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James Francis Cooke

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THE ETUDE

Presser's Musical Magazine



SEPTEMBER
1914

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THE ETUDE

SEPTEMBER, 1914

VOL. XXXII. No. 9.



EUROPE'S WAR—OUR GAIN.



WAR, always hideous, is never worse than when the people of so-called Christian and civilized nations fight. Not since men first came to settle their disputes by swinging stone axes at each other has the machinery of battle been so horrible as now. The only war which civilization should countenance is the war against war. In this day, we certainly have problems of existence far more important to mankind than that of fighting over border lines for the aggrandizement of a few monarchs or politicians who show their lack of fitness to govern by precipitating war.

Nothing could be further from the spirit of America than the desire to profit by the misfortunes of others. Our interest in the present horrible, unthinkable fighting is that of deepest sympathy for the mothers, wives and sisters of the wounded and dying men. Would that we could restore life, peace and happiness where death, war and misery now exist. Nevertheless, it is a fact that the triumphs of battle do not go to those who fight, but to those who are at peace. The neutral, non-fighting nation is always the real victor. Russia, France, Austria, Serbia, Germany have little to win but everything to lose. Unwanted, unsought, great gains are bound to come to us. Furthermore, there will be a loss of commerce which Europe may be a half century in re-gaining.

Like sullen boys breaking up their toys in fits of anger, Europe is now annihilating the products of half a century of labor. America will be among the nations to supply this frightful loss and the very economics of the situation insure huge profits to all. Americans who do not hesitate at this moment may be among the great men and women of to-morrow. Unwelcome, as is the thought, war always provides opportunities for the redistribution of wealth in the neutral countries and the active, confident hard-working musician has now a chance such as he has never had before.

Speaking largely, America should benefit in an unheard-of manner by the European conflict. With our vast territory, bursting granaries, enormous national wealth, earnest workers and spirit of confident optimism, America should furnish opportunities so great that even the wildest imaginations might have difficulty in grasping them. The main thing is an atmosphere of confidence. No matter how black the war cloud may be, remember that our skies are clear blue.

Music is more needed now than ever. With the pressure of the hour, music will bring something to our lives which could not be supplied by anything else. Musicians and music teachers look forward to a year of great prosperity. Keep right ahead with your regular plans and work for bigger success than ever before. Thousands of students now studying abroad are likely to return and a musical season such as we have never known will be the result.



THE SIGNIFICANCE OF THE SALON.



It seems a little odd that certain pieces should be classified by the names of audiences toward which they are directed. We speak of concert pieces, recital pieces, chamber music and salon pieces where, as a matter of fact, many of these pieces are quite as suitable to all kinds of auditoriums. Many of the Chopin Waltzes for instance are just as much used in concerts and recitals as they are in the Salon, in other words the parlor.

We have, however, accepted a somewhat distinctive classification of pieces which we now call Salon pieces. In the sparkling article by Theodore Lack appearing in this issue he has pointed out

the origin of the Salon and told something of its history. The brilliant women of the French capital made their parlors the forums for leading artists and thinkers of their day. We give these grandams the credit for the Salon but really there had to be first of all the artists and thinkers themselves. One can not have a Salon in the middle of the Sahara. Coming as it did with a more or less superficial form of society there was a tendency to cultivate brilliance and effervescence rather than those substantial qualities which make for permanence.

We must not think, however, that the Salon was a gathering of the useless to entertain the useless. This was by no means the case. Such a figure as our own Benjamin Franklin was the lion of many a French Salon. Possibly the Salon may have led him to invent those fascinating musical glasses which were much used in their day.

It was nevertheless the Salon that brought out the best in many notable men. Chopin was its musical hero and not even the emptiness of Herz and pianists of his class could disturb Chopin's legitimate bid for immortality. In a similar manner there developed a kind of Salon music such as that of Bendel, Henselt, Chaminade, Chabrier, Heller, Raff, Liszt, Mason, Moszkowski, Poldini, Schytte, Lack and Schütt, which has in it the element of permanence. It is beautiful, unselfish, well constructed music reaching thousands where the classic reaches once. It is in a way the evolution of the Salon.

Last of all let us not forget that the Salon was not mercenary. As a rule the artist lost all idea of personal financial gain when he played for a room full of choice spirits with kindred ideals. Perhaps he was greedy for adulation, but then adulation is often the mead of many conspicuously successful and productive people. Good Salon music has as necessary a place in music as has the best of the classics. It is only the empty and unworthy that we would do away with. Let us have more and more good Salon music. Ethelbert Nevin showed us what might be expected in America if we see this very human need rightly.



AMERICA FOR AMERICANS.



AMERICA'S musical debt to the old world will never be paid despite the Ceresus-like sums which we have been pouring into European capitals every year. Ten or more years ago the editor of THE ETUDE printed the results of a very extensive investigation of the European conservatory systems. These appeared in the form of a dozen articles during two or more years. They were all based upon first-hand investigations of an unbiased American teacher, proud of his American ancestry, but affectionately attached to many fine European musical workers with whom he had come in contact at home and abroad.

Where Europe excelled, or where the equipment, systems and staff of a conservatory appeared exceptionally fine, this was set down, in enthusiastic terms, but in many instances where he found American students wasting their money upon inconsequential teachers located in conservatories with high-sounding names, but chiefly distinguished by a stench like that of a back alley, the truth was told.

Just now America has an opportunity to establish our musical work upon even a firmer basis, owing to the Satanic blossoming of years of militarism in Europe. Accordingly we are pleased to announce that THE ETUDE for November will be an "All American" number, an issue which every American teacher should place in the hands of every pupil. Mind you, we shall not forget the American musicians of foreign birth but long loyal to American ideals.

Tributes to the Memory of Hans Engelmann

Widely Loved Composer of Over 3000 Pianoforte Pieces

In the death of Hans Engelmann the world has lost a refined melodist and an able musician. Though popular, his work was never hand, and it filled a great niche with teachers and students all over the world.

CHARLES WAKEFIELD CADMAN.

It was with sincere regret I read of the death of Hans Engelmann. It is doubtful if a more prolific composer of popular music ever lived. He possessed a great gift for melody and his compositions will always find a way into the hearts of a vast number of people.

J. FRANK FRYNSINGER.

Hans Engelmann has passed away, but to the music lovers, who are acquainted with his many writings, he still lives.

His expansive temperament, as it were, was ever inspired by such melodies which find their birth deep in one's heart; in all of his writings there is tune everywhere, each little sentence, as we stroll through his "garden of melodies" breathes a fragrance of his everlasting versatility. For the young player his works are very interesting, as his teaching pieces are easily comprehended, combining the requisite educational features without sacrificing the ever pleasing style which so marks all of his compositions.

These special gifts imparted to his works naturally created an unusual demand for his manuscripts, and his compositions are therefore to be found listed in the catalogues of all the leading publishers of the country. Although at the time of his death he was comparatively a young man, his writings ran into thousands.

And so what he has left us are no hidden treasures. What his lyrics and words contain are for us, for all, and we shall ever pay tribute to him through our memories.

CARL WILHELM KERN.

When I first met Hans Engelmann in 1897 I was interested in his work as a composer on account of the fluency of his writing, and the fact that in nearly every one of his pieces he had at least one touch of individuality. At that time he rather prided himself in having reached a high opus number, somewhere between two and three hundred. I remember that on one occasion he remarked that he would like to reach Opus 1000. I do not know what would be the number for his last writing, but I imagine it would be nearer the two thousand mark.

Once the question of his studying compositions with a celebrated teacher came up in the course of a conversation. He gave it as his opinion that were he to put himself to a systematic course of study in the higher forms of composition he would undoubtedly take away from his fertility of invention and weaken his harmonic fancy.

If I were to try to characterize his work as a composer, it would be to lay emphasis in his facile melody, animated rhythms and harmonic color, achieving fine effects with resources familiar to the average teacher and pupil. Therein was his strength.

W. J. BALTZELL (Editor of *The Musician*).

The passing of a favorite author or composer is like the loss of a friend. I wish it were in my power to give as much pleasure to mankind by my magical compositions as has Hans Engelmann. Fortunately the good men do it is not always interred with their bones, so that generations to come may enjoy his sweet melodies.

HELEN L. CREAM.

I have always regarded the compositions of Mr. Hans Engelmann with great favor, as they possess, in a pre-eminent degree, melodic charm, rhythmic fluency, great naturalness and spontaneity. He was a past-master of form and his chord-setting always reveals the sincere artistic insight into what is harmonically true and correct in the blending of chords. While his compositions cover a wide range of human and nature moods, as well as technical variety, the genial individuality of their creator is always readily detected. It is my opinion that no composer of any period ever composed such a great number of truly delightful teaching and salon pieces. My pupils are invariably pleased with an Engelmann piece, because they are all quite uniformly good.

LEO OEHMLER.

Composers like Hans Engelmann fill a distinct and worthy place in musical development. Not everyone who loves music, and whose life is enriched by it, is ready for the messages of the masters. For such as these, the works of Engelmann, melodious, unaffected and technically of very moderate difficulty, are a real boon. Engelmann's passing will cause genuine regret to thousands.

JAMES H. ROGERS.

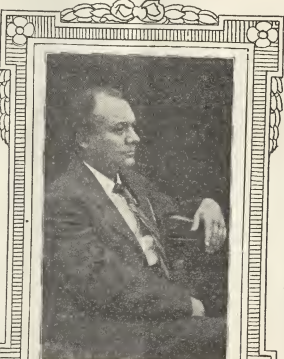
After the clank and clamor of modern dynamics, what a delight it is to play through Hans Engelmann's music, filled as it is with the refreshing, humanizing flow of melody which touches the heart.

To Engelmann was given that precious gift—melody—and its crystal clearness was never polluted by grandiose tricks or cheap sentiment.

What greater praise can one give than to say that Engelmann's music was fireside-music; homey music associated with the simple joys of everyday life?

In our rush for the big and noisy things he has charmed and touched us, he has made us stop and listen to his colorful melodies and he has made us love them.

MISS JO-SHIPLEY WATSON.



1872—HANS ENGELMANN—1914

Hans Engelmann was probably the most prolific of modern writers of melody. In these days of ultra modern compositions, with their dissonant harmonies and mystic tendencies, the works of Hans Engelmann are really often found refreshing with their fine melodies and pure harmonies. They will, without doubt, long remain popular with thousands of music lovers. It is much to be regretted that this well-known and popular writer died in the prime of life. He had lived, the world would have gained many more beautiful and perhaps even greater works from his pen.

FREDERICK A. WILLIAMS.

I am very glad to add my word of appreciation for Mr. Engelmann's work. The flowers which he gathered so freely from the "Garden of Melody" will continue to bloom and to brighten many a work-day hour. Who shall say which are best—the flowers that grow by the wayside, the roses, buttercups and daisies that all may enjoy—or the curious exotics that are cultivated in the high-walled garden?

MRS. C. W. KROGMANN.

We call music the "universal language." It may be also very aptly called a universal bond of brotherhood and fellowship. Our departed brother, Hans Engelmann, the exponent of cheerfulness, endeared himself by his wholesome, jovial music to thousands.

His beautiful *Melody of Love* expresses more fully his personality than any obituary that could be written.

He has accomplished his mission and by his works do we know him.

GEORGE NOYES ROCKWELL.

Hans Engelmann as a composer undoubtedly possessed a wonderful gift of melody, supplemented by a thorough practical and theoretical knowledge of music, thus giving to his compositions a character and finish so often lacking in the works of modern composers of salon and dance music. His themes allowed originality and freedom from the "commonplace," and his treatment of them gave them an educational value which teachers of good standing were not slow to recognize. Consequently, hardly a recital program has appeared in this *Etude* for years past that has not contained one or more of his graceful numbers. Engelmann's place as a composer of this particular style of music will be very hard to fill, and his passing away must be a source of sincere regret to thousands of teachers and students who found his compositions a means of instruction and a source of recreation.

R. M. STULTS.

I feel it a privilege to express my feeling of loss to the musical world in the passing of Mr. Engelmann. His compositions were always unusually melodious and appealed to the younger as well as to the more advanced pupils. He could write simple pieces so as to cause them to sound difficult, which is quite an art in itself. Pupils as well as teachers will feel his absence.

MRS. L. A. BIGGER DAVIDS.

Once in a way a man works along unselfishly and unobtrusively to the end that many are benefited. Hans Engelmann was one of these, and music teachers will find that they will be missing him albeit the fact that he left many helpful and interesting works behind him. A rare gift of melody and sufficient scholarship were possessions of Mr. Engelmann, and that his published compositions in great variety have attained to wide vogue is the best proof of their value, especially to the younger pupils, everywhere. J. LEWIS BROWN.

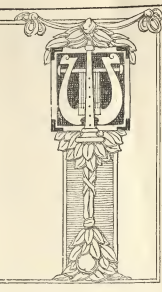
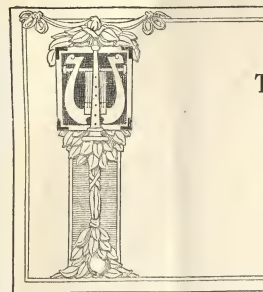
The Salon and Its Music in France

(Galerie Sur Les Salons Sans Musique Les Salons avec Musique et La Musique de Salon en France)

By the Brilliant Composer of Charming Salon Pieces

THEODORE LACK

Written expressly for THE ETUDE



[EDITOR'S NOTE.—The same sparkle and interest that has made so many of Theodore Lack's compositions popular invest the following article. The subject must have appealed to M. Lack with great interest, for he has entered into the spirit of the subject so that he virtually assumes a kind of salon atmosphere to which the reader can not be inattentive. M. Lack honored *THE ETUDE* with an exceptionally good article in February, 1913, *How the Piano is Studied in France*. At that time we gave the following short biographical notes: He was born at Oulme, Puy-de-Dôme, France, September 3, 1848. Studied at the Paris Conservatoire with Regin and Marmontel and has been teaching in Paris since 1868. He is an officer of Public Instruction, Officer of the French Academy, and Examiner at the Paris Conservatoire. His best known piano composition is the very popular *Waltz*.]

PART I. THE SALON OF OTHER DAYS.

The salon has played a leading part in our country, particularly in the eighteenth century. It was at that period the meeting place of good company—not infrequently of laid—great nobles, famous financiers, illustrious gentlemen of the robe and of the sword, of the pen and of language well or ill put together, frequented the salon to talk about everybody and everything. New social orders, policies, scandals and slanders were formulated in the salon. Academicians were made, ministries unmade—such was the bill of fare, sugar and salt, at this charming resort. A little of everything was made there, but not much music. I cannot say a great deal about this period except from hearsay as I was not admitted into these select centres, for two reasons. First because I had not yet been born. . . . and that relieves me of the need of giving you the second.

Our great-grandmothers had, it is said, a peculiar faculty for maintaining a salon; the historians are all agreed on this. Historians in agreement—that astonishes you? It astonishes me, too. If it had been doctors that were in question, you would say that I was humbugging you, and you would be right for that could never be the case.

As for giving the exact date at which salons originated, that I cannot do, or at least, I can only give a very approximate date. Beginning at a remote period and coming down to modern times (that is always so easy for the author), we find the Forum and the Agora as the centre of union among the Greeks and Romans, where it seems they discussed very lively questions. Perhaps that which comes nearer to the gossipy nature of our modern salon or "drawing-room" would be the *Ecclesia* of the Greeks, but if you only knew how sick I am of the Greeks and the Romans and you?

THE FIRST SALONS.

It is simpler to believe with Sainte-Beuve, who was a very learned gentleman, that the first salons were those of Mme. la Marquise de Lambert, Mme. du Deffand, Mme. de Taillon, and Mme. Geoffrin. The last named gave famous weekly dinners also, at which the guests were of some importance—"the fine flower of the country." Her husband was always present, silent, unnoticed, never opening his mouth except to eat. Nobody paid any attention to him. It is said that one day, one of the guests observing his absence from the table inquired, "What has become of the old gentleman who was always at the table and never had anything to say?" "What, M. de Geoffrin replied, "That was my husband. He is dead!"

That is reducing a funeral oration to its simplest form of expression, is it not? Bousset, the famous divine took more pains over his oration at the funeral

of Madame the Duchess of Orleans—it is true, however, that he was a trifle less laconic. According to many "competent" musical critics (are there any competent critics?) it was at the house of that ultra-rich melomane, de la Popelinière (1737), that music first made its appearance in the private salon, where it has since reigned in sovereignty. Mind you! I do not wish to say that I place the origin of music in the epoch of M. de la Popelinière. Ah, no! Music has existed since the beginning of the world; that is unquestionably true. I will explain: the word "musique" in French



LISTED IN THE STUDIO OF GUSTAVE DORE.

means the same as "chant" (song) in Greek, anything that comes from the Greek is sacred! and, as we are all possessed of a voice from birth, there is nothing to prevent us from singing at our entry into the world. And since to sing is the same thing as to make music, the origin of music must consequently date back to Adam and Eve. What objection have you to that? . . . nothing, *parbleu*! These venerable ancestors, to whom we owe the present day and all its misfortunes, including the mechanical piano, were very well able to sing duets in the garden of Paradise, their conduct domestic.

Relating to this idea I recall the story of the leasee of a moving-picture show who shouted to the crowd assembled before the door of his establishment, "Enter, ladies and gentlemen, and you will see Adam and Eve after the photographs of the time!"

Saperlipopette! I am wandering from my subject What do you say? Ah, yes! I was speaking of M. de la Popelinière. But since he is dead, peace to his ashes.

PART II. MUSIC SALONS OF TO-DAY.

Little by little the salon of affairs gave place to the salon of music. I have spoken of the salon of yesterday; now I will speak of the salon of to-day. During my career as an active virtuoso, which extends from 1864 to 1890—since then I have devoted myself entirely to teaching and composition—I visited so large a number of salons that it would take a complete volume to number them all. I will confine myself therefore to those salons which had so much prestige at that period and since then. This time I shall be speaking from memory of scenes in which I have been both a spectator and actor.

Salons, like individuals, have a character all their own. I am going to endeavor to show them to you in a few brief notes, written from memory without attempting to preserve any chronological order.

Music was given every Sunday at the home of the Empress Eugénie in her private apartments at the Tuileries. In order to move about the room freely one had to be as alert as a cat climbing the shelves of a dealer in porcelain. The Empress had a positive passion for old bric-a-brac! The grand piano was covered with it. To the right and left of the piano a number of little stands and tables were scattered about simply covered with rare china. One had an impression that the least touch would smash it all to bits. In such surroundings, to play a Liszt Rhapsody was to invite dire catastrophe! Prudence demanded that one should play nothing beyond a *Nocturne* of Chopin or a Mendelssohn *Song Without Words*. *Note bene:* the Empress was a beauty, but her beauty was of a sensational kind!

Then in the Kingdom of the Pallet, there was the salon of the Princess Mathilde, cousin of Napoleon III and the good fairy of all painters—what a delicious address for musicians the painters make! At the salon of Monsieur Nieuwerker, superintendent of the *Beaux-Arts* at that time, one met "all official Paris." I retain also a vivid recollection of the musical receptions of that exquisite, that perfect gentleman, the Count Walewski, favorite minister of Napoleon III.

At the home of President Benoît-Champ, the Great Mogul of the Magistrature, one met "le tout Paris"—all the officials of the Palais de Justice. A bevy of elegant young men was present, and young ladies with wonderful toilets—and with decidedly low-cut dresses, as might have been expected in surroundings in which the "Collet Monté" (a famous staircase) was a gracious ornament of the magisterial pretorium. Eh! Eh! I discovered there that being a grave and austere judge in no way prevented one from being a man. These gentlemen, in fact, taught me that life may be taken pleasantly and that I could "dry my eye" as Gervaise expresses it. That artist and charming composer for the piano, Jules Schullhoff, was an intimate friend of the house. Many a time I had the good fortune to hear him play his own works. He was a king of artists.

Pierre Virén, the witliest of boulevardiers, founder of a celebrated journal, *Le Charrin*, had generally at his salon to solve the insoluble problem of making the part greater than the whole. By crowding together

but Chopin, Liszt, Moszkowski and others have made them immortal in the ball room. The dance that has longest is the one with the least complexity. The waltz is said to have come from La Vola which was known as early as 1555. However, the waltz as it is now known is something over a hundred years old and bids fair to live another century. The tango is altogether too complicated a dance to remain in favor for any considerable length of time.

THE RISE AND FALL OF THE DANCING MASTER.

Some famous dancing masters have, like Yestrin, been lauded through all their days; others rise and fall like chips upon waves with the ebbs and flows of the dance itself. The present dance craze has brought fortunes to some clever dancing masters but this in itself is not new. In the early part of the last century England was overcome by a dance craze that was pronounced that gentlemen at balls who could not procure partners were said to have gone dancing astray with the Lancers and Queen Victoria herself was the greatest enthusiast. In fact there was a time when the sovereign of the most puritanical of the European nations spent the better part of her days in dancing. This, which arrived about 1844. It was an old Bohemian peasant



FAMOUS PIANISTS OF YESTERDAY'S SALONS.

ROSENTHAL, F. DÖRLE, F. CHOPIN, S. THALBERG, E. WOLFF, A. HENRY, F. LISZT.
(From a rare lithograph issued nearly a half a century ago.)

Charlesmagne (742-814) censured his subjects for dancing in graveyards.

Believe me we are at the very crest of a wave of dancing which like all similar crazes in the past will surely go down. The dances of South America, which first horrified our dancers and then appeared them and then excised them are in a measure responsible.

It is said that we Americans are responsible for only one dance which has become universal and that dance is the two-step. We all know what John Philip Sousa Cellarius the famous French dancing master received as high as forty dollars an hour for instruction (about 1840).

WHILE of all arts music seems to be the most universal and personal, no particular expression of the art is as universal as are the expression of the other fine arts. It is this unique nature of music, this detachment from practical life, this consciousness that the gives music a powerful influence over us, by detaching us from all the relations that chain us down in our practical environment, and helps the soul to realize the freedom that it tends to lose under the shackles of the rational conditions of our modern civilization. Probably all will readily admit the peculiar effectiveness of music in the immediacy of the joy that its activity of the work that its forms make possible.—CHARLES H. FARNSWORTH.

present tango and the maxixe may well be claimed by the New World Spain.

SOME REMARKABLE FACTS ABOUT THE DANCE.

The Council of Trent (1562) composed of legates, cardinals and archbishops opened with a brilliant ball.

It is said that Pope Leo X favored religious dances. The Burmese had a custom of singing and dancing beside the coffin of a dead priest.

In many parts of Africa it was the custom for the natives to dance upon freshly made graves. As late as 1814 ten thousand pilgrims went dancing to the shrine of St. Willibrod.

The Baile de las Seises given on Corpus Christi Day at the Seville Cathedral is performed by two groups of six choir boys. The Bishop and the clergy assemble before the high altar, magnificently lighted with candles. Cantants accompany the dancing. During the service the clergy kneel. What is reputed to be the music of this dance is given in Grove's "Dancing" in the Badminton Library.

VACATION days are over and before us opens the new season—a season the outlook of which should prove a stimulus to every teacher and pupil throughout the land. To the conscientious teacher it means the birth of a new period, an opportunity to prove that the reverence and study of the past teaching season and the vacation months have opened our minds, broadened our outlook, and developed us pedagogically as well as musically.

To begin the new season with sound, well-developed principles and ideas, with the necessary enthusiasm for imparting them to others, bespeaks in no small manner for the success—financial and aesthetic—of any teacher, in any branch whatsoever during the season now at hand.

The errors made in the studio on the part of the teacher in times past may have been due to a certain ignorance of things in general and during the vacation months perhaps an examination has taken place and the cause of those errors and faulty methods have been gone over and a new plan devised for the coming months.

Speaking in a general way these errors on the part of a teacher may be summed up under three different heads, viz:—

FIRSTLY—A lack of sufficient knowledge of the subject we would teach.

SECONDLY—Inability to impart our ideas to another.

THIRDLY—Overcrowding our pupils.

Of the three named it would be difficult to say which is the most detrimental to our success, and by which are we most handicapped.

The first reason given, that of not knowing the subject matter, may be overcome by persistent effort; in other words by hard work and relentless study.

The second difficulty, that of not knowing how to impart to another that which one knows, is indeed a difficulty and not so easily solved; for not only must a teacher know how to impart knowledge, but he must do so in a definite, understandable, and interesting manner. He must place his instruction before his pupil, and so transmute it into their consciousness that it will remain with them and act as an incentive to further effort.

The third named reason given, that of overcrowding pupils, that is giving them new music when their old has not been thoroughly grasped, is a very common one indeed. Many teachers seem to be quite unable to overcome this tendency to crowd their pupils, even though they realize that it reacts detrimentally on their standing and on their work. Overcrowding is bad policy at any time; but this does not mean that each piece or study must be worked up to a high point of interpretive and technical perfection before something new is offered. On the contrary, a primary principle of pedagogy is to keep a pupil interested in his work. Not can this be done when one is forced to subsist for an unreasonable length of time on one article of diet and to add to this the necessity of paying for it. It has been forced to pay a price for their ignorance.

Right now, at the very outset of the new season, it were well for all teachers to look back over the season, its successes and failures of other seasons and make a resolution that these things which contributed to former failures shall not enter into the work of the work of the present season. The time to put into the past is the time to be learned of. Shall we, when next June comes again, have upon us the terrible and weakening word "FAILURE," or the stimulating and ever-gladdening word: "SUCCESS?"

THE NEW SEASON.

BY EDWARD O'CONNOR.

Sigismund Thalberg

Prince of the Salon

By AUBERTINE WOODWARD MOORE

Including the Author's Personal Recollections of Thalberg's American Tours.

NOTHING could better illustrate the transitoriness of a virtuoso's fame than the neglected century, January, 1912, of the once popular Thalberg. Although by no means the most eminent of other-day musicians whom the present day consequentially pronounces quite out of date, he is nevertheless a personality to whom the musical world owes a debt that should neither be overlooked nor lightly estimated.

It was he who unfolded to the laity the beauty and infinite variety of tone that might be derived from the pianoforte through the proper use of its resources. He emphasized the art of singing on the instrument and instituted in a free employment of the thumb and ingenious combinations and changes of the fingers now so universally adopted that no one thinks of tracing them to their source. Numerous figures of entirely novel form were invented by him and were widely imitated and elaborated. His technical specialty, a feature which contributed so largely to the fame of his fantasias, was his mode of sustaining a central melody, with the aid of the thumbs and damper pedal, and surrounding it with a halo of iridescent runs and arpeggios supplemented by full rich chords.

Sigismund Thalberg was born in Geneva, January 7, 1812. His father, Prince Dietrichstein, while failing to endow the boy with an ancestral name and title, reared him in the lap of luxury, and from 1822, in Vienna, surrounded him with every opportunity for broad culture the age and place afforded. A career in the diplomatic service had been planned for young Sigismund, but at fourteen he made his choice for music, with the piano as his medium of expression, thenceforth devoting his best energies to the art. In 1830, after several years of successful local appearances, he began his dazzling series of European and foreign tours, everywhere the conqueror by virtue of his combined artistry and personal charm. When he was launched on his career as a virtuoso, his father equipped him with a capital of \$100,000, and he never had occasion to undergo the struggles with poverty which have oppressed so many artists.

A KEYBOARD DUEL WITH LISZT.

The most thrilling episode of his existence, his keyboard duel with Franz Liszt, began in Paris in 1835. The musical world of the French metropolis was for some time in complete split by the controversy in regard to the respective merits of the two virtuosos, it had been in the previous century the Gluckists and the Puccinists. Thalberg and Liszt, both being gentlemen, were little inclined to share the animosity of their partisans. Once, at the outset, Liszt, stooping below his usual standards, printed a scathing attack on his rival, but promptly apologized for it, admitting that Liszt was at least another than himself the idol of the Parisians had prompted the attack. Thalberg unhesitatingly pronounced Liszt one of the greatest pianists in Europe, and Liszt said of him that he was the only artist who could play the violin on the piano. Many benefits arose from the Paris two-way warfare. It stimulated Liszt to put forth his best energies and accomplish more than he might otherwise have done, and it brought the attention of the entire cultured world on clean and to the piano. That Liszt triumphed in the end was due to his more intense personality and his larger creative powers. The cartoonists were as busy with their two-way warfare as they became later with Paderewski. Liszt was caricatured, received from him his first glimpse of the tonal possibilities of the pianoforte. He was touring the country with the famous violinist Viennese, and I can vividly recall the impression both artists made upon me. They were the most distinguished artists I had then ever seen or heard, and I watched them and listened to them with a feeling akin to awe. Both seemed to me like faraway story-book men, both appeared statuesque and cold, and yet both kindled within me emotions music had never before aroused.

I can close my eyes and see him now as he moved forward on the platform, a refined, distinguished-looking gentleman, every inch the aristocrat. Approaching the piano with unflinching tranquility, without the least sign of fuss and feathers, he greeted the audience with the unaffected dignity and air of inherited property that enveloped him, and taking his seat quietly before the keyboard began to play.

HOW THALBERG PLAYED.

I had been accustomed to the performers who violently labored their ineffective, long-suffering, and who indulged in wild, fantastic gyrations in the air, with hands and arms, and who elevated their shoulders, distorted their entire bodies with exaggerated antics and their countenances with ridiculous gestures.

tured with wildly floating hair and exaggerated attitudes and environments, while Thalberg was represented as seated with rigid dignity before a box of keys.

THALBERG IN AMERICA.

During the season of 1856-7 Thalberg came to the United States, and it was in Philadelphia that I, an ambitious but as yet poorly informed young piano student, first saw him.



SIGISMUND THALBERG.

How different it was with Thalberg! He was perfectly composed, convincing the observer from the outset that he was master of the keyboard and of himself. Not a gesture, not a change of countenance, not a stolen glance toward the audience betrayed the slightest agitation, or indicated that his thoughts were occupied with aught else than his work. Applause was received by him with a respectful inclination of the head, and not the slightest deviation from his courtly bearing. That he was not as frigid as his demeanor betokened was betrayed by the soft flush that at times gradually suffused face, ears and neck.

MAKING THE PIANO SING.

In the most minute details his style was polished, finished and so clean and accurate it would have astonished one to hear a wrong note. His runs and arpeggios were crystal clear, now delicate as fairy networks, now rolling like magnificent billows; his trill was perfect; his octaves and chords faultless, and his cantabile something that could never be forgotten. He made a melody sing on the piano, as I had then never thought it could be sung by other than the human voice. I remember watching fascinated by the flash of his feet on the pedals, not realizing at the time how much he helped himself through them to his effects.

Touch, tone and technique may have been his adored trinity, but he certainly used them in a manner to cause beneficent results. He never pounded; what he sought and produced was pure tone, full, round, velvety and gently graded from exquisite softness to large volume. His was the most beautiful tone I had then heard, although later I knew something bigger, nobler, more impassioned in the tone of Rubinstein, who, of course, played on an instrument twenty years further advanced than that Thalberg used.

"THE ART OF SINGING ON THE PIANOFORTE." A noteworthy contribution to the science of touch and tone is *The Art of Singing on the Pianoforte* by Thalberg, printed as an introduction to a series of paraphrases meant to illustrate his teachings. These may be given in brief, as follows:

"Sentimental feelings play the incentive faculty, the need of expressing what one feels will develop resources that might have eluded the mere technician." "The Art of Song is ever the same, no matter to what instrument it may be applied. Neither concessions, nor sacrifices should be made to the mechanism of the particular instrument used, it is rather the business of the interpreter to adapt this to the demands of art."

"One of the first essentials in obtaining beautiful sonority and variety of tone is a complete freedom from rigidity. It is therefore an indispensable requisite to have the forearm, wrist and fingers as supple and well under control as a skillful singer must have the vocal apparatus."

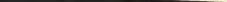
"Broad, lofty, dramatic songs must be sung with full voice; much, therefore, is to be demanded from the instrument from which the greatest volume of tone must be drawn, though never by roughly striking the keys, rather by pressing them with firmness, decisiveness and warmth. For simple, tender and graceful melodies the keys should be felt rather than struck."

MAKING THE MELODY STAND OUT.

"The melody should stand out clear and distinct above the accompaniment, as a human voice above the orchestra. Notes may be sustained by substituting one finger

inglished director, teacher and composer, who has written many songs and piano pieces; among the latter may be mentioned *What the Swallow Sang*, *Dancing Girl* and *Rose Fay*.

MORE ABOUT STANDARDIZATION.



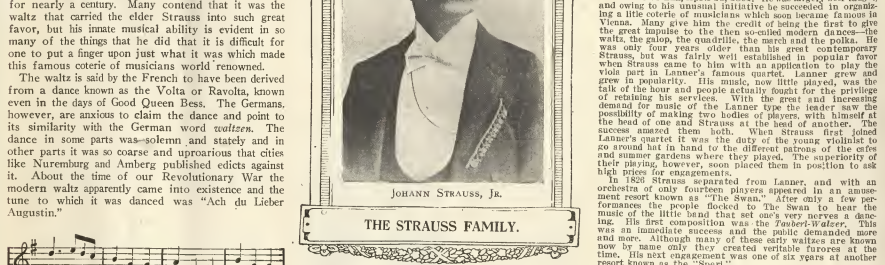
THE LAW AND THE PROFITS.

MÁRIA CHIPMAN TOPPING.

Never let the wrist get tired in chord playing. Strains of this kind does more damage than hours of practice.

CHORD PLAYING MADE SIMPLE

The Etude Master Study Page



JOHANN STRAUSS, JR.

THE STRAUSS FAMILY

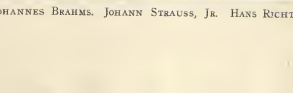
"Man Lebt Nur Einmal"

THE MUSIC OF THE COURT BALLET

JOHANNES BRAHMS. JOHANN STRAUSS, JR. HANS RICHTER

THE HEYDAY OF THE DANCE

How much of Strauss' popularity in the States due to his great dance music, the future is impossible to estimate. The future was fated everywhere. When he appeared in Vienna after a long absence the occasion was made a special public event. The Kaiser attended his performances in person and invited him to play at the Royal Palace, the Crown Prince of Austria, who later became the famous Emperor William, was also a great admirer of Strauss. He had many honored Strauss by ordering a special concert of 200 bandmen. When Strauss left Berlin there was a special torchlight procession and serenade given in which he was honored by many citizens. A similar distinction was shown to him when he returned to England in 1905. His concerts were hugely successful in London, and upon his departure he was followed down the Thames with numerous boats filled with enthusiastic onlookers. On his return to Germany he contained a band which played



tops which are interesting, but they are far behind the

The process of a single piano tone travels over the road of the mind through muscles, piano action, tonal phenomena and back to the mind, and piano playing is but the stringing of many of these individual processes into chains of processes (piano technique) which are again subject to the same laws.

The time consumed by each process is governed by individual ability, but no matter how infinitesimally small a fraction of time it consumes so that its separate stages are absolutely imperceptible, the same road is traveled by genius and blockhead, only the genius travels by express while the other takes the local and stops at every switch.

Yet there are not special piano playing motions, but only natural arm motions, associated in new combinations and therefore all motions made on the keyboard are subject to all the laws of natural functional motions and are subject to. In fact unnatural motions do not exist, because all motions are pre-arranged by the construction of joints and muscles in and by which they are made. An unnatural motion can only be made when abnormal conditions prevail.

Playing piano therefore makes use of natural motions and the more these are made in a natural unrestrained way according to original conditions, the more technique is taught with a thorough understanding of physical laws, the easier it can be made.

BEGINNER'S METHOD.

Duchenne, the great French physiologist, formed the law:

"Le mouvement l'élémentaire n'est pas dans la nature."

(Translated, "There is no isolated motion in nature.") From this law we can deduce that compound motions, motions performed by many muscular groups in co-operation are easiest, single motions to be performed by individual muscles hardest or almost impossible because unnatural. The recognizing of this law is the secret of all success in piano playing and teaching; but it can only be recognized in all its importance, when studied scientifically, and it will never be understood by merely playing scales and finger exercises.

It is the chief principle of modern piano teaching, the basis of the rolling and rotating motions, and it is freely used by all progressive teachers in the teaching of advanced or even intermediate pupils, but unfortunately the reform is not carried into the lessons of the beginner and made the basis of the very first step in motion on the keyboard. The application of it here will save the elasticity of the child's muscles and their freedom and gracefulness.

It will allow him to utilize instinctively the habitual reflex motions of his infancy and from them proceed to the more detailed motions later. Thus will be avoided the stiffening up through undue contraction forced by unnatural motions and thus fundamental piano teaching will really be a foundation upon which the wonderful glorious structure of real music and beautiful playing can be erected successfully.

We marvel over the unnatural motion of the con-artist and think them quite wonderful, yet we expect a nine year old child to perform similar stunts, in the first lesson on the piano. We do not marvel here, nay, we get impatient and wonder why they do not act more properly. In forcing a beginning child to raise a single finger, we impose upon him the most difficult task imaginable. Difficult because it sins against the wonderful coordination of muscular action, difficult because it sins against the most powerful ally of all learning, that of coordinate action of different nerve centers, difficult because it requires an independence of mind action not at the disposal of the average child at that stage of development.

But all these matters are not part of Chopin's Nocturnes and Beethoven's Sonatas or Liszt's Rhapsodies, not matters of phantasy and emotion, but matters of science. They are applied individually and subconsciously by the pianist for his own use but must be studied and understood by the teacher to be explained to others.

NATURAL REFLEX MOTIONS.

When we wish to know what are the easiest motion for a child to make on the keyboard, we only have to observe a beginner, who attempts to master the keyboard without a teacher. He follows his memory instinct and uses compound motions and sorry to say he generally succeeds better than the child who has unnatural motions forced upon him by tradition and the unwillingness to admit new principles, even if they are really the oldest known.

SOME BROAD CONCLUSIONS.

In summing up all these matters I wish we can answer our first questions in the affirmative.

The study of psychology does improve the teacher's work; it does lessen the pupil's effort; it does lift the teacher and his work into a higher sphere by reducing the amount of parus work and substituting for it assurance and direction, and therefore the study of psychology and physiology, I should say is absolutely necessary.

Experience alone is insufficient, theory alone is helpless, but practical experience plus scientific knowledge, that is the combination of instruction from which alone the student will get the proper results.

SOME PUPILS WE MEET.

BY ERNST VON MUSSLMAN.

MEETING the many varied and exciting demands of a class of pupils, and applying the necessary means for correcting their defects, may be compared to making chemical tests; the instructor, using as reagents his powers of discernment and discrimination, and applies the various ways and means known to modern pedagogy for securing the desired results. But even though it all be reduced to the minute accuracy of a pathological test, despite all the skill that one may display in probing into the causes for a pupil's lack of response to your methods, the student's progress may still remain an unsolved problem even though you may have exhausted all of your resources and are entirely at a loss for further plans of procedure.

Musical instruction is not the blind groping in the dark that the average person may believe; there must be a basis to the basis to work with. There must be a definite end in view with each pupil, and if given a fair chance to use every iota of your skill, you will succeed in bringing that end about if you have the proper material to work upon. You may wonder at the impossibility of some pupils, and you may even honestly make that fact known, only to have the matter complicated by the refusal of a too fond parent to coincide with your view of the case. As you enter into almost daily association with your class, and your class' relatives, and those relatives' friends, you will taste of human nature in all its diverse phases so that you may easily be carried into the teaching of your pupils the demands of such varied ideas as to just what constitutes successful pedagogy.

THE IMPOSSIBLE PUPIL.

It is folly to believe that thorough musicianship can be implanted in sterile soil. You as an instructor, probably realize this fact, but a hopeful parent is very apt to overlook it. If certain parents are desirous of furnishing their children with a musical education for the sake of whatever of accomplishment it may provide, it is certainly your duty to cultivate such patronage; if, however, you are asked specifically to develop such a child, you must somehow more pretentious regardless of the amount of adaptability shown, then indeed is your problem complicated.

Looking at one's classes from a purely business point of view, it is necessary to have a clientele such as will not get impatient and wonder why they do not act more properly. In forcing a beginning child to raise a single finger, we impose upon him the most difficult task imaginable. Difficult because it sins against the wonderful coordination of muscular action, difficult because it sins against the most powerful ally of all learning, that of coordinate action of different nerve centers, difficult because it requires an independence of mind action not at the disposal of the average child at that stage of development.

But all these matters are not part of Chopin's Nocturnes and Beethoven's Sonatas or Liszt's Rhapsodies, not matters of phantasy and emotion, but matters of science. They are applied individually and subconsciously by the pianist for his own use but must be studied and understood by the teacher to be explained to others.

THE AMBITIONLESS PUPIL.

How often do we see them—bright, intelligent pupils, yet entirely devoid of that anxious spirit so necessary to stir them to actual accomplishment. They remain one of the crisp, brown leaves that lie scattered about the forest in autumn, waiting only for the first stirring of the same manner is it dependent upon you to arouse

the dormant faculties of inert pupils. Instead of smothering them beneath the folds of dry, pedantic routine, wait them some, stir, stirring draught such as will serve to awaken their interest in life. It may require only a seat at the opera or a friendly competition in class, yet the opportunity will in some manner present itself for you to stimulate them, and the renewed vitality that such an interest will place in your classes should be sufficient to warrant your efforts in that direction. Incidentally, it may be some incentive for you to remember that interested pupils are the advance-agents of future acquisitions to your classes.

THE SELF-SATISFIED PUPIL.

Obnoxious egotism, vanity, over-estimated ability— one or more of such symptoms mark the presence of one who is filled with gratification over his own fitness. Quite often such pupils believe themselves to have reached the zenith of all possible advancement when in reality their actual ability can only attain the commonplace under forced draught. They may believe themselves to be past-masters at their tender years, but little do they realize that minds very much wiser than theirs have gone on and on in their quest for knowledge and finally, in the wintery years of their lives have discovered that a lifetime is none too long. Such pupils may not hesitate in valuing their opinion over yours, even though you may have spent years in gaining your experience. They may patronizingly accept your tutelage, but it is often such a monopoly of clashing opinions that not infrequently is the general class advancement retarded. Such is the deportment of a pupil who is so pleased with his own knowledge that he will accept none from superior wisdom; such are those who would have us believe their knowledge supreme, their fitness complete. Pupils, like these, cannot fail to be a menace to anyone's classes. They not only retard the progress of others, but they allow your opinions to be attacked and questioned, you may lose much of your class' respect and confidence.

THE DISSATISFIED PUPIL.

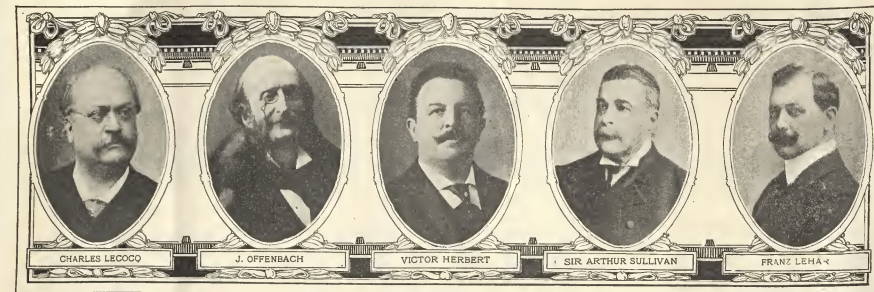
If the dissatisfaction, as exhibited by a pupil who has found a grievance against each and every instructor, were confined solely to himself, perhaps little harm would result. But always must the pessimist spread his spirit of discontent. Gradually the infection extends until it involves some of your other pupils. To you it seems like a veritable contagion of the air. In innocence, you may even wonder what has gone amiss. Ultimately, you realize the far-reaching power of a student's dissatisfaction when his parents make you the centralized figure of a sort of court-martial in which your ability as an instructor is questioned.

And what must you do? Nothing—unless it is to assert yourself and your position in no less emphatic manner! Make your defense plain and decisive. If it is necessary for you to substantiate your assertions, and if possible, call in another instructor for consultation; we cannot see why such a consultation is not just as possible between instructors as between diagnosticians. Assume yourself of one fact, however, that such conditions, if allowed to run on, will continue to spread until harm can result for you. Therefore, the duty to assert yourself in when the matter has reached just such a climax.

THE SERIOUS PUPIL.

And now we come upon that ever reliable source of genuine pleasure and delight to any instructor—the serious student. You feel immeasurably drawn toward such a pupil. You feel an irresistible desire to extend occasional extra help to the one seeking knowledge so eagerly. And as the days come and go, there are the usual trials and tribulations that beset any teacher, but always as a sort of compensating balm to your tired and jaded brain, will the serious pupil appeal to you and make you feel that after all pedantic work is worth one's while. In this respect, a serious student is a most valuable asset to any teacher.

When you have such pupils come to you, pupils giving every evidence of that quiet earnestness which betokens intense desire to learn, you cannot but feel that you do not throw a bit of extra help their way as an occasional reward. Consequently for every reason that is of personal importance to you, there should be every bit of encouragement and help extended to such a one who is taking a serious view of his musical studies, and though that help may entail an occasional inconvenience to you, the results may be such that, in the many years hence, when you are old and withered, and gray you may be able to point out happy days to your grandchildren that So-and-So was once a pupil of yours.



The Most Famous Light Operas, and Who Wrote Them

By CAROL SHERMAN

It would be a very difficult matter indeed to pick out the names of the best light operas of the last century, but it would not be so hard to locate the most successful pieces. But success in music does not by any means imply great artistic merit. The ballade opera known as *The Beggar's Opera* by Gay was prodigiously successful in its day, but was not nearly so meritorious as many other contemporary works.

Love, laughter, pretty girls, audacious heroes, picturesque scenery, lively dances, brilliant costumes, good natured humor mixed with biting wit, and most of all happy and sparkling music—these are the reasons for the popularity of comic opera—often less permanent than that of its more serious sister Grand Opera, but usually far more intense while it lasts.

Those men and women in middle age who read *The Etude* would probably make out a list something like the following if they were asked to pick out the best works of their day:

Fra Diavolo, AUBER.
The Queen Diamonds, AUBER.
Olivette, AUBER.
Mascot, AUBER.
Dorothy, CELLIER.
Robin Hood, DE KOVEN.
The Taming Master, DE KOVEN.
The Belle of New York, KERKER.
The Spring Maid, REINHARDT.
Ermine, JAKOWSKI.
Giroflé-Giroflé, LECOCQ.
The Prince of Hilar, LUDERS.
The Beggar Student, MULLOCKER.
Poor Jonathan, OFFENBACH.
La Belle Helene, OFFENBACH.
The Chimes of Normandy, PLAQUETTE.
Neveu, Genie.
Billie Taylor, SAUMON.
El Capitán, SAGUN.
The Queen's Lace Handkerchief, STRAUSS.
Die Fledermaus, STRAUSS.
Mademoiselle Modeste, HERBERT.
The Gipsies, JONES.
The Pirates of Penzance, SULLIVAN.
Patience, SULLIVAN.
Idolinite, SULLIVAN.
The Mikado, SULLIVAN.
H. M. S. Pinafore, SULLIVAN.
The Gondoliers, SULLIVAN.
Fatinista, SUVEK.
The Merry Widow, LEHAR.
The Chocolate Soldier, STRAUSS.
Is of personal importance, HERBERT.
The Singing Girl, HERBERT.
The Serenade, HERBERT.

However varied the musical merit of these pieces may be their value expressed in dollars runs far up into the millions. Many of them are veritable masterpieces as for instance *Giroflé-Giroflé*, *Die Fledermaus*, *The Chocolate Soldier*, *Mikado*, etc.

Singularly enough the greatest number of operas in this list by one composer brings credit to the name of Arthur Sullivan. Gilbert's part in writing the Sullivan operas was so significant that few would be willing to credit the composer with more than his share. Of all the operas mentioned the Gilbert and Sullivan operas are those most frequently reviled in English speaking countries, while the operas of Lortzing are probably more popular in Germany and those of Auber, Audran and Lecocq more popular in France. Of all the light opera librettists written, none have been as permanent literary character as those of Gilbert. All of them have been published many times in book form and indeed some appear in editions de luxe, eloquent testimony to their popularity as well as to their literary value. Some of the works such as *Idolinite* and *Pinafore* were too deliberately political in their scope to be subjects for translation, consequently *Pinafore* failed dismally in Germany at the very time when it ran 700 consecutive nights in London. Since then the opera has had thousands of performances and seems to please Anglo-Saxon audiences as much now as ever. It has recently been produced at the New York Hippodrome where the setting was a full size ship in real water. A large orchestra, an enormous chorus and special theatrical effects made this production a roaring hit.

ABILITY DEMANDED.

As already intimated, many of the composers of light opera have been masters of no mean pretensions. Auber was singularly gifted when he first fell into the hands of Cherulini, who gladly oversaw his education. He was not without his peculiarities, one of which was to avoid attending performances of his own works. When asked why he followed this peculiar practice he replied, "If I attended one of my own works I should never want to write another note of music." The more or less astonishing fecundity of Offenbach is one of the unusual things in light opera. Offenbach wrote nearly one hundred operas and people have been predicting for years that all of his works was slated for oblivion. However, every now and then an Offenbach tune arises which results in an Offenbach revival as was the case with *The Tales of Hoffman*. Oscar Hammerstein of the occasional performances of this work in Europe, but when he presented it at the Manhattan Opera House he could scarcely have had an idea that a melody thirty years old would sweep the country like the latest popular song. If a publisher had had a copyright upon *The Barcarolle* there would have been a small fortune in it. Only once in a decade does a piece become so popular as the tune of Offenbach that it has been buried for thirty years.

In *The Chocolate Soldier* we have a very exceptional work by Oscar Strauss. Indeed Strauss is an exceedingly well trained man. Among his teachers was none less than Max Bruch. His selection of the delightful *French and the Man* for the subject of his pretty operetta was most fortunate. About Bernard Shaw

had really written the basis of a comic opera libretto and hardly suspected it. As *The Chocolate Soldier* it won fame that it never won on the so-called legitimate stage as a comedy without music.

Many people seem to think that the man who does the light opera may be some upstart, quite without training, some musical moneys. This is by no means the case; many of the men have had very fine training indeed. Auber was a pupil of Cherulini and was himself director of the Paris Conservatoire. Audran, the composer of 36 operas, many of which were very successful, was a pupil of the famous Niedermeyer School for Church music in Paris and was for a long time a church musician. Cellier was brought up as a choirboy and was a successful organist before he became a theatre director. De Koven, who raised the status of American efforts at light opera more than has ever been given the credit for, is a graduate of Oxford University and spent years of study with some of the best men of Stuttgart and Paris. Lecocq was a student of the Paris Conservatoire. Karl Millöcker was a student at the Vienna Conservatorium. Offenbach also studied at the Paris Conservatory and was an excellent 'cellist. The members of the Strauss family were all finely trained in music and enjoyed the comradeship of the great composers of their day. Sir Arthur Sullivan was musical from his early childhood. He was a pupil of the Royal Academy and at Leipzig Conservatory. In addition to the works cited there are a number that are regarded by some as light operas but which are looked upon by others as works in a somewhat more ambitious class. This would include Balfe's *Bohemian Girl*, Benedict's *Lily of Killarney*, Boieldieu's *La Dame Blanche*, Delibes' *Lolita*, Donizetti's *Daughter of the Regiment*, Elton's *Martha*, Gounod's *Mireille*, Humperdinck's *Hansel and Gretel*, Lortzing's *Cosy and Corcoran*, Massé's *Paul and Virginia*, Nestlé's *Tramper of St. Petersburg*, the *Merry Wives of Windsor*, Thomas's *Mignon*, Wallace's *Marianna*, Richard Strauss's *Rosenkavalier* or Wolf-Ferrari's *Secret of Suzanne*. The dividing line is very difficult to make, but the Light Opera has been fascinating to so many composers that even Wagner made an attempt which resulted in his classic *Die Meistersinger*.

A FAMOUS COMIC OPERA THEME.

Of all comic opera themes that of the irrepressible Figaro has fared best. In the *Morceau de Figaro* (Mozart) and in the *Barber of Seville* we have what are probably the best of all comic operas, although they are never given in popular style after the manner of the ordinary comic operas but rather as Grand Opera houses in burlesque, where the stakes and immense auditoriums. This is unfortunate as they are intimate little pieces best heard in the small theatre. Even a great artist like Ruffo can hardly be at his best in a piece of this type in a building large enough for an army.

The originator of the theme of the *Marriage of Figaro* and *The Barber of Seville* was Pierre Augustin Beaumarchais. He was first trained as a watchmaker but later became a musician, advancing so far as to teach the harp to the daughters of Louis XV. Later through two marriages and some business ability upon his own part he became very wealthy. Then he devoted his attention to literature and produced some works which became sensational successes. The *Figaro* comedies appeared about the time of our own revolutionary war. Beaumarchais was a man who courted public favor above all things but despite this his comedies were so popular that he became the hero of the hour. He next undertook an edition of the works of Voltaire which cost him one million livres.

The *Mozart Figaro* was first given in 1785, two years after its production as a comedy. It was so spontaneous that it "took like wildfire" and still retains all of the same lovely freshness when given at this day. Rossini's *Barber of Seville* was not given until 1816, when it was hissed because Rossini had taken a libretto which had previously been used by the venerable Paisiello. The opera, however, was too great a reached the stage in upward of forty years ago. Many of the works by noted composers. Also, only the works of Mozart and Rossini had the vitality to keep them living for a century.

Robin Hood, one of the favorite legends of England, has been done in opera form no less than ten times. Of all these only one has been popular in recent years and this was written by Reginald de Koven. No more popular opera has ever been produced by an American. Owing to the fortunate combination of interesting music, a fine book, excellent actors and really good singers this opera was presented over one thousand times and still remains popular. None of Mr. de Koven's other works have attracted similar success although many of them have been noteworthy.

The fortunate favor with which Mr. Victor Herbert has been received as a writer of light opera is based upon as remarkably a preparation as any composer has ever had for this branch of work. He was educated in Germany and in Austria and for many years played in the orchestra of the leading German theatres where he was given the opportunity to see when German light opera was at its best. He gradually rose in his work as a "cellist until he was engaged at the Court Orchestra at Stuttgart and at the Metropolitan Opera House in New York. After this he became director of the famous Gilmore Band, then the Pittsburgh Symphony Orchestra and finally the Victor Herbert Orchestra. His first great successes were *Prince Ananias*, *The Wizard of the Nile*, *The Strengthened*, *The Fortune Teller*. Later he brought even greater distinction to himself as a writer of light opera by his very beautiful *Moderately Modiste* and other works, to say nothing of his grand operas including *Natoma*. America is very proud to claim Herbert as its own. He is very proud to claim America as his home despite his Irish birth and his German education.

The recent Viennese opera successes remind one of the days of Strauss, Genee and Milliker when every bar that catered to the tastes of the masses was the key to success in light opera. The *Merry Widow* deserved success for its times alone. While at times a little trite there was much elemental human interest in nearly every page of the brilliantly orchestrated score. It is reported that the various productions of this international hit made the composer Lohr immensely wealthy. Its success brought forth a long train of excellent works and has done much to make it more difficult for composers of musical trash to succeed.

VICTOR HUGO ON BEETHOVEN.

VICTOR HUGO once described Homer as the greatest of Greeks, Dante the greatest of Italians, Shakespeare the greatest of Englishmen and Beethoven as the "Soul of Germany." Gustave Simons, in "Annales," has now revealed that in the preparation of the material for the press Hugo abbreviated much. He now uncovers for the first time some interesting thoughts contained in the manuscript of the great French poet. It was really an inspired hymn of praise upon Beethoven's music. "Beethoven is the divine proof of the soul. If ever the soul and the body of man could be separated during lifetime it was thus with Beethoven. His body was crippled, but his soul had wings. Oh! doubtless that man has a soul!" Then referring upon Beethoven.—"Translated from the *Neue Zeitschrift für Musik*."

Musical Thought and Action in the Old World.

By ARTHUR ELSON

DR. A. EMBLEFIELD HULL, known by his articles on modern harmony and other subjects, now finishes in the *Newly Musical Record*, a discussion of Arnold Schoenberg's *Five Orchestral Pieces*. Dr. Hull says in part, "We are too close to Schoenberg's music to be able to assess it at all properly." Incidentally many approve of this idea, and express a desire to be several miles away when that composer's music is given. Dr. Hull is in earnest and considers that the summary views of some adverse critics are unjustifiable. He adds, "The cheap sneer at things we cannot understand is but an advertisement of the limitations of our receptive and intellectual powers, for when small minds are taxed beyond their strength, the only relief to be found is in laughter." He does not think Schoenberg guilty of "sensationalism," or of "deliberate gain for the sake of pecuniary gain," yet the fact remains that the results are the same as if Schoenberg were merely posing instead of composing. Dr. Hull thinks the rise of modernism in different countries proves sincerity and widespread impulse in a certain direction of progress; but Debussy was really the pioneer in delicate dissonances, and the others may have followed his lead. The widespread nature of modernism and the number of its radicals, it is clear, "legitimizes" its methods, whether we like their matter or not." After saying that the future will give a correct verdict, the writer continues, "Meanwhile, all honor to those who, like Schoenberg, have the courage to revise our musical impressions in order to discover why we like much of what is new, and what it is which we really dislike in the new."

It seems very disappointing. After wading through a lot of insistent statements, in the hope that some of them would give a clue to what Schoenberg really meant, one learns that Dr. Hull finds something to dislike, after all. But he still says that art should be free, and that the experiments of a Schoenberg or a Scriabin are to be taken as they come, even if they do not enlarge the world of sound, even if they do not satisfy themselves. It seems that this department of *THE ETUDE* voiced the same idea two months ago, and cited that the experiments of a Schoenberg or a Scriabin are to be taken as they come, even if they do not enlarge the world of sound, even if they do not satisfy themselves. It seems that this department of *THE ETUDE* voiced the same idea two months ago, and cited that the experiments of a Schoenberg or a Scriabin are to be taken as they come, even if they do not enlarge the world of sound, even if they do not satisfy themselves.

BRAMMS, THE CLASSICIST.

Yet while the school of the future may make certain radical methods succeed while they fail now, it is also true that composers may arise in the earlier schools. While Wagner, Liszt, and Franck were applying free modulation to the building of a new school, a certain quiet gentleman named Brahms put out a few works, in a simple form and style, that seem somehow familiar, even two decades after his death. Brahms seems didn't try to use a dozen keys and two dozen orchestral parts at once. According to modern standards, his methods were hopelessly out of date. But somehow he had something to say. Perhaps that is the important point, after all. It is certainly fair enough for a composer to use modern methods if he wishes. But if the real test of his message is not important, no amount of clever method will make his work successful.

In the same paper is a lecture-fragment by Cyril Scott, treating that phase of the question which has to do with the substitution of freedom for strict form. Scott says that music is to be free to run on in a changing stream, instead of being bound to the short phrases known as antecedent, period, and so on. Key-signatures are to be laid aside as an old convention; and really, if one writes in a free style, there is no reason why he should not drop the signatures if he wishes. Returning to the same key in which a piece began is called needless, and likened to the case of a man who would leave the hot city for the cool and attractive country chance. Rhythm, too, should be liberated from its binding fetters, and not continued as a strictly customary because it has existed for five or six centuries. Putting new music in old bottles. In other words, he is limited to the old forms and modes of expression. He claims that forms should be as numerous as necessities, and that the requirements of composers. He speaks of the ocean and a tree as each possessing form

of a certain sort. The future composer therefore should not have to fit his music to the rules of rondos or sonata form, but should have his work judged by the following question—"Does it flow, has it any real standpoint of its own, or is it a mere series of irritating and meaningless full-stops?" Even prose may be made fluent, and we then call it musical; and some music, which resembles prose in its too accurate development of form, may well be called prosaic. The modern tendency, then, is to invent "new forms or structural designs" more subtle, more musical, more flowing, than heretofore. It cannot be gained that Scott has shown his faith by his works, which are among the very best of recent music, although extremely impressionistic in style. Schoenberg, however, is not yet vindicated, and his works have not aroused faith, and perhaps even Scott would call them irritating and meaningless. It is somewhat easier to write unconsciously than to write beautifully; therefore we prize Scott more. But if we reason on this basis, then it is still harder to write beautifully in strict form than in free form.

As far as form is concerned, there are still possibilities enough in some of the stricter forms. The so-called modern sonata, exemplified by Liszt, MacDowell, and others, is a work of such large proportions that key-relations and returns of theme do not interrupt in any way the steady flow of the music. In a sense, Bruckner modernized the symphony in much the same way. But it is not necessary to consider that form should be abolished. If composers desire to write in newer and freer forms, they may do so. But for public appreciation they will do wisely to let their music retain the comparatively simple outlines of the older schools, if they have anything to say in those forms. In the Boston symphony concerts, for example, the chief appeal is won, not by the radical Scriabin, the elin Debussy, or the fragmentary Delius, but by Bach suites, Beethoven works, and Brahms symphonies. Much of the discussion of modern works reads well on paper, but is really unfruitful in results, as the music itself is too often unable to give permanent attention.

Modern principles seem to have been spreading among the German music critics, for they have now formed a "Verband" or union. No doubt hereafter the official-sounding will see that no critics are admitted to councils without a vote, and a very real and great changes will surely occur in the newspaper offices. Formerly, no doubt, the humble critic lived in fear of the tyrannical editor, and would "cut this down" or "enlarge that" in the name of the editor. But now all this is changed, and the critic is in a position to write what he will, if, indeed, it ever existed. The critic of the future will walk into the office at any hour suitable to his comfort, borrow editorial cigars, pre-empt the best chair, rest his feet on the editorial desk, and dictate his views and reviews to some mere underling. If not, what is a union for?

Now that *Joseph's Legend* has gone the way of the earlier Strauss stage works, there is a chance for other composers to get space in the periodicals. Yet few other composers fare much better. Mascagni, for example, has just completed two new one-acters, entitled *L'Adolescente* and *Faida di Comune*. These are to be given next winter at the Scala, in Milan; and after that, probably, as the Raven remarks, "Nevermore." The Greek composer Spiro Samara, who wrote *Alona Vasilis*, fares a little better; for his comic opera *Van in Peace-Peace* pleased Athens when recently performed. Mackenzie had his *Cricketer* on the *Heath* revived; but it was at the Royal Academy, where his prestige as director was responsible. Karl Dresden, has a "Wunderkammer" to be given in libretto, by Dr. Ralph Benatzky, took Simeone prize on away from three hundred other entries. Other new operas are Giuseppe Rota's *Die Drei Nüsse* and Rudolf Schiller's *Mosca Vogelsang*.

REINECKE AND SCHUMANN.

As is well known Karl Reinecke in his youth and young manhood was an exceptionally fine pianist. Although he was probably most noted for his interpretations of Mozart's works, his fine vigorous, clean style of playing made him a good subject for the musicians who are disgusted with alloverly performance. Once he was playing for Clara and Robert Schumann, the latter's famous compositions. At the end Clara broke in with, "Why do you permit Reinecke to play at that rapid tempo when you oblige me to play so slowly?" "Yes, but my dear Clara," said Schumann, "don't you know that when a man plays woman at a very rapid tempo he can play much clearer than any feminism." But that was before the days of militant

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

THREE AGAINST TWO.

"1. I have trouble with the following study by Chopin. How is it played?"



"2. What is the meaning of the dash over the C in the following?"

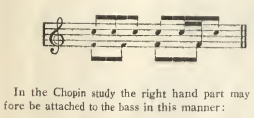


"3. Should the natural minor scale be taught? Should chords and arpeggios be taught before the scales?" G. C. R.

1. Nearly everyone has more or less trouble in learning to play three notes against two. This cross rhythm cannot be well played, however, until the thorough independence of the two hands has been established. Many attempts have been made to divide the notes so as to show the exact relation of the two rhythms to each other, but they are of little value except in slow practice. They may be represented graphically as follows:



Applied to two against three it works out thus:



In the Chopin study the right hand part may therefore be attached to the bass in this manner:



In playing this slowly one can conceive the cross rhythm precisely, and to that extent, in gaining an understanding of it is of value. It is only for practice, however, and as an aid in decision as rapidly increases. The only way of really conquering the difficulty is to take such practice work as is thoroughly easy for you to play, practice each hand separately until automatic action is substantially secured, and then

practice together at same speed. A passage like the following, which is about as simple as it could be, will be useful. With a little ingenuity you can invent many such exercises, like playing the scales three against two, first right against left, and then the reverse.



I would suggest that if you are still very lame in this sort of work that the Chopin study is a little difficult for you, until you have taken some studies, like those of Czerny, for example, which present the matter in a simpler way. Playing Triplets against Couplets, by Chas. W. Landon, contains many excellent exercises to overcome this difficulty.

2. The dash indicates the note should be brought out firmly and distinctly. It is often used to indicate a melodic accentuation, oftentimes calling attention to a counter melody which must be made prominent.

3. I prefer teaching the harmonic minor scales as the staple diet. When the student becomes moderately advanced, and is reasonably expert with the harmonic scales in thirds, sixths, tenths and double thirds, then the melodic and other forms may be introduced. It is better not to confuse the mind of the elementary student with too many things. When he has become advanced enough so that he can play the major, as well as the harmonic minor scales, with brilliancy, he will have no difficulty in learning any other form of the minor scales as the need may arise.

One would hardly say the chords and arpeggios should be taken up after the scales, although with most teachers the scales are begun first. But there is no such thing as completing the scales so as to make way for the arpeggios, hence they may be begun after the pupil has gotten the scales fairly well under way, and afterwards the practice of both should be continued contemporaneously.

PERMANENT ETUDES.

"1. In the June issue you say that certain studies should be played as long as one lives. Can you tell me which studies you think should be played numbers in Czerny's Opus 299, or 740, Clementi and Crandall's 'Should I'?"

2. Is not Bach playing together with Mason's *Scale and Technique* better than the practice of too many treble studies? It is more difficult to get clearer and clearer playing from an hour's practice of Bach than all the studies in the book of the student.

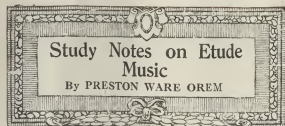
"3. Don't you think it better to use Bach's music in the study of the right hand rather than the left hand? I think Bach is more difficult in the original than most of us can cope with."

P. L.

1. I did not refer to any of the studies you mention, but to studies that are upon the artistic and aesthetic plane, such as those by Chopin. The studies you mention belong to those referred to in the next sentence as those earlier ones that you "have used to climb by," which need not be reverted to again, unless for the accomplishment of some particular purpose. Etudes of this sort become a part of the permanent repertory of all the great virtuosos.

2. Bach and technical exercises form a most comprehensive school for developing the ability to play. You may have noticed in the July number, that Oscar

Bernger, the noted teacher, agrees with you in your opinion. Meanwhile there are many modern technical problems that need more than Bach practice to form the hand to them, and there are many studies that would be rather hard to dispense with. You are right, however, for the tendency of the time is to eliminate many of the dry studies that used to be considered indispensable. That is the reason the late Emil Liebling met his admiring admirers, and the studies of Czerny in reading the opinions of the way, a great virtuoso in regard to teaching, however, you must exercise a great amount of reserve in your conclusions. These pianists have only in mind the students of talent, taste and energy, pupils who have in view the artistic career, and come to its study with a well developed appreciation for the best there is in music. The average teacher, however, runs up against an entirely different repertory, infinite in variety, but which may be described in the main as the unprepared student. 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SLOW MOVEMENT FROM "PASTORAL SONATA"—L. VAN BEETHOVEN.

This is one of the most beautiful slow movements to be found in all the Beethoven Sonatas, although, unlike some of the others, it is seldom played as a separate number. It is not necessary to play the whole sonata in order to enjoy this fine movement. One of the very great advantages in the study of a classic movement of this type lies in the fact that the more one plays it the more new beauties develop. This particular movement seems to pursue both of the nature of an *Elegy* and of a *Reverie*, with much emotional content. Grade VI.

REVERIE D'AMOUR—KIRKLAND RALPH.

A charming drawing room piece in the style made popular by Gottschalk, Wolfenstein and others. Contrary to the opinion of many of the critics, this style seems to have no means died out. On the other hand, it has by no means held upon the popular favor. Mr. Ralph's *Reverie d'Amour* has expressive and well-defined themes. It must be played in a singing style, keeping the embellishments throughout very light and delicate. Grade VI.

LOVE'S FERVOR—LEO OEHMLER.

Mr. Oehmler's most recent composition, *Love's Fervor*, is an excellent example of the modern drawing room piece. It has melodious and well-contrasted themes, and it is interesting from the technical standpoint. Pieces of this type must be played with the utmost finish and attention to detail in order to gain the best effect. Grade IV.

DANSE ROMANTIQUE—B. KLASMER.

Danse Romantique is another charming drawing room piece, based upon the familiar dance rhythm, that of the *mazurka*. It reminds us somewhat of Scharwenka's well-known *Polish Dance*, although in the working out it is quite different. Drawing room pieces based upon the idealized dance forms depend usually for their best effect upon showiness of execution. This piece will make a good recital number. Grade IV.

HUBBARD WILLIAM HARRIS.



Mr. HARRIS was born in Chicago, January 19, 1869, and graduated at Oberlin Conservatory of Music. On returning to Chicago he took up organ playing, but later gave it up for piano and other teaching. He first taught Harmony at Chicago Conservatory in 1892, leaving there, 1893, for the American Conservatory, where he remained as teacher of counterpoint and composition until 1909. Mr. Harris has devoted a large amount of time to literary endeavor, having been musical critic to the *Chicago Tribune* for some years. From 1898 to 1908 he wrote the analytical program notes for the Thomas Orchestra. He is at present head of the Theory and Composition Department at the Cosmopolitan School of Music, Chicago. His compositions are many and very varied in character.

Mr. Harris's suite entitled *Musical Impressions* received the first prize in Class IV of the recent contest. In our music pages this month will be found two numbers from this suite, entitled *The Juggler* and *Autumn Leaf*. These are both very fascinating and characteristic pieces for students of intermediate grade. *The Juggler* in particular is a capital example of tone painting.

RUSTIC MERRYMAKING—H. WILDERMERE.

Rustic Merrymaking is a charming little dance number in which the themes are piled one upon the other in much profusion. It suggests the ever changing colors and picturesque scenes of a county fair or other large rural gathering. Grade II.

PETITE HUNGARIAN POLKA—E. KRONKE.

A very dainty and characteristic dance number. The composer, Emil Kronke, is a well-known contemporary German recital pianist and teacher. This is a good teaching or recital piece. Grade II½.

BUMBLE BEE AND BUTTERFLY—

ALFRED WOOLER.

Mr. Alfred Wooley is known chiefly through his many successful songs, but occasionally he writes piano compositions, and he usually has something good to say. *The Bumble Bee and Butterfly* is an excellent teaching piece, affording good practice in finger work and at the same time tending to develop musicianship. This piece should be played in a lively characteristic style. Grade III.

OUR YOUNG DEFENDERS—E. F. CHRISTIANI.

Our Young Defenders is a stirring little march movement not at all difficult to play, but nevertheless brilliant and full of color. It should be played in the true military style, with strong accentuation and large tone. Grade II½.

"STRAUSS"—G. L. SPAULDING.

This number is taken from Mr. Spaulding's series of *Souvenirs*. This series has proven very popular. It is very fitting that "Strauss" should appear in our music pages this month. This number introduces the principal theme of the famous *Blue Danube Waltzes*. Grade II.

STRAUSSIANA (FOUR HANDS)—J. STRAUSS.

The Strauss waltzes, while they are extremely effective for orchestras, unfortunately do not make acceptable piano solos in the arrangements one usually finds. This does not apply, of course, to the many beautiful transcriptions made by the great pianists. In the four-hand arrangements, however, it is possible to suggest the orchestral coloring at the same time keeping the technical demands within moderate bounds. The duet number this month is made up of themes from some of the most celebrated waltzes by Johann Strauss, and we feel it will be very much enjoyed. Grade III½.

MARIE CROSBY.



Goetschius, of the New York Institute of Musical Art. In teaching Miss Crosby's most important compositions have been with Winthrop College, the College of South Carolina, and as Director in Howard Payne College, Brownwood, Texas. As a composer she is exceptionally gifted, and has published many delightful study pieces which show much individuality and pleasant fancy. In addition to her work as teacher and composer, Miss Crosby also plays the pipe organ, which she studied with Henry S. Dunlop at the New England Conservatory, Boston. Miss Crosby's *Indian Love Song* received the third prize in Class II of the recent contest. This is a very attractive parlor piece, which will afford excellent practice in the cultivation of the singing style of delivery, and in the development of the sense of color and ornamental work. Grade V. Not only is it of distinct pedagogical value, but it also possesses much imaginative quality and melodic interest.

THE VIOLIN NUMBERS.

L. Ringuet's *La Petite* is a dainty little *mazurka* movement in which, in the principal theme, two melodies are carried along together: one in the violin part, and the other in the piano part. The effect is very taking.

H. Beaumont's *Berceuse* is very easy to play, but is nevertheless a very good example of the *Cradle Song* type of piece. We would suggest that in this number the violin be "muted" throughout.

ORGAN.

LAST HOPE (PIPE ORGAN)—GOTTSCALK-GAUL.

Mr. Harvey B. Gaul, a well-known American organist, has made a very effective transcription of Gottschalk's *Last Hope* especially for this number of *The Etude*. This composition makes an extremely good organ number, available either for recital purpose or as a church voluntary.

VOCAL NUMBERS.

Mr. A. W. Brander's *Just Beyond* is a tender and expressive sacred song for medium voice, which should prove useful either for church or home.

Mr. H. W. Pettie's *Blue Bell* is a lively, entertaining song which is very easy to sing, with a taking refrain.

MASSAGING THE HANDS.

A great deal of gymnastic work ordinarily done at the keyboard may be done away from the piano. Edward MacDowell always used an exercise similar to Dr. Mason's arm relaxation exercise before he went on the platform for a recital. He let his arms hang limp at the side and swung the arm straight from the shoulder so that the hand moved back and forward like a tassel.

Another good exercise is simply that of pulling the fingers. The best way to test this is to try it. Grasp a finger of one hand firmly with the other hand and pull it gently but sufficiently to exercise it. Repeat twenty times with each hand. Next place the thumb and the third finger of the right hand between the second and third fingers of the left hand and by spreading the fingers of the right hand apart stretch the fingers of the left hand. Make up similar exercises until all the fingers of the right and the left hand have been stretched.

Massage by rubbing the hand thoroughly every day, always rubbing toward the heart is beneficial.

ALBERT W. KETÉLBEEY.



is at present musical director for Tom B. Davis, Arthur Bourchier and H. Lowenfeld, who own many of the principal London theatres. He is director for the Columbia Phonograph Company of London, and has done much work as a musical editor for various London musical publishers.

Mr. Ketelbey's *Prelude Dramatique* received the first prize in Class I of the recent contest. This is a fine concert piece cast in large mould. In form and general structure it reminds us somewhat of the famous *Prelude* by Rachmaninoff, but the subject matter and the treatment are totally different. It will afford the best possible practice in heavy chord. Grade VII.

BUMBLE-BEE AND BUTTERFLY

ALFRED WOOLER

Allegro M.M. $\text{♩} = 176$

The musical score for "Bumble-Bee and Butterfly" by Alfred Wooley is presented in two systems. The first system shows the beginning of the piece with a tempo marking of "Allegro M.M. 176". The piano part (bottom staff) starts with a melody, and the violin part (top staff) enters with a melody. The score includes various musical notations such as notes, rests, and dynamic markings like "poco rit." and "cresc.". The second system continues the piece, showing the development of the themes and the interaction between the piano and violin parts.

Prize Composition Etude Contest

PRELUDE DRAMATIQUE

ALBERT W. KETÉLBÉY

This page of a musical score for piano contains several systems of music. The notation is complex, featuring many triplets, sixteenth notes, and various dynamic markings. Key markings include:

- Tempo and Meter:** "Largo M.M. = 100" at the top left.
- Performance Instructions:** "sostenuto", "melodia ben marcato", "espressivo", "Ped. simile", "cresc.", "piu cresc.", "ff", "accol.", "Ped. con qva", "Grandioso", "sost. ff", "l.h.", "ruba", "l.h.", "Ped. simile", "accol.", "Piu mosso M.M. = 120", "sostenuto", "f", "cresc.", "f", "f", "cresc. molto", "martellato ff", "con bravura", "con Ped.", "ff", "rubato", "l.h.", "accol.", "Ped. con qva", "Ped. simile", "accol.", "f", "cresc.", "f", "f", "cresc. molto", "martellato ff", "con bravura", "con Ped."
- Dynamic Markings:** "mf", "p", "ff", "cresc.", "f", "ff", "cresc. molto", "martellato ff", "con bravura", "con Ped."
- Other Markings:** "l.h." (left hand), "ruba" (rubato), "Ped. con qva" (pedal with quaver), "Ped. simile" (pedal simile), "accol." (accents), "sostenuto" (sustained), "Grandioso" (grandioso), "Piu mosso" (faster), "cresc." (crescendo), "f" (forte), "ff" (fortissimo), "martellato" (hammered), "con bravura" (with bravura), "con Ped." (with pedal).

This page of a musical score for piano is characterized by dense, multi-voiced textures. The notation is spread across four systems, each with a grand staff (treble and bass clef). The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and complex chordal structures. Performance instructions are written in Italian, such as "brillante e furioso", "accell.", "Sostenuto", "pp misterioso", "melodia ben marcata", "espressivo", "cresc.", "piu cresc.", "accol.", "fff", "Grandioso", "sost.", "fff tutta forza", "sim.", "con sgu.", "con sguas.", "piu mosso", "cresc.", "p", and "f". The score also includes dynamic markings like "pp", "f", and "fff", and articulation marks like "accol." and "con sgu.". The overall style is highly technical and expressive, typical of late 19th or early 20th-century piano literature.

THE ETUDE

LOVE'S FERVOR

A ROMANTIC MELODY

LEO OEHLER

Andante sostenuto M. M. ♩ = 96

mf con espressione
il basso marcato
Ped. simile
rall.
con passione
il basso
marcato
last time to Coda
Tranquillo grazioso
a tempo
p
pp
mf
f
tranquillo con espressione
CODA
p
mf
poco a poco rall.
a tempo
p
pp
mf
agitato
Ped. simile
grandioso con passione
f
ff
mf
rall.
D. C.

THE ETUDE

THE JUGGLER

HUBBARD WILLIAM HARRIS

From Prize Composition
Etude Contest

Capriccioso M. M. ♩ = 192

p
Poco allegretto
dim.
Fine
marcato
f poco meno mosso
poco rit.
quasi tempo
p capriccioso
D. S.

From Prize Composition
Etude ContestPoco animato M. M. $\text{♩} = 144$

ALBUM LEAF

HUBBARD WILLIAM HARRIS

no senza pedale

piu grazioso

con pedale

cresc.

p e dim.

senza pedale

Tempo I

cresc.

D. S.

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JESSICA MOORE

Tempo di Valse M. M. $\text{♩} = 66$ STRAUSS
(B-1825, D-1899)
Souvenir No. 30

British Copyright Secured

GEO. L. SPAULDING

mf

Beau-ti-ful night, Stars shin-ing bright,

Ev-ry one's seek-ing pleas-ure, Fac-es a-glow For they all know, How well they'll trip to each meas-ure;

Mu-sic now starts, Fast beat-ing hearts, Soon o'er the floor are danc-ing, Light trip-ping feet, Glid-ing so fleet to

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"BEAUTIFUL BLUE DANUBE WALTZ"

p

mu-sic that is most en-tranc-ing.

Prize Composition
Etude ContestLarghetto M. M. $\text{♩} = 100$

INDIAN LOVE SONG

MARIE CROSBY

mf espressivo

p

molto rit.

a tempo

p espressivo

appassionata

Cantabile

Fine

pp

p rubato

cresc.

stretto

rit.

p rubato

stretto

rit.

p

D. C.

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STRAUSSIANA

Favorite Waltz Themes

INTRO.
Lento

SECONDO

JOHANN STRAUSS

"SOUNDS FROM THE VIENNA WOODS"

Moderato *pp*

"ARTISTS' LIFE"

Tempo di Valse

pp *rit.* *p* *pp*

THOU AND THOU (Fledermaus)

mf

STRAUSSIANA

Favorite Waltz Themes

JOHANN STRAUSS

INTRO.
Lento

PRIMO

"SOUNDS FROM THE VIENNA WOODS"

Moderato

"ARTISTS' LIFE"

rit. *p* Tempo di Valse

THOU AND THOU (Fledermaus)

mf

THE ETUDE

SECONDO

SECOND DO

The musical score for 'SECOND DO' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth notes A4, G4, F#4, and E4. The bass staff begins with a bass clef and accompaniment consisting of quarter notes C3, F#3, and C4, followed by quarter notes G3, B3, and C4, and then quarter notes F#3, E3, and C4. The second system continues the melody in the treble staff with eighth notes D4, C4, B3, and A3, followed by a half note G3. The bass staff continues with quarter notes G3, B3, and C4, followed by quarter notes F#3, E3, and C4, and then quarter notes G3, B3, and C4. The score concludes with a final chord in the bass staff consisting of C3, F#3, and C4.

"O LOVELY MAY"

[illegible]

The first system of the musical score for 'The Swan Song' consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, mostly in the right hand. The lower staff is in bass clef and contains a series of single notes, primarily in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Andante'. The dynamics are marked 'f' (forte) and 'p' (piano) in the lower staff, and 'pp' (pianissimo) in the upper staff. The first measure of the lower staff has a fermata over it.

"MORNING JOURNAL"

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 2/4 time, with the right hand playing chords and the left hand playing a bass line. The vocal melody is in 2/4 time, with a key signature of one flat (B-flat). The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked 'P' and the vocal melody is marked 'V'. The piano accompaniment is marked 'P' and the vocal melody is marked 'V'. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked 'P' and the vocal melody is marked 'V'. The piano accompaniment is marked 'P' and the vocal melody is marked 'V'.

PRIMO

PRIMO

8

1 2 3

2 3 4

8

[illegible]

"O LOVELY MAY"

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and contains a melody with eighth and sixteenth notes, including grace notes. The lower staff is in bass clef and contains a bass line with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4. The system includes dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo), and articulation like accents. Fingerings are indicated by numbers 1-4 on the right hand and 2-3 on the left hand.

The first system of the musical score for 'The Song of the Lark' consists of two staves. The upper staff is for the vocal part, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Allegretto' and the mood is 'Op. 85'. The score begins with a vocal melody in the right hand of the piano, which is then taken up by the voice. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The system concludes with a double bar line.

"MORNING JOURNAL"

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody in the upper staff begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The lower staff provides a harmonic accompaniment, starting with a half note G2 and a half note B2. The piece includes dynamic markings: *pp* (pianissimo) at the beginning of the second measure and *ff* (fortissimo) at the beginning of the eighth measure. The score concludes with a final chord in the eighth measure, marked with a fermata. The tempo is indicated as 'Moderato'.

8

Example 10

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece begins with a treble clef and a key signature of one sharp. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The accompaniment consists of a steady eighth-note pattern in the left hand. The piece concludes with a final chord in the Treble staff.

THE ETUDE

REVERIE D'AMOUR

KIRKLAND RALPH

Moderato M.M. ♩ = 72

With expression

atempo

rit.

p

f

pp

rit. p

THE ETUDE

atempo

rit.

p

pp

atempo

cresc.

p

f

ppp

SLOW MOVEMENT

from the "Pastoral Sonata"

L. van BEETHOVEN, Op. 28

Andante M.M. ♩ = 84

p

cresc.

sempre staccato

cresc.

p

cresc.

pp

cresc.

pp

ppp

sempre stacc.

RUSTIC MERRYMAKING

CAPRICE

HENRY WILDERMERE

Allegro M.M. ♩ = 108

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Tempo di Marcia M.M. ♩ = 108

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E. KRONKE, Op. 111 No. 2

Allegro con vivo M.M. = 108

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LA PETITE MAZURKA

Tempo di Mazurka M.M. = 126

Mazurka

LEON RINGUET

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Fine *D.S.*

TRIO

p *f* *ff* *sf* *D.S.*

BERCEUSE

Andante tranquillo M.M. = 64

H. BEAUMONT

Last time to Coda

mp *rit.* *dim.* *crese.* *ppp* *CODA*

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* From here go back to §, and play to Fine; then play Trio.

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BLUEBELL, TELL ME WHAT YOU DREAM

J. W. CALLAHAN

H. W. PETRIE

Allegretto

1. Blue-bell, Blue-bell, nod-ding by the lit-tle wind-ing stream, Blue-bell, Blue-bell,
2. Blue-bell, Blue-bell, dreaming of the fragrant sum-mer air, Blue-bell, Blue-bell,

Blue-bell, how I oft-en won-der what you dream; Is it of fil-lis-frailand slen-der? Is it of vi-o-lets
Blue-bell, Is it of the but-ter-cup so fair? Fire-flies are twink-ing in the clo-ver, Soft winds are sighing Day's

ten-der? Come, tell me true, Blue-bell so blue, Or has the dais-y whis-pered fond-est love to you?
o-ver? Ah! won't you tell, Win-some Blue-bell, Tell me the flow'r that's won-en loves sweet mag-ic spell

Pa tempo

Ros-es bloom-ing in the sha-dy dell, Know your se-cret, but they'll nev-er tell; Birds are all a-sleep and gone to rest,

Name the one you love the best Ah! I can nev-er guess, Ah! won't you then confess? Blue-bell, nod-ding

by the laugh-ing stream, Won't you tell me what you dream? Won't you tell me what you dream? dream?

To Mrs. W. P. Wood

JUST BEYOND

Mrs. M. Mitchell*

A. U. BRANDER

Just be-yond the sun-set shad-ows, Clear-ly
Just be-yond the flood of wa-ters Holds the

shines the ev'-ning star, And the har-bor's qui-et wa-ters Lie be-yond the moan-ing bar. Just be-
an-chor of His will, And a-bove the tem-pest toss-ing List the Ech-o, "Peace be Still" Just be-

yond the rush-ing full-ness of the tide, The peace-ful swell, Soft-ly as the twi-light deep-ens, Sweet-ly
yond the plummets sound-ing Sweeps the cur-rent of His grave, Clear-ly thro' the night of dark-ness, Shines the

tells the ev'-ning bell. Soft-ly as the twi-light deep-ens, Sweet-ly tells the ev'-ning bell.
brightness of His face. Clear-ly thro' the night of dark-ness, Shines the bright-ness of His face.

Bell

Just be-yond, Oh, just be-yond, The Pi-lo't's wait-ing, Just be-yond. And with lov-ing heart He'll meet you, And with

glad-some smile He'll greet you, And with ten-der hand He'll lead you, Just be-yond, Just be-yond. yond Just be-yond.

p espressivo

THE LAST HOPE

A MEDITATION

Prepare Sw. Vox Celeste with Tremulant
or Viol d'orchestra.

L. M. GOTTSCHALK
Arr. by Harvey B. Gaul
Add Soft Clap.
a tempo

Manual *ten. ben marcato e sostenuto il canto*

Pedal *pp* Ch. Melodia

apoco cres. *molto rit.* *ten. Full Sw. closed* *ten. Sw. closed* *a tempo*

len. *mf* *ben cantando* *ten.* *pp*

8 Ch. Flute d'amour or Melodia with Tremulant

poco sostenuto

Vox Humana or Vox Celeste with Tremulant

8

Ch. or Gt. Flute

Sw.

Ped. uncoupled

* While this composition has been arranged for a three manual organ it can easily be adapted to a two manual instrument. Care should be taken however to preserve the tonal contrasts, i.e. between string tone and flute tone.
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Sw. Ch. Sw. Ch. Sw. Ch. Sw.

brillante

Ch. *poco rit.* *a tempo* Sw.

Ch. Sw. Ch. *p* *pp*

mf sempre

gato *mf*

Ch. Unda Maris

brillante *ppp*

Sw. Aeoline

Ped. to Sw.

DANSE ROMANTIQUE

BENJAMIN KLASMER, Op. 4

Tempo rubato a la mazurka M.M. ♩ = 126

The musical score for 'Danse Romantique' is written for piano. It begins with a tempo marking of 'Tempo rubato a la mazurka M.M. ♩ = 126'. The score includes several dynamic markings: 'pesante' (first measure), 'p' (piano), 'molto espressivo' (second measure), and 'D.C.' (Da Capo) at the end. There are also tempo changes indicated by 'rall.' (ritardando) and 'a tempo'. The notation includes various musical symbols such as notes, rests, and fingerings.

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An Odd Lesson in the Flower Song

By E. H. PIERCE

In playing off-hand and informally for a group of listeners, whose taste in music is entirely unknown, the player is often much embarrassed in the choice of pieces. He does not wish to lower himself in the eyes of a possibly discriminating listener by playing something of a light and trashy sort, nor, on the other hand, tactlessly to inflict a heavy and serious program on hearers incapable of appreciating it.

Quite early in his career, the writer hit upon the plan of glancing over whatever supply of printed music his host or hostess might have on hand, not so much for the sake of playing from it, as to glean a hint as to the style of music to which they were accustomed. In most cases this plan worked very well, but on one particular occasion it happened to be attended with very odd results.

One Sunday afternoon in May, during his student days at Leipzig, the writer was overtaken by a thunder-storm while taking a walk in the suburbs. A hospitable family seeing him about to take shelter in a barn, the door of which was standing open, invited him into the house, where, the storm continuing, he remained with them about an hour. Learning, in the course of conversation, that he was a student of music, they urged him to play for them, but before doing so, he looked over their sheet music for a few minutes, in a casual way, and easily formed the opinion that Gustav Lange

was their favorite, the pieces under that name far out-numbering all others. Acting on this hint, he sat down at the piano, and with great inward assurance of doing just the right thing, started off on the very familiar "Flower Song" of that composer. As he finished, and faced around at his audience, he was at once uncomfortably conscious that in some way he had made a miscalculation—had "put his foot in it," so to speak. The faces of the family showed a curious mixture of amusement, astonishment and polite toleration, but no one spoke a word for nearly a minute—one of the most uncomfortable minutes in the writer's recollection. At last one of the older young ladies, whom I learned to be a sister of my host, broke the silence by saying (if I remember rightly)—"Father used to *ritard* rather more in approaching that cadenza." "Your father, then, played the piano?" said I. "Yes," answered she, "he was really a very fine pianist, although better known as a composer. We have a complete collection of his compositions here. Would you like to look at them?" So saying she handed me a pile of sheet music, every piece of which bore as the composer's name Gustav Lange. While waiting for the storm to clear, I spent a pleasant half hour in looking them over, but nothing could induce me to attempt another performance of any more of Gustav Lange's compositions before an audience so well acquainted with the composer's own rendering.

The Force of Individual Temperament

By SIR CHARLES HUBERT H. PARRY

INDIVIDUAL temperament makes the difference between the mere mechanic and the genuine artist. The mechanical craftsman makes, possibly skilfully, what he is set to do, either by a taskmaster or by conventions and mechanical rules. The man who fills up types of design with dexterous applications of formulas of detail may be a good craftsman. He does not become a composer or a painter or a poet till he uses the methods that are made available by countless artists in the past to express, truthfully and essentially, himself. And herein lies one of the clues of the baseness of commercial art. It has no foundation in personality, but is concocted by jumbling up the phrases and external traits of true personalities to gild the public and secure their money. It is mere fraudulent mis-

representation, and always bears indelitable marks of the falseness and baseness of its object.

It would not be safe to say that no man can keep his eye on the public with the commercial aim of making money by his effusions and still keep his personality; for some men are so fortunate as to attract the public by their artistic personality. But in such a case the thirst for pelf is part of the temperament; and invariably betrays itself in the lower standard of thought and conception which is manifested by the music produced under such conditions, and the lower standard of artistic sincerity. The man who has his eyes on the profits puts his work just so much as will serve to attain the commercial end and no more.—From *Style in Musical Art*.

The Loss from Missed Lessons

By J. WARREN ANDREWS

I AM heartily glad that the "Missed Lesson Problem" is being attacked in the columns of THE ETUDE. Missed lessons are the chief reason why many teachers get disgusted with music as a "business" and seek other fields of endeavor. Those who take up music should either be true with a will or let it alone. One who dabbles is never a success in anything, and will never rise above mediocrity. A teacher soon loses confidence in one upon whom no confidence can be placed.

At times when I have a waiting list of pupils I make it known that I will excuse a lesson if the pupil will notify me

a few hours in advance, and thus enable me to take the place of the learner of some pupil on my waiting list. If I am unable to make this arrangement with such a pupil the regular student must pay for his hour whether he takes his lesson or not.

The notices adopted by the Philadelphia Music Teachers' Association are excellent. When students come to know that if they do not fill their contracts with the teacher they will be obliged to suffer for it they will be in the same place as the business man who makes a contract and fails to keep it.

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the shorter periods of sustenance of the whisper and simply do those calling for fifteen seconds or longer.

Breath management is the basis of vocal technique. This feature of the art of singing can with considerable degree of certainty be gained without the immediate aid of a teacher. The earnest hope of the writer is that this safe and simple system of breathing will reach and substantially aid many students of song who for one reason or another are unable to get in personal touch with a teacher of singing.

Rely upon this: a student who has fine breath development and control is already well along on the road to success in singing. He is well prepared for the work that is to give quality, beauty and artistic results.

AFTER A DAY'S WORK.

The reason why the art of singing can never be acquired from the printed page is because, as Hume says, "The most lively thought is still inferior to the duldest action." Nothing can take the place of the living example and the word of instruction weighted with that personal interest and sympathy which should always exist between the teacher and his pupils. It is absolutely necessary for a singer to be periodically under the guidance of a teacher's sensitive and critical ear. All vocalists can be of as great assistance to him in acquiring surer and feeling and perception of true, pure and artistic tone. The most interesting benefit of study for both teacher and pupil are those moments when the light of truth breaks through the barriers of mere understanding and becomes living feeling. For many hours have been spent in discussion and endeavor to reach the expression of some particular passage in a song. That which is necessary to be done may be clear to the student's understanding, and he tries with utmost faithfulness to reason a way to successful accomplishment. But such effort invariably ends in failure to sing at all. And why? Because cold, calculating intellectual effort chills the sense of feeling. Such work is uninspiring, it is insipid, the world's lifeless. This dreary monotony is due to a performance devoid of emotion.

In any struggle to reach supremacy, obstacles are encountered. They are inevitable. In the case of the singer, the student is sincere and enthusiastic, opposing forces will but serve to arouse within him the spirit of determination to conquer and win out. It is not to be denied that, in the preparation, intellectual work enters to a considerable extent. But with the beginning of the real business of singing the student must be the ruler, and that one the emotion. It is equally true that, in science, intellect and emotion may be combined; here, however, the relation is reversed and intellect becomes the dominating factor.

THE SINGER'S MESSAGE.

The singer must form the habit of listening to the promptings of the inner guiding voice, and yield to it the ready and implicit obedience of the trained organs of sound. This spontaneity of expression; artistic abandon. When the heart enthusiastic speaks, enthusiastic hearts will answer. Then, and only then, the singer will realize the power of song. He will then have a message to carry and the ability to deliver it. Remember: "It is emotional force, not intellectual, that brings out exceptional results." Intellect is the brain's cold storage plant where the things we know, or think we know,

are placed to keep from spoiling. They spoil just the same. The future throws out the musty tones, substituting other brain products which eventually meet the taste of all the others. The character of the emotion is fixed and unchangeable; they spring from an eternal fountain. They are ever new, ever inspiring, ever ready to respond.

The student of song must start out with this appreciation of the meaning of vocal culture: that it is to be expressed for the purpose of being able to express in an orderly, attractive and appropriate manner in song our deeper feelings and emotions. True vocal culture is a means by which we are enabled to express, most expression to refined emotions, and must not be confused with a riotous, emotional type of singing. The highest form of vocal culture enables the master singer to give utterance to his feelings with a noble repose.

I believe it is wise at the very beginning of vocal practice to introduce into the tone every desirable constituent of the human voice that exists in our nature. For this reason I thoroughly believe in the early giving of good suitable songs. The imagination and the dramatic instinct are thus stimulated; exercise is provided in great variety to promote agility of voice in conjunction with activity of the articulating muscles. Clearly, anything else can be of as great assistance to him in acquiring surer and feeling and perception of true, pure and artistic tone. The most interesting benefit of study for both teacher and pupil are those moments when the light of truth breaks through the barriers of mere understanding and becomes living feeling. For many hours have been spent in discussion and endeavor to reach the expression of some particular passage in a song. That which is necessary to be done may be clear to the student's understanding, and he tries with utmost faithfulness to reason a way to successful accomplishment. But such effort invariably ends in failure to sing at all. And why? Because cold, calculating intellectual effort chills the sense of feeling. Such work is uninspiring, it is insipid, the world's lifeless. This dreary monotony is due to a performance devoid of emotion.

SPONTANEITY ESSENTIAL.

There is a most important reason why the vocal student should gain early mastery of all these essential elements of artistic singing. The teaching of a voice in a one-sided manner, that is, merely for facility, smoothness and beauty, will produce an action of the entire vocal apparatus corresponding to these features of his singing. The action of lips, tongue and larynx are in unconscious accord with these demands, and these habits of action become more or less fixed. Later, when the voice is called upon for something other than the way of color and dramatic expression, the throat will rebel. The vocal organs accustomed to other mental stimuli are disturbed by an order to do something foreign to their formed habit. The new and the old are at cross-purposes, and as a result spontaneity is lost. If, however, at the outset of study and training, the student is given the delicate vocal mechanism of the throat is exercised simultaneously in the acquirement of legato, smoothness, flexibility and mastery of all the varied shades of meaning of the text, a complete and fixed coordination of all parts of the vocal apparatus will be the result. This is the view taken by advanced thought in vocal culture. It is the most complete and the most satisfactory way for a student to acquire the art of singing. Results are surer, more rapid gain is made in absorbing the artistic elements of singing, and the treadmill elements that commonly prevail in a day's work are eliminated.

Musical does not express the sorrow, the love or the longings of this or that individual, but rather sorrow, love and immemorable treatment motives, which are the exclusive possession of music among all the arts, it is possible for us to speak in all languages not only those that are foreign but in those which have not yet been. RICHARD WAGNER.

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THE USE OF SONGS IN STUDY YEARS.

EVERY now and then some critic advances the idea that a number of years should be devoted by beginners to absolutely nothing but vocal exercises. It should not be so. The idea is entirely erroneous. If great singers have ever been produced by following this method, it has been in spite of and not because of such training. This style of practice was in vogue generations ago, when it was held that "the ultimate purpose of vocal technique was merely for the production of beautiful tone." That and nothing more.

The text was an altogether secondary consideration. To-day this condition is reversed. Modern thought holds that "the object of vocal technique is the vitalization of text by musical tone, and that the creation of the tone must be for that purpose and that alone."

It is as impossible for a voice to entirely outgrow the influence of the environment to which it has been subjected for several years as it is for a child completely to overcome the effect of its environment during the tender period of its life. Hence a singer who has been trained on nothing but technical matters, and can never reach a full development, because in the meantime the emotional sources have run dry. D. Francon Davies says in his book, *The Singing of the Future*: "The voice of the future must prove that it grows out of language; and singers must begin their studentship with the singing of thoughts; for thought is the fount of language, and language the fount of tone." We would still further by making the statement that emotion is the fount of thought. Listen again to what he says: "The color of correctly spoken, and the sustained rhythm of song, words constitutes the fount of the vocal tone. The student first thinks the word clearly, and listens to it with his inner ear; when the mind has sounded it he says it calmly with his voice. This is the finest singing lesson a man can have."

Mr. Davies was one of the greatest baritones the writer has ever heard. He was great because he excelled in the art of investing his tones with the true meaning of the text. Moreover, he sang with superb style, with the most convincing interpretation and with faultless intonation and technique. Mr. Davies told the writer that he gained this magnificent technical equipment and power of expression by combining song with vocal exercises in the very beginning of his training. This is the testimony of many other great singers. I fully believe that keeping a voice in exercise for several years allows the real fountain of song to dry up. No talent that a man possesses and neglects to use can retain its pristine freshness. A forced or hurried course less than lack of daily exercise; dozens of other examples might be cited, but the above statement will suffice in proving the point.

As we agree, of course, that a certain amount of technical exercise is necessary every day in order to keep up the perfect adjustment of the vocal apparatus. But in doing that we must not forget to keep alive the more vital faculty of real expression. To satisfy this absolute necessity requires something more than merely vocal exercises.

The real position of the virtuoso rests solely upon the dignity which he adds to the work of the creator; let him trifle with this or belittle it and immediately his artistic honor is despoiled.—RICHARD WAGNER.

FIRST STEPS.

MATURE judgment, the outgrowth of long years of experience in developing and training voices, is needed to start the student of song along the road of right progress. A correct start in vocal training hinges upon a plan of development that harmoniously unites or merges the breath and voice into one perfect coordinate action.

Development of the voice automatically includes development of the breathing. Hence wrong breathing is as sure to result in injury to the voice as wrong use of the voice is bound to react disastrously upon the breathing.

One thing then inevitably happens to a singer's voice when it does not coordinate perfectly with his breathing, and that is throaty tones of a pernicious quality. Such use of the voice is sure to cause trouble, besides disagreeable tone qualities. This throaty unseemly and corruption of tone quality is largely due to deficient training and consequent lack in the management of the breath. A singer thus crippled can never reach a high state of vocal efficiency because of bad vocal habits engendered by inadequate preparation.

A beginner does wisely in placing himself in the hands of one who, besides possessing profound knowledge of vocal matters and of the art of teaching, also instinctively comprehends individual needs and plans:

First, the range of tones within which to commence practice.

Second, the degree of loudness of tone to be employed.

Third, the approximate degree of physical stress to be thought out in managing the breathing; a matter largely influenced by the tone that is being used.

Fourth, suggestions and ideas that will promote musical expressive tone in singing.

Under such wise and intelligent guidance there will be encouraging and substantial headway. The training is bound to be in accord with the age, physical condition, talent and temperament of each individual pupil. A pattern is formed for the pupil, and the pupil follows it. Herein lies the kernel of the matter respecting a safe, sure and sound method of vocal training.

THE SLOW SCALE IN VOCAL PRACTICE.

The following exercise is most valuable for gaining perfect sustenance and evenness of tone.

Ab..... ah..... ah..... ah.....

Transpose to higher keys, but for the first six months sing no higher than from E to E.

Begin on the lowest note, and change as your feelings may suggest to awe or oh, as the voice ascends. Follow these same suggestions regarding change of vowel in descending the scale. The idea of changing or modifying the vowel is to make easier the work of introducing different shades of color into the tone.

As we agree, of course, that a certain amount of technical exercise is necessary every day in order to keep up the perfect adjustment of the vocal apparatus. But in doing that we must not forget to keep alive the more vital faculty of real expression. To satisfy this absolute necessity requires something more than merely vocal exercises.

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Department for Organists

Editor for September, MR. HENRY S. FRY

[Mr. Henry S. Fry was born at Pottstown, Pa., in 1875. He came to Philadelphia in 1889, where he studied the organ with representative teachers. He has played in leading Philadelphia churches for over twenty years and is now the organist at St. Clement's, in that city. In addition to his church work, he has given some four hundred recitals, and has issued more than one hundred and twenty-five new organ books. He has filled many positions with regard to societies and organs, among them President of the National Association of Organists; Treasurer for the Philadelphia Music Teachers' Association; Vice-President of the American Organ Players' Club; and President of the Pennsylvania Chapter of the American Guild of Organists. Many of his pupils are now filling church positions.—Editor of THE ETUDE.]

First Steps in Learning to Play the Pipe Organ

In large cities the question of proper instruction for the organ student is not comparatively easy of solution—not so, however, in the hundreds of small towns and villages throughout the country where in the past decade many of the organs have been installed through the generous assistance of Andrew Carnegie. Many of these instruments never secure an adequate handling because of the lack of opportunity for those presiding over them to secure proper instruction except at great expense, due to the necessity for paying traveling expenses to reach the city teacher.

To endeavor to aid those hampered by such conditions is the aim of this article, not by a series of "Don'ts," but by giving some practical points that are important in the building of the foundation for good organ playing.

THE GREAT ESSENTIALS.

First of all the student should understand that there are material differences in the manner of playing the organ from that of playing the piano. In the organ there is no damper pedal to sustain the tone, consequently to secure that most important essential of true organ playing—a perfect legato, or binding one note to another—it is necessary that the fingers be trained to produce it without any artificial aid. True this legato is also essential to good piano playing, but the much abused and so-called "legato pedal" of the piano covers a multitude of defects in this direction. To secure proper smoothness in playing the organ two important attainments are necessary—first, the ability to secure an absolutely simultaneous up and down motion between the various fingers, and second, the ability to quickly substitute one finger for another finger, or one set of fingers for another set.

This necessity for legato playing of course applies also to the use of the pedals—how many organs are presided over by those known as "swell pumpers" who place the right toe on the right pedal, and with the left make frantic "stabs" for the notes to be played on the pedals.

After a perfect legato is secured on manuals and pedals it is necessary to secure the tone color of the different families of pipes, under their various names, so as to secure proper blending and contrasting results in registration.

TONE COLOR.

Another important point is a proper knowledge of and the ability to recognize the tone color of the different families of pipes, under their various names, so as to secure proper blending and contrasting results in registration.

MAKING A START.

But the ambitious student, with little or no opportunity will say "how shall I attain these important requirements?" First, the writer's advice would be to secure a modern edition of "The Organ" by Stainer and Rowland, which contains a reading matter in the forefront of the book. This need not all be mastered before beginning the practical work at the organ, but can be studied in connection with it.

THE PRACTICAL WORK. First arrange the steps as follows:

Great Organ—Melodia and Dulciana.
Swell Organ—Salicional, Stopped Diapason and Flute 4.
Pedal Organ—Bourdon.
Couplers.
Great to Pedal.
Swell to Pedal.

(In two manual organs the Great Organ Manual is the lower one.)

After arranging organ as above, practice "Exercises for the free use of the ankle joint" (from book suggested) being careful that the motion of the toe and heel is made as directed.

Next practice finding the various open spaces on the pedal board (without looking at the feet), as follows: beginning at lowest C run the toe of the left foot along the front edge of the sharp keys until the toe slips in the space between D sharp and F sharp—this will guide to E and F—continue the toe along the front of the sharp keys until the foot slips into the space between A sharp and C sharp—this will guide to B and C. Continue to the top of the pedal board, thus becoming familiar with the position of the various open spaces representing E and F and B and C. At first use the left foot for the lower half of the pedal board and the right foot for the upper half, though of course it will be necessary later to use the pedal keys with either foot. After thus becoming familiar with the pedal board practice the first exercise under heading "Exercises for finding pedal keys by feeling with the toes without looking at the feet." After the first exercise has been thoroughly prepared, practice those following under the same heading, always legato and without looking at the feet. It will not be necessary to use the pedal keys other than B and C and E and F. A few illustrations will guide the pupil to find these additional keys. Keep D find the toe in the space covering B and C, pull the toe around the front of the C sharp key it rests on D. To find G place the toe in the space covering E and F, pull the toe around the front of the F sharp key until it rests on G. To find A place the toe in the space

covering B and C, and pull the toe around the A sharp key until it rests on A. In connection with these pedal exercises practice those for the hands alone, marked "Exercises for manual touch" and those under the heading "Exercises for the practice of independent movement of the hands, on two manuals." Practice slowly, carefully, and with a decided up and down motion of the fingers, ALWAYS LEGATO.

GOOD PEDAL EXERCISES.

After the student is able to find promptly any key on the pedal board, proceed to the pedal exercises immediately following those for finding the pedals, for the purpose of making the fingers supple and flexible and become quick with intervals. Having mastered these the next step is to practice the exercises for passing one foot back of the other under the heading "Scale passages and the exercises marked 'Toe and Heel'" the student may attempt to play the two-part exercises for left hand and pedals and right hand and pedals "Exercises for giving independence of movement to hands and feet." Follow these with "Easy Trios for producing independence of hands and feet" and "Trio embodying the previous work done."

Up to the point of playing the Trios, the registration given above will be sufficient. For trio playing on two manuals and pedals, a different registration is desirable, the best effects being obtained if tones of contrasting colors or qualities are used on the manuals. The following registration is suggested:

Great Organ—Melodia or Flute 8'.
Swell Organ—Oboe or string tone 8'.
Pedal Organ—Bourdon 16' and a soft 8' stop if available.

If a soft 8' stop is not available couple one of the manuals to pedal.

These trios may be varied by playing some of them left hand on the Great Organ, right hand on the Swell Organ, and others left hand on the Swell Organ, right hand on the Great Organ.

ACQUIRING SMOOTHNESS.

As was stated earlier, one of the two important attainments necessary to secure smoothness in playing the organ is the ability to substitute one finger or set of fingers for another finger or set of fingers. This can be accomplished by practicing the exercises which are inserted for that purpose, under the heading "Exercises for the free use of the ankle joint." The Legato Staircase and Trios exercises immediately following. These should be supplemented by the Chorales and Hymn-tunes appearing under that heading, played first hands and feet, and lastly with the melody played as a solo, the left hand playing the alto and tenor parts on Swell Organ manual with softer stops, the bass part being played on the pedals.

The student having now attained proficiency in the manner suggested should continue the work along three different lines:

First, the further study of trios, a most valuable means of securing independence between the right and left hands and feet. Use Abrechtsberger's Trios, Master of the Organ, edited by Wm. C. Carl (which contains an abundance of material in trio form) and the Trio Sonatas of J. S. Bach.

Second, the study of the organ works of Johann Sebastian Bach, beginning with the set of compositions known as the "Eight Little Preludes and Fugues." Of Bach's works there are various editions,

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Department for Children

Edited by Miss Jo-Shirley Watson

WAGNER'S COMIC OPERA.

(The Master Singers of Nuremberg.)

Mention a Wagner opera and at once we conjure up a fanciful world peopled by gods and goddesses, giants, mermaids, forest birds and winged horses. How many know that the Wagner opera of real human beings. The *Master Singers of Nuremberg*. This opera is built into a real town in Germany sometime in the sixteenth century; people who are as real as the town, and almost as quaint.

Everyone who has traveled in that part of Germany knows the round, peaked towers that stand guard over the hills of Nuremberg, the slow moving Pegnitz river spanned by its arched bridges, the tall gabled timbered houses that lend and bow to each other across the narrow lanes; they know the castle on the hill overlooking the plains of Franconia, and the images of the Virgin Mary and the saints, which still linger in the quiet nooks of the churches. Just keep the eyes half closed and you can easily imagine yourself walking backward into the sixteenth century.

It is on the eve of St. John's Day and Walter Stotzing, an impatient and ambitious knight, has ridden in from the plains of Franconia, with poetry and romance in his soul.

Divine service is being celebrated in the Katharine Kirche (St. Catherine's Church) in preparation for the Master's Day. Eva, the lovely daughter of Master Pogner, the jeweler, in company with her nurses, is attending the service, when she meets Walter, who has fallen in love with her. For this reason he has sold his castle in Franconia and come to the city of Nuremberg.

Eva, wilful and romantic, tells him her hand is promised to the winner of the prize for the master song to be sung the following morning.

Most of us think of Hans Sachs, Master Pogner and of Beckmesser as born of Wagner's imagination, but they really lived, as did Hermann Ott, soap boiler, and Balhaus Zorn, pewterer, and all the rest of the guild. Their names may still be read in the rolls and chronicles of the Master Singers of Nuremberg. Even to this day successors to the guilds may be seen in Nuremberg bearing their banners through the streets even as the tailors and the bakers bear theirs to the meadow by the Pognitz in Wagner's comedy.

Next we see the spritely "prentices preparing everything needful for the Master's singers. Walter asks one of them, David, an apprentice of Hans Sachs, the shoemaker, what he will have to do in order to compete for the prize. David then tries to teach old-fashioned rhyming. Walter listens rather impatiently. Little he cares about the queer rules that govern the making of the Franconian rhyme; the important point does not escape his mind—he learns that while singing the prize song the judges will make a mark with their quill every time he breaks a rule. This is discouraging for the Franconian knight knows little about rules. But he cares little either, and light-heartedly he goes off, determined to win the prize after his own fashion.

The mastersingers begin to come in one by one and two by two. They are in earnest conversation. Pogner, the jeweler and father of Eva, appears with an awkward fellow, Beckmesser, the town clerk, who is so concerned that he never doubts his success in winning the love of the pretty girl. Walter, who has been standing near, comes up to them and enters them to admit him into their corporation as a mastersinger. Pogner consents, but the jealous town clerk grumbles and objects. But the idea of having a nobleman among them causes a flurry of excitement.

"Where have you learnt the art of poetry and song?" they inquire. "From Walter von der Voelweide and the birds of the forest," answers Walter unflatteringly. "Oh that will never do—you can not pass—oh no!" They shrug their shoulders and turn away. But after much hemming and hawing they decide at last to give the young knight a trial, so the town clerk goes behind the curtain with his slate and his quill, and the jealous town clerk will not overlook the slightest error.

WALTER'S TEST.

Then Walter, happy and free, stands up and sings a beautiful song, praising spring—he tells how spring came tripping into the forest waking up first this tree and then that tree and how she kissed the knight in his life; but scarcely has the knight begun this lovely song when the most terrible scratching is heard behind the curtain, and all the masters but his chief are shaking their heads, for isn't it a bold thing for a knight to sing a song in his own way, breaking all the rules of verse making and singing a new unintelligible language? They say the case is hopeless, that Walter can not be admitted—all but one, and he is the good shoemaker Hans Sachs. Then the masters say that Sachs is absurd to think of admitting Walter, but Beckmesser says, "You know nothing of poetry—go home and finish the song I have ordered."

Walter has failed, and Magdalene, Eva's sister, tells David the shoemaker's apprentice, that she is disappointed and grieved, that she can not bear the thought this day successors to the guilds may be seen in Nuremberg bearing their banners through the streets even as the tailors and the bakers bear theirs to the meadow by the Pognitz in Wagner's comedy.

While Hans Sachs is sitting idly pretending to mend shoes, Eva comes over the shop for a confidential chat with her old friend, she is much troubled and very anxious about to-morrow. While she is so, Walter undertakes the main prize, and Sachs wishes him luck and the prize for the morrow. While Hans Sachs is sitting idly pretending to mend shoes, Eva comes over the shop for a confidential chat with her old friend, she is much troubled and very anxious about to-morrow. While she is so, Walter undertakes the main prize, and Sachs wishes him luck and the prize for the morrow.

The next morning Sachs shows Walter the rules of poetry and encourages him to try again. Together they write down the song, and when they leave the room who should enter but the town clerk, who is trying to win Eva himself, and knowing him for the best poet in all the land he takes the verses and goes off, vainly trying to make music.

A brighter, sunnier day there never was in the old Walter went out into the meadow with the merry crowd of Nurembergers to sing for Eva's hand. High up the jeweler and his daughter may be seen, a little lower sit the mastersingers, and down below stand the crowd of common people. The knight is somewhere in the crowd, no one knows exactly where.

Because the town clerk is the oldest he is allowed to sing first. He steps out and sings the stolen song. Everyone begins to laugh because he muddles the melody and the verse. Beckmesser turns to Sachs wrathfully and charges him with treachery, but Sachs denies that he is author of the song and pushing Walter forward he bids him sing the song. Walter, inspired by love, looks at the jeweler's daughter sitting there and sings the song of hope and happiness that no wonder he wins the heart of Eva. And Eva crowns him with a laurel wreath, while Pogner himself puts the gold chain around his neck that make him a Mastersinger.

And so the good folk of Nuremberg go home and live happy ever after.

While the singing of birds is more usually associated with happiness, in Shakespeare's certain birds are considered ill-omened in their songs. Among the Slavonic nations, the hooting of the owl predicts misery and death; also it is in Germany a screech-owl settles on a farm house on a moonlight night, and emits its melancholy note, neighbors are sure to hint that there will be a death in the family. The croaking of a raven foreboding the death of a king, and the cuckoo is regarded by the Russians as the other Slavonic nations as a bird of sadness, however the Germanic races, however, the cuckoo is usually regarded as a bird of good omen whose notes presage the spring.

(Continued on page 69)

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Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Raising Prices on Imported Music

Most of the imported music sold in the United States comes from Germany. As the present war conditions make it practically impossible to obtain a supply of music in certain quarters to increase the price or refuse to allow any discounts on all goods of this class. There is no excuse for increasing the cost of any music imported before THE WAR BEGAN and we shall make no such allowance. We shall take no advantage of a condition in itself so utterly deplorable. On the other hand music or music books that may be obliged to procure from other sources as an accommodation to our patrons will be subject only to such increase as are dictated by the policy of the importers.

Order Music Supplies Early

In the first few weeks following the outbreak of the war, the demand for music supplies is extremely active and while all orders received by this time are given prompt attention and in no case will the music be delayed in its delivery to the customer, it is not always possible to get the music in time to meet the demand. We do not intend to let our customers wait for the music to arrive, and we shall make every effort to get the music in time to meet the demand.

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New Hand-Book Catalogs

During the past six months we have been preparing a series of catalogs. We have called them Hand-Books because they are more than catalogs. They are actually courses of studies. They make suggestions for particular needs. They classify not only our own publications, but in a great many instances give the standard publications of that particular classification published the world over.

The following are the contents of any or all are forwarded for the asking: Hand-Book for Violin Music, Hand-Book for Piano Music, Hand-Book for Pipe and Reed Organ.

They have been prepared at great expense of time and money and we feel sure they will be worthy successors to the two already published: Piano Study Guide and Singers' Hand-Book. And still another and perhaps the most important is in preparation, that for *Harp Solo*. This will take time. In the meantime, we are well supplied with the Music Catalogs of our publications made in different pamphlets for the various grades.

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Just as this issue reaches our readers all the educational interests of the country, teachers of music, schools and colleges everywhere will be on the verge of opening their new session. Unfortunately, the ordering of their music supplies is oftentimes left to the last minute, and the result is a rush of thousands of opening orders sent to us at the same time. Our organization at this time of the year is perfect. We are ready to meet the demand. Our service can certainly be rendered if some of those orders are received earlier than others.

Brand-New Works Offered in Advance of Publication

Among the Publisher Notes pages in this issue will be found fourteen (14) new works. These works have never been offered in advance of publication before. We describe the contents of these works. Some of our patrons order very advance of publication work that we mention and we have separated and listed them and mention them here for their benefit.

As stated above these are numbered and arranged in the following order: OFFERS as numbers 1 to 14, the titles are as follows:

1. *Violin Studies*, Op. 83, (2 books), C. Gurliet.

2. *40 Daily Studies*, Op. 337, C. Czerny.

3. *15 Studies in Style and Expression*, Op. 25, Concone.

4. *The Alphabet—25 Easy Studies*, Op. 25, Concone.

5. *Sixty Studies*, Op. 45, F. Wohlfahrt.

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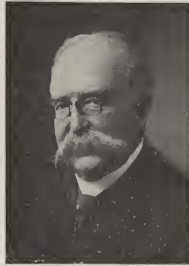
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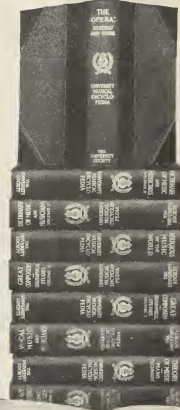
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