the thought [illegible] the singer. From this point on the character of the tone depends upon the singer's musical taste. This need not be urged in detail. It is evident that the pupil will not produce a better tone than [illegible] the musical and the more he has in mind the measure of his musical taste [illegible] than he is [illegible] musical than than [illegible] control of the vocal mechanism.

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THE ELEMENTS OF SINGING

The student should be taught deep breathing without rigidity. He should be taught to speak and read the English language with dignity and force. He should be taught how to manipulate flatly without stiffening *legato* or with out throwing tension upon the vocal organ. We have no patience with those pessimists who still declare that English is unsingable. For that rhymer forever cease. If one is thoroughly musical and reasonably brainy English offers no insurmountable difficulties.

The student should be clearly shown the part imagination plays in the art of singing and the high art rendition and study best calculated to develop it. He should be taught the difference between temperament and temper (natural and sentimental, psychical and physical). He should be taught that singing should develop every one of the finer and higher qualities in his nature and at the same time eliminate all that are unworthy

THE LENGTH OF THE LESSON

The length of the lesson period in America is worthy of serious consideration. The concerning is made in his effort to produce results crowds into a [illegible]

If hour lesson for more than [illegible] assimilated and the pupil has mental indigestion. We might well [illegible] whether it would not be better [illegible] pupil to have an hour lesson and [illegible] teacher in work more difficult [illegible] not impel so much American [illegible] into the teaching.

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[illegible] was born at Ger[illegible] [illegible] playing was [illegible] whose education [illegible] church music is [illegible] Mr. Maxson [illegible] [illegible]

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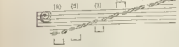

Let the student sit in an easy position [illegible] [illegible]

the gap between A# and C# [illegible] while [illegible] [illegible] the left away [illegible] [illegible] [illegible]

PHYSICAL EXERCISE IN PEDAL STUDY

[illegible]

TRIO PLAYING

[illegible]

When the [illegible] has been con[illegible] the student is well founded in the groundwork of organ playing and the superstructure will depend upon his talent, diligence and aptitude for applying the knowledge gained.

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[illegible] for example, *The Organ in [illegible]* by Clarence Eddy, *Thirty Preludes*, [illegible] Leighter, *Junior Organist* [illegible] also another work by Morse [illegible] more difficult, called *The Church Organist*, [illegible] *Voluntaries* [illegible] Calkin, *The Village Organist* [illegible] *Voluntaries* and *The Village* [illegible] one in a number of separate [illegible]. The hymns should be rehearsed [illegible] special care in enunciation, [illegible] phrasing and tempo, the congregation following the lead of the organ [illegible]. Should there be choral responses, which are becoming more and more customary in formerly non-liturgical churches, they should be sung in a devotional manner. [illegible] sets of responses published by [illegible] American and English [illegible].

The writer of this article has composed [illegible] [illegible] participate in [illegible] [illegible] devotional expression with no [illegible] personal display, for the [illegible] is not the place for self [illegible].

[illegible] the Organ Offertory and the [illegible] from [illegible] books as well as [illegible] [illegible] *Standard* [illegible]

[illegible] in the following pieces may be [illegible]

[illegible] Maxson

Postlude [illegible] Rogers [illegible] Maxson

Grand Chœur [illegible] W. G. Wood, *Triumphal March*, *Postlude* [illegible] Calkin, *Finale in B flat* Maxson, *Finale*, March, Maxson.

SPECIAL MUSICAL (OR PRAISE) SERVICES.

The regular services of the church may be occasionally varied in an interesting way by having a special musical service (or a Praise Service). I do not here refer to the very general custom of giving an occasional oratorio or cantata by the choir, but to a program of music arranged along special lines by the organist. He may follow one of several plans in doing this.

One way is to devote the entire service to music by one composer. This can be appropriately carried by using solos, duets, trios, quartets, anthems and organ selections written by the composer chosen. Thus a *Gounod Evening* might include for instance:

Soprano Solo, *O Divine Redeemer*.

[illegible] Soprano and Contralto, *I Heard the Lord's Voice*,
Quartet, *There is Mercy with Thee*,
[illegible] *Out of Darkness*,
Anthems, *Sanctus* from *Missa Solennelle*, *Here by Babylon's Wave*, perhaps [illegible] *the Father*, arranged [illegible] *Send Out Thy Light*, *Jesus Word of God Incarnate* and [illegible] by Best.
Organ Selections: March from *Queen of Sheba*, [illegible] *Chantez* [illegible] arranged by Westbrook, may also be found in [illegible] *Organists* [illegible]

Should an American composer be selected, a service taken from compositions by Dudley Buck might perhaps be as follows:

Bass, *Judge Me, O God*.
Soprano, *Fear Ye Not, O Israel*.
Contralto, *My Redeemer and My Lord*.
Tenor [illegible] *O Lord [illegible]* [illegible] *David*.
Anthems [illegible] in [illegible]
Quartet, *Rock of Ages*.
Male Quartet [illegible]
Organ [illegible]

[illegible] a beautiful service from compositions of the [illegible] organist of Philadelphia, the late David D. Wood, [illegible] the following:

Soprano Solo and Chorus, *There Shall Be No Night There* (the pathetic meaning [illegible] of [illegible] blind).
Quartet, *Asleep in Jesus*.
Tenor Solo and Chorus [illegible] Trio [illegible] and Chorus (Christmas). [illegible]

[illegible]

Quartet, *Salvator*.
Louis Quartet [illegible]
Soprano Solo [illegible]
[illegible] Male Quartet by Buck could also have been used.

For the service using the words of *Nearer My God To Thee*, we chose the following:

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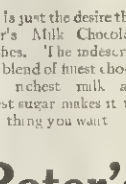

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[illegible]

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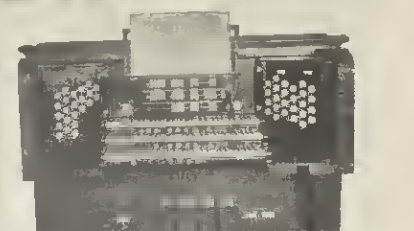
[illegible] the stops were placed in [illegible] relative strength of [illegible] with the *softest* stops on the Great [illegible] the Mixture stops [illegible] the 4 the Harmonic Flute [illegible] so on in the solo stops which [illegible] the same order always begin [illegible] with the softest. The [illegible] knobs appear [illegible] precisely the same as [illegible] the specifications and the reader can [illegible]

REGARDING THE STOP KNOBS

[illegible] this problem [illegible] granted if the [illegible] by the arrange of [illegible] the following sequence [illegible] standard 2' [illegible] in stores, [illegible] the following up with the [illegible] stops in the same relative order as the standard stops.

[illegible] stops were placed in [illegible] relative strength of [illegible] with the *softest* stops on the Great [illegible] the Mixture stops [illegible] the 4 the Harmonic Flute [illegible] so on in the solo stops which [illegible] the same order always begin [illegible] with the softest. The [illegible] knobs appear [illegible] precisely the same as [illegible] the specifications and the reader can [illegible]



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Edited by ROBERT BRAINE

MAKING THE FIRST LESSON SUCCESSFUL.

There is a routine in accomplishing every human task, from learning to play the violin to building a cathedral. Routine is knowing exactly "what to do first, and what to do next" at every stage of progress until the task has been finally accomplished. The man who "knows what to do next" and how to do it is the one who will be successful in teaching the violin, or anything else. The violin is commonly supposed to be an extremely difficult instrument to master, and so it is if one would play like a virtuoso, and surmount the enormous difficulties of a Paganini concerto. It is, however, not difficult to learn to play simple melodies, or even easy solos on the violin, if one has a good ear, a competent teacher, an intelligence and plenty of common sense.

There are very few violinists who are not called upon at some time in their lives to teach others, even if they do not make a profession of teaching, and in many cases they are greatly troubled to know just how to set about it. A few observations on the first essentials in teaching beginners may be of interest.

PRELIMINARY WORK.

Before the pupil takes the violin in his hands the teacher should carefully examine the pupil's hand, to see that there are no impediments to playing. I once knew a young [illegible] who had a pupil [illegible] a violin with an awkward position, never having tried the violin and blaming the trifling [illegible] sounds on the poor quality of the violin. The violin must not be tucked under the chin, the sound post must be in the correct position, the bridge and bow must be in the proper place, the fingerboard free from dust and the strings not rusty and slippery. The violin should be held at an angle of about 45 degrees, the chin resting on the chin rest, the left shoulder [illegible] the violin, the bow hand and arm [illegible] the proper position, the fingers [illegible] the bow, the strings [illegible] the proper position, the bow [illegible] the pupil [illegible] to see that [illegible] a good working order and that the hair [illegible] so that it [illegible] the string. If anything is out of order, the teacher should be shown how it should be sent to a good repairer.

NAMES OF THE PARTS

The violin has so recently passed inspection that it will be unnecessary to the names of the different parts of the violin and its bow, scroll, head, neck, fingerboard, bridge, tailpiece, etc. A few words describing the function of each part would also be in order. A pupil should be intelligent about his instrument, and know the name and use of each part. This is often neglected. I have found pupils in instance who had had lessons for years who had never discovered that their violin contained a bass bar.

CARE OF THE VIOLIN

A few elementary remarks on the care of the violin would also be in order at the first lesson, just as a musician should be taught to take care of his tools and machinery. The pupil should be carefully kept the bridge perpendicular at all times, since the tuning of the strings constantly pulls it forward. The strings should be kept up to pitch and not loosened after each practice hour. All rosin dust should be wiped off the violin, the fingerboard, and the stick of the bow, as the instrument is to be kept with a presentable appearance. Powdered rosin on the fingerboard gets on the finger tips, rendering them sticky and making good fingering impossible. The hair of the bow must be loosened after playing and when tightened again ready for playing it may not be drawn too tightly. The teacher should instruct the pupil on just how tightly it should be drawn. Many other things will occur to the teacher in teaching the pupil so that he will know how to take care of violins and bow.

TUNING.

A few preliminary remarks about tuning will be in point at the first lesson, although it may be some weeks or months before the pupil is able to tune his violin well, especially if his ear is not particularly acute and accurate in determining pitch. Tuning the mechanical part of tuning (the mere turning of the pegs) will require a good deal of practice before the pupil is able to do it properly.

POSITION

[illegible] teaching [illegible] the violin and bow should [illegible] the best exemplar, from attitudes and [illegible] from the very start. Nothing but ultimate failure [illegible] result from such an absurd practice. No bad habit should be allowed to complicate the first lesson or better still during the first few lessons. If the pupil can be kept brought to use the violin in the course, the first few weeks should be devoted entirely to learning to bow and to tone production. Camilla Urso a famous woman violinist always attributed her fine tone and excellent bowing to the fact that her teacher kept her for the first weeks doing nothing but bowing on the open strings and requiring her to practice with her right hand resting on a piece of a number so that any swaying of the hand or unsteadiness would be avoided to keep from breaking the string.

The pupil should be taught to maintain a steady position without moving around on the floor on making unnecessary motions of the body. The majority of teachers instruct the pupil to bear the weight of the left foot on the left foot with the right foot slightly in advance and this position is no doubt as good as any, although there are teachers who prefer the weight of the left foot to rest on the right foot and others who counsel placing the feet a few inches apart and distributing the weight of the body equally on each. The position in Spohr's style is the "double split foot."

The violin rests with the twelfth edge of the fingerboard the left collar bone and is held securely by pressing the face on the chin rest. A good chin rest of greater or less height according to the build of the performer will be found of great assistance in holding the violin firmly. If necessary further assistance in holding it can be secured by using a violin pad placed under the coat in the hollow of the left shoulder (in the case of a woman the pad can be pinned to the dress or attached to the chin rest or body of the violin with ribbon strings or rubber bands. Some performers prefer the patent shoulder rest, attached to the chin rest, which has achieved great popularity. If no shoulder pad is used it is often necessary to "hunch" the left shoulder up under the violin to avoid the violin swinging too far to the left. This is exceedingly uncomfortable and ungraceful.

The violin should be held in a horizontal position. To allow the head of the violin to sink down in playing is awkward and ungraceful besides it will too low the bow has a tendency to slide down the strings toward the nut.

The violin is held straight in front of the performer but to the left at an angle averaging somewhere from 35 to 45 degrees depending to a great extent on the length of the performer's right forearm. The teacher should be very careful to see that the violin is held to the proper angle to the left, since if it is held too far in one way or the other the bow will not be straight.

THE RIGHT HAND

The holding of the bow is of the greatest importance, since much depends on the proper position. There are three points to be considered, which I generally observed reader attention certain. The thumb is placed within the nut, with the joint turned outward at a convex angle, so that the thumb nail touches the metal band of the nut within its outer edge. The fingers of the right hand are placed on the stick with the middle finger (or second finger) [illegible] the [illegible] (third finger) held opposite the point of the thumb. The little finger [illegible] the bow and rests in its weight and [illegible] [illegible] the stick. The stick of the bow must be held in all well [illegible] the middle joint of the [illegible] should be in the [illegible] of the [illegible] hand should have at [illegible] and the knuckles should not be allowed to protrude in an [illegible] manner. The fingers should be at about a right angle to the stick of the bow.

BOWING

It is quite apparent that a pupil [illegible] can [illegible] the violin by drawing the bow perfectly parallel to the bridge and at right angles to the strings, so all the earliest efforts of the beginner must be addressed to achieving that result. The first practice should be done at about the distance of an inch from the bridge, [illegible] on the pupil can be shown that in all strings movements the bowing must approach closer to the bridge for a louder tone and more from the bridge for a softer tone. When an increased pressure is desired to make the tone louder the pressure is made with the fore-finger which likewise amplies all accents, *sforzi*, etc. The bowing is not done with the flat of the hair as the name would think, but the side of the bow is inclined away from the performer so that all the pressure to the [illegible] bow is very slight, only the edge of the hair touches the string in soft passages. With increased pressure more and more of the hair touches the string, and will full pressure the entire width of the hair is applied to the string.

One of the most frequent sources of bad bowing is the failure to change the position of the elbow of the bow arm. When playing on the E string the elbow

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Edited by Miss Jessie Shipley Watson

TSCHAIKOWSKY.

Born 1840 Died 1893.

(To be read at Children's Musical Clubs.)

It is so far away the language is so different the customs so strange the times so rapid that it is with a kind of mystery as we read the romance of the boyhood of this great lord of art and music.

Mozart in Russia is so wonderfully new, but like a pebble gem it has had the power to stretch itself beyond the Steppes and to penetrate into every country where good music is played and all this in a matching over fifty years which is a very short time when we consider other things.

Perhaps no other nation is so rich in folk music as Russia and this has been the first year in the world which has welcomed a national art. You will find there is of folk songs and modern Russian music that is suitable for children's music. Our national song and dances have been turned into these national songs.

Think of some of the later composers, who did not publish a book of songs and melodies of the people and he decided that they should be the basis of all Russian music.

Tschaikowsky was also evidently gifted in his music. He wrote "I would like to have a Russian folk-song sound out through all of my pieces."

TSCHAIKOWSKY AND HIS DOG BLACK.

HIS BOYHOOD

In his boyhood he lived upon his father's estate in central Russia, and he began the study of music when he was three. His mother was his first teacher. At her wish he was not very musical and he cared little about technical exercises. Music however is a necessary part of every Russian aristocratic education and so Tschaikowsky kept at it.

His father intended him to be a government employee and when he was seven years he was sent to a preparatory school in St. Petersburg to prepare for the profession.

He continued to work at his music in a desultory way. There was a musical theatre and a fashionable teacher who gave instruction to young people. Tschaikowsky played the salon music of the time and improvised little dances and minuets in a homely and trivial way. He was always fond at the dances and some of his most beautiful music is written for the Russian ballet, but no one seemed to think much of his improvisations and no one dreamed that composer was to be the boy's vocation.

The first person to take an interest in his work was an Italian singing teacher and Tschaikowsky's father was obliged to yield to demands and provide a good teacher for his son. His teacher was a German a fine pianist and thorough musician they went to concerts together and heard all the good music in St. Petersburg. One day Tschaikowsky heard Mozart's Don Giovanni. This was a revelation and Tschaikowsky's love for Mozart never changed. He placed him higher than Wagner even higher than Beethoven.

Tschaikowsky was in the employ of the government about two years but he seemed restless and unhappy his mind was not on his work he studied composition at odd times and went much deeper into the study of musical form.

About this time an unexpected change took place in the musical affairs of Russia. A conservatory of music was founded and for the first time the Russian youths had an opportunity for systematic study in their own country and with not expensive teachers.

Tschaikowsky, enthusiastic and alive to the advantages entered at once. Then came the turning point, the official position was given up and music took its place.

Tschaikowsky gave lessons. He was so zealous and determined that Rubinstein, who was director of the conservatory was attracted by him and helped him in finding pupils.

But Tschaikowsky's way is the way of all great composers, was far from smooth. He was sensitive and easily discouraged. Adverse criticism went harm into the depths. He would hum up compositions that had been received coolly.

He played the piano well—even brilliantly but his great and proud of public appearance was so intense that his timidity affected his playing and he never had himself justice. He might have been a great conductor but he felt that he had so little talent as that direct in that use to the age of forty-six he had conducted very little. He said, I regarded myself as hardly able to direct an orchestra. I suffered from stage fright and couldn't think of conducting without fear and trembling.

TSCHAIKOWSKY A GREAT TRAVELER

So we find Tschaikowsky was his own worst enemy. Kind up to the breaking point, he passed through this work a-day of cares suffering from overstrung and sensitive nerves. His mind has in it all the melancholy brooding of his own nature. It has been said of Tschaikowsky that "He was an extraordinary combination of barbarian and civilized man of the Slav and the Latin or Teuton the Slav barbarian predominating."

Tschaikowsky traveled a great deal and it is of interest to us to know that he visited America in the spring of 1893 to assist at the dedication of Carnegie Hall in New York. Up to that time he was a well known composer with the exception of Dvořák and visited America. This was what was said of his conducting at that time. Tschaikowsky leads quietly but he leads a slight motion of the baton a little accentuation here and there but the orchestra was with him. It felt moved as unerringly as though an invisible cord ran from his baton to each individual. Tschaikowsky could not speak English very well and all the interviews were carried on in German. He visited Pittsburg where he conducted his E flat concerto with Joseffy at the piano. He went to Niagara Falls to Philadelphia and Baltimore but curiously enough he missed Boston with its celebrated orchestra.

One written saint of his appearance "He looks like a good reliable family physician more than a composer of music. He is about the average height or perhaps a little above and his dark beard and moustache are snow white. His eyes are dark and full of fire and his manner is thoroughly self contained."

PIANO PIECES.

The limited scope of the piano did not appeal to Tschaikowsky's genius. It was far too small a means of expression and his musical richness of his symphonies and is well worth serious study.

Of the twelve pieces *The Seasons* written for a Russian magazine for each month of the year the *Troika* (December) and *Barcarolle* (June) are the most played.

The Troika is a Russian sleigh it is drawn by three horses hitched abreast. Two travel under a huge arched yoke gaily painted and hung with bells. The third horse travels quite independently and one wonders why he is there at all. However Tschaikowsky has made the presence of the third horse quite evident. The horses do not keep step and the third one is always coming in on the off beat, by a syncopated rhythm the composer draws attention to this peculiarity of gait.

There is a very pretty song running through the entire piece. One catches the laughter of the jolly sleighing party one sees the glint of the starlit snow and hears the sharp crack of the whip as the horses dash forward into the night carrying the song into the distant call it is heard no more. *Chant Sans Paroles* (*Song Without Words*). In music music the melody is tripping and happy. There are many rhythmical effects notably in the seventeenth and eighteenth measures this would be suitable for classes and lessons but is in an awkward position for the left hand. Eight measures from the end there is a minor version of the first melody this is played by the left hand and is a little gem. Tschaikowsky must have been thinking of the orchestra more than the piano. With one does not meet in Tschaikowsky's the symphonies in these simple piano pieces there is a charm about them that is most characteristic of the composer.

OUR RUSSIAN BULLETIN

Glazounow, Alexander, was born in St. Petersburg 1865. His father was a bookseller. At the age of nine Alexander began to study music later on Balakirff became interested in him and advised him to study composition with Rimsky-Korsakoff. Glazounow has composed many symphonies several orchestral fantasies and symphonic poems. He wrote a *Triumphal March* for the World's Columbian Exposition in Chicago in 1893. He has been a teacher in the Conservatory at St. Petersburg for a number of years.

Ivanow, Anton was born in 1861 he studied with Rimsky Korsakoff at the St. Petersburg Conservatory. He wrote three operas and a ballet also a symphony but his fame in the Western world has been gained through his compositions for pianos, of which there are over a hundred. Arensky died in 1906 leaving large number of MSS which were never published. He took rank of a master.

Balakirew, Mily Alexejewitch born in 1836 and died in 1910 was a self taught musician. He wrote symphonies, overtures and music to Shakespeare's *King Lear*. *Islamey* an Oriental fantasy is said by some to be the most difficult piano solo written. His collection of forty Russian folk-songs is valuable and greatly esteemed.

Belaieff, Mitrofan was a prominent Russian music publisher, he died in St. Petersburg in 1904. He was a timber merchant and having made a large fortune he devoted his time and money to furthering the cause of the young Russian school of composers. He organized Russian concerts and brought the compositions of Liszt, Rimsky Korsakoff, Glazounow, Arensky and others into prominence.—*J. S. Watson.*

OUR RUSSIAN RECITAL

It came upon us so suddenly the recital I mean, and Russia of all the countries, why we didn't know a place in it but Siberia, and as for pronouncing those terrible names!—a riotous revel in consonants Mildred called them.

And such a time as we had running to the library hunting up costumes of gay Bayar maidens and peasant girls. Our librarian seemed as unknowing as we so we made up and pretended a lot.

We borrowed Mea Nevin's new manual, the one she bought down in Hester Street, New York. I am sure it had never seen Russia but it looked the part, and we served tea from it, very black with lemon slices and no sugar and there were also some very salty fish sandwiches. I don't know why this should have seemed Russian, but it did to us.

Jean served and looked too sweet in Fiona's Bulgarian table cover with dangling charms and a peaked cap. She seemed really Bayar like and dashing.

We decorated with flags of all nations and used all the brass bowls and candlesticks in the neighborhood. We had palms and rubber plants. The Czar and Czarina pictures we framed in gilt. The map of Russia borrowed from one High School we hung at the back of the stage, and it was truly amazing how little we knew of this vast country of 130 million people.

Our program was literary as well as musical. We had divided at our last meeting that all the arts were one so we put the idea right into practice.

Edith told of Tolstoy. His life was not at all exhilarating nor was that of Turgeneff the novelist.

There is so much world sorrow about these Russians. It's awfully depressing, and when Bianca read from Marie Bashkirtseff's Journal we almost cried, though we all can see Marie and her struggle for fashion and fame and every one of us is keeping an art diary that we seem to lack the real temperament of a Russian—it's so hard to be woeful when you're not.

Jenny told about Vereschagen, the painter of battle pieces, and how he went down on a ship in the Russo-Japanese war. It seemed so dramatic as Russian.

Lucile had new Mme Nazanova once and she described her to us as Ibsen play all full of soul.

We were in the gloams by the time the main concerted C sharp minor *Prelude* of Rachmaninoff. It keeps ringing in my ears, though Mamie came near spoiling it by saying that the first three tones said "Ding Dong Bell." Of course you will think of poor Pussy right away, and that wasn't at all what Rachmaninoff meant though it is "program music" and one can hear the Omnibus trad of the ancient dead as plain as can be.

Speaking of cats Tchaikowsky makes the orchestra meow and spit in the ballet *Sleeping Beauty* in the part about "Puss in Boots and the White Cat" and I'm sure Richard Strauss can make dogs growl and roosters crow if he wishes too.

Every one clapped after Rubinstein's *Melody in F*. I'm positive no one can play that old standby like Josef Hofmann. When I heard him I really did not recognize it at all.

Sometimes there is so much color and excitement in the Russian music that one wonders if they live on raw beef and Tartar sauce.

The surprise of the afternoon was our Russian ballet dress by Paul and Mamie. We introduced them as Moroskin and Pavlova and they were too cute in red tipped boots gold lace and chiffon skirts.

This is a part of our program and if you ever do a Russian one you must plan far ahead for Russian music is not easy.

Prelude (C sharp minor) Rachmaninoff
Melody in F (four hands)
Rubinstein (Etude, Oct., '11)
Scherzino (Op 21)
Karganoff (Etude July '10)
Berceuse Sapellnikoff (Etude July '12)
May Day, (Song)
Brounoff (Etude, May, '12)
Reverie Soloueff (Etude June '12)
March Militaire (four hands)
Tchaikovsky (Etude, Dec., '11)
Petite Menuet
Kopylow (Etude, April, '12)
Intermezzo Karganoff (Etude, Sept., '12)
Folka Caprice
Sapellnikoff (Etude, Nov., '10)

HOW CINDERELLA WAS MADE INTO AN OPERA.

CENDRILLON

Can first one you all know, it is *Cendrillon*, which is French for our beloved Cinderella. Think of our own dear Cinderella being done into music and into opera, of all things!

Massenet the great French opera composer, did it and it is not exactly a new opera it is only new to us for a long age as 1899 it was brought out in Paris at the Opera Comique, which is one of the most noted opera houses in Europe.

The story of the opera follows the fairy tale almost exactly. Cinderella's stepmother takes her two proud daughters to France. Charming a ball leaving the unhappy Cinderella at home. Then the fairy Godmother comes to poor Cinderella bringing fine clothing and jewels and sends her to the ball. We all know how she tried to escape at the appointed hour and how she lost her glass slipper and how the Prince found it, and how the Fairy Godmother matched them at last. In the opera there is a fairy chorus and there are fairy dances, and the stage setting is very very beautiful.

ANECDOTES.

Rubinstein had promised the orchestra players a supper if one of his operas should prove a success. It was a dismal failure, and he went home sadly. Presently the door bell rang and behold there were the players! In response to his looks of astonishment they exclaimed "We liked your opera!"

Glazounow is noted for his great memory. After a performance of the Scheherazade concerto by Joseph Hofmann Glazounow is said to have come to him and asked why he played F sharp instead of F natural in the thirty second bar on the third page.

Borodin, who was first a student of medicine, then a surgeon and then a professor in a Medical School, was studying in Jena Germany. One day the town was upset by the following telegram.

Jena. His Excellency A. Borodin.

"Expect you to-morrow evening.

"ALEXANDER."

Alexander was the Duke of Saxe-Weimar, but who was His Excellency Borodin.

After much delay and much explanation in Russian, Borodin was interested that the message was for him. He had forgotten that he was a State Councillor and Excellency.

After this all Jena treated the "lat Ruskia" with distinguished courtesy, calling him "Your Grace."

Publisher's Notes

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Easter Music. Choir leaders and others interested in the question of appropriate music for Easter Sunday are invited to get acquainted with our publications of this class—solos quartets, anthems and Sunday-school services. On our list includes some of the most popular numbers in use and our general stock embraces all that is of value along these lines. If selections for the Easter program have not yet been made we suggest corresponding promptly with us. Suitable material will be sent promptly for examination.

John F. Ellis Co. Catalogue. An announcement last month we have purchased the entire stock and catalogue of the John F. Ellis Co. of Washington D. C. This catalogue contained a number of very popular compositions, all of which will hereafter be obtainable from us. We will be glad to welcome all patrons of the John F. Ellis Co. and open accounts on our books with them. Let us send our complete catalogues on any subject for any class of music.

Business. The months of January and February have been notable for the volume of music supply orders handled by this house, indicating that music teachers in all sections of the country are conducting large classes. Teachers find it to their advantage to order music supplies from a house organized to take prompt care of every variety of want incidental to music teaching. The Presser establishment has been for so long identified with all that is included in quick intelligent and prompt service, and it is but natural that such advantages should attract and hold a large percentage of the trade. Not only in it possible to depend on this house for items definitely ordered but the teacher is always privileged to order liberally in the line of *returnable* music and studies for teaching purposes, the ON SALE PLAN being perhaps one of the most distinctive features of the house. Under this plan teachers receive a supply sufficient for a season's needs subject to the return of anything not used. The selection of this music need not be left entirely to us we fill lists of ON SALE music, supplying all items asked for except those temporarily out of stock. Teachers are now enjoying the advantages of an system of dealing are cordially invited to get acquainted with it.

Parcel Post. The disadvantages of the Parcel Post are being found out. As the last issue was being printed the Parcel Post plan was going into effect, and the conditions were not understood very thoroughly by anyone—the public, postmasters or ourselves. Along certain lines of business the Parcel Post will without doubt be a great advantage but we do not believe at this writing that the fact that printed matter is not included in such a great disadvantage to the public at large as was at first supposed. The very disadvantages of the merchandise rate, fourth class postage if applied to third class printed matter postage will only be exaggerated. In the first place, packages must be deposited in a certain designated branch postoffice, this, of course, refers to larger cities. In the second place, small packages between 4 ounces and 16 ounces not more than before. This would be a serious disadvantage in the matter of printed matter, and that is books and music. The sending of music by mail both from the publisher and to the publisher would in a great many cases be at a more expensive rate than 2 ounces for 1 cent, and would have to have special Parcel Post stamps attached and be deposited in special Parcel Post post offices.

Do not attempt to send any printed matter by Parcel Post. This house is using it whenever it is of advantage.

Singers and Singing Teachers. During the past 12 months this publishing house has issued a number of extraordinary valuable songs for all purposes and for every voice. Our regular ON SALE plan—the sending of a package of music to be used from during the profession year, all charged at our usual large professional discount and returns made at the end of the teaching season applies to vocal music as well as to piano and we would invite all vocalists to take advantage of this offer. We would like to know the size of the package desired, the class of music, for what voice, and everything that would help us in making an intelligent selection as well as one suited for the particular needs of the time.

All of the above refers to our *usual* New Music ON SALE as well as our regular New Music ON SALE packages. The vocal New Music ON SALE plan is the sending of 8 or 10 pieces each month during the six or seven months of the business teaching season at the regular discount and all returnable once during each year. Our vocal catalog is approaching in value our piano catalogue but unfortunately it is not used to nearly as great an extent. We are mentioning these facts to remedy this condition.

Indian Music Lecture. Carlton Troyer's Indian music has already aroused an unusual amount of interest, but with the publication of his lecture upon the subject to such form that any club leader may read it at records devoted to Indian music we can safely emphasize that the entire matter of early American aboriginal music will take on an entirely new interest. Mr Troyer's investigations have a flavor that is almost sensational in revealing the peculiar psychic traits of the wonderful race of Zuni Indians with whom he spent a considerable time. These remarkable people apparently have powers of thought transference and clairvoyance that make them the most extraordinary race upon one continent. If Mr Troyer is right in his observations and there is no reason for believing him otherwise, the music life habits and ritual ceremonies of these astonishing people place them in a class entirely apart from all other native American races. If you are interested in this aspect of American music you can have no better book than

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IT IS PLEASANT to be able to make a three months tour of the United States. Still more pleasant when Lydia Mondelli, and the two will give concerts in costume.

LEONCAVALLO's opera, Zaza has been with drawn from the repertoire of the Montreal Opera Company on the Boston Catholic authority of that city objects to the opera as immoral.

JOSEF LHEVINNE who is back in America for another tour, made his opening appearance with the Philharmonic in Los Angeles. He performed the Tchaikowsky B flat minor concerto with brilliant success.

JOSEPH SCHEIN, an American composer and teacher, lives at Bridgeport, Conn. As past 10 187 Med recently in New York the vocal pupil of Hannah and Carl Hermann and had many local students in New York City.

BEGINNING EARLY-SHORT (Mrs W C Feaney) 23rd January 1911 of attendant pleasing. In a separate body, short time Mrs. Taylor was to deserved prominence through some very successful and praiseworthy songs.

ARRANGEMENTS have been completed for a concert party to be formed next season, the other members of which will be Miss Mabel Kaelch and a new tenor named Mr. and Mrs. Mrs. a young Canadian who has been attracting much attention at Covent Garden.

DURING to a train wreck, Miss Sarah was recently obliged to change the two miles into a motor road. Willie Marie Rummel the violinist, and Hermann Steinway her accompanist were obliged to walk also, and all their cases were loaded down with luggage.

THE Northwestern University has an annual student orchestra connected with the School of Music (P. C. Lutkin Dean). This orchestra numbers 40 members and is unusually very are professionals. It is under the direction of Professor Harold F. Kinsey.

GUSTAV CARL LUNDIN, the composer of many extremely lovely light opera in all, in The Prince of Pilsen, Somewhere Else, The Surprisers and Prince Dado lived in mystery in New York on January 24th at the age of 48.

ALICE JAY BARNEBEE, a 18 year-old prodigy, made her debut in Chicago last Sunday, giving concerts in this country through the information of the Gary Society—otherwise known as the Society for the Protection of Greedy in Children. The young pianist is said to have remarkable skill.

THE Orchestra Society of New York Louis Koemmenich Director, will present Alice Beatrice Moses, Cello Virtuosa, at the March concert of its society. This work is attracting much attention in Germany. The society under the direction of Koemmenich has been exceptionally successful.

THE most serious charge brought against the American people, recently, writes Dr. Frank Crane in the New York Globe, "is that they are the most ungrateful audience in the world." In the crowd, we are possessed of enough data. The first lesson democracy ought to learn is how to join in the chorus.

RICHARD STRAUSS is said to be coming to America next season, when he will appear in a recital of some of his gifts, signal works, orchestral and operas, not also as accompanist to his own songs. This visit of the great composer of the day would be a high interest and favor of small in this country.

ARTURO TOSCANINI, conductor of the Metropolitan Opera, New York City, will not return to America next season, will not conduct Indeed at La Scala, Milan Toscanini is one of the best living opera conductors, and music lovers in New York will greatly regret his departure at the end of this season.

T. TERTIS NOBLE, the English organist, at present touring this country has accepted the position of organist of St. Thomas Church, New York City in succession to Mr. Will C. MacFarlane. Mr. Noble has been for many years organist and choirmaster at York Minster England, a position of great distinction and responsibility.

CARL KOELLING one of THE ETUDE's older and most respected friends, whose compositions have been played by thousands of students recently appeared at a concert in the Chicago Twentieth Century. He directed the 41 his own compositions with great success. Mr Koelling is now over 80 years of age.

THE workers of the Consolidated Gas Company of New York located in the "gas house district" of the East Side, have formed an orchestra among themselves. They meet every noon hour and give performances which are greatly enjoyed by the remainder of the three hundred workers in the plant. The idea practice is permitted by the management during the working hours.

MAYOR FITZGERALD of Boston, has petitioned the State Legislature to enable Boston to subsidize its opera house. There is little in the same opposition to the proposition on the part of the taxpayers on the ground that this action would be unfair to the Boston opera stand alone. They believe that the theatre will next claim a similar indulgence.

THE city of St Paul has recently tried the experiment of instituting free concerts in the Auditorium. At the first concert 6,000 people stood in line despite the below zero weather. About 3,500 was all the hall would accommodate, and the remainder had to be turned away. Prominent artists who sang were added by the Minnesota State band.

MAX FIEDLER, the Anglo-German head of the Stuttgart Conservatory recently made his New York debut with the Philharmonic Orchestra. He elected to play the Mendelssohn violin concerto, a work demanding clarity and technical freedom rather than great intellectual or emotional force. His performance captivated his audience and showed that while one may be a proficient at music in Europe and follow that one need be no pedantic. All success to his American tour.

THE Pennsylvania State College Glee Club will make a trip to the Pacific Coast during the Easter vacation at the invitation of the Santa Fe Railroad to give concerts at the various principal cities. The club is under the direction of Clarence Kohlmann who is Director of Music at the college. Pittsburgh the club gave a joint concert on Thanksgiving evening with the Pittsburgh University Glee Club.

CARL HOLMES-ROLLAND as a pianist and teacher died January 18th in the age of 71. Professor Rolland was a pupil of Liszt and Tausig and was known as a pianist and standing in stand in the front rank. For many years he was instructor of pianoforte at the Royal Conservatory in Munich and was granted the title of Royal Professor by the Bavarian King. He came to America thirty-three years ago, and for many years was Professor of Piano Playing at the New England Conservatory.

AT the January meeting of the Philadelphia Music Teachers' Association, Mr. Harry M. Watts delivered an interesting address upon the Sonata Form, illustrated by sonata interpreted by Mrs. Russell King Miller and Miss Viola Heathcote. Mr. Watts said that the piano sonata and cello sonata was played by Miss Agnes Quickel, Mr. Friedrich Bach and Mr. Philipp Schmitz. Mrs. Francis C. Clark, Educational Director of the Victor Talking Machine Company, conducted and gave some illustrations of her work in teaching the better class music in public school work.

A STRIKING new auditorium has been built at Lake Arbor at the University of Michigan at a cost of $250,000. The building is said to be one of the best equipped in the country. The main floor has a seating capacity of nearly 2,000 while the first and second balconies will seat 3,000 more; moreover the stage has been made generously large in order to accommodate the large choruses during the festival season. The present festival marks the twentieth consecutive festival, in also the twenty-fifth year of continuous service by Albert A. Stanley Professor of Music at the University.

[illegible] Louis at Tafts Cal. [illegible] Mr. [illegible] upon an extended tour of [illegible] including Philadelphia, Pittsburgh, Cleveland, Chicago, Denver and San Francisco. The tour will last about 3 months. It will have some 40 one-night stands. Madame Louis suggests that this may lead to a series of detective examples of plutarchism. The idea of having our local "Sherlock" to detect future arrangements seems not at all bad, but we are afraid that we may have to consult some of the great masters from Handel to the present date.

DR. FRANZ G. HESSELBERG founder and former president of the Grand Conservatory of Music of New York, died on January 16th at Brighton Beach. He was born in Hanover, Germany, May 20, 1838 and was a pupil of Marchner, Kalkbrenner and Lachnerson. He came to America and assumed the position of organist of the large Baptist Church, remaining 1 on for eight years. His talented, learned and musicianly is educational work, and he founded the Grand Conservatory of Music in 1874. This institution has had innumerable pupils from all parts of the United States and Dr. Hilchard was frequently consulted by public men of high standing for his enthusiastic work. He was as exacting, capable teacher and an expert sound conductor.

THE National Convention of the American Music Teachers Association will be held this year at Vassar College. There seems to have been a tendency of late years somewhere from the old idea of things on the Bedside Table with many abstruse topics than in the days when the convention recognized the practical of music teachers for the purpose of discussing matters of everyday importance to city music teachers. The officers elected for the coming year were Charles H. Farnsworth president Allen Spencer vice-president J. Lawrence Erb, secretary, and Wilhelm Fritsch treasurer. Many leading musicians read papers of great interest, among them being George Coleman Gow, Walter Rice, Hamilton C. MacDougall, E. M. Bowman, Orlando Mansfield J. Lawrence Erb, Charles Gilbert Spross and Mrs. Thomas Tapper.

THE plans for the biennial meeting of the National Federation of Musical Clubs in Chicago in April have taken definite form. The most important feature of course will be the grand competition for American composers. This is the third occasion of this kind, the first one taking place in Grand Haven, Iowa years ago and the second in Philadelphia two years ago. On the occasion the boys given in the two past biennial meetings. This year I one will be sight general prizes and three special prizes for women. This department of the work is growing rapidly each year and has added very greatly to the interest of club members in the federation. Also in modern and composers distinguished in country. Also in the piano competition for this year will be given during the Chicago meeting the Theodore Thomas Orchestra will give one concert and perhaps one or two of its prize numbers. It is hoped that the choral panels will be given by one of the local choral societies. The California Outlook will be given by a chorus of the public schools. One concert will be given by members of the Amateur Musical Club and the Lake View Musical Society. One concert will be given by musical representations of the various local clubs of the United States. There will be one artist recital and several lecture recitals also representations of American Music and Public School Music. The headquarters of the "Biennial" will be in the Congress Hotel. The day meetings will be in the "Florentine Room" and the evening meetings in the "Gold Room." The opening reception on Monday April 21st will be held in the Art Institute and the galleries of paintings will be open to visitors. Everything points to an unusually successful and interesting meeting and it is hoped that it will be very largely attended.

THE Illinois State Music Conservatory of Illinois is at work developing a plan for a grand prize competition for an American grand opera to be produced in Chicago. The successful opera is to be produced in Carl Sirola at the Grand Musical Festival during the grand Pageant Exposition. The models are the American Music Competition and the Emerson Prize Bruch of Chicago, also to the provisions of the Lucal Biennial Report having a prize for the coming festival. Carl Sirola Mme. Inez Wallwood Memphis Tenn. Mr. David Alta Campbell of Kansas City Mo. Mrs. R. T. Tobey of Memphis, Tenn., and Mr. David Bispham of New York City. The three first mentioned members have been very active in creating interest in the American Opera Competition among public officials of Los Angeles. The opera is to have its first presentation in Los Angeles before the biennial meeting of the Federation which will be held in this city in 1913, providing the opera is produced there.

Abroad

HAMMERSMITH's London Opera House has been turned into a glorified moving picture palace.

TERESA CARRENO fifteen anniversary of her debut as a pianist was recently celebrated at a banquet in Berlin.

THE entire operatic works of Wagner commencing with Rienzi, have recently been presented in Hamburg. This Wagner cycle lasted about six weeks.

MR. ALBERT D. BACH a well known violin teacher who settled in Edinburgh, Scotland, about thirty years ago died recently in Edinburgh. He was born in Hungary 1844.

THE Kaiser Wilhelm II recently made a visit to the Institute of Kaiser Wilhelm. The institute is the premium in Munich. The institute is commissioned to write music to an opera entitled Gerone.

SOME of the members of Uncle Sam's larger soldiers on the island of Corregidor in the Philippines, he is formerly a band. Many of these musicians are infected with the disease are equally musicians.

THE production in Paris of Camille St. Saens's new opera Les Barbares has resulted in a triumph for the composer. If reports are to be believed. The work is based on Sardou's play in which Sarah Bernhardt has been marvelously successful.

A London manager in presenting a new vaudeville to the English public advertises the fact that the new play is twenty years old and has short wit. Alas! where are the sins of yesteryear?

ACCORDING to press reports Emil Paur formerly conductor of the Boston Symphony New York Philharmonic and Pittsburgh Orchestras has resigned his post as conductor of the Berlin Royal Opera at the wish of the Kaiser.

IT is stated that during 1910 no fewer than 24 students from the Royal Normal College for the Blind, London, have obtained positions as organists. This seems to be much less heartening about appointing the blind to such posts than there formerly was.

A PRAGUE music critic in London has discovered that "Mr. Ay of saying there is a certain humming out of tune. In describing the work of a singer at a recent concert he said "I saw a singer at a recent concert, he said "I saw a singer at a recent concert." Many leading musicians and critics have the practical impression.

THE artist at the interval in choral music in England may be judged by the fact that the famous Sheffield choral society recently engaged to appear at the London Coliseum, a theatre devoted to vaudeville. If this pass on, the English season of music hall life in vaudeville houses will begin to have genuine meaning.

A new municipal theatre and concert hall is to be erected at Bremerhaven, Germany. The building will cost about $475,000. The theatre will have a seating capacity of 1,000 and the concert hall a seating capacity 3,000.

MAX BRUCH has recently celebrated his 82nd birthday. He is the last surviving composer, whose violin concertos, particularly the one in G minor, and choral works have won more popularity than Bruch. He retirement in Friedenau after many busy years of teaching at the Royal High School of Music in Berlin. A thousand congratulations Herr Bruch!

AN unpublished work by Mendelssohn will shortly be produced in Vienna. It is a concerto in a new Piano-forte written in his opinion Dave Coal Editor the teacher of Mendelssohn. The letter dated December 22 1824, mentions a performance in a short time. The day of the concerto composed "my Fatte."

THE January Musical Standard the oldest musical weekly journal has published its fifteen anniversary number in recognition of the great work done by the publication in the past. The Musical Standard is a musical newspaper with a mind of its own and we hope it will remain for many many more half-century anniversaries.

THE Imperial and Royal Society of Musical Friends of Vienna (K. K. Gesellschaft der Musikfreunde) celebrated its eighteenth anniversary. This society is one of the most important musical organizations in Europe and is to what other manufacturers of high grade instruments might charge you because they protect their dealers.

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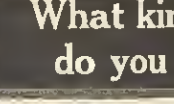

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Useful Musical Education

What are the essentials of a useful musical education? [illegible] Musical Record (England).

Mothers That Sing

[illegible] Mr. Barrie was supremely right when he said [illegible] (New York).

Does Music Really Affect the Hair

[illegible] M. de Parville [illegible] —Musical News (London, England).

A Musical Benefaction

Some sixty years ago a Milanese lady, who was the proprietress [illegible] in Paradise.—[illegible] Herald.

Why He Didn't Sell the Piano

An old man and his wife living [illegible] Weekly (San [illegible]).

MacDowell and Modern Romanticism

Today Mr. Ernest Newman, an English critic of a live, remarked in a recent essay [illegible] It is this authentic spirit of romance that has an exquisite life to-day—preeminently, I think, in the work of an American composer, Edward MacDowell.—Lawrence Gilman. (By permission from "Phases of Modern Music." Copyright, 1904, by Harper & Brothers.)

Danger to the Musical Prodigy

We read of little virtuosos earning one thousand marks in an evening. The public crowds anxious to hear the tiny artists of ten or twelve years—more anxious, indeed, than the artists of mature ability. We have all manner of societies for the prevention of all manner of evils. We have police regulations that ought to be prohibited. [illegible] children in various stages of their youth protected from long working hours and dangerous occupations, but the little virtuoso, the wonder-child, has scant protection. Often this very child represents the future genius of our art. What is there to prevent a brilliant artistic light, a light which might work from being extinguished for temporary commercial gain? * * * The evening performances of children, especially in those cases where the child plays night after night, should be forbidden by law. All musical pedagogues and art lovers should strenuously oppose the exploitation of children in this wretched manner.—E. Schwerdtfeger in Musik-pädagogische Blätter (Leipzig).

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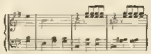
DR. LOUIS C. ELSON

Professor of Theory at the New England Conservatory

Q. *The question* [illegible] *I find* [illegible] *What does it mean and how is it executed?* Mrs. R. R.



A. There should be nothing puzzling about the above. It merely [illegible] second and third full measures [illegible] two parts going on simultaneously in the right hand. The upper part [illegible] half note, the upper part is a quarter-rest and four eighth notes. This would give the effect of the half note (dotted) being struck on the first beat and sustained through the measure, and the eighth notes beginning on the second beat and filling the remainder of the measure.

Q. *Is yodeling injurious to the voice? I find that I can do it successfully but do not wish to damage my vocal organs. I am a contralto?* R. V. L.

A. Yodeling is not injurious to the voice if not employed to excess. There are many good voices found in Switzerland where almost every vocalist yodels more or less. The Swiss yodel so well that some theorists held the opinion that there was a peculiar conformation of the Swiss throat, possibly due to many drinking snow-water. Dissection has entirely disproved this, but it is nevertheless a fact that the best yodeling in the world is heard in Switzerland, probably because this branch of vocalism is more practiced there than in any other country.

Q. *Is a chord like the following printed in small notes like a grace note, played just as a single grace note would be played?* E. O. D.

A. Yes. Such chords are often used by Liszt and other modern composers and are called "en batterie." Strike the chord strongly and then release upon it again as quickly as possible.

Q. *Have the conductors of military bands in Europe any rank as commissioned officers?* [illegible]

A. I am not certain about all the European countries, but in Germany the bandmasters have a military rank, and I believe this is the case in the French army at present. In Great Britain the bandmasters usually hold non-commissioned rank, but there are a few who hold the rank of second lieutenant. There are three or four who hold this rank in the household brigade—that is to say, such regiments as are attached to the Royal household. The bandmaster of one of the divisions of the Royal Marine Light Infantry holds the rank of second lieutenant, and the bandmaster of the Egyptian army also is of commissioned rank. The general Director of Music at the Royal Military School of Music, Kneller Hall, holds the rank of Captain. The head of the institution is a colonel, but he is its military commandant and probably knows little or nothing of music.

Q. *Why is a prompter necessary in opera any more than in the ordinary theatre? Isn't it possible for opera singers to become sufficiently proficient to sing without* [illegible] *aid?*

A. If only a single opera were studied it might be easy enough to get along without a prompter. But in the general opera company there is a succession of operas given. An artist may sing Rigoletto one night, Faust the next night, Aida the night after, etc. When an opera runs for a whole season, as the light opera The Merry Widow, the prompter can usually be dispensed with after the first week.

Q. *What is the real meaning of the word Gamut and from what is it derived?*

A. The word comes from the time of Guido d'Arezzo about A. D. 1000 who first established the vocal syllables. The vocal name of "Ut" was given to the first note of the scale and he often represented the last note by the Greek letter "Gamma." Thus "Gamma" and "Ut" (the highest and lowest notes of the system) led to the word "Gamut," often applied to the vocal scale.

Q. *What does the following mark mean? I found it in* [illegible] *a band piece?* C. S. A.

A. The mark is a measure-repeat. It means that the preceding measure is to be played again, in this case twice. The same mark is sometimes used for a rest, but in that case it has a numeral attached.

Q. *Here are two signs that I had never noticed before. One was in a piano sonata, the other I found in a popular song. I have looked in all the dictionaries as well as other books on piano that I own and have been unable to learn what the two signs mean.* M. R. B.

No. 1.

No. 2.

A. The first sign means that the two chords are to be grouped together. The second is a rather poor method of indicating a tremolo of the two chords which are to be played in succession in alternation.

Q. *In playing triplets, should the first note of each group be accented or may they be played continuously without accent?*

A. It is generally best to accent the first note of a triplet group. It is well also to remember that many double triplets are mistakenly written as sextolets. More than half of the sextolets in printed music are to be played as triplets.

Q. *I am told that some people in reading music make it a custom to read a whole line ahead* [illegible] *Is this plan practical?* [illegible]

A. I have never heard of such a method of sight reading. But the memorizing of music is done in different ways by different artists. We must bear in mind that three methods of memory are called upon. One can remember the succession of harmonic thoughts in a piece and play it effectively even if not note for note. That is the best mode of memorization. Some have the "visual" memory more marked and remember how the page of music looked to them. In fact they imagine the printed page before their eyes. Others again sometimes rely upon the "motor" memory. They recall the way in which their fingers acted in a certain passage and work them in the same manner. This is the most unsafe and unreliable method of memorization, but it sometimes saves a pianist when his other memory fails.

Q. *What is meant by the term "Neapolitan Sixth," how is it written and how did it get such a name?*

A. If in the key of C minor you play F, A-flat and D-flat as a chord, you have the Neapolitan sixth. It is a chord which has its origin in the old Greek modes and it may have had its earliest use in southern Italy, whence probably comes the name. The origin is, however, by no means sure.

Q. *Is the glissando effect produced by playing a fast series of notes with the thumb-nail ever employed in the best music?*—M. M.

A. It is not necessarily the thumb-nail that is employed, but the nail of the second or third finger also. This glissando has been employed in very brilliant music by Liszt, and by other great moderns, and is a facile [illegible]. There is also a peculiar trick "glissando" which is chromatic in effect, with which Liszt used sometimes to astonish his pupils. It was made by running the nail of one finger along the white keys and making a rapid scale of black keys with the other hand.

The glissando is also a very good effect upon the harp, on which instrument it is frequently employed with the most showy effect. Of course no good composer would make frequent use of the glissando, but would reserve it for some especially dashing touch.

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The Russian ballet is much older than Russian opera. It came into Russia as early as 1672, is controlled by the imperial family and must be [illegible].

The nobility have always taken great interest in this form of art. Peter the Great was so carried away by it that he took dancing lessons that he might take part in one of the ballets and the head ballet masters were received with as much courtesy by the Czar as a general of the army.

The ballet is a mute drama and opera. Great painters are engaged to design the scenery and costumes and everything is worked out in harmonious detail. The cost of the productions reach fabulous sums, sometimes as high as 75,000 roubles.

In the Moscow ballet there are one ballerina, four premieres danseuses and so on down the ranks to a corps de ballet of one hundred and fifty.

Members of the Russian ballet are trained in the art gradually. [illegible] They begin as children. They must have a knowledge of the theory of music, dancing drama and anatomy, and the course covers never less than six years. There are from three to five hundred boys and girls in the two dancing academies at St. Petersburg and in Moscow. There are teachers who devote their attention to the heads, others to the arms and still others to the legs. A ballerina must practice like a pianist, for just as there are certain exercises that must be done every day. A pretty face and brilliant dress do not make a Russian dancer. The most famous ballerina, Taglioni was an ugly woman small and with unattractive features. Another one, Elssler was thirty eight years old before she appeared, but these artists were able to hold their audiences spellbound.

Russian ballet is an outgrowth of Russian folk dances just as modern Russian music comes from the folk-songs.

These silent dramas are usually divided into three parts and various scenes. Sometimes there are as many as five distinct acts.

The most celebrated composers have written for them, notably Tchaikovsky who was passionately fond of the dance. His famous ballets were *The Swan Lake*, *The Sleeping Beauty*, *The Nut Cracker*, *Mlada* and *The Snow Maiden*.

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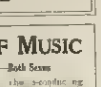

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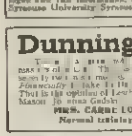

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THE CAUSES OF "CIPHERS" AND HOW TO MAKE TEMPORARY REPAIRS

By R. G. AUSTIN

(The following article by a well known organ builder has been written at the request of the Publisher of Music. Any doubt with a difficulty which is sure to occasion all organists sooner or later—Publisher on the Editor.)

CIPHERING or the continual sounding of organ pipes, is one of the trials of the organist, and it is a malady to which all organs are more or less subject. The "organ" of the organ—being a musical instrument—opens and closes valves admitting air pressure to the pipes and the failure of any valve to close tightly causes a siphon or the steady and continual sounding of the pipe it feeds.

Generally speaking in the modern organ ciphers may be grouped under two heads "true" ciphers and "individual valve ciphers." Action ciphers are caused by a failure to release in the train of action from key or pedal to the common valve or pneumatic operating the series of valves on any one department of the organ, be it Great, Swell, etc. This form of cipher is, therefore readily distinguished by the organist, as it will sound any stop that is drawn on that manual. The manual on which such cipher occurs must immediately be abandoned and all stops shut off. The other manuals are still available but remember that no Sforzando Crescendo or other combination must be used which will bring on any stops of the disabled manual as the cipher will go with them.

Individual valve ciphers are caused by failure of any one individual valve to close. For instance middle C may sounds on one stop alone and not on any other stop of the same manual. Such a cipher can generally be stopped by shutting off the stop on which it occurs other stops of the same manual being still available for use.

There are so many forms and systems of organ action that it is impossible to enumerate the causes or remedies of ciphers in any short article and when we consider that in a medium sized modern organ the number of valves and other moving parts of the action run up into the thousands it is to be expected that some derangement may occur causing a cipher especially in a new organ as its first practical use may naturally develop slight irregularities needing adjustment as well as any other machine.

In the tubular pneumatic or electro pneumatic actions the pallet motions are small and more or less delicate owing to the necessity of speed in quick response and repetition, and the small primary impulse of air or electricity which can be transmitted from the key. The most common causes of action ciphers are therefore disturbances of the primary regulation caused often by large particles of dust and dirt preventing the proper seating of a key valve in armature of the magnet.

A great amount of trouble is often caused by excessive dampness the ravages of rats and mice carpenters plasterers and decorators working over or near an organ etc., and often committees in haste and demand that an organ be erected in a new building under conditions most unfavorable where plaster is damp and the air full of sawdust grit and dust, in order to be ready for some premature opening recital.

Some organ actions are designed also with a sufficient margin of safety so as to prove too susceptible to atmospheric changes especially humidity and avidity in case of a cipher, which cannot be stopped at the keyboard by an index, the use of stops is useful and which practically disables the instrument the best thing the human can do is to fit the offending pipe from its hole in the soundboard and stuffing it with a sheet of paper or folded handkerchief under its foot which will silence it.

One must be very careful however in handling pipes as any rough usage will seriously damage them as well as throw them out of tune.

With a Universal Chest, a person of any mechanical knowledge can generally trace the cause of a cipher and remedy it by entering the chest as the action is exposed and can be seen in operation.

The great majority of siphons can be temporarily avoided by the organist as they only disable one stop on perhaps one manual. They are most liable to occur in the use of full organ coupled, as then all action is in use. It is advisable to shut off Sforzando or Crescendo pedals and generally reduce in couplers and stops until the cipher stops and it can generally be quickly determined as to what stop or manual is disabled and the service can be finished without one stop or manual much better than without any organ.

THE VALUE OF LITTLE THINGS

How often after we have heard some world-famed artist play have we sighed and felt as though the piano must be shut and locked forever? Perhaps we have even said, "There's no use trying music's all a waste of time!" We have seen nothing in it this long while but insurmountable difficulties and no glory. Few of us realize that the composer as well as the interpreter has put his work together bit by bit—a line at a time.

Beethoven could think mighty symphonies but he had to write them out a note at a time. The player thinks in masses but every tone must be sounded at the right instant, keys must be struck with exactness the technique must be absolutely flawless.

If we look deep enough we shall see that the value of every note, every rest every dot and dash, every repeat sign and every expression mark must be considered. Nothing is unimportant in art. Least of all in music so a composition, instead of being a pile of insurmountable difficulties, should resolve itself into the simplest experiment in observation.

Outside of his great genius the player we go to hear is no greater than the least of us. The thing he does the best we might do most—that is *the little thing*.

He knows the value of the minutest part of the composition. He is exact in the fraction of a unit he never guesses at time and proper tempo. He studies and finds out.

He leaves nothing to chance when he plays. Many of us take all on our luck of the moment but there is no inspiration that is not linked with hard work—hard grinding work. Rubinstein once said to a pupil "Do you hear that tune? Well that tone is worth your life and more!" So the great artists have gained all they have with work—many times with disappointments and tears. It has been no easier for them than for us the great unknown in manhood.

We might attain more if we tried. We can even in our humble surroundings play the least things well if not with great temperament and "soul" we can play correctly and with taste.

It is only by watching out for the little things by polishing and taking care of them, that we rise above the ordinary.

THE PROBLEM OF ORGAN PRACTICE IN A COLD CHURCH

During the warm season the thought of lower temperatures is attractive and alluring. But as human nature is prone to be dissatisfied, no sooner is the fan exchanged for a heavy overcoat upon the return of winter with all its rigors, and the attendant discomforts of a cold church for practice but we go back several months in our imagination and long for the return of those temperatures, which at the time were accounted not the most agreeable.

Some time ago I read an article which appeared in one of the music journals, regarding the winter heating of the organ loft during the week. This of course, only becomes a problem in those churches which are closed between Sundays, as a daily service would require the church to be fairly comfortable. As the present writer had spent many hours teaching and practicing in a church where the winter temperature was too cloyly suggestive of that to be found on "Greenland's icy mountains" he read the article with much relish. The result was the construction of a test (by permission of the church trustees and the assistance of the handy and willing sexton of the church). This test, which enclosed the entire console (in this case an extended one) was made of unbleached muslin tacked to a wooden frame. A larger gas pipe was introduced, leading to a gas radiator which when lighted produced and maintained a comfortable temperature, regardless of the thirty degrees or less prevailing in the church. The sides of the tent were full enough to overlap at the entrance and long enough to trail on the floor and keep out the cold. Ventilation was secured by occasionally drawing the sides of the tent away from each other for a few moments. The radiator and gas jets were of course at a safe distance from the tent or framework, approved by the Fire Insurance Underwriters and asbestos was also used as an extra precaution.

At his present church through the courtesy and generosity of the trustees, the writer has a somewhat similar tent made of green denim, supported by a metal frame, which with the lighted gas radiator gives a temperature of 70 and above, the space enclosed being approximately 8 x 5 x 8. The only dread has reduced the matter of all its terrors, so far as practice is concerned.

Let any organist who may have the opportunity try a tent and a gas radiator. He will be more than pleased with the results. Unfortunately it is now too late to secure the benefits for the present winter but remember the points and plan plenty of time ahead so that you at least may try the tent is next season.

It may be added that the tents are made so that they can be easily put up each week, being taken down for Sunday.

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What Others Say

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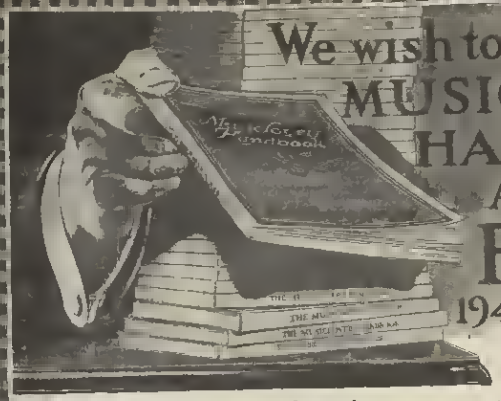

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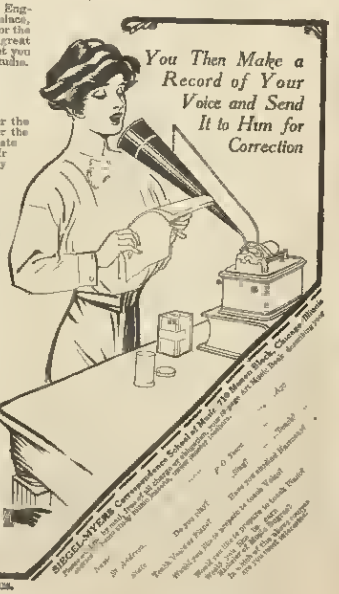

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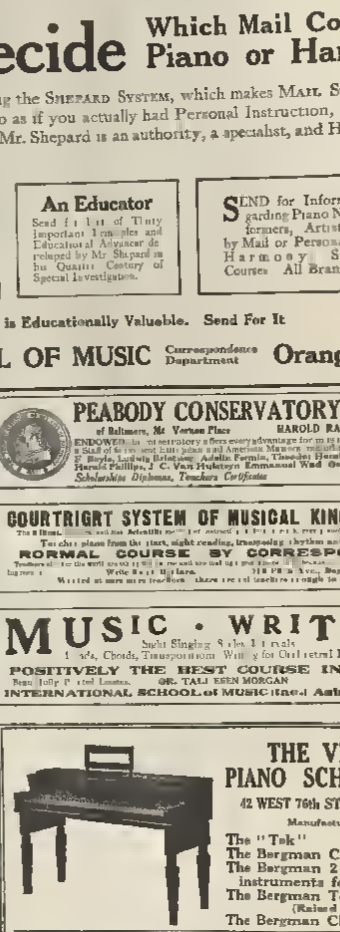

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