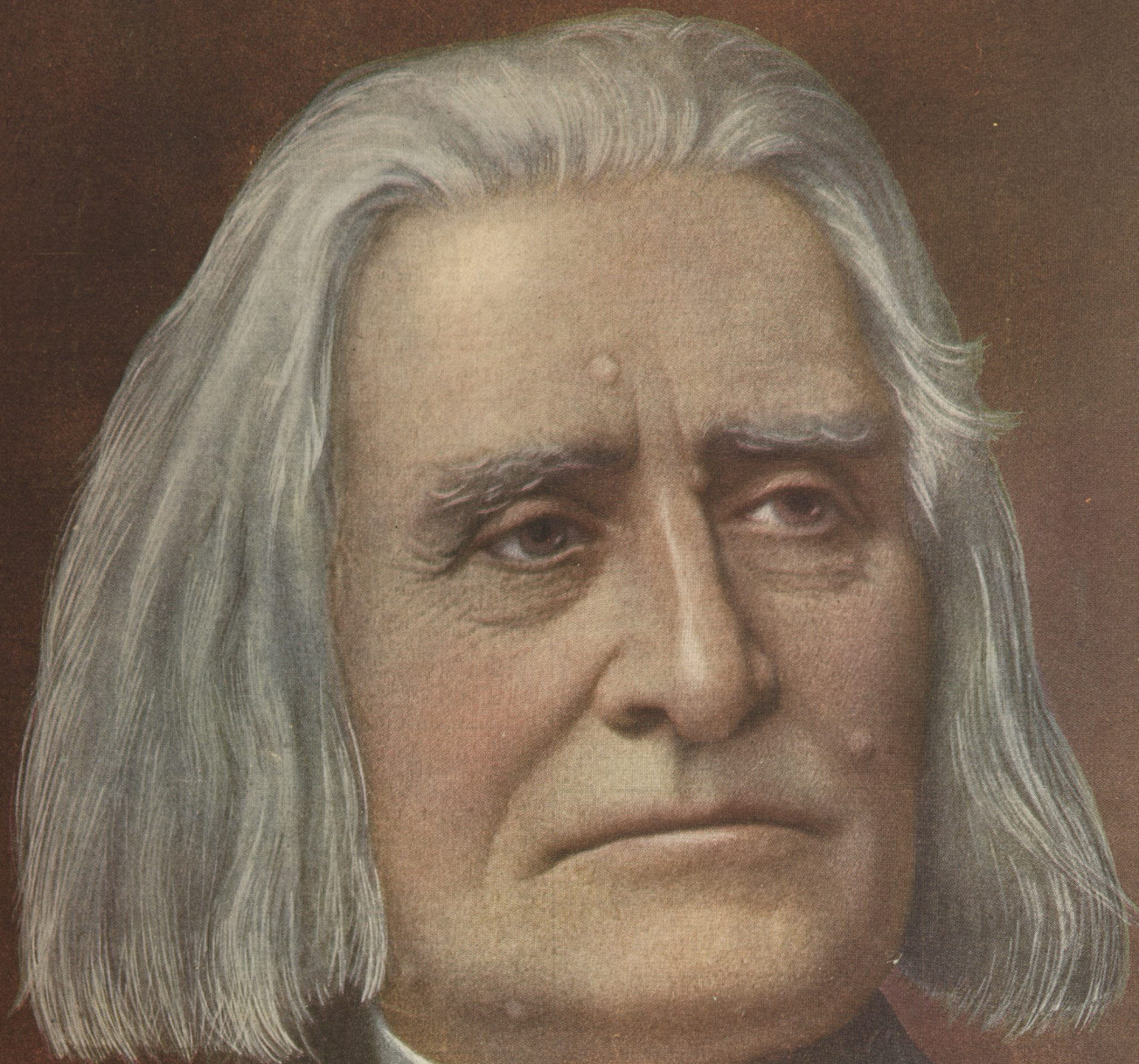


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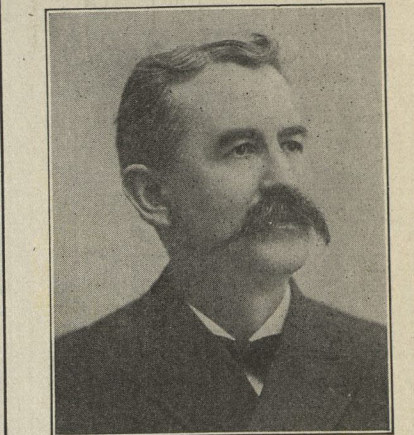
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## TO OUR READERS

In this column will be mentioned from time to time our best offers in the way of premiums for the obtaining of subscriptions to THE ETUDE, as well as other special offers that are of interest to our readers.

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## JULY, '08, TO DECEMBER, '09.

The notice that we printed in the November issue about the work that THE ETUDE was doing, and the value that the paper was giving, has brought such a hearty response that we have decided to continue the substantial part of that notice. The announcement gave in detail some of the valuable articles that had been given during the previous four months and the fact that they had contained fifty-seven pieces of music and that the year 1909 promises even greater value.

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### THE PROOF OF THE PUDDING.

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PHILADELPHIA, PENNA.

SURELY, Christmas, with its wholesome optimism and its hearty good cheer, was never more welcome than it is this season. There is something bracing about the Yuletide festival. Charles Dickens caught it splendidly in his "Christmas Carol." No matter how blue you have been, no matter how badly you have fared in your battle with fortune, no matter how many friends have apparently deserted you, you cannot read "The Christmas Carol" without feeling that after all this is a very good sort of a world to live in and that the people with whom we rub elbows have good hearts and kind thoughts, if we can only penetrate the artificial crust of severity, harshness and petty meanness that the chemistry of our business and social life has plated them with.

This is one of the benefactions of Christmas. Irrespective of the religious significance of the celebration of the nativity of the gentle, loving Jesus, the season brings with it to all people, of whatever creed, in our land a feeling of good cheer, a resolution to forget the hardships of a severe financial depression and a willingness to start anew and fight a winning fight. This is what Christmas should bring to every one of our readers this year.

One of the delightful aspects of our work is that we are brought into a very intimate relation with our readers. We prize this highly and we appreciate your loyalty through the past year more than we can tell. Some of you are separated from us by the diameter of our planet, but we think just as much of the readers way off there in Africa, in Australia, in the Philippines, in South America, or in China, as we do of those right at our doors. Every letter that comes in to us receives careful, thoughtful editorial attention, irrespective of the writer's position or place of residence. We can not hope to personally meet more than a very few of our many readers, but we do desire to give them herewith the heartiest kind of an editorial handshake and wish them a very Merry Christmas and a Happy New Year!

ON December 22, 1808, the Fifth Symphony of Beethoven was performed for the first time. Since then the whole world has been torn time and again with great wars. Governments have come and gone. Father time has changed the map of Europe with the same complacency that a good housekeeper changes the wall papering in her home. Great poets, statesmen, scientists and soldiers have come upon earth, played their little parts and made their exits. The wonders of science and invention have revolutionized the methods of living and the world of 1908 is an entirely different kind of a world from that of one hundred years ago. Yet the Fifth Symphony, notwithstanding its venerable centenary birthday, is as full of strength, power and splendor as it was when Beethoven wrote it. It is not unlikely that a thousand years hence, amid conditions that are beyond our conception and in a world which shall display but a few crumbling vestiges of the civilization we prize so highly, audiences will still be listening eagerly to the wondrous beauty of tone painting in the Fifth Symphony. Such is the immutable greatness of a real masterpiece.

IT is somewhat amusing to note in one of the leading English papers a complaint headed "Why We Get No Operatic Novelties." The list of desired novelties includes works well known to American opera-goers. In fact it not infrequently occurs that operatic works become popular in our country long before they are produced in some of the European music centres. It would be impossible for the student to find anywhere in the world more or better opportunities to hear great singers in great operas than he can obtain in New York. The admission prices may be a trifle higher, but when the cost of European and ocean travel is considered the student can study more effectively and economically in his home country. It is a fine thing for him to hear great European performances if his means permit, but let him hear the greatest first. American singers are continually complaining that American singers are given the preference in the royal opera houses of Europe. This is surely a remarkable condition. A great European pianist told the writer only a short time ago that he considered America in many ways in advance of Europe in musical culture. He begged the writer not to mention his name, as it might be construed as an insincere attempt to curry American favor. Let us commence to hold up our heads a little. There is much for us to accomplish and if we have made noteworthy progress let us wisely use what we have already achieved for the foundation of a greater future.

CHILDREN are often blamed for their failure to succeed in music when they should be pitied. Sometimes the failure is due solely to some physical disability that the parent has failed to recognize. This is very frequently the case. Dr. Charlotte C. West in a recent article in the *New Idea Woman's Magazine* writes:

"Many children are physically unfit to attend school; their defects are unrecognized, and their lack of progress is attributed to stupidity. This stupidity, or mental dullness, is almost always due to some eye or ear, or nose trouble. Many children are tortured with reprimands and punishments for inattention, when, as a matter of fact, they hear poorly or see badly or breathe insufficiently. Therefore, before starting upon its school life, the child's general condition should be carefully looked into.

"Eye-strain is the cause of more headache and stomach trouble than any other one factor; a child may suffer for years, and its mental development be seriously retarded, because this fact is overlooked. Correction with proper spectacles will often clear up a train of symptoms which have been attributed to 'weak' stomach, indigestion and what not.

"Deafness is often due to nothing more than an accumulation of hardened wax in the ear passage, and an amazing change occurs upon its removal. Often serious ear trouble, resulting from scarlet fever, or one of the other infectious diseases, goes unheeded. Pain in the ear, or a discharge, should immediately warn the parents to consult a physician.

"Another frequent cause of inability on the child's part to remain mentally alert is mouth-breathing. Whenever this is observed there is some trouble which must be removed before a bright, quick, healthy child can be hoped for."

IT sometimes happens that even the most conscientious hard-working and capable people meet with misfortunes that bring them to a position where their more fortunate fellows should turn around and show their appreciation for past services to art and humanity. In all lines of human endeavor "hard luck" and its train of dismal attendants seem to enter now and then. For the most part we are all blessed with grand good fortune. In music, its followers and devotees have many compensations. They are no more unfortunate than those who are engaged in other arts and professions. But when the tables do turn and the faithful worker is forced by circumstances to falter in the fight for maintenance it is a splendid thing to know that provision has been made to assist her and that this provision is not so much a charity as a just recognition and reward for past devotion and labor in her work. Such an institution is provided for music teachers in the Home for Aged Musicians, at 236 South Third street, Philadelphia. Here is a haven in which the teacher may have the comforting knowledge that provision is being made for her needs in appreciation of her faithfulness in the past. In other words, she has earned the right to the hospitality of the home.

We have frequently described this home in the past. The building and its equipment are those of the fine modern private residence. There is nothing suggesting the "institution" about it. It is located in a desirable part of Philadelphia, only a stone's throw from the cradle of American independence. Every possible provision has been made for the comfort of those who enter the home.

NOT many decades ago musicians were regarded as people who were particularly susceptible to the influence of old John Barleycorn, or his many aliases of the alcohol family. It was not unusual to hear of professors of the tonal art called "a drunken lot." This came to our American fathers partly by tradition and partly through the indiscretions of some American students who had fallen into disreputable company while studying in some European music center. They had taken out their naturalization papers "In Bohemia," that mysterious country of conviviality and blasted hopes. Their national emblem was the stein and the fass, and the patriotism with which they worshipped it was amusing.

Things have changed, and to-day our best musicians are steady-going, clean-minded, decent American citizens, who have made themselves respected by being respectable. But now we have a professor of Harvard University who in a recent article in *McClure's Magazine* tells us that we are all wrong—that alcohol is the brother of civilization, and that temperate drinking is necessary, especially necessary for those who depend upon inspiration for success. His article is so full of obviously illogical comparisons and statements that it seems strange that a man with a scientific training could be induced to permit such a work to come from his pen. Among his fears is one that abstinence from alcohol will lead to a kind of puritanism, but he forgets that the excise laws of our Puritan forefathers were ridiculously liberal.



## THE ETUDE

### EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

If we are to have a new school of music in America, or an advance of existing methods, it will come from men and women with clean minds, clear intellects, healthy bodies, and not from the unfortunate few who by falling victims to a vice that burns the hearts and souls out of men who hope to present the world with masterpieces.

There is an impression that the beer drinking of the Germans in the fatherland is harmless because it does not lead inevitably to drunkenness. Do not forget the fatal Munich "beer heart" which kills so many each year. Incidentally, we never knew of a prohibition movement that started in a jail, and it seems somewhat odd to have an alcohol movement start in an American university.

NOW that the Presidential election is over and the business uncertainty and the lack of enterprise and commercial activity which always precedes a National election has passed, we may all take a firm, confident grip upon our work and forge ahead to success. The day after election stocks went up with a bound and orders poured into the great mills and commercial centers of the land. This means prosperity for the teacher, and also that hundreds of young students will be enabled to take up their musical work.

The new lady of our White House, Mrs. W. H. Taft, is a highly trained amateur musician and has made music a study all her lifetime. President Roosevelt has done everything possible to encourage visiting artists by means of many recitals at the White House. The encouragement of art in high official circles has always been beneficial. Witness the effect of the famous houses of Esterhazy, Weimar and Lichnowsky. What would Haydn, Liszt or Beethoven have done without the assistance of these great benefactors? Official recognition of an art in a republican country like ours may mean much to all musicians. Mrs. Taft has a splendid opportunity to promote her favorite avocation and we are confident that this will mean additional interest in music and general prosperity for all musicians. Start in to-day and compel success to come your way by hard work, confidence and good but optimistic judgment.

#### TSCHAIKOWSKI'S APPRECIATION OF GRIEG.

GRIEG is often under-appreciated. He was really one of the most finished workmen of all of our greater masters. It is interesting to note the warm and sympathetic appreciation of his great Russian contemporary, Tschaiowski:

"In his music there prevails that fascinating melancholy which seems to reflect in itself all the beauty of Norwegian scenery, now grandiose and sublime in its vast expanse, now dull and gray, but always full of charm to the hearts of Northmen, and having something akin to ourselves, quickly finding its way into our hearts, evoking a warm and sympathetic response. Grieg is probably not by any means so great a master as Brahms; his range is not so extensive, his aims and tendencies are not so wide, and apparently in Grieg the inclination towards obscurity is entirely absent; nevertheless he stands nearer to us, he seems more approachable and intelligible because of his deep humanity. Hearing the music of Grieg we instinctively recognize that it was written by a man impelled by an irresistible impulse to give vent by means of sounds to a flood of poetical emotion, which obeys no theory or principle, is stamped with no impress but that of a vigorous and sincere artistic feeling. Perfection of form, strict and irreproachable logic in the development of his themes, are not perseveringly sought after by the celebrated Norwegian. But what charm, what inimitable and rich musical imagery! What warmth and passion in his melodic phrases, what teeming vitality in his harmony, what originality and beauty in the turn of his piquant and ingenious modulations and rhythms, and in all the rest what interest, novelty and independence! If we add to all this that rarest of qualities, a perfect simplicity, far removed from affectation and pretense to obscurity and far-fetched novelty, it is not surprising that everyone should delight in Grieg."

"If an artistic career is of all careers the most attractive, the one that fascinates most powerfully all ardent imaginations aspiring to the ideal, it is also the one that has in reserve the largest measure of disappointment, bitterness and despair."—Cécile Chaminade.

Mr. JOSEPH HOLBROOKE, he who uses such complicated discords in his scores, and who once wished to substitute moving pictures on a screen for printed programs of orchestral works, has given out some frank ideas on musical subjects in an English newspaper-interview. He strikes out from the shoulder as follows: "I should most unhesitatingly say that the advance is in technique. The great preponderance of composers of our time are spreading technique only; and true and deep feeling is absent. The result is that music is becoming scientific, which I deprecate greatly, instead of being emotional.... Candidly, I believe that ideas are scarce."

In commenting on this statement, Mr. Arthur Symons gives it decided endorsement. Strauss is science, he says, and wholly devoid of emotion, or passion, or any of the deeper qualities of suggestion. Elgar too, and César Franck, are open to the same reproach of the coldness that is born of mere technique. Much of this seems true, not only in music, but in literature. Where are the writers of warm feeling? Who has inherited the tenderness of Dickens, the sympathetic insight of Thackeray, the passionate expressiveness of Tennyson? And in music, how few are the new works that charms us, that carry us off our feet with direct enthusiasm! We hear compositions of ample proportions, all the way from Mahler's symphonies to Holbrooke's own symphonic poems; we admire their greatness, or study their intricacy, but not often do we feel the genuine thrill of surprised pleasure.

Yet the men are not wholly to blame; conditions are somewhat responsible. In classical times a smaller orchestra, with fewer parts to write for and a simpler harmonic style, gave the composer a better grasp on his resources of expression. But the kaleidoscopic harmonies of Liszt, and above all the soul-compelling tonal pictures of Wagner, have given us an orchestra that almost demands a musical genius for its mere handling. It is little wonder then that too much emphasis has been placed on technique, and too little on the musical material.

Among exceptions to this musical sterility, Debussy and Dukas are quoted in France; Delius in England; and in Russia the "stupendous" Moussorgsky. The list might be extended. The Strauss of "Aus Italien" and "Death and Transfiguration" is not to be despised. Goldmark has handled large orchestras with sumptuous beauty. Hausegger's symphonic poems, if long-drawn-out, are at least full of the "linked sweetness" of rich melody and harmony. The departed Dvůřák, too, showed us how to handle our national material in a way that none of our native composers have approached. All this goes to show that even now composers may, if they have it in them, rise above orchestral technique and give us works of real inspiration.

#### OLDEN-TIME MUSIC.

In the "Kunstwart" magazine, R. B. (is it Richard Batka?) continues his plea for a wider knowledge of harpsichord, clavichord, and other early instruments in connection with the piano repertoire. Especially is this knowledge needed, he claims, for all teachers and publishers who handle works written originally for those instruments. This is certainly a reasonable request; for the effects of the early keyed instruments differed widely from those of the piano, and should decidedly be taken into account in modern arrangements or performances.

The student would be surprised to learn how large a proportion of our classical piano music was really written before the piano was in use. How many, in becoming acquainted with the inexhaustible beauties of Bach's "Well-Tempered Clavichord," can actually describe the instrument for which this noble group of fugues was composed? It is barred from the concert room by its extreme lightness of tone; for its strings are set in motion by tongues of brass which strike against them and stay in position to form one end of the vibrating part. But in smaller quarters its delicate sweetness of tone exerts a subtle charm that would be a source of much delight in musical households of the present. In this connection it may not be amiss to make renewed mention of the credit due to Arnold Dolmetsch for his work in giving concerts of early music on the old instruments. The full, soft tone

of the viols, the richness of the deep oboes, and the pedal combinations of the harpsichord show that there may still be a field for their actual use in performances.

#### WOMAN IN MUSIC.

The preparation of one of Ingeborg von Bronsart's operas for the stage in Dessau brings up the subject of woman's achievements in music. Less than a century has passed since Mendelssohn opposed his sister's desire to publish her works, and it is only a few decades since Rubinstein praised Chaminade's pieces, but told her that women ought not to compose. It was Ingeborg von Bronsart herself who astonished Liszt, on her first visit to him, by her masterly rendering of a Bach fugue. When Liszt saw the beautiful eighteen-year-old girl, he classed her as another of the spoiled darlings that were sometimes sent to him; but he soon saw his mistake. "You certainly didn't look like that," he cried, in admiration. "I should hope I didn't look like a Bach fugue," was the unexpected reply; and a life-long friendship was begun.

Every fair-minded person will admit that no woman should be barred from composing, whether on account of race, color or previous condition of servitude. But there are many who think that woman is handicapped by nature, and cannot reach the highest flights of achievement. Liza Lehmann herself expresses a belief in such physical drawbacks. Others claim that women are merely imitative, and not original in any great degree. It is true that no woman has entered the first rank of composers, but that need not prevent one from doing so in the future.

#### MAHLER'S NEW SYMPHONY.

The most important foreign novelty is undoubtedly Gustav Mahler's seventh symphony, which was brought out by him at the final concert of the Prague Jubilee Exhibition. Mahler is the only great rival of Strauss in handling the orchestra, and according to Dr. Victor Joss, in the *Allgemeine Musik-Zeitung*, this symphony is an impressive culmination of all the composer's preceding work. It is in five movements, which are termed Introduction, First Night-Music, Scherzo, Second Night-Music and Rondo (Finale). The first movement aroused no special enthusiasm, but the rest of the work received unbounded applause. The second is in happy mood, contrasting well with the doubt and gloom that precede it. Then the music assumes an elfin, ghostly character in the scherzo. The fourth movement is a moonlight serenade, of such charm that the audience nearly forced an encore; while the finale is like an ecstatic hymn of life and joy. The critic notes a slight lack of originality in the themes, but claims that this is of little account in view of the skill with which they are built into a great orchestral work.

Max Reger has set the 100th Psalm for the jubilee festival of the Jena University. In Switzerland, novelties for the Basle concerts are Huber's overture, "Simplicius;" Boche's "Complaint of Nausikaa" and Haeser's "Hadlaub" overture. "The Sunken Bell" has been recently set by the Russian, Alexis Davidson, while Zola's "Germinal" affords a text for Kaa von Albest. In Italy, Mezio Agostini has chosen Longfellow's "Hiawatha" for operatic treatment.

Christiania records a concert of Grieg's unpublished works—songs, romances, piano pieces and a string quartet. In France, Dubois has finished a "Symphonie Française." A Dutch concert in honor of Queen Wilhelmina's birthday included Wagenaar's symphonic poem, "Saul and David;" a piano concerto by Oberstadt, a violin concerto by Elizabeth Kuyper, Koelberg's orchestral dances, and songs by Zeevers, Spoel and Brandt-Buys. London finds Bal-four Gardiner's symphony mediocre, and York Bowen's piano concerto "reminiscent and illogical."

In Paris, the Neerage apparatus is being used to photograph voices (probably by means of flame vibrations), with a view to testing the accuracy of singers. Doubtless it will be only a short time before critics will come to our operas with specially made cameras in their hands, and film rolls protruding from their pockets; no self-respecting hall or opera-house will be without its dark room; and next morning the criticism will look like a diagram of the last half of the Yale-Princeton football game.

## How to Play My Best Known Pieces

By MADAME CECILE CHAMINADE

EDITOR'S NOTE:—Mme. Cécile Chaminade, the author of the following article, is without doubt the most successful of all woman composers. Her compositions have sold enormously in all countries where the pianoforte is popular. She rarely writes for publication, and we feel that our readers to whom an article of this kind must be of great usefulness will join us in our thanks for her time and attention taken in preparing this article expressly for us. Mme. Chaminade's great popularity is shown by the fact that two weeks before her arrival in this country every seat for her first concert at Carnegie Hall was sold.]

IN commencing this article I am inclined to hesitate on account of the difficulty which always exists in making oneself understood "musically" without being able to give a concrete example of what is required. One is disposed to refrain from the attempt, and to sum the matter up with the ingeniously simple advice: "Read carefully all that is written." The tempo, nuance, accent, phrasing, having all been minutely indicated, the interpreter ought, with reflection, to achieve technical accuracy, and to approach very nearly what the author desires. But besides what is written, there is that which one cannot write, cannot even explain; that is, the "soul" of a piece of music. The composer, in order to be understood, must count on the intelligence and intuitiveness of his interpreter.

In order to aid this intuitive sense we are going to outline a small analysis of each piece, and to draw attention to the details, the variety of ways of playing, and of the rhythms to which resort may be made.

We will take some of the pieces which the public has taken to itself and received with marked approval, both in America and in Europe, namely: "Pas des Écharpes" (Scarf Dance), "Pas des Amphores" (Air de Ballet, No. 2), "La Lisonjera" (The Flatterer), "Zingara," "Sérénade," "Valse Caprice," "Air de Ballet, Op. 30," and "Pierrette" (Air de Ballet).

#### THE SCARF DANCE.

The "Pas des Écharpes" (The Scarf Dance) is taken from my ballet-music to "Callirhœ;" it requires a well-marked rhythm, like all music written primarily for theatre dancing. The two strongly contrasted themes from which it is constructed need to be played very distinctly. The first part, in A flat, requires sonority, "the charm of sound" (le charme du son); in the orchestra it is announced by violins; it should be played with a mellow, ringing tone, and while always maintaining a moderate waltz rhythm in strict tempo, this characteristic theme should always be played with a slight "Rubato."

The second part, in 2-4 rhythm, introduced in the orchestra by a few bars of recitative for the oboe, is full of melancholy. Here, above all, it is necessary to make the piano "sing" with a clinging touch, yet, at the same time, keeping the hand very supple, so that the tone shall be full and penetrating. The part which precedes the return of the first subject should be played with abandon, rapidly, brilliantly, slowing a little towards the end, and when the first subject, in A flat, makes its reappearance there should be a slight pause before taking up the theme.

#### "PAS DES AMPHORES."

The "Pas des Amphores," (Air de Ballet No. 2) another extract from "Callirhœ," is, contrary to the first, lively, brisk and light in character. At the beginning, for instance, the first chord ought to be "sec" (sharp, clear cut, "dry") and "fortissimo;" the note F that follows brings us to a pause which ought to be well sustained. The whole rhythmic design of the first part is well contrasted with the second, in which full value should be given to the notes, and which should be played without haste. I wish to make a remark on pauses generally. Pupils seem to treat them as a negligible quantity, and consider them as a waste of time. The pause, on the contrary, plays a very important part in musical phrasing, and so much are the big things affected by small ones, the phrasing will be entirely spoiled if the player does not hold it out for its full value.

#### "FLATTERER."

"La Lisonjera," which is a feminine Spanish word meaning "enchanter" or "cajoler," is easy enough to play, but very difficult to interpret; here the composer has to count more than ever on the intuition and musical tact of the performer, for it is nearly impossible to indicate very clearly the humorous allurements and rhythmic quality of this little piece. Artists have many different ways of playing it; the composer, however, may be permitted to prefer that which comes nearest to her own. The nuances should be carefully observed, and also the rubato, stringendo, etc. In order to give a good rendering, the movement of the piece should not be too languid.



CECILE CHAMINADE.

#### "LA ZINGARA."

"La Zingara" is an orchestral transcription; it is naturally better understood if heard with the varied orchestral timbres which color it, and the vigorous snatches which punctuate the rhythm lend themselves but imperfectly to the piano. It needs solid mechanism, and stolid rhythm in order to render a somewhat "brutal" impression in the part in A minor. The song in the second part should be played "appassionato," the tone always full and vibrant. It is "La Zingara" of the crisp hair and ardent eyes: it is not tender, it is passionate; it is therefore necessary to avoid all coquetry.

The "Serenade," deeply graven in the author's memory, is the exact opposite of the piece we have just described. While not very difficult, it needs to be played by one who can produce a variety of tone colors from the piano, who also possesses some facility in the use of the pedals. The entrance of each part of the design should be indicated, and the melody well brought out, but the whole should be sweet, and made to "sail" by the carefully studied employment of both pedals.

#### "VALSE CAPRICE."

"Valse Caprice," like all modern vales, is a caprice more than a valse; its lively three-quarter rhythm is the sole justification of its title. The beginning should be attacked boldly, and the jangling fifths, which seem a little harsh to some ears, ought to be well marked, the crescendo very pronounced, and the organ-point well sustained. The quick movement, which follows, clearly outlined, ought to be kept spirited in character, yet played

in a flowing style. This little piece, being brilliant in its nature, one should guard against too much petty nuance lest it becomes wearisome.

#### "AIR DE BALLET."

I strongly recommend teachers to give the "Air de Ballet" to pupils able to play works much more difficult as regards technique, for one needs to be very much at ease and master of the instrument in order to give the quality of "allurement" so necessary to this lively and capricious little piece.

The oft-recurring rapid passage for the left hand over the right demands natural adroitness. These passages, if executed with facility, will be light and supple, but if there is constraint and apprehension in playing them, the effect will be painful. The sixteen bars of introduction ought to be played brilliantly with a keen attack, similar to the "snap" of an orchestra.

#### "PIERRETTE."

Our "Pierrette" is a coquette, fantastic and despotic. By this is meant that the piece demands strict observance of its import, the silences, accents, and in a word, demands "poise." Beware of a lack of firmness, as that destroys the peculiar character it is desired to suggest, which is expressed by the word "chic," a banal word, but nevertheless one well adapted to music, that cannot be replaced by any equivalent.

The finest pianists and musical authorities have lent the weight of their precious approval to this little piece, which has also been considerably maltreated by inexperienced little fingers. The wretched simplifications which have been made of this piece are not done out of disrespect to the composer, but she may be permitted to protest against those which have been made, as they have the effect of disfiguring it.

The favor of the public is not always bestowed upon the works which their composer prefers. He is at times disappointed to find his audience indifferent to one or other of his compositions which he has the weakness to hold dear. This divergence of opinion can, nevertheless, be readily explained: the listener is not obliged to be prepared for and initiated into the character of the piece he is going to hear; he listens and is moved—or he is not. The public, our best friend, on the whole, and our only impartial judge, is won by an idea that is spontaneous, clear and frank, coming to the composer almost unconsciously; what Schumann calls "a gift from heaven." All that the artist conceives in a moment of intense vitality—joy or sorrow—goes straight to the heart of the public. But the artist is normally subtle of thought; vague, nearly always melancholy, for "to think is to refrain from laughing," and he cannot move his hearers unless they are in precisely the same moral atmosphere as that which surrounded him when he wrote the work.

#### LATER PIECES.

The "Contes Bleu (Fairy Tales) and the "Poème Provençal" are pieces which the author prefers, because, in some measure, it is her innermost self which sings them, and by which in playing she seeks to lull melancholy. They are chimney-corner dreams, in the twilight ere the lamps are lit; at that uncertain hour when the soul, pensive, yet not unhappy, permits itself to reflect lightly on its grievances. These pieces are the far-off memories of the "white hour" of childhood! Who among us has not loved fairy tales (contes bleus)? The Rose Fairy, Prince Charming, Black Magic; all that is bizarre and unearthly leaves its traces on the imaginations of little children, and big ones among the artists, too; those who hunger for the marvelous, how frequently they permit themselves to return to the quaint, foolish enchantment of these old story-books delightedly unearthed from their hiding place of old.

The "Poème Provençal" is also an awakener of tender recollections; written in a sunny land, it is none the less melancholy. This beautiful land of eternally clear skies and eternally green landscapes affords the writer more food for thought and contemplation than any other country. The first number is suggestive of a rustic land, poor but flower-adorned, and sweet-scented, which invites reverie and awakens regret. No. 2 is a lonely walk among a forest of firs; within sound of the sea, the sleep-laden trees seem to murmur sadly.

The third number, "La Passé," is not easy to describe; it is an awakening of old memories, of old regrets and bygone tears. The composer has used some old melodies which may perhaps be recognized.



No. 4, "Pêcheurs de Nuit," is deep-sea fishing, with the aid of lanterns, on a dark, starless, moonless night. The sea is dangerous, the fish scarce and the fishermen wretched; it is a strange, sad fishing, that fishing by the light of a lantern!

There is still something to be said on the subject of these descriptive pieces. It is hoped that the little skeleton-sketches here suggested will serve to aid the imagination of the skilled musician, to whom the sensations and influences under which they were written have been revealed. It is not for children that these later pieces have been composed. In the short serenity of their lives there is no place for memories. These dream-pictures are for those who still regret the beautiful years of careless laughter and happiness; for those who are acquainted with grief and who have memories; it is those, doubtless, who will best understand their inner meaning.

Mme. Cécile Chaminade was born at Paris, August 8, 1861. Her taste for music developed at an early age; the piano was her favorite plaything and before she knew how to read correctly or write legibly she tried to express by it the naive thoughts which sang in her childish soul, and she told to it her confidences as other children tell them to their dolls.

During her eighth year she played one of her sacred compositions for Bizet, which won his commendation, and he prophesied for her a brilliant future, advising her parents to give her a solid and thorough musical education. They were fond of music, but little disposed to see one of their own family enter upon an artistic career, and they waited several years before obeying the authoritative voice. Then, convinced by the lively ardor with which the little girl gave herself to the piano, and also by the first success with which she gratified their pride, by composing for the church at Vesinet pieces which were judged worthy of performance, they decided to let her follow her bent.

She studied piano with Le Coupepy; harmony, counterpoint and fugue with Augustin Savard, and she finished her education by playing chamber music with Marsick, Delsarte and Godard. At eighteen she made her formal debut as pianiste, playing as soloist with the best orchestras in the various capitals of Europe; she was received at once and recognized by the foremost critics of the day to be a phenomenal musician.

Not long after this she became famous as a composer, and such is the virility of her compositions that many critics, in ignorance of her sex, referred to her early publications as the work of a man. The pithy dictum of Ambroise Thomas, that versatile musician, writer and poet, "This is not a woman who composes, but a composer who is a woman," has become a by-clause of all critics in speaking of Chaminade.

#### SCHUMANN'S INDUSTRY AS A PIANO STUDENT.

But for the accident which resulted in a permanent injury to his hand, Schumann would have probably been better remembered as a pianist than as a composer. During the days he was a student at Heidelberg, ostensibly studying law, we read that after practicing for seven hours in the day he would invite a friend to come in the evening and play with him, adding that he felt in a particularly happy vein that day. Even during an excursion with friends he would take a dumb keyboard with him in the carriage. By diligent use of the instruction he had received from Wieck in Leipzig, he brought himself to a high degree of perfection as an executant; and at the same time increased his

skill in improvisation. One of his musical associates at this time used to say afterwards that from the playing of no other artist, however great, had he received such ineffaceable musical impressions.

#### SCHUBERT'S LOVE OF NATURE.

Few of the great composers have shown a greater fondness for the great world out of doors than that which Schubert continually displayed. Although his means were limited he continually sought the environs of Vienna and made daily excursions in the beautiful hills that surround the Austrian capital. Sad indeed must have been many of these excursions even for the optimistic, hopeful, lovable Schubert. Some writers have said that he made these trips to the country to get away from the realization of his failure, for Schubert received such slight

The last song of the cycle is the lullaby of the brook as it passes over the faithful lover.

Schubert was known to have been exceptionally fond of this book. When we learn that many critics do not consider some of the songs of this cycle of exceptional value it should be remembered that several of the songs were composed while Schubert was confined in a hospital. Mr. H. T. Finck, in his interesting book, "Songs and Song Writers," gives the following songs as the best of the series: "Wohin," "Des Morgen's Gruss," "Des Müller's Blumen," "Trockene Blumen," "Die Liebe Farbe." It is only through works of this kind that we can realize how dearly Schubert loved the woods, the fields, the brooks and the rivers. In his song "Hark! Hark! the Lark" he has put the breath of a dewy spring morning; in the "Wanderer" we have the twilight of the forest. In the "Maid of the Mill" we have the flowing of the brook and the continual revolution of the millwheel.

Mr. Finck tells the following interesting story of how some of the songs in "The Maid of the Mill Cycle" were written: "When Randhartinger, who had been one of Schubert's school fellows, resided in Herrengasse, Vienna, Schubert often called to take a walk with him. One afternoon he failed to find his friend in, but found, upon the table, a volume containing the 'Müller lieder.' After reading a few of them he put the book straight in his pocket and went home to compose. When Randhartinger returned he missed the poems, which he himself had intended to set to music, and on the following morning he was surprised to find his book on Schubert's table. 'Do not be angry,' pleaded Schubert; 'the poems inspired me so that I had to compose music to them and I scarcely slept two hours last night, and now you see the result. I have already seven poems set to music. I hope you will like my songs. Will you try them?' Randhartinger sang them and forthwith gave up all idea of writing music of his own for these poems."

The Schubert picture accompanying this article and the Wagner picture in this issue are taken from fine large colored photographic reproductions of oil paintings which our readers may secure from E. A. Walz & Co., of Philadelphia.

There is nothing more baneful than misdirected ambition. Life without ambition is a purgatory, but see to it that your ambition lies in the direction of something that you have good reason to believe you can accomplish. Don't aspire to be a great composer when common sense tells you that your greatest success would be as a church organist or a village teacher. We all suffer from a false idea of the importance of certain positions which seem desirable only until they are attained and their disadvantages revealed. It is well for the teacher and student to remember that happiness depends just as much upon contentment and a condition of mind as it does upon the acquisition of wealth or the achievement of great honors.

David Grayson, the poet of contentment, writes: "Joy in life seems to me to arise from a sense of being where one belongs; of being four square with the life we have chosen. All the discontented people I know are trying sedulously to be something they are not or to do something they cannot do. \* \* \* We try to grow poetry where plumb-ing would thrive grandly, not knowing that plumb-ing is as important and honorable and necessary to this earth as poetry."

There is nothing mundane or insignificant about music teaching, and yet we have known teachers who have looked down upon a prosperous teaching business and cherished impossible dreams of future triumphs as virtuosi.



SCHUBERT COMPOSING "THE MAID OF THE MILL."

public recognition that he believed himself to have been a failure.

At the age of twenty-five his health began to fail and life became a terrible reality to him. But with it all he had the memory of the happy hours spent in the country. Accordingly, when he sought new material for musical composition he remembered a set of poems written by Wilhelm Müller, the father of Max Müller (known as "Die Schöne Müllerin," "The Maid of the Mill"). These poems told a pretty rustic story of love, jealousy and the inevitable tragedy. They were twenty-three in number although Schubert used only twenty. The poems were part of a collection of poems by Müller, entitled "Poems Found Among the Papers of a Traveling French Horn Player." They tell the story of a miller's pretty but fickle daughter who is courted by her father's apprentice. At first she appears to be faithful to her lover, but later deserts him for a young hunter. Finally the young miller in deep despair throws himself in the mill race and drowns.

## The Secret of Public Appearance

By MRS. FANNIE BLOOMFIELD-ZEISLER

[EDITOR'S NOTE.—The following is from an interview secured expressly for THE ETUDE and is designed to assist pupils and teachers who are confronted with the perplexing problems leading to public appearance. Coming from one of the reigning virtuosos of the day who is thoroughly familiar with musical educational work in America the article has especial weight. After this season Mme. Bloomfield-Zeissler will tour Europe for several years.]

THE secret of success in the career of a virtuoso is not easily defined. Many elements have to be considered. Given great talent, success is not by any means assured. Many seemingly extraneous qualities must be cultivated; many mistakes must be avoided.

Let me start out with a caution. No greater mistake could possibly be made than to assume that frequent public appearances or extended concert touring in early youth is essential to a great career as a virtuoso. On the contrary, I would say that such a course is positively harmful. The "experience" of frequent playing in public is essential if one would get rid of stage fright, or undue nervousness and would gain that repose and self-confidence without which success is impossible. But such experience should be had only after the attainment of physical and mental maturity. A young boy or girl, though ever so much of a prodigy, if taken on an extensive concert tour, not only becomes unduly self-conscious, conceited, vain and easily satisfied with his or her work, but—and this is the all-important point—runs the risk of undermining his or her health. The precious days of youth should be devoted primarily to the storing up of health without which lasting success is impossible. Nothing is more harmful to sound physical development and mental growth than the strain of extensive tours. It is true that one great virtuoso now before the public played frequently before large audiences as an infant prodigy. But, happily, wise and efficient influences served to check this mad career. The young artist was placed in the hands of a great teacher and given a chance to reach full physical maturity and artistic stature before resuming public appearances. Had it been otherwise, it is a matter of common belief that this great talent would have fizzled out.

By this I do not mean that the pupil should be prevented from playing at recitals in the home city. Playing of this kind gives the pupil confidence and smooths the way for his work as a mature artist. These performances should be rare, except in the case of performances given in the home of the pupil or at the teacher's home. What I object to is the exploitation on a large scale of the infant prodigy.

#### THOROUGH PREPARATION NECESSARY.

One of the real secrets of success in public appearance is thorough preparation. In fact there is no talisman, no secret that one can pass over to another and say, "Here is my secret, go thou and do likewise." What a valuable secret it would be—the mysterious secret processes of the Krupp Gun Works in Germany would be trifling in comparison. Genuine worth is after all the great essential and thorough preparation leads to genuine worth. For instance, I have long felt that the mental technic that the study of Bach's inventions and fugues afford could not be supplied by any other means. The peculiar polyphonic character of these works trains the mind to recognize the separate themes so ingeniously and beautifully interwoven and at the same time the fingers receive a kind of discipline which hardly any other study can secure.

The layman can hardly conceive how difficult it is to play at the same time two themes different in character and running in opposite directions. The student fully realizes this difficulty when he finds that it takes years to master it. These separate themes must be individualized; they must be conceived as separate, but their bearing upon the work as a whole must never be overlooked.

The purity of style to be found in Bach, in connection with his marvelous contrapuntal designs, should be expounded to the student at as early an age as his intellectual development will permit. It

may take some time to create a taste for Bach, but the teacher will be rewarded with results so substantial and permanent that all the trouble and time will seem well worth while.

There is also a refining influence about which I would like to speak. The practice of Bach seems to fairly grind off the rough edges, and instead of a raw, bungling technic the student acquires a kind of finish from the study of the old master of Eisenach that nothing else can give him.

I do not mean to be understood that the study of Bach, even if it be ever so thorough, suffices in itself to give one a perfect technique. Vastly more is necessary. The student who would fit himself for a concert career must have the advice of a great teacher and must work incessantly and conscientiously under his guidance. I emphasize the study of Bach merely because I find it is not pursued as much



MRS. BLOOMFIELD-ZEISLER.

as it deserves. That technical finish is of the very essence of success in public appearance, goes without saying. It is not only indispensable for a creditable performance, but the consciousness of possessing it contributes to that confidence of the player without which he cannot hope to make an impression upon his audience.

#### LESCHETIZSKY AND "METHOD."

Speaking about teachers reminds me to put forth this caution: Do not pin your faith to a method. There is good, and alas, some bad in most methods. We hear a great deal these days about the Leschetizsky method. During the five years I was with Leschetizsky, he made it very plain that he had no fixed method in the ordinary sense of the word. Like every good teacher, he studied the individuality of each pupil and taught him accordingly to that individuality. It might almost be said that he had a different method for each pupil, and I have often said that Leschetizsky's method is to have no fixed method. Of course there are certain preparatory exercises which with slight variations he wants all his pupils to go through. But it is not so much the exercises in themselves as the patience and painful persistence in executing them to which they owe their virtue. Of course, Leschetizsky has his preference for certain works for their great educational value. He has his convictions as to the true interpretation to be given to the various compositions, but those do not form what may properly be called a method. Personally, I

am rather skeptical when anybody announces that he teaches any particular method. Leschetizsky, without any particular method, is a great force by virtue of his tremendously interesting personality and his great qualities as an artist. He is himself a never-ending source of inspiration. At 78 he is still a youth, full of vitality and enthusiasm. Some pupil who is diffident but has merit, he will encourage; another he will incite by sarcasm; still another he will scold outright. Practical illustration on the piano, showing "how not to do it," telling of pertinent stories to elucidate a point, are among the means which he constantly employs to bring out the best that is in his pupils. A good teacher cannot insure success and Leschetizsky has naturally had many pupils who will never become great virtuosos. It was never in the pupils and no matter how great the teacher he cannot create talent that does not exist.

The many books published upon the Leschetizsky system by his assistants have merit, but they by no means constitute a Leschetizsky system. They simply give some very rational preparatory exercise that the assistants give in preparing pupils for the master. Leschetizsky himself laughs when one speaks of his "method" or "system."

Success in public appearance will never come through any system or method except that which works toward the end of making a mature and genuine artist.

#### WELL SELECTED PROGRAMS.

Skill in the arrangement of an artist's programs has much to do with his success. This matter has two distinct aspects. Firstly, the program must look attractive, and secondly, it must sound well in the rendition. When I say the program must look attractive, I mean that it must contain works which interest concert-goers. It should be neither entirely conventional, nor should it contain novelties exclusively. The classics should be represented, because the large army of students expect to be especially benefited by hearing these performed by a great artist. Novelties must be placed on the program to make it attractive to the maturer habitués of the concert room.

But more important, to my mind, is the other aspect of program making which I have mentioned. There must be contrasts in the character and tonal nature of the compositions played. They must be so grouped that the interest of the hearers will be not only sustained to the end, but will gradually increase. It goes without saying that each composition should have merit and worth as musical literature. But beyond that, there should be variety in the character of the different compositions, the classic, the romantic, and the modern compositions should all be given representation. To play several slow movements or several vivacious movements in succession would tend to tire the listener. Anticlimaxes should be avoided.

It may truly be said that program making is in itself a high art. It is difficult to give advice on this subject by any general statement. Generalizations are too often misleading. I would advise the young artist to carefully study the programs of the most successful artists and to attempt to discover the principle underlying their arrangement.

One thing which should never be forgotten is that the object of a concert is not merely to show off the skill of the performer, but to instruct, entertain and elevate the audience. The bulk of the program should be composed of standard works, but novelties of genuine worth should be given a place on the program.

#### PERSONALITY.

The player's personality is of inestimable importance in winning the approval of the public. I do not refer particularly to personal beauty, although it cannot be doubted that a pleasing appearance is helpful in conquering an audience. What I mean is sincerity, individuality, temperament. What we vaguely describe as magnetism is often possessed by players who can lay no particular claim to personal beauty. Some players seem to fairly hypnotize their audiences—yes, hypnotize them. This is not done by practicing any species of black art, or by consciously following any psychological formula, but by the sheer intensity of feeling of the artist at the moment of performance. The great performer in such moments of passion forgets himself entirely. He is in a sort of artistic trance. Technical mastery of the composition being pre-supposed, the artist need not and does not give thought to the matter of playing the notes correctly, but re-creating in himself what



he feels to have been the mood of the composer, re-creates the composition itself. It is this kind of playing which establishes an invisible chord, connecting the player's and the hearer's hearts, and swayed himself by the feelings of the moment, he sways his audience. He makes the music he draws from the instrument supreme in every soul in the audience; his feeling and passion are contagious and carry the audience away. These are the moments, not only of the greatest triumph, but of the greatest exaltation for the artist. He who cannot thus sway audiences will never rise above mediocrity.

#### DO NOT ATTEMPT THE IMPOSSIBLE.

To those who are still in the preparatory stage of development I am glad to give one word of advice. *Do not play pieces that are away beyond your grasp.* This is the greatest fault in our American musical educational systems of to-day. Pupils are permitted to play works that are technically impossible for them to hope to execute without years of preparation. What a huge blunder this is!

The pupil comes to the teacher, let us say, with the Second Hungarian Rhapsody of Liszt. It takes some fortitude for the conscientious teacher to tell the pupil that she should work with the C Major Sonata of Haydn instead. The pupil with a kind of confidence that is, to say the least, dangerous, imagines that the teacher is trying to keep her back, and often goes to another teacher who will gratify her whim.

American girls think that they can do everything. Nothing is beyond them. This is a country of great accomplishment, and they do not realize that in music "Art is long." The virtuoso comes to a great metropolis and plays a Moskowski concerto of great difficulty. The next day the music stores exhaust their stocks of this work, and a dozen misses, who might with difficulty play a Mendelssohn "Song With Words," are buried in the avalanche of technical impossibilities that the alluring concerto provides.

#### FOREIGN DEBUTS.

Unfortunately, a foreign debut seems to be necessary for the artist who would court the favor of the American public. Foreign pianists get engagements long before their managers in America ever hear them. In the present state of affairs, if an American pianist were to have the ability of three Liszts and three Rubinstens in one person, he could only hope for meagre reward if he did not have a great European reputation behind him.

The condition is absurd and regrettable, but nevertheless true. We have many splendid teachers in America—as fine as there are in the world.

We have in our larger cities musical audiences whose judgment is as discriminating as that of the best European audiences. Many an artist with a great European reputation has come to this country, and failing "to make good" in the judgment of our critics and audiences, went back with his reputation seriously impaired. Nevertheless, as I have stated, the American artist without an European reputation, has no drawing power and therefore does not interest the managers and the piano manufacturers who nowadays have largely supplanted the managers. This being so, I can only advise the American artist to do as others had to do. Go to Europe, give a few concerts in Berlin, London, Vienna or Paris. Let the concert director who arranges your concerts paper the house, but be sure you get a few critics in the audience. Have your criticisms translated, and get them republished in American papers. Then, if you have real merit, you may get a chance.

The interest in music in the United States at the present time is phenomenal. European peoples have no conception of it. Nowhere in the world can such interest be found. Audiences in different parts of the country do not differ very greatly from the standpoint of intelligent appreciation. When we consider the great uncultured masses of peasants in Europe and the conditions of our own farmers, especially in the West, there is no basis of comparison. America is already a musical country, a very musical country. It is only in its failure to properly support native musicians that we are subject to criticism.

#### PRACTICAL SUGGESTIONS.

To the young man or woman who would learn "The Secret of Public Appearance" I would say:

1. Look deeply into your natural qualifications. Use every morsel of judgment you possess to endeavor to determine whether you are talented or simply "clever" at music. Court the advice of unbiased professional musicians and meditate upon the difficulties leading to a successful career, and do not decide to add one more musician to the world



RICHARD WAGNER'S DREAM.

until you are confident of your suitability for the work. Remember that this moment of decision is a very important time and that you may be upon the threshold of a dangerous mistake. Remember that there are thousands of successful and happy teachers for one successful virtuoso.

2. After you have determined to undertake the career of the concert performer let nothing stand in the way of study, except the consideration of your health. Success with a broken-down body and a shattered mind is a worthless conquest. Remember that if you wish a permanent position you must be thoroughly trained in all branches of your art.

3. Avoid charlatanism and the kind of advertisement that will bring you notoriety at the sacrifice of your self-respect and the respect of your best friends. Remember that real worth is, after all, the thing that brings enduring fame.

4. Study the public. Seek to find out what pleases it, but never lower the standards of your art. Read the best literature. Study pictures. Travel. Broaden your mind. Acquire general culture.

5. Be careful of your stage deportment. Endeavor to do nothing at the keyboard that will emphasize any personal eccentricity. Always be sincere and true to your own nature, but within these limits try to make a pleasing impression.

6. Always be your own severest critic. Be not easily satisfied with yourself. Hitch your wagon to a star. Let your standard of perfection be the very highest. Always strive to reach that standard. Never play in public a piece that you have not thoroughly mastered. There is nothing more valuable than public confidence. Once secured, it is the greatest asset an artist can possess.

## Wagner's Phenomenal Imagination

In all creative work the most important asset that the composer, author, poet or artist can have is imagination. No matter how skillful the creator may be from the technical standpoint; no matter how many years he may have striven to acquire the ability to express himself with accuracy, ease and effect, he will surely fail if he has not talent for delving into the nowhere and bringing into existence creatures of his brain that shall stand out as new, vital and significant entities. Creatures of the imagination are often more enduring than their creators. Thousands of people have heard of "Le Cid," "Faust" and "Rip Van Winkle" who have never heard of the men in whose brains these figures originated.

Probably no more remarkable imagination has ever been known than that of Richard Wagner. Amazing as were the imaginative powers of Sophocles, Dante, Shakespeare, Milton, Victor Hugo and

Goethe, when the enormity of the work that Wagner accomplished is considered it must be admitted that none of these other great creators can be said to have excelled him in this particular.

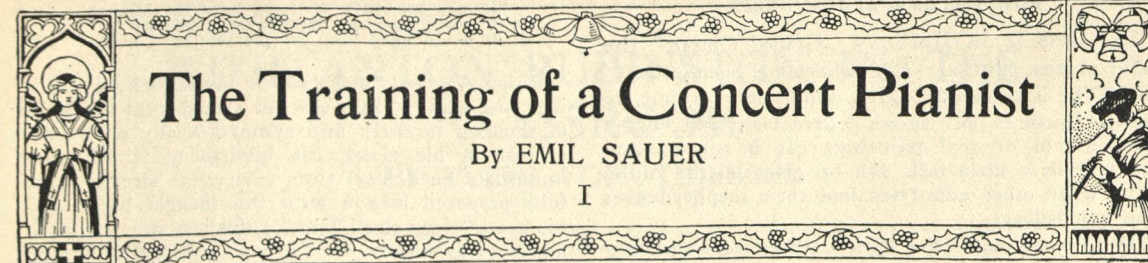
Wagner dealt with veritable hordes of characters and when the limitations of this world became too small he broke through into the world of fairyland or the world of mythology. No less than one hundred leading characters may be found in a perusal of the casts of his leading music dramas. The stage pictures that he created are known to be unexcelled by those of any other dramatic writer. Shakespeare, with his Elizabethan stage, gave little thought to a desir-

able stage setting. With Wagner the stage setting was everything. His imagination demanded beautiful pictures. They could not be created by the means then in existence, consequently he built a theatre after his own plans in order to put the creatures and scenes of his imagination into more practical form.

His whole life was spent in creating the means to express the pictures in word and tone which were born in his imagination. No matter what limitations dramatic, poetic or musical technic put upon him, he always found a means of breaking through these limitations. His imagination revealed to him that certain kind of music was required to go with a certain scene. He wrote the music only to find that the players declared it to be impossible. That did not affect the composer in the least. He simply insisted that the players make the impossible possible by additional practice.

One hundred and forty-five motives are given by some authorities as the number Wagner used to identify or accompany his leading characters in his music dramas. This is another instance of his astonishing imaginative powers. He not only created the character but accompanied it with a musical theme which was continually altered to express some human emotion. Sometimes the motive or theme is made to accompany an inanimate object, such as the "Holy Grail" in "Parsifal."

Wagner lived in a dreamland. His characters were continually before him like visions. To his friends he frequently spoke of his characters as though they were living beings. The remarkable element in his work was that with such an extraordinary imagination he possessed at the same time the practical ability to put his visions into cogent concrete form.



## The Training of a Concert Pianist

By EMIL SAUER

I

[EDITOR'S NOTE.—The following is from an interview obtained expressly for THE ETUDE from the renowned virtuoso, Emil Sauer. Herr Sauer was born in Hamburg, in October, 1862. His first teacher was his mother. From 1879 to 1881 he studied with Anton Rubinstein's brother, Nicholas Rubinstein, and from 1884 to 1885 he studied with Liszt at Weimar. Americans who have met Herr Sauer are first impressed with his remarkable grasp of the English language, indicating a fluency and comprehension of tongues other than his native German and an acquaintance with the literature of the continental countries. They are next impressed with his simple, direct, unaffected manner. There is nothing of the poseur about Herr Sauer. Rational behavior, combined with sincerity and an excellent intellectual balance are rare possessions for the sensationally successful virtuoso. In fact, he impresses one more as an American in his candor and indifference to traits of aesthetic affectation that the virtuoso is expected to exhibit.]

ONE of the most inestimable advantages I have ever had was my good fortune in having a musical mother. It is to her that I owe my whole career as an artist. If it had not been for her loving care and her patient persistence I might have been engaged in some entirely different pursuit. As a child I was very indifferent to music. I abhorred practice, and, in fact, showed no signs of pronounced talent until my twelfth year. But she kept faithfully pegging away at me and insisted that because my grandfather had been a noted artist and because she was devoted to music it must be in my blood.

My mother was a pupil of Deppe, of whom Miss Amy Fay has written in her book "Music Study in Germany." Deppe was a remarkable pedagogue and had excellent ideas upon the foundation of a rational system of touch. He sought the most natural position of the hand and always aimed to work along the line of least resistance. My mother instilled Deppe's ideas into me together with a very comprehensive training in the standard etudes and classics within my youthful technical grasp. For those years I could not have had a better teacher. Lucky is the child who like Gounod, Reisenauer and others has had the invaluable instruction that a patient, self-sacrificing mother can give. The mother is the most unselfish of all teachers, and is painstaking to a fault.

#### SLOW SYSTEMATIC PRACTICE.

She insisted upon slow systematic regular practice. She knew the importance of regularity, and one of the first things I ever learned was that if I missed one or two days' practice, I could not hope to make it up by practicing overtime on the following days. Practice days missed or skipped are gone forever. One must make a fresh start and the loss is sometimes not recovered for several days.

I was also made to realize the necessity of freshness at the practice period. The pupil who wants to make his practice lead to results must feel well while practicing. Practicing while tired, either mentally or physically, is wasted practice.

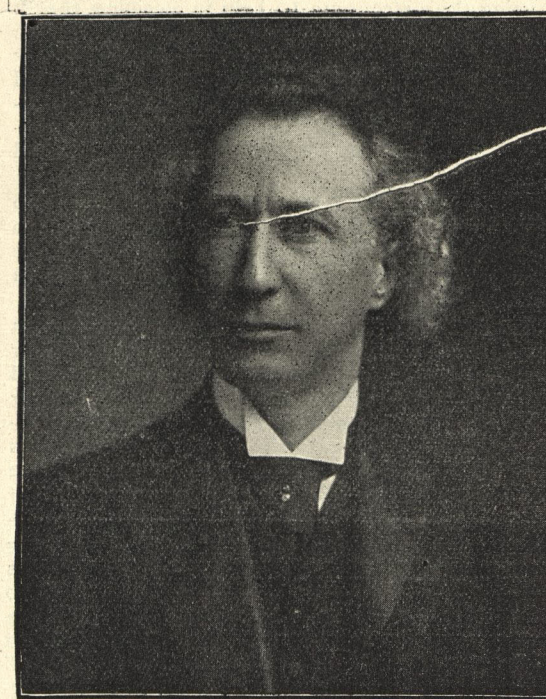
Pupils must learn to concentrate, and if they have not the ability to do this naturally they should have a master who will teach them how. It is not easy to fix the mind upon one thing and at the same time drive every other thought away. With some young pupils this takes much practice. Some never acquire it—it is not in them. Concentration is the vertebrate of musical success. The student who cannot concentrate had better abandon musical study. In fact, the young person who cannot concentrate is not likely to be a conspicuous success in any line of activity. The study of music cultivates the pupil's powers of concentration perhaps more than any other study. The notes to be played must be recognized instantaneously and correctly performed. In music the mind has no time to wander. This is one of the reasons why music is so valuable even for those who do not ever contemplate a professional career.

One hour of concentrated practice with the mind fresh and the body rested is better than four hours of dissipated practice with the mind stale and the body tired. With a fatigued intellect the fingers simply dawdle over the keys and nothing is ac-

complished. I find in my own daily practice that it is best for me to practice two hours in the morning and then two hours later in the day. When I am finished with two hours of hard study I am exhausted from close concentration. I have also noted that any time over this period is wasted. I am too fatigued for the practice to be of any benefit to me.

#### THE NECESSITY FOR A GOOD GENERAL EDUCATION.

Parents make a great mistake in not insuring the general education of the child who is destined to become a concert performer. I can imagine nothing more stultifying or more likely to result in artistic disaster than the course that some parents take in neglecting the child's school work with an idea that if he is to become a professional musician he need only devote himself to music. This one-sided



EMIL SAUER.

cultivation should be reserved for idiots who can do nothing else. The child wonder is often the victim of some mental disturbance. I remember once seeing a remarkable child mathematician in Hungary. He was only twelve years of age and yet the most complicated mathematical problems were solved in a few seconds without recourse to paper. The child had water on the brain and lived but a few years. His usefulness to the world of mathematics was limited solely to show purposes. It is precisely the same with the so-called musical precocities. They are rarely successful in after life, and unless trained by some very wise and careful teacher, they soon become subjects for pity.

The child who is designed to become a concert pianist should have the broadest possible culture. He must live in the world of art and letters and become a naturalized citizen. The wider the range of his information experience and sympathies the larger will be the audience he will reach when he comes to talk to them from the concert platform. It is the same as with a public speaker. No one wants to hear a speaker who has led a narrow crabbed intellectual existence, but the man who has seen and known the world, who has become acquainted with the great masterpieces of art and the wonderful achievements of science, has little difficulty in securing an audience providing he has mastered the means of expressing his ideas.

#### CLEAN PLAYING VS. SLOVENLY PLAYING.

In the matter of technical preparation there is, perhaps, too little attention being given to-day to

the necessity for clean playing. Of course, each individual requires a different treatment. The pupil who has a tendency to play with stiffness and rigidity may be given studies which will develop a more fluent style. For these pupils' studies, like those of Heller, are desirable in the cases of students with only moderate technical ability while the splendid "etudes" of Chopin are excellent remedies for advanced pupils with tendencies toward hard rigid playing. The difficulty one ordinarily meets, however, is ragged slovenly playing rather than stiff rigid playing. To remedy this slovenliness, there is nothing like the well-known works of Czerny, Cramer or Clementi. I have frequently told pupils in my "Meisterschule" in Vienna, before I abandoned teaching for my work as a concert pianist, that they must learn to draw before they learn to paint. They will persist in trying to apply colors before they learn the art of making correct designs. This leads to dismal failure in almost every case. Technic first—then interpretation. The great concert-going public has no use for a player with a dirty, slovenly technic no matter how much they strive to make morbidly sentimental interpretations that are expected to reach the lovers of sensation. For such players a conscientious and exacting study of Czerny, Cramer, Clementi and others of similar design is good musical soap and water. It washes them into respectability and technical decency. The pianist with a bungling, slovenly technic, who at the same time attempts to perform the great masterpieces, reminds me of those persons who attempt to disguise the necessity for soap and water with nauseating perfume.

#### HEALTH A VITAL FACTOR.

Few people realize what a vital factor health is to the concert pianist. The student should never fail to think of this. Too many young Americans go abroad to study and through indiscretions of both overwork and wrong living they break down the very vehicle upon which they must depend in their ride to success. The concert pianist really lives a life of privation. I always make it a point to restrict myself to certain hygienic rules on the day before a concert. I have a certain diet and a certain amount of exercise and sleep, without which I cannot play successfully. In America one is overcome with the kindness of well-meaning people who insist upon late suppers, receptions, etc. It is hard to refuse kindness of this description, but I have always felt that my debt to my audiences was a matter of prime importance, and while on tour I refrain from social pleasures of all kinds. My mind and my body must be right or failure will surely result.

I have often had people say to me after the performance of some particularly brilliant number, "Ah! You must have taken a bottle of champagne to give a performance like that." Nothing could be further from the truth. A half a bottle of beer would ruin a recital for me. The habit of taking alcoholic drinks with the idea that they lead to a more fiery performance is a dangerous custom that has been the ruin of more than one pianist. The performer who would be at his best must live a very careful, almost abstemious life. Any unnatural excess is sure to mar his playing and lead to his downfall with the public. I have seen this done over and over again, and have watched alcohol tear down in a few years what had taken decades of hard practice and earnest study to build up.

#### LONG PRACTICE HOURS.

I have always been opposed to long practice hours. The students who work eight and ten hours a day are either absolutely talentless or they are not practicing correctly. No more than five hours at most should be devoted to music, and I consider four hours adequate in most cases. This must, of course, as I have previously intimated, be real practice, not simply running over the keys as a parrot runs over its pet phrases. Goodness knows—the parrot has practice enough, but it could talk until the day of doom without increasing its mental capacity. It fails to think, that is the point, and pupils who fail to think while they are practicing may as well devote their time to some more profitable pursuit. You should make it a point to learn quickly and easily. If you wait too long the natural enthusiasm dies out, and your playing becomes lifeless, and often worthless. Nothing can be accomplished after the sacred fire of artistic interest is permitted to smoulder.

(Part II of this valuable article will appear in the January issue.)



## "WE SHOOT AT A FLYING MARK."

—CROTHERS.

MRS. LILLIAN M. WHITE.

THERE are some general problems by which every piano teacher is confronted, but the writer above quoted has stated a truth which all writers come to realize sooner or later.

We may have our theories and methods of imparting knowledge which work perfectly, always supposing conditions to be favorable; but locality and environment of the pupil sometimes combine to bring special difficulties, which must be met and overcome.

Contrary to previous experience, my teaching for the past few years has been done in a large manufacturing center, where about half my pupils have been young people whose time was wholly taken up during the day, leaving only evenings and Saturday afternoons for study and recreation. Yet these young workers were so anxious to learn that an hour each evening has been cheerfully given to piano practice.

If a teacher is working for personal glory alone not so much could be expected from pupils whose time for study was so restricted, but there are better things than personal glory, and I wish here to state that some of my very happiest hours as a teacher, and those most filled with inspiration, have been with this class of pupils; their very limitations as to time and opportunity serving to double their attention and appreciation.

Coming as many of them do from homes where little thought has been given to such things, and in their eagerness to play something that sounded musical, the first great difficulty was in helping the pupils to realize the necessity for a certain amount of careful preparatory or foundation work, and all kinds of illustrations and anecdotes have been used to help make plain this point, varying these to suit the development and temperament of the pupil.

## THE VALUE OF ANECDOTES.

Sometimes I cite the instance of the little child just learning to walk, whose mind, hurrying on faster than its untrained feet can go, is the cause of many a tumble, just as too great haste at the piano causes the fingers to be tied into seeming bow-knots.

Again, I speak of the famed leaning Tower of Pisa, as showing the disastrous results of poor foundation work, or if the pupil expects pieces at the third or fourth lesson, I remind them of public school work and how impossible it would be to have fourth grade results with only first grade work.

Such mottoes as the following are written on the lesson slips at this stage: "The way to go fast is to go slow," or the old French proverb, "Step by step one goes far;" then a little later on these are sometimes given: "Genius is only great patience" and "The three P's—Patience, Perseverance and Pluck—will accomplish anything," this last being a saying of E. B. Perry's, and with this I usually give a little outline of the method of study of this gifted musician.

In certain courageous cases I have dared to tell the legend of the Japanese woman (those gentle "little people" so renowned for patience and exactitude in detail work) who was seen day after day rubbing a bar of iron against a stone. On being asked her reason for so doing, she replied: "In order to make from it a needle."

Duet or trio work is one of the greatest possible helps during this trying time, as the ear of the pupil is satisfied at hearing something that sounds musical and finished as compared with solo work.

As these pupils begin their piano study after a hard day at routine work it has seemed well to give what technical exercises were necessary in homoeopathic doses, both as to size and sweetness. They are after music, and music they will have, and it behooves the teacher to use all the stepping stones and short cuts that can be devised to help them in arriving at the desired end; so, instead of using too many purely technical studies and exercises, I have found it expedient, after a certain control of the fingers is gained, to give bright, interesting studies and pieces having attractive titles, which invite exercise of the imaginative faculty.

## HOW NATURE STUDY HELPS.

For instance, in Mathews' "Graded Course," the little studies entitled "The Charming Shepherdess" and "The Troubadour" give opportunity to call up mental pictures of those characters, and often photographs or real paintings can be shown and incidentally a little talk can be given on the olden days when other countries had their shepherdesses and troubadours.

With some pupils the little nature pieces are very useful, "The Cuckoo Song," "The Bee and the Clover" and similar subjects, and always in connection with these are given little nature talks. I know of no more helpful thing for a teacher of young piano pupils than a thorough course of nature study. One who is a close observer along any line can more easily help a student to see all there is to be seen on the printed page. In speaking to pupils of this habit of conversation I have made mention of Nathaniel Hawthorne, who once, when seated in the shelter of a Berkshire forest, counted within a radius of a few feet more than forty varieties of plant life which he could name, where others, "having eyes," yet seeing not, would have noticed only a general array of green herbage.

To return to the idea of technical work, of course, scales and arpeggios form a part of the daily work, and are saved from being dull by a history of their origin and form being given at the start, and also by using the metronome to help in obtaining speed. As for five-finger work, it is a good plan for the teacher to look ahead several lessons, and any study or piece which is likely to present special difficulty in some one part can be practiced separately for several weeks beforehand, thus smoothing the way, so when the time comes for it all will go easily.

Specific work seems in such cases better than so much general technical work, spreading over so much surface, and yet perhaps not preparing the pupil for certain peculiar forms of fingering so often to be met with.

In some cases where a fairly good start has been made the pupils begin to hunger and thirst for "rag-time" and the so-called popular music, and this, to the teacher who by instinct or training cares for only the best in music, is one of the problems that requires unwearied patience and endless tact, also a careful study of the individuality of the pupil in question.

Inherent in every one who can distinguish one note from another is a love for melody, the *song* element, something that can be carried in one's mind and hummed, or sung, or whistled, and so to meet this longing piles of good music, with the melody strongly brought out, are looked over and some of it offered to the pupil in lieu of "rag-time" and its kindred.

In the majority of cases pupils must be dealt with from their own viewpoint of what is or is not musical. Someone has well said, "To ask another to conform to one's own ideas or tastes is, in effect, like asking him to get himself a new nervous system," and so in this case it would be as disastrous to insist on rigid discipline with these pupils as to adopt that system in the home training of children. Instead of ridiculing or speaking slightly of the pupil's musical likes and dislikes, quietly and persistently put before them things which are truly beautiful, even though they may not come up to our higher ideals.

"Step by step lifts bad to good,  
Without halting, without rest,  
Lifting Better up to Best."

In this way the imaginative faculty, which at first was bounded by material things and places, loses its restrictions, and as the more spiritual qualities of mind and heart are awakened, so greater beauties can be felt in the compositions studied.

## FRANK TALKS WITH PUPILS.

Many times, in trying to interest pupils in a better class of music, I have had frank talks with them and their parents as well, comparing the best in music with the best in literature, and likening the trash sold as music to the worse than trash sold under the name of literature and making the plea that we owe it not to ourselves alone, but to everyone with whom we come in contact, to try at least to care for the best. The words of Queen Guinevere seem to belong to this phase of the subject:

"It was my duty to have loved the highest,  
It surely was my profit, had I known,  
It would have been my pleasure had I seen."

Bishop Vincent, in a talk on Sunday-school teaching, once said: "The teacher should form the habit of thinking intently and sympathetically upon each scholar in his class, his hindrances, faults, most immediate need, and then review the already carefully prepared lesson with this thought burning in his heart, 'How shall I make this lesson most profitable to this pupil?'"

Could there be a better question for us as music teachers to ask ourselves?

## PAYING FOR LESSONS.

BY CHAS. W. GRIMM.

IN ancient times teachers would make an agreement to teach pupils all they knew for a certain amount of money. No time limit was fixed upon, because no certain number of lessons would be bargained for. In this case, the slow pupil really came off cheapest and was a losing proposition to the teacher, unless the dullard saw his unfitness and quit.

In the present age we have improved upon the method of compensation, in that teachers are paid for the time they bestow upon their pupils. But in spite of this, some pupils cause a teacher more labor than others. Being paid according to the time devoted to pupils, teachers must carefully parcel out the fleeting hours of the day into "lessons," in order to gain sufficient returns for their abilities, and for the time and money expended in acquiring their musical education. This is the teachers' way of doing business.

The musical season proper starts with September and ends with June. July and August constitute the so-called summer or vacation season. Now, if you do not come to a teacher as an avowed transient, he takes it for granted that you are going to take lessons for the entire season. You apply for a certain time and are probably very particular to have a certain day and hour. Now remember that this time is really your property, because your teacher cannot give this particular parcel of time to anyone else. Only protracted illness could annul your obligation to pay for the time engaged. If you have to miss a lesson, you ought not expect your teacher to suffer the loss.

If he possibly can, the teacher will make up the lesson, because once in a great while he may request you to excuse him from giving lessons on a certain day. I am positive that all teachers are so regular in their appointments that they would gladly pay their pupils for ungiven lessons, if the pupils would pay, for all their missed lessons, should such an agreement be insisted upon. Paying for lessons and not taking them shows that you really had to miss them. Declaring off a lesson on account of "inability to practice," "company's sake" and similar flimsy excuses, and then not paying for it, is bad form. If you are not as well prepared as you would like to be, take your lesson just the same; there is so much to learn in music that if your teacher will not practice with you, he will instruct you in other musical subjects than just the pieces you are preparing.

Missing lessons and not paying for them is like ordering goods and not taking them. Remember that your teacher cannot sell your missed lesson, like a piece of merchandise, to someone else. Should you unavoidably have to miss your lesson, let your teacher know the day before, if you can. It is certainly not polite to tell him the day after that you forgot to let him know, or blame some member of the family for not doing it. Have you ever experienced how it feels when you are waiting for some one, who does not come at the appointed time, or not at all?

The steady dropping of water will hollow a stone. Regularity in practicing and regularity in taking lessons are the secrets of successful music study. Now, if you expect your teacher to keep his engagements, it is not expecting too much of you that you should keep yours. It simply conforms to the Golden Rule to treat others just as you love to be treated yourself.

"There is no doubt that the seed of many virtues is in such hearts as are devoted to music; those who are not touched by music, I hold to be like stocks in stones."—Luther.

## WITH ANTON RUBINSTEIN IN THE CLASSROOM

BY ELLEN VON TIDEBOHL

[EDITOR'S NOTE.—The following was selected from notes left by Mrs. E. N. Vessel, and translated expressly for THE ETUDE. Mrs. Vessel attended the piano classes of Rubinstein in 1889-1890 and made a careful record of all the remarks of the great Russian pianist and teacher in her diary. These give a remarkable insight into the musical and pedagogical theories of the great pianist.]

RUBINSTEIN was very animated while giving lessons. He spoke in figurative and symbolic language to make his ideas and advice clearer to the comprehension of his pupils. The three principal things he demanded of them were: (1) The choice of correct rhythm and time, (2) playing right notes and all the notes, (3) and careful shading, phrasing and right expression.

"I really cannot understand what kind of teacher it was who could not teach a pupil to count while playing," he once exclaimed while disgusted at the playing of a lady who, on account of great nervousness, did not play in time.

"Oh! I know where I would send such a teacher!" And then he spoke emphatically about the necessity of a musician getting a clear idea of the rhythm and tempo before setting himself to study a work.

"That is the first thing to do," he concluded, "and then try to play the notes and all of them clearly—we must wash the body before dressing it up finely."

"Play in the beginning slowly, firmly, until the new piece has entered into your fingers, after that only must you dare to use the pedal and give expression and phrasing to the melody."

## VALUABLE HINTS.

During his classes exclamations such as these would be heard: "Play clearly!" "Play all notes!" "I want to hear the chord perfect!" "Oh! the base notes—they must all be sounded!" "Where is the principal note?" and so on.

Now let us pass to the remarks concerning phrasing and expression. His own words were: "It is necessary to pay attention to all the signs marked by the composer. Don't play by heart before knowing the piece fundamentally, so that not one of the signs may be neglected. You ought to enter deeply into the work, try to guess at the deepest feelings of the composer."

Rubinstein had his own way of explaining pp, p, f, ff. You make no difference between piano and pianissimo," he told to one pupil, "the pianissimo sound must be like a sigh, but much deeper. Piano on the contrary varies according to requirement, being sometimes lyrical in character, and at others dreamy or expressing suffering, etc.

"Mezzo forte" was a soft sound in his comprehension, and "sforzando" had only the signification of giving greater importance to the note over which it stood. "Forte" and "fortissimo" he thought should be very loud, but fitted to the character and style of the music.

"Forte is marked! please play it forte, but don't thump in that way! Doesn't it hurt you when you thump in that way? As for me, I suffer extremely in hearing your forte, but when I play myself I do not suffer at all and I think I play quite as loud!" he added laughing in a kindly satirical way. "The forte, like an artillery cannon, does not suit this dreamy piece well. The lyric 'forte' has a different tone from the forte of heroic music.

He was especially hard on not playing both hands together. "How is that?" he exclaimed, "the right hand is dragging behind the left! Oh! that is a *mauvais goût* way of playing."

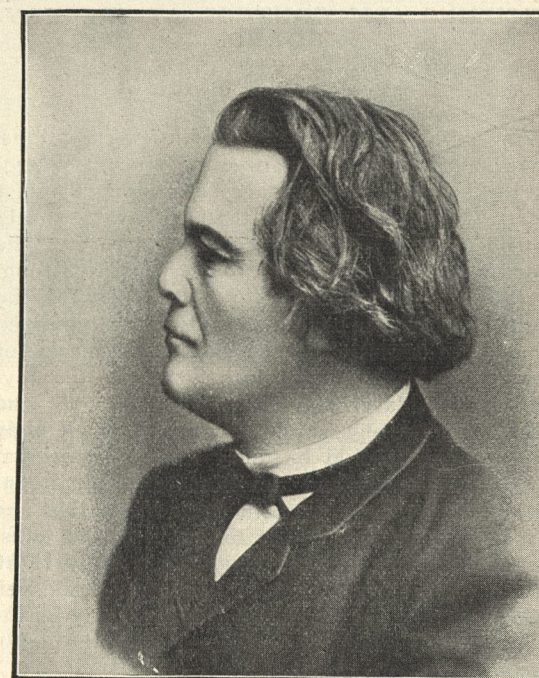
## RUBINSTEIN'S REPOSE.

All who saw Rubinstein playing at the piano had to admire his whole bearing, the complete repose of his body and head. He tried to train his pupils to bear themselves in the same reposeful way while playing. Here is an example of this quoted by Mrs. E. N. Vessel: "How are you sitting at the piano! Please get up!" said Rubinstein to a pupil; he himself took the chair and placed it exactly in

front of the middle of the keyboard. "Always take care how you sit at the piano. You should keep your body still while playing, the fingers and hands only should move."

He kept his eye on his pupil during his lessons, for he sat at a piano beside the one on which the pupil played, sometimes himself playing the passages and pieces which he was explaining.

"Oh! your head!" he exclaimed once, "why do you nod your head in company to your music?" And when the pupil repeated the passage without nodding, he was gratified and said: "You see it goes nicely without the head!" Here are some other remarks of Rubinstein: "You must not make grimaces and bite your lips while playing." "You ought to set at the piano comfortably, your hands and arms must be free, therefore place the chair farther from the keyboard and never lean back in your seat!"



ANTON RUBINSTEIN.

## SUGGESTIONS FOR SPECIAL INTERPRETATIONS.

Very interesting were some of the explanations given by Rubinstein on various works, for instance of the sonata of Beethoven, Op. 90.

"What is the character of the second part of the sonata?" he asked. "You say that it is tender and caressing? Yes, just so, and now produce that in your rendering. There exists a tale about this sonata: Beethoven composed the first part of it during the dangerous illness of a friend. The second part, on the contrary, he wrote while under the impression of the news that his friend was saved. I don't know whether it was really so, but it does not matter—the principal thing is, that the contents of the sonata would answer to such an opinion. So we must express agitation, grief in the first part—gladness, sincere joyfulness in the second, on the recovery of the friend."

Rubinstein's questions on the second ballade of Chopin:

"Please, will you explain your comprehension of this ballade of Chopin," asked Rubinstein. "It includes two opposing characters," was the answer. "But what kind of characters?" he asked again, and on getting no reply he resumed as follows: "You cannot define them? Well, I myself will tell you them: They are a flower and a storm! a symbolic definition! They might be explained in another way, but please to catch my idea, the *andantino* is a flower of great beauty, sweet fragrance and charm. Suddenly a hurricane arrives and overwhelms it.

The poor flower struggles against it, but soon it grows weary and dies. Or fancy that it is a woman's soul which has to pass through a hard struggle. You hear in the music anxiety, passion, entreaty. If the struggle strikes you, try to struggle yourself in your rendering; if it is an entreaty, a prayer—then pray, supplicate."

"What is the character of Schumann's 'Kreisleriana?'"

"Passion with dreaminess, a fanciful vision," was the answer.

"Well, produce this on the piano. Play the notes several times over, again and again, listen to them, until you have found out the right intonation. So"—and Rubinstein touched the piano—"is this a vision, a dreamy intonation? No!"—he struck the note again and the touch was entirely different—"you see, it sounds otherwise, but still it is not a dreamy intonation—but now listen, *this* is the expression we need!"—and he played the piece to the end. It is unnecessary to add that it was deliciously charming.

On Liszt's "Don Juan Phantasy," Rubinstein's own words: "Do you know the signification of the introduction? The 'Commandore' enters—you must play this part as if striking marble, not chalk!—without any pedal, in order to get the sound of a falling tone. Then you make Ferlina a dramatic personage, who sings in your rendering like Donna Anna—but she is a naive peasant girl in white stockings—and let her remain so! Don Juan is passion personified, but of the gayest type. Please reproduce all this on the piano."

The *preludes* of Chopin were always followed by original explanation. We give two specimens of them:

No. 17. "The music depicts the sufferings of a soul—a deep tragedy. Tell all about it, declaim it in your playing. You must shiver yourself, each sound must vibrate through your heart. The melody here is not of great importance—the tragedy lies in the whole—the last *Ab sforzando* is a funeral bell. It is a painting in music."

*Prélude No. 23.* "The lightness of a sylph. Charming! Charming! With the left hand play the melody, more lightly, virtuoso."

## PIANISTIC STYLES.

There are some hints of Rubinstein's on different piano styles:

Couperin, Rameau, Scarlatti, John Bull—are of the tag style. They composed for giving pleasure to the audience, a music which has nothing to do with passion or emotion.

J. S. Bach, Handel thought out their works, as if for the organ with registers (stops), great force and with varying sonorousness.

Haydn, Mozart, Phl. Em. Bach have a gracious, hearty style, somewhat stilted (formal, *maniéré*) in peruke and powder.

Beethoven is always dramatic, tragic and sometimes satiric.

Schubert—A deep, hearty, lyric style.

Weber—A sparkling brilliancy.

Schumann—Quite a fantastic, romantic style.

Chopin—Full of dreaminess and passion.

Liszt—A fantastic, demonic virtuoso.

In conclusion, here are Rubinstein's own words:

"The piano is a lovely instrument! You must fall in love with it, the sound of it, and then try to be tender to it in order to make it sweeter to you. Herein (and he laid his hand on the piano) lies divine beauty, which can only be called forth by the player, who must be inspired by this divine beauty!"

A LEADING educational journal gives a list of thirty things which a boy of sixteen should know. Coming twenty-fourth in this list and next door to "How to swim and play baseball" is "How to read and sing simple music." We believe that the boy of sixteen who has been entitled to modern educational advantages should be able to do far more than "read and sing simple music." There still remain many educators who are apparently unaware of the great advantages that a properly conducted course of music study affords. No other study in the school curriculum will give the student such exceptionally fine mental and physical discipline. Music is in every way an especially good study for young men. Aside from its intellectual advantages it also has an undoubted refining influence which parents should never fail to consider.



## TEACHING THE SCALES AND ARPEGGIOS

By E. R. KROEGER

[The first in an interesting series of short articles upon perplexing teaching problems.]

On examining the passages contained in the great master works for the pianoforte, we find that they consist mainly of combination of scales and arpeggios. With the classic composers such passages are diatonic and rather regular. With the moderns they are inclined to be frequently chromatic and irregular. Scales predominate with the former and arpeggios with the latter. To meet the requirements of these passages with ease and dexterity, it is necessary for the student to undergo much previous practice in similar work. The great problem is to take the ten fingers—unequal in strength and agility by nature—and so train them that they appear equal. The main difficulty is with the fourth finger.

All sorts of ideas have been put forth concerning the "liberation of the ring finger." This will ever be the hard nut to crack in the technical development of pianoforte playing. But the fact remains that a merely good pianist should not realize that there is a natural difference in the power of his fingers. He should be far beyond that.

Indeed he should hardly be conscious of the fingers employed. If he plays through a long and exacting recital, the fingers should be capable of further effort at the close. His nervous forces may be exhausted and his brain weary from concentration, but the fingers should be comparatively fresh. How to secure such results has been the main object of all the "Methods" which have been put before the public.

When such great pianists as Liszt and Tausig have written exercises, it proves the esteem in which they hold such practice. The mastery over the various muscles and tendons of the hands can only be secured by long, systematic and patient training. But it is the same with painting, architecture and sculpture. None of these can be mastered without a great deal of preliminary work, which is, no doubt, drudgery, but which may lead to great results.

The usual "five finger exercises" given at first are based upon good sound principles. The main criticism which may be offered concerning them is that they commence upon the note C far too often. However, the principal idea is to get the fingers to move accurately, equally and fluently. Scale practice, which naturally succeeds, is capable of much variation in the way of accentuation, light and shade, *legato* and *staccato*, *tempo*, different intervals, etc.

The writer recommends equality of stroke at first and a slow *tempo*. The hands should invariably be practiced separately before uniting them. Small distances should be taken and the compass gradually be increased as facility is gained. As the thumb is much shorter than the second, third and fourth fingers, much attention must be given to its crossing when the fourth degree and the octave are reached. There are advocates of a rigid straight wrist with a flexible thumb, in order to attain this object. Others recommend a depressed wrist with elbows and wrists curved outward, in order to aid the thumb in securing its notes with ease. Others favor an elevated wrist, held perfectly, loosely, and turning gently as the fingers are successively used so that the thumb may be held over the necessary note at the required time. The various "methods" explain these points of view in this regard with considerable thoroughness. The aim wished for is the same, but there is decided diversity of opinion as to how it is to be attained. To those who have doubts as to correct principles of stroke, position, etc., the writer very warmly recommends "The Act of Touch," by Tobias Matthay, (Longmans, Greene & Co.), which goes into the subject in a most dispassionate yet thorough manner.

To those having difficulty in crossing the thumb easily, the following exercises are recommended:



These exercises may be practiced in all the keys, major and minor. Begin slowly at first and gradually increase in rapidity. Arpeggio work may then be taken up. The teacher must exercise his own judgment as to the proper time to begin it. Some prefer to wait until all the scales are studied before starting with arpeggios. Others prefer employing them in conjunction with scales.

The crossing of the thumbs again forms the "bug-bear." When arpeggios are practiced slowly an absolute *legato* can be made. But in rapid practice it cannot be done. There is a small fraction of a second when the hand is off the keys entirely. To smooth over this minute portion of time and make it appear as if a perfect *legato* is attained must be the goal to be striven for. No pains should be spared in order to reach it. It will be found that arpeggios which combine both white and black notes will lie easier for the hand than those which are either all white or all black notes.

Seventh chords—Dominant, Diminished and Secondary—with their inversions, are much employed in arpeggio forms. These consist of four tones, thereby employing one more finger in each hand than do common chord arpeggios. They offer a great field of valuable practice to the student, and are indispensable because of their usefulness. Alternations of scales and arpeggios are greatly to be recommended, in order to make the progress from one to the other easy and fluent.

## SECURING ARM CONTROL AT THE KEYBOARD.

BY JAMES FRANCIS COOKE.

ALTHOUGH the great virtuosi with few exceptions, have long recognized the necessity for arm control at the keyboard, it has only been during the last quarter of a century that teachers have seriously considered this important condition a part of the work which should be given to every pupil. Strong, well-controlled arms lead to a cultivation of the right kind of finger control. Arms that are cramped or strained or weak rarely make good channels for the communication of musical thoughts to the keyboard. The player plays best when the body and mind are in fine physical condition. The whole body of the pianist should be finely trained. The great pianists realize this and aim at superb physical condition. The thoughtless student neglects this and hopes to achieve results at the keyboard that must be unattainable until his body is physically right. When the body has been well fed, well aired, well exercised, then the next consideration should be the largest bodily members directly employed in pianoforte playing—the arms.

Those who are ignorant of pianistic conditions imagine that the arms are used in what they sometimes term the "arm stroke." This they conceive as a blow administered by the whole arm acting as a lever, while the torso takes the place of a fulcrum. It is true that some of our great virtuosi have used such a stroke in fortissimo passages, and the novice feels that he is called upon to play his forte passages as if the piano were an anvil and his arms blacksmith sledges. He has seen this stroke duly portrayed in the cartoons in comic papers, and he knows that his auditors will be more astonished with his ability if he employs it. This kind of an arm stroke is, however, used very rarely indeed by great artists, and then it is only employed to produce some special accent in a long forte passage. It is a stroke that the novice can ill afford to imitate.

He construes this "arm stroke" to mean arm control, and there his arm technic stops. He is not aware that a fine balance of his arms will lead to much smoother, cleaner, better-ordered playing. How can this balance be secured? First by strengthening the arms, and then by adjusting this strength and applying it to the practical needs of the composition being played. The relaxation and arm dropping exercises very comprehensively described in the first book of "Touch and Technic" are valuable to the highest degree. Dr. Mason, the author of the famous series, was known as one of the cleanest, most rational technicians ever known. While never extravagant or obtrusive, his technic reached every requirement of modern pianoforte playing. He always laid great stress upon this particular branch of arm control.

The main point of all arm control is to secure as a basis for future work the right arm balance.

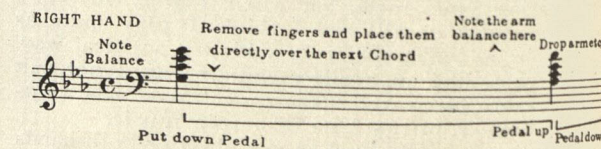
What do we mean by balance? Plainly speaking, balance is a fine mental and physical appreciation of the equilibrium between the flexor muscles (the muscles which pull in) and the extensor muscles (the muscles which stretch out). Did you ever watch a pair of scales see-saw up and down until finally the right balance is reached? Most young pianists' arms are in the see-saw condition. They never achieve that relaxation which leads to perfect balance. Consequently they are nervous, hesitating and uncertain. They rarely know what the real matter is, and attribute it to almost everything but the right cause.

The kind of arm control we most desire is secured by a training of the sense of resistance in its passive state. Psychological students in their laboratories filled with sensitive instruments are inclined to admit a sixth sense—the sense of recognizing resistance or pressure. This is quite different from the sense of touch, and while we are considering the subject it is well to note that the word "touch" in its pianistic denotation does not refer to what we generally considered touch, but to this very sense of resistance or sense of pressure. Touch in its ordinary meaning refers to that means we have of determining the nature and shape of a body by feeling of its surface.

Touch in the pianistic sense is quite a different thing, and the balance of this kind of touch is the equilibrium between the extremes of our ability to push and our ability to pull. The main difficulty of the pianist is that of training the mind to recognize this equilibrium. It can only be done by slow, thoughtful playing and persistent practice extending over several months. In the end you will attain results that are far more valuable than those which come from careless, hurried jingling of exercises that have become distasteful to you.

The Chopin Prelude, Opus 28, No. 20, makes particularly good material for the study of arm control. The chords are not very difficult for the pianist in the middle grades, and it is short and effective. The melancholy grandeur of the little piece is inspiring and haunting. Adjust the piano stool so that your elbows will be a little below the keyboard. Deppe discovered the value of this position, and many teachers have imitated it since that time. In working for arm control it is particularly valuable. Next see that your arms are free and unimpeded by clothing or your nearness to the keyboard. Then play the prelude very slowly. Largo is not slow enough. It should be played so slowly that there is ample time between the chords for you to determine whether or not you have the kind of right arm balance. Strike the first chord, and immediately after it is struck push down the damper pedal to keep it sounding. Then place the fingers directly over the next chord and note the balance of the arm until the time for the delivery of the next chord. When the second comes let your arms drop by releasing the muscular control and permitting the fingers to press down the keys by the weight of the arm. The release should seem to come by a relaxation of the muscles of the back and of the arm. At no time should there be any exaggerated stiffness or rigidity. The moment the chord is struck raise the damper pedal and press it down again the moment after the chord is struck, and proceed in this way through the entire composition. The important time is the period between the chords. If you train your powers of observation to look for the right condition then you will soon note a lightness and facility in controlling the arms that will extend to the finger technic in time.

Below I have indicated the mental and physical operations which should occur while playing the first chords:



LIFE is one great symphony. From the cradle to the grave one finds in music an expression of his highest, richest, divinest life. Music lulls the infant to peaceful slumbers; by its aid the lover wooes and wins the maiden of his choice. Music heightens the joy of the wedding; stimulates the flagging footsteps of the soldier in the weary march; is the expression of joy and thankfulness for the harvest season; aids by its voice the merry-making after toil; glides with healing sympathy into the funeral rites; and in death, had we but ears to hear, the music from the other world might roll in upon us and resolve in heavenly harmonies all discords of earth's jangling life.—Lyman Abbott.

## A LESSON WITH DR. HANS VON BÜLOW

By HARRIETTE BROWER

TOWARD the end of a season, late in the eighties, the rumor got abroad that one of the greatest pianists and teachers of the time would come to Berlin and teach an artist class in one of the great conservatories there during the month of May. This master was none other than Dr. Hans Guido von Bülow, and the institute which hoped to have the honor of a pedagogical visit from him was the Klindworth Conservatory, founded by Karl Klindworth, whose name is known in America chiefly through his editing of the complete works of Chopin and the sonatas of Beethoven. The two men were close friends, which is proved by the fact that Bülow was ready to recommend and use the Klindworth edition of Beethoven when he himself had edited many of the sonatas. Another proof is that the great pianist at the request of the Director was willing to leave his work in Frankfurt a/m Main, where he was then living, and come to Berlin, to shed, for a short space, the lustre of his name and fame upon the Klindworth Conservatory, the youngest of the many institutes of that music-saturated city.

It was a bright May morning when he entered the music room with the Director.

The Director introduced the Master, who stood there bowing; a small man with a large intellectual head and piercing dark eyes, hidden behind glasses.

Every movement was quick and alert, and exceedingly bright and wide-awake mentality. He bowed to the class, saying he was glad to see so many *fleißig* (industrious) students.

It had been announced that only compositions by Brahms, Mendelssohn, Raff and Liszt would be heard at these lessons, and on this first day all these composers were drawn upon to furnish forth the repast.

The great master was in amiable mood and made constant and witty comment on music and musicians, and especially on the compositions under consideration. His memory was prodigious. Not a piece for piano could be mentioned that he did not know. He played with and for the pupils and was always alert and on the *qui vive*. When he played a passage he made its meaning so clear, so forcible that the listener was convinced of two things: That it was the only way it should be played, and secondly, that anyone might do it so. That is always the virtue of clarity—to make difficult things seem easy. He analyzed everything down to the minutest detail. It was keen, clear, intellectual playing, of the head rather than of the heart. What of that? Such a teacher will illustrate the form and content of a composition more clearly than one who thinks first and always of the emotional side. "Clearness, clearness, clearness," he would reiterate, "that is the first thing—(Deutlichkeit ist das Erste). Every line, every measure must be thoroughly analyzed for touch, tone, content and expression."

In scale playing, von Bülow used a slanting position of the hand, with fingers and thumb well curved,

## AN EXERCISE FOR SMALL HANDS.

As he had very small hands he had used special and original means to increase their span. One of these was an exercise in skips of broken tenths. He recommended their practice with each hand alone at first, beginning with the lower note and going up and down the keyboard in a scale of tenths—and then repeating, beginning with the upper note. After this can be done smoothly, take the hands together, in parallel motion. A more difficult form of the exercise is in contrary motion, beginning in the center of the keyboard with thumbs on middle C, and playing the skips for one and two octaves each way, always returning to the center. These broken tenths should be practiced in all keys, and their faithful study would make every form of skip, in pieces, easy.

The master spoke rapidly, in a quick, nervous fashion, and in a mixture of German and English. The keynote of his remarks was a plea for clearness of utterance on the piano. He used to say "Let us have music speaking rather than music chattering (musik sprechen gegen musik plappern). We must make the piano speak. Music is a language. As in speaking we use a separate movement of the lips, so in certain kinds of *legato* the hand should be taken

up after each note. What one cannot speak or sing in one breath, one cannot play in one breath. Pauses, too, have great value in bringing out the thought of a composition."

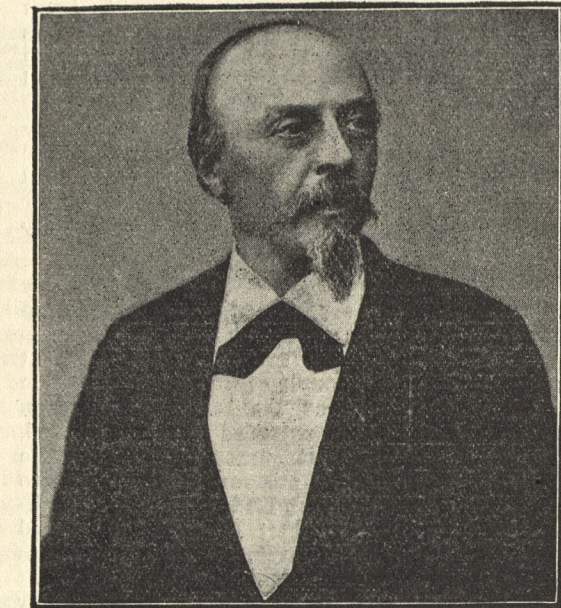
"It is difficult to play passages where two notes alternate with three notes. In preparation for such passages, scales may be practiced in this way.



Or in this:



"We must make things sound well, agreeably, in a way to be admired. When we find a seemingly discordant passage, then try to get the most out of it. Practice a dissonant chord so that it sounds well in spite of its sharpness. Think of the instruments of the orchestra, their different qualities of tone and try to imitate them on the piano. So, play with variety of tone (*also bitte, colorieren!*). Think of every octave as having a different color."



DR. HANS VON BÜLOW.

"When octaves are played in not too rapid tempo, the first and fifth fingers are always used. The hand is held in a concave position well arched, and the wrist action is free and supple."

"The first time one hears a new work there is so much for the mind to grasp all at once that there is not much pleasure. The second time it is easier to understand, and when one has heard it twelve times the pleasure is complete. This applies to the best in music. Therefore when we play, we must constantly consider the listener, and put the piece in the best light. Sing the themes, make the sharp discords milder."

The Brahms variations on a theme of Handel were played at this lesson, also shorter pieces by Brahms and Liszt. Every work was illuminated by the keen intelligence of the master. The set of variations is a scholarly and beautiful work which deserves to be studied by every pianist and teacher.

## MAKE EVERY MOVEMENT COUNT.

BY FRANK R. AUSTEN.

THE great importance of acquiring technical skill in playing must surely be evident to every thinking piano student. It is indeed a necessary equipment. He must realize that, in order to play well, the muscles used in playing must be trained so as to be under perfect control of the performer. You must be able to play what you will to play. This cannot be accomplished without some technical proficiency.

But let it be borne in mind that the practicing of technic is mere muscular development, and that technical proficiency alone would only be productive of a mechanical manipulation of the keys. Hence, a student might possess great technic proficiency and yet not be a great pianist, nor even a good player. It is but the medium through which the emotions and feelings of the player are expressed. Every finger-stroke and every movement of the wrist must be made with a definite purpose, else the tones produced will lack character and the music will be meaningless and uninteresting. The thought must prompt the action.—B. C. Sunset.

## THE QUESTION OF EQUIPMENT.

BY ARTHUR JUDSON.

ONE day a pupil came to me for a preliminary examination before beginning lessons. Naturally enough I questioned him as to the studies and pieces he had mastered; to my satisfaction, I found that he had studied a very large part of the repertoire necessary to a good player. With a pleasant sense of anticipation I remarked to him: "Play me such and such an exercise," naming a well-known etude. "Oh," said the young man, "I haven't played that for a month, and I'm out of practice on it, and can't play it!"

It was a ridiculous situation, or would have been had it not been of such frequent occurrence. Let me show you how ridiculous it really was. According to the student, and his previous teacher, the boy had studied these etudes until he played them well; he had also attended public school and had learned to read. Suppose that I had handed him a newspaper, in place of the studies, and had asked him to read to me; would he have said, "I can't read it because I never read it before?" Or suppose that I had handed him a book which I knew he had read; would he have said, "I can't read it because I haven't read it for a long time?" Ridiculous, isn't it?

Perhaps the same young man had gone through the public schools; what had been his experience there. Was he allowed to study only reading, or any one subject? We might well copy the public school system in our music work. No one subject in that system is regarded as paramount, and no matter the talent or taste of the child, he is not allowed to specialize in one to the detriment of the others. Each study supplements the others, each trains the child's brain in a different way.

When that young man graduated from his public school, he not only knew the subjects which he had studied, but he had also built up such habits of thought and such broadness of vision that he was ready to cope with any situation which he was apt to meet. He was able to read a newspaper or a book at sight, not because he had seen those identical ones, but because his basis of perception had been so developed that his brain worked as readily with new as with old material. The systematic study of the public school had by slow and regular progress from step to step, with complementary subjects, built evenly and surely, not a finished edifice, but a foundation upon which the future structure could be erected.

The same system should be pursued in our musical education. Of course, it is a truism that academic education should go hand in hand with musical education; that I need not argue. But I do need to argue that with the lessons on voice, or some instrument, should go the complementary musical studies of theory, harmony, counterpoint, composition, analysis, history, ensemble playing, criticism, directing, accompanying. This is a formidable list but it should intimidate no one; music study is a question of years, not months. Of course, if a finished artist is to be turned out in one or two years, such a course is not possible. If the teacher has not the facilities for giving instruction in these subjects the student should purchase books, consult libraries, and help himself. In this way theory, harmony, analysis, criticism and history may be studied, the result depending entirely on the earnestness and concentration of the student. Directing, accompanying and ensemble work can best be studied by actually doing those things and by observing how others do them. A teacher is almost a necessity for the other subjects.

The whole question is one of knowing music "from the ground up." If a pupil studies a certain exercise and masters it so that he can play it at a moment's notice, he may be sure that his foundation work has been good, but if he has to apologize and say that he is "out of practice" on that particular etude, he had better look to his system of study. The question of equipment is not a question of practice or length of study; it is a question of brain development. The question is then easy of solution for the brain develops not by spasmodic effort but by long and concentrated attention on systematically arranged complementary subjects. Think it over.

"Nature herself has instituted an entire harmony and connection between the emotions or affections of the heart and the physical life of man, exhibiting itself in the look of the eye, as well as in the voice, in the outward bearing and gait."—Cicero.



# A Musical Comedy of Errors

BY LOUIS C. ELSON

ALL along the field of music and musical history there are scattered many errors which are apt to mislead the student and often the teacher as well. Many of these errors arise from the fact that the musician is seldom an earnest student of history, or of the physical basis of his Art—Acoustics. It is the purpose of this article to group together some of these mistakes, but it is by no means an exhaustive catalogue of all the slips that great composers and executants have made.

One can begin with the most ancient school of music. What is the oldest piece of music now extant? Probably the "Hymn to Apollo," which was discovered at Delphi, in May, 1893, by the French Archaeological School of Athens. This hymn is engraved on marble, was composed about 278 B. C., and was written to commemorate the victory of the Phocians over Brennus, the Gaul. It is the oldest piece of authentic notation existing.

Yet in many of our Hymnals one can find the tune "Leoni" spoken of as "Sung in the Temple of ancient Jerusalem," or alluded to as being "4000 years old." This is an absolute error. No Hebrew melody of the present can be traced back to ancient times. The oldest of them all is "Kol Nidrei," (beautifully arranged as a violoncello solo by Max Bruch), which goes back perhaps 600 or 700 years.

## THE COMPARATIVELY RECENT ORIGIN OF HARMONY.

It may be considered a popular mistake to imagine harmony as existing in connection with the ancient music. Harmony, in the present sense of the word—the science of chords and their combination—is far more modern than most musicians realize. Rameau, in 1722, may be regarded as a pioneer in this direction, and his method erred decidedly in trying to derive the combination of chords from nature.

Nature gives to man the idea of a chord, in the overtones of music, but does not in the least indicate the combination of one chord with another.

Rameau made another error more palpable than this. He maintained that by his time (the early 18th century) all possible combinations of music had been employed and that there was nothing further to say in it. Therefore it must (he held) soon die out. Yet the greatest works of Bach and Handel, and all the works of Haydn, Mozart, Beethoven, and a whole procession of masters, came afterwards; when Bach seemed to have set the furthest limit in one direction, there came Beethoven to give the *Ultima Thule* in another; when Wagner had gone far beyond these there came Brahms, Richard Strauss, Debussy, D'Indy, to show different paths leading in ever new directions. In music there will never be any Pillars of Hercules set up.

Another branch of errors in the historical field of music comprises misused melodies, and also those changelings of our Art—falsely ascribed themes and works. We have recently written an article in *THE ETUDE* describing some of these, (see "False Musical History") in which we spoke of the mistaken ascription of Reissiger's beautiful waltz to another composer as "Weber's Last Thought," of the fallacy of imagining "Beethoven's Farewell to the Pianoforte" as being in any degree true to its title, and gave the genealogy of many others of these errors in music. We can add the statement that the so-called Beethoven "Le Desir" Waltz belongs to Franz Schubert.

## MISTAKES REGARDING THEMES.

Among falsely used themes one can mention Volkmann's employment of "The Campbells are Comin'" in his "Richard III" overture, in the scene of the battle: A Scotch tune composed in 1568, on the English battlefield of Bosworth, fought in 1485. This theme, by the way, has ever been a favorite in Germany, and Bruch has worked it up grandly as a triumphal climax in his "Fair Ellen." Among other musical changelings one can mention "Robin Adair," which poses as a Scottish theme and has been used, as such by more than one composer, yet it is an Irish ballad and its true title is "Eileen Aroon."

A similar change has taken place with a very pretty Gavotte entitled "La Clochette," and composed by De Beaujoyeux, whose real name was Baltazarini. Baltazarini composed this Gavotte for the wedding of Margaret of Lorraine and the Duc de Joyeuse, at the Chateau Montiers, in 1581, and called it "La Clochette" because a little bell sounded the dominant note of the composition at every measure of the chief theme.

In spite of all these facts the work has entered the modern repertoire as "Amaryllis" composed by Louis XIII! What makes the tangle the more twisted is the fact that Louis XIII did really compose an "Amaryllis," but it was a four-part song, dedicated to Madame d'Hauteville, whom the monarch celebrated under this title. This was the customary mode of dedication in France, 300 years ago; the author or composer gave the lady some fanciful name, but everyone knew who the Amaryllis, or Psyche, or Chloe, or Daphne, of the epoch really was.

## UNCONSCIOUS PLAGIARISMS.

Possibly among the errors of music one may include the unconscious plagiarisms of great composers. These are more numerous than might at first be imagined. A couple of examples may suffice here. Mendelssohn was the only great German composer to make an extended tour in Scotland. Perhaps it was in consequence of this that he became the only German composer who was able to reproduce the true Scottish lilt in his music. Beethoven, Schumann, and Robert Franz all endeavored to compose in the Gaelic style, but not one of them ever produced anything as truly Scottish as the chief theme of the Scherzo of Mendelssohn's A minor symphony.

But while in Scotland he heard the charming ballad of "Auld Robin Gray," and this must have remained subconsciously in the recesses of his mind, for, years after, when he came to compose his "Elijah," he wrote the self-same melody to the words of "Oh Rest in the Lord." It was evidently a case of "unconscious plagiarism" and none of his friends dared to call his attention to it, until finally Chorley ventured to send him a copy of the old Scottish song together with his aria (in manuscript) and the fault was exposed before it reached the evil consequences of print. Mendelssohn was piqued. He wanted to leave the entire solo out of the oratorio, but finally thought better of it. Yet even in the altered version of "Oh Rest in the Lord" there is more than a suspicion of the flavor of "Auld Robin Gray" as any of my readers will discover by comparing the two melodies.

Among other resemblances in music one may mention the triple case of the figure beginning Bach's Fugue, Well-tempered Clavichord, Book II, No. 20, and Mozart's Kyrie Eleison in his Requiem, and Handel's chorus "And with His stripes" in the "Messiah." Also the "Marche Celebre" of Lachner's Suite, Op. 113, may be mentioned as bearing a striking resemblance to Raff's March in his "Lenore" Symphony, the latter being the later composition. Striking also is the resemblance between Bach's E-flat fugue, (Well-tempered Clavichord, Book II, No. 7), in its long subject, and the first seven measures of the chief theme of Mozart's "Magic Flute" Overture. But the catalogue of "musical resemblances" would be far too long to reproduce here, nor would it serve any very good purpose, for sometimes different treatment may alter the entire meaning of a theme, as may be seen by comparing Jensen's languishing "Murmuring Breeze" with Bach's lofty "My Heart ever Faithful," both beginning with the same thought.

## ERRORS IN TRANSLATION.

Among the errors against which the teacher should be ever on his guard we may mention that of mis-translations. These are far more numerous in modern music than most students have any idea of. We cite a few, almost at random. Brahms has set gloriously the poem beginning—"Wie bist du

meine Koenigin." The translator of an American edition has turned this ecstatic phrase, which means "Ah, how thou art my Queen," into an inquiry as to the lady's health—"How dost thou fare, my glorious Queen?"

In another song, "Ich bitt' euch, liebe Maegdelein" ("I beg you dearest maidens") is turned into "I beg you dearest Magdalene," the translator having slipped up on the resemblance between "Maegdelein" and "Magdalene." In another song, by Meyer, and "Magdalene," "Doch fern von mir ist Helmund, a monk sings—"Doch fern von mir ist Minne" ("But far from me is love"), which the translator promptly turns into—"But far away is Minnie!" A song by Raff, "Durch Hain und Buchen hallen" ("Through Grove and Paths of Beeches") is turned by an English poetaster into "Through Groves and Halls of Learning!" the would-be translator having mistaken "Beeches" for "Books."

But the most frequent error that is made in translating songs is an utter disregard of the composer's use of different pitches for different voices. In Schubert's "Erl-king" there is a very graphic verse showing the child in affright soothed by its father. Naturally the pitch of the voices is made to correspond to the characters. The verse runs:

((Deep voice)  
"My son why hid'st thou thy face in affright?"  
(Higher voice)  
"See, father, the Erl-king stands there in the night."

This has been treated in a prominent London edition as follows:—

(The child, in bass register)  
"Oh, father, see yonder, see yonder," he says.  
(The father, in a piping treble)  
"My boy, upon what dost thou fearfully gaze?"

There is another gem of poetry in this same edition which gives a verse of the same song as follows:

"Oh, father, my father, and saw you not plain,  
The Erl-king's pale daughter glide fast through the Rain?  
"Oh, no, my heart's treasure, I know it full soon,  
It was the grey willow that danced to the Moon."

Moonlight and a rainstorm together go beyond even the vagaries of the climate of New England.

One of the most antique errors in music is the mistake which caused the Germans to mistake a square "B," which meant B natural in medieval for music, for an "H," an error which has been perpetuated even to the present day, although it first occurred before A. D. 1000. This error has made it possible for Bach to make a fugal subject out of his own name, "B, A, C, H." It was Schumann, however, who did the most of this fanciful spelling out of themes, as "G, A, D, E," in his "Northern Song," "A, B, E, G, G," in his variations, and "A, S (Es, or E-flat) C, H," in his "Carnaval" may show.

Americans and Englishmen need not be discouraged, however, for there are plenty of words which can be spelled in musical notation without an "H," as for example: Ace, abed, bed, beaded, bad, bade, bagged, begged, baa, babe, begad, bedad, cab, caged, cad, café, beef, cabbage, dab, dabbad, dace, deaf, dead, egg, egged, edged, ebbed, added, aged, adage, Edda, fad, fed, faded, feed, faced, fagged, fee, gab, gaff, gagged, etc. We leave it to our readers to think of how many sentences could be evolved from the above list.

## HUMOROUS ERRORS.

If we were to add the errors of artists to the above comedy of errors we should have another endless list. Our readers may remember Rubinstein's remark after being complimented upon a recital in which he had committed several "indiscretions." "Why, madam," said he, "I could give another recital with the notes that I omitted!"

But perhaps the errors that touch the musical writer most deeply are those which are made by the composer. The present writer has not escaped scatheless in this ordeal. He once had dealings with a Celtic composer who insisted upon setting the word "oboe" as "shoe." It seemed rather irrelevant to read of an artist who "made most expressive use of the shoe," and suggested kicking. After earnest remonstrance the aforesaid typo promised especial attention to that word. He gave it. The next review spoke of a "solo on the above."

But perhaps his best effort in distorting musical essay work was in connection with Haydn. The present writer had spoken of Haydn as standing "between the contrapuntal giants and the modern colorists" and felt reasonably proud of his achievement. The sentence appeared: "Haydn stands between the contrapuntal grunts and the modern colonists!" Sometimes, however, the errors of a printed essay are not all to be laid to the charge of the printer, as, for example, the celebrated one in an English musical history which gravely states that "Handel's father was over sixty years old when he was born," which makes that father the most phenomenal baby on record. Of acoustical errors in music I may speak at some future time.

## HOW CHOPIN PLAYED.

### Interesting Side Lights Upon Chopin and His Methods of Interpretation.

BY WANDA LANDOWSKA.

[EDITOR'S NOTE.—The following is an excellent collection of contemporary opinions upon the playing of the great Polish pianist and composer, Frederic Chopin, whose compositions are more frequently played by students and teachers than those of any of the other great composers for the piano. This article is by a well-known Polish virtuoso, who has attained European celebrity, particularly for excellent interpretations of Chopin. Translated expressly for *THE ETUDE* from *Musica*.]

THE piano was Chopin's sole confidant. Lacking any ambition for the turmoil of the orchestra, he resisted the temptation, using Liszt's phrase, to fill a hundred writing-desks with each scrap of melody. He has shown that it is possible to concentrate the highest order of genius into the smallest forms. His imagination abounds with sensuous fairy-like songs, home-sick dreams, with grief restrained by a lofty mind. His work could only have been written by a contemporary of Mickiewicz, and by just such another kind of man. All the misery of exile, suppressed fury, stifled rage, and the deep sense of the misfortunes of his unhappy fatherland, all his high conception of the nobility of ancient Poland are reflected with a richness, and a majestic simplicity that exclude all over-emphasis, and high-flown emotionalism.

The *Polonaises* martial and chivalrous, suggest the lofty bearing of a plumed gallant; in the *Ballades* sad phantoms, clad in the national dress of Poland, parade before us, and the *Mazurkas* suggest the national dances of the country, playful, melancholy, yet full of an air of careless ease and dignity.

The chief characteristics of Chopin's genius are a sincerity and buoyancy that give his compositions an air of being happily inspired improvisations. One is not conscious of the "development" so dear to the hearts of the great German Masters, who insist on working the theme in and out, tormenting it until it has rendered its last drop of blood. He rarely allows himself to be hidebound by form. His freedom of movement, harshness, brusquerie, capriciousness, make one think of some immense plain, where the spirit is free to move at will with never a boulder nor crag to stop it. It is to these plains that we betake ourselves with our *teskuota* and *zal* (words untranslatable in any language) our dim regrets, lassitude, and the tears with which our music and poetry are impregnated.

The works of Chopin give expression to so many of the sentiments that, performed according to his methods, display the most characteristic traits of his race. Dreamily delicate, yet with a refined elegance, he appeals in his elusive contours, indecisions, and uncertainties to what is changeable, and sensual in ourselves.

Played in his own way, the ornamental passages never interfere with the purity of the melodic outline. His characteristic turns, his arabesques, and delicate tracery, are all transparent, and never hide the principle idea. The nocturnes, valse, and impromptus depict for us his most intimate self; his impressionable spirit expresses itself with an ease and spontaneity hitherto unprecedented; they depict his life in society, where "he passionately adored three women at the same soiree, and ran away rather than betray himself to one of them," and his melancholy return to his own home, where "like a hysterical woman, he gave himself up to a night of insomnia, in a fever of mind" (Georges Sand), Passion with him never descended to prosaic realism; he revolted from bucolic joviality, and brute force.

In spite of his admiration for Beethoven, he resented the length of some of the German Master's works. Schubert appeared to him too much of the

earth, earthy, and the playing of Liszt rarely gave him satisfaction. His favorite masters were Mozart and Bach. For entire days before his own recitals he shut himself in his room and played Bach without ever studying his proper work.

His execution, according to his contemporaries, was perfect, and his touch so beautiful, that at times his audience was moved to transports. Moscheles tells us that Chopin's interpretations corresponded with his appearance, both being delicate and dreamy. "It was only after hearing him play," said Moscheles, "that I commenced to comprehend his music, and to understand the enthusiasm he aroused among women. His ad libitum consists of an absolute distortion of the regular rhythm, and is not the most fascinating of his peculiarities; certain qualities of harshness in the modulations did not shock me so much, for his fingers glided over the keyboard with a fairy-like swiftness; his piano is so gentle that he has no need for a very powerful forte in order to obtain the contrast he desires."

## CHOPIN'S IDEALS.

Chopin held the very highest ideals with regard to playing the piano. His pupils tell us that the first few lessons with him were a veritable martyrdom. The touch must always be crisp (sec?) and the least detail that did not correspond with the master's idea was severely reprimanded. In order to place the hand in a position that was graceful, and at the same time advantageous, he made his pupil place it on the keyboard very lightly. His style always depended on delicacy of touch, and great simplicity of phrasing. He disliked affectation, and, in consequence, all grandiose movement.

"How many of the modern virtuosi offer us that which Chopin dreamed?" writes the famous biographer of the master, Professor Niecks, in his remarkable work: "Chopin als Mensch und Musiker."

In one of the rooms in Pleyel's house there is to be seen in one corner, a little old mahogany piano ornamented with simple bronze. It is the piano of Chopin, on which he composed the *Fantasia* in F Minor, the *Funeral March*, the *Scherzo* in D flat major, and some preludes, nocturnes, and mazurkas. The pianists and employés of the establishment regard this relic with reverence not unaccompanied by compassion. "He plays with elegance," said Félix, after Chopin's first concert in Paris, "but he gets very little out of the instrument."

After Chopin's first concert in Vienna, we read in the "Wiener Theater-Zeitung": "He played with the lightness of touch that has caused him to be so much talked of in distinguished circles, but without the rhetorical readiness judged indispensable by all the virtuosi."

Chopin was well aware of this, but believed himself right and never attempted to correct the alleged fault; on the contrary, he did all he could to avoid "piano-fighting."

"One soon becomes accustomed," he writes from Vienna, "to the thumping of the Virtuosi; I forsee reproaches in the newspapers, the more particularly as the daughter of one of the editors thumps pitilessly." Liszt once tried to encourage him to perform in the big salons. "No," replied Chopin, "a large crowd makes me uncomfortable, but you are well adapted for it, for if the audience is not responsive you can always browbeat it!"

Lenz, the pupil of Chopin, once accompanied his master to the house of the Countess Chérémétienne, for whom he had promised to play the *Variations* from Beethoven's Sonata in A flat major (Op. 26). "He played it admirably," says Lenz. "I was forced to marvel, but solely at the beauty of the sound, by the touch, by the charm, and by the purity of the style.—But it was not Beethoven; it was too light, too feminine!" On their return, the pupil frankly told his master of the opinion that he had formed, who replied: "I only indicate, only suggest, and I leave it to my auditors to complete the picture."

They returned to the house, and when Chopin had gone into a neighboring room to change his clothes, Lenz had the hardihood to set himself to play the same Beethoven theme. The master quietly came into the room in his shirt-sleeves, and approached the piano, listening intently until the end; afterwards he put his hand on his pupil's shoulder, and said: "I must tell Liszt; it will amuse him; that was well played, but was it necessary to be so declamatory?"

Liszt affirmed that anything in music, literature and life resembling melodrama inspired Chopin with a profound aversion. If his pupils are to be be-

lieved, his *Tempo Rubato* had little in common with that of the modern virtuosi and their "Tempo Epileptic" (the *mot* is de Willy's), who play the figurations and arabesques with exaggerated emphasis. The *Rubato* Chopin wanted was a fine non-chalance, and not disorder; the left hand ought to keep time, while the right hand moves in sympathy with the idea. He used to say: "The left hand is the Kappelmeister."

All his contemporaries are agreed as to the clearness and evenness of his playing, and to his aversion to a high-flown, emphatic style. His pupil Guttman declares that Chopin's playing was always very restrained, and that the incomparable poet of the piano rarely had recourse to a *fortissimo*. In his execution of the *Polonaise* in A flat major, he most decidedly does not employ the strength and heaviness to which certain virtuosi have accustomed us. He used to commence the famous octave passage *pianissimo*, and maintain it to the end without any crashing dynamic progression.

He disliked all clamorous effects, and all "fire-works" in general. If Chopin were to rise from his grave to-day, he would certainly be surprised to find that his works have been made the vehicle for precisely such purposes, and that they are a kind of "race-track" (if I may be permitted the expression) for record-breaking in swiftness, and acrobatics of all kinds. He would certainly be more than astonished to find how much useless effort and bad workmanship is expended on his works. And the Couperin of the Nineteenth Century would be surprised to hear one of his valse transcribed for fourteen clarinets, and his preludes and nocturnes set to stupid words, and screamed full-lunged by Italian singers.

## CHRISTMAS HOLIDAYITIS.

This is a serious disease that affects most all music pupils. It generally commences about the twenty-third of December and lasts until the first day of January. Its first symptoms are unrest and general uneasiness. It is particularly grave with young children. They commence by showing a great aversion for the works of Bach, Czerny, and sometimes Cramer. This is thought to be due to the germ "santaclausus" which, when once inoculated into the system always results in a hopeless case. The pupil is also likely to be afflicted with "scalephobia" or fear of scales and in some desperate cases pupils have been known to go into veritable spasms at the mere mention of scales. Some pupils are so afflicted that they are unable to attend to their lessons. This often results in a serious loss to teachers who do not charge for lessons that pupils have contracted to take and which they deliberately miss through self indulgence. This is the only disease which a teacher should never accept as an excuse for a pupil's absence.

The cure of "Holidayitis" is simple. Have the parent compound the following prescription and see that it is faithfully taken:

R Technic Syrup.....  
Tincture of Etudes.....  
Concentrated extract of Pieces.....

Mix well and take twice a day in one hour doses before and after meals. Shake (the pupil, if necessary) well before, and after administering.

## DVORAK ON "WHY BOHEMIA IS MUSICAL."

BOHEMIA has long been recognized as one of the most musical countries of Europe. Dvorák, the butcher's son, who became a master, gives some of the reasons why the people have developed such unusual musical talent. In "Thirty Years of Musical Life in London," Hermann Klein records the following interesting statement by Dvorák:

"In Bohemia every child must learn music, and, if possible, sing in church. I think this law explains the development of so much talent for music in my country. It is not only the gipsies and their music that are the responsible factors. There are the beautiful national 'chorales,' which the people so dearly love. They sing them as they work in the fields, and the spirit of music enters their souls. Of course they love to dance—are they not Slavs? Why, after church they revel in music and dancing, sometimes until early morning! In fact it is the favorite amusement of the race. Admission to these dance meetings is always free, but a collection is made afterwards for the musicians. I used to be among the fiddlers and received my share, which I always gave to my father."



## What Teachers and Pupils Could Do for American Music

By ARTHUR FARWELL

THE following anecdote will give all of us in America, whoever we are, food for reflection. The story is a true one, although the name of the hero—or is he the villain?—who does not appear, is supplanted by the humble title of John Smith. A young woman who teaches piano (which, being translated, means teaches people to play on the piano) chanced recently to meet a friend of mine connected with a publishing house in one of the large cities. "What music do you use," he asked, "in teaching?" "Well," she said, looking at some music she had in her hand, for inspiration, "here's 'Frolicking Kittens,' by Blankinski; I use that a great deal." "Do you know," asked my friend, "who Mr. Blankinski is?" The lady didn't, but said she supposed that he was some modern Pole or Russian. "Well," said my friend, "he is Mr. John Smith, and he lives round the corner in the Astorbilt Apartments, and he will be glad to tell you that he composed 'Frolicking Kittens,' if you want to go around and ask him."

Now this little illustration is a condensed picture of the whole national situation, or rather it represents one of the follies of our national artistic youth, from which it is high time to awaken. In fact, we are, little by little, awakening from it, though we are still far from being wide awake. Mr. John Smith's apology would be somewhat like this: "I see that you Americans who aspire to a little culture for yourselves or your families will pay only for a name that sounds as if it had long hair and lived at a distance. You parents who do not care to understand music, what is good and what is bad, will be sure the teacher of your children is all right if she gives them music by Blankinski. You teachers are not any too alert about the art of music for its own sake, and probably won't bother yourselves to turn Blankinski down."

"You children, poor innocents, take all that is given you in good faith. Now, I have a certain gift of composition, perhaps not a great enough one to make a great name for myself, but I can write music of some merit. Why, then, should I, who want to make a good living through this talent, deliberately walk into starvation by serving it up in a package that you Americans won't buy? No, I thank you. I'll label it Blankinski, and sell fifty copies to one of a composition by John Smith."

### AMERICAN COMPOSERS MUST BE RECOGNIZED.

Up to a certain point this is merely amusing, a good joke. But what does it lead us to in the end? for it doesn't take much of an untruth in the present moments to get us into all kinds of trouble next month. And the above transaction is based upon what is not true. There seems nothing so heinous in John Smith's little pleasantry, but think, it perpetuates in our children, in the coming generation of Americans, the idea that Americans cannot write good music. It downs the man of talent and genius among us; it blocks his way, makes his road harder. And musical talent and genius are appearing in America at a surprising rate. The meritorious composer is not so far away from our own interests as we may think. He is coming to be our own—our own brother or son, perhaps. We want, and we must have, fair and happy conditions for his development and ultimate success. We want all Americans to believe in him, to help him. We do not believe in a condition which hampers the progress of any kind of talent in our own country. Such a condition is un-American because it is unfair.

What a service, then, can the great army of pupils of teachers throughout the country render to the progress of creative musical art in America! Let teachers everywhere take the true and honest stand with parents—that of *course* American composers are up to the universal standard—for what else have we been sending them abroad and spend-

ing money on their education all these years? Let them make parents feel that the country is at last taking pride in the achievements of its composers, at home and abroad. The teacher, to be sure, must back up his stand with actual knowledge, but the teacher to-day who has not a fairly broad knowledge of the national achievement in composition is behind the times. And let teachers teach that knowledge to their pupils, and prevent, from the start, an attitude of mind which later on is going to work against our progress in composition. A part of every teacher's work, of course, is to give pupils a considerable knowledge of the world's music for their particular instrument, and a proportion of this instruction should be definitely devoted to the work of our own composers.

### AMERICANS NOW RANKING AMONG THE FOREMOST.

Let pupils at the outset realize once for all that American composers are now taking their stand with the world's composers, and that there already exists a very great mass of exceedingly high class music by Americans, very much more than they can hope to get an accurate knowledge of in years. Let them realize that much of this music is of a nature to be particularly interesting and sympathetic to Americans, partly because it has come forth out of the spirit of American life, and in some cases because the inspiration has been taken from the simple folk-songs about us.

You who are studying music eagerly and are interested in it want to know all you can about music. And one of the most interesting facts is the astonishing way in which Americans, as if in very answer to the criticisms upon our commercial and materialistic age, have risen to the occasion and devoted themselves ardently and persistently to the making of beautiful music. It is a splendid thought, this aspiration to the beautiful springing at last like a flower from the soil of an industrial activity.

Goethe, long ago, in "Faust," pointed out that this should be the true order of things. And it makes music more interesting to us, and more human, to know that it is not dropped upon us from some other sphere or some other continent, but that real persons like ourselves, about us, are making it, and striving to make it more and more beautifully.

These are all simple things, for a beginning, but to think them, understand them and *live* them will mean a great clearing of the channel of our musical progress as a nation, and will have much to do with the nature and the affairs of our musical life here in America in a few years. The composer among us will be cheered and encouraged, both by the artistic appreciation of his work, and by the greater financial returns which he will get from it. He will flourish, and do more and better work. New interests will be added to our musical activities everywhere, and we shall have the exciting pleasure of discovering new masterpieces.

### FAIR PLAY FOR OUR COMPOSERS.

Of course, Mr. John Smith Blankinski, although clever, is not a great man, and we need not put ourselves out for him. But his existence is a rather disconcerting commentary upon certain ideas which we still hold, but ought rapidly to outgrow. And there are many sincere and highly gifted composers among us who are not ashamed of their names, although they suffer for them, and it will help much for us all to pitch in and give them a square deal.

### GETTING THE MOST OUT OF ONE'S LESSONS.

By HARVEY B. GAUL

Of all the students you know, how many actually know how to take lessons? If you have fifteen, your answer will probably be, "About five know how." The ratio, if you reflect a moment, is about one to three. The reason for this is quite simple. There is a knack or art in the taking of lessons. The signed receipt is no indication of "value" received, for it is a fact that if a scholar does not have the "knack" of taking lessons, he or she will secure but little benefit from them. This depends as much upon the scholar as from the teacher.

A scholar should be conscientious, receptive and diligent. He should have the utmost faith in his instructor, should remember he is a seeker for information and that the business of the teacher is to gratify that demand. "Seek and ye shall find, knock and it shall be opened unto you" is a very good

motto for the student and one he would do well to take to heart. The one object of a scholar should be to exhaust his teacher; his point should be at last interrogation point, if he would fully search for knowledge. A teacher is an "information bureau," an encyclopedic guide-post, a person whose aim and wish is to help in time of trouble and doubt.

I know a young actress, she is a girl with marked ability, but, greater still, she has an insatiable thirst to learn. Ben Greet, the director of a famous company of actors, spoke of her as "that crazy G—," she is always in the flies, whether she is 'on' or not. Greet couldn't understand why anyone should hang around the stage when they weren't playing. Some day that girl will "arrive" by dint of study and consecration.

### GO TO THE BOTTOM OF THINGS.

Some one told me the other day of an art student who was a perfect glutton for knowledge. He not only knew his pigments from a color standpoint, but was studying how they were manufactured and ground. When asked why, he replied naively, "Because Michael Angelo and Raphael and all the old masters ground their own colors, and that may be the reason—who knows?—why their colorings are fresh to-day." That boy has the stuff artists are made of. He is not content that red and blue make purple when blended on the palette, but wants to know about their grinding.

Part of the knack of lesson taking is attention. Many pupils—they are the two-thirds—lose the benefit of lessons through inattention, extraneous, irrelevant thoughts having taken possession of the mind, and forcing the pupils to miss, perhaps, a valuable suggestion, bit of advice, a word of warning, that if they had observed would stand them in good stead at some future time.

Sometimes a pupil thinks because the teacher has spoken a word of commendation concerning the lesson that he has absorbed all the good and has the lesson letter perfect, when, as a matter of fact, the teacher is cognizant of the pupil's mistakes, but has only overlooked them and spoken of the improvements, to encourage and stimulate him. Whenever a teacher sticks his finger into a flaw, that is the particular place to be remedied. To err is human and excusable, but to continue to err in the same direction is unforgivable. We learn by our mistakes, but we do not learn by repeating them. Some teachers recommend a book for jotting down the sins of omission and commission. Such a scheme is splendid, providing one heeds what one writes down. It is a good thing to keep tabs on one's faults and flaws, to rectify this, improve that, and eliminate some other things.

Such a course is fraught with good results. It is obvious, one can receive many valuable lessons from a perusal of our errors.

### THE TEACHER MOULDS THE SCHOLAR.

The good teacher moulds his scholar as the sculptor does his clay. He can round out, develop and make, or he can dwarf, retard and break the scholar. A great deal is due, however, to the scholar's own efforts. It is a good thing if the scholar is pliable and lets himself be guided by the master, but it is far better if he assists in the progress by performing the assigned tasks with willingness. A good reporter is known by the way he "covers" his assignments; a good pupil by the way he prepares his lessons.

If a teacher is interested enough to advise or lend books, or compositions, the pupil who is eager for knowledge will avail himself of the offer. Abraham Lincoln walked miles for books on law. Nowadays, thanks to American philanthropy, every hamlet has its library and the opportunity for knowledge lies right at our very elbows. It seems almost a crime if students don't avail themselves of the unlimited opportunities that we have nowadays. What with free recitals, libraries, lectures, traveling operas and symphony organizations *et al.*, opportunity is brought to our door, whereas our fathers had to go far for their privileges.

Knowledge is power, as someone has said, but there is no open sesame, no royal road to it; it is only through labor and stick-to-it-iveness. If one would have knowledge and power, one must be willing to learn, and of learning there is no end.

GENIUS is industry, says Schiller; genius is patience, says Buffon and genius is an inexhaustible power of taking trouble, says Thomas Carlyle.

### GETTING A GRASP UPON A PIECE.

By FRANCIS LINCOLN.

How difficult it is for some pupils to get a grasp upon a new piece! They master small parts and manage to struggle through other parts, but the piece as a whole is at best a thing of patches. It has no unity. They do not even consider the piece as a whole, and the effect upon the hearer is anything but pleasing or even satisfying.

What is more exasperating than a brilliant run followed by a bungling passage, indicating that much attention has been given to the run and that the simpler passages have been sacrificed solely to cultivate brilliancy. One of my pupils once took up the hackneyed but tuneful "Thine Own," of Gustav Lange. After two weeks' practice I discovered that she had been working upon the showy portions of the piece and neglecting the easier parts to such an extent that she was unable to play them effectively. I at once stopped practice upon the piece and explained why. She was permitted to take the piece up again after two or three months, and this time there were no neglected parts.

A reporter of a newspaper was once interviewing the famous theatrical producer, David Belasco. In commenting upon the manager's remarkable success, he said: "One of the reasons why you have been so successful with your plays is that you give such attention to trifles!" "Ah!" said Belasco, "you are mistaken. I don't know what a trifle is. With me there are no trifles, everything is important."

Piano pupils are inclined to consider many essential things "trifles." The result is that they never get a grasp upon the whole piece. There is always something wrong with it. The piece does not seem like one whole piece but rather like a mosaic in which several little parts are missing. After you have practiced your piece for a time try to get a grasp upon it as a whole, just as an artist stands off from his picture and seeks a view, not as a collection of details but as a finished product.

### BIZET AT THE KEYBOARD.

We are not accustomed to thinking of the composer of "Carmen" as a pianist, but the following anecdote from the *London Musical Standard* throws new light upon the subject:

It may not be generally known that the French composer, Bizet, possessed to a very high degree two artistic qualities: a brilliant technique and an extraordinary skill in score reading. On various occasions he gave proof of this great ability. One of the most interesting is the following:

Bizet's fellow countryman, the composer Halévy, who filled the position of secretary to the Academy of Fine Arts in Paris, had gathered a few of his friends at his house for a little supper. In the circle were Liszt and Bizet. After they had finished their repast, the company went to the host's music room. Gathered around the fireplace, which increased the charm of comfort, and with cigars and coffee, the guests gave themselves up to an animated conversation; finally Liszt seated himself at the piano. The famous master played one of his compositions which was unknown to those present. He overcame its tremendous difficulties with the customary audacity and strength. A storm of applause followed the brilliant execution. Liszt ended with a brilliant passage which seemed absolutely impossible to mortal fingers. Every one pressed around the great pianist, shaking his hands enthusiastically and admiring not only his unequalled playing, but praising also the clever composition, which could have been written only by so masterful a composer.

"Yes," replied Liszt, "the piece is difficult, terribly difficult, and in all Europe I know only two pianists who are able to play it with the interpretation which belongs to it, and in the tempo which I have used, Von Bülow and myself."

Halévy, with whom Bizet had studied, had also joined the circle around the piano and complimented the master. Suddenly turning to the young Bizet, whose fine memory and ability he well knew, he said:

"Did you notice that passage?" He accompanied the question with a few chords which sketched the passage in question, which had aroused his attention. Accepting the implied invitation, Bizet took his place at the piano, and, without the slightest hesitation, repeated the passage which had drawn out the admiration of his teacher.

Liszt observed the clever youngster with astonishment, while Halévy, smiling slyly, could scarcely suppress his joy over Liszt's surprise.

"Just wait a moment, young man, just wait!" said Liszt, interrupting. "I have the manuscript with me. It will help your memory."

The manuscript was quickly brought, and placed upon the piano rack. Bizet, to the general astonishment, immediately took up the difficult piece, and played it through to the final chord with a verve and rapidity which no one had expected from him. Not once was there a sign of weakness or hesitation. An enthusiastic and long clapping of hands followed the playing. Halévy continued to smile, enjoying to the full the triumph of his favorite pupil.

But Liszt, who always rose to an occasion and was never chary of praise for others, stepped to the young man's side after the wave of applause had subsided, pressed his hand in a friendly manner, and said with irresistible kindness, "My young friend, up to the present time I believed that there were only two men capable of overcoming the tremendous difficulties which I wrote in that piece, but I deceived myself—there are three of us; and I must add, in order to be just, the youngest of us is perhaps the cleverest and the most brilliant."



SAINT-SAËNS AS A PIANIST AND ORGANIST.

By ISIDOR PHILIPP.

(Translated for THE ETUDE.)

SAINT-SAËNS was an infant prodigy. One of the biographies of Saint-Saëns reads as follows:

"In 1846 his mother gathered together in her drawing-room some amateurs to hear her son play. Stamaty, who was his teacher, played with him, as a duet, a Mozart sonata, and accompanied him in two concertos, by Hummel and Beethoven. Saint-Saëns also played several of Bach's fugues. He did so well that he at once made his debut at Pleyel's. He charmed everyone with his facility of technic, his force, color and expression."

Success followed immediately. In compositions of the most different styles his comprehension of the works was always equal to his facility in playing them.

Such was Saint-Saëns in his youth, such he is to-day. Listen to him play Beethoven's E flat concerto. Is it possible to play it more nobly, with a more true and profound sentiment? The suppleness and sureness of this great artist of seventy years is so astonishing that in listening one does not experience the inquietude usual in hearing difficult compositions. The expression is always within the limits of the purest taste. There is no pounding in his technic; his articulation is simple, his arm free, the touch attacked with such miraculous skill, that

Saint-Saëns produces a most beautiful legato, such as our modern players do not seem to desire. Under his fingers the piano is transformed. He has the secret of the timbre of the orchestra, the charm and persuasive accent of the voice.

His precision, rhythm, the nimbleness of his fingers, the brightness of tone, the art of modulating and shading infinite sound, the assimilation of the playing with the sentiment of the composition, is so perfect that it seems that the interpreter is also the creator. These are the distinct qualities of the marvelous virtuoso.

Gifted with a prodigious memory, Saint-Saëns was the *evocateur* of Bach, the truthful interpreter of Mozart and Beethoven, the fiery and spiritual translator of Liszt. He reproduced the fugues of Bach by reconstructing their powerful architecture; he gives to Mozart a grace and freshness, he reveals the depth of Beethoven, he captivates with an inconceivable audacity the *traits* of bravoure with which Liszt enriched pianoforte literature, and plays his own works, no less original than those of Liszt.

Saint-Saëns' work for the piano is extensive. He has touched all kinds, and in many proved himself superior to his predecessors.

His five concertos, "Africa, la Rapsodie d'Auvergne," under different titles, are the most interesting for piano and orchestra. The first concerto (Op. 17) is charming and brilliant. But what a leap from the first to the second (Op. 22). What originality, what life, what force, what brightness, what color in that work, which has good reason to be the most-played piece of the time. The three passages of the concerto in E flat and the fourth in C minor shine forth in their grandeur and power with the same qualities as the second. The fifth, original, colored, spiritual, in the second part, a Moorish rhapsodie of delicate poesy in the first passage; of a virtuosity so wonderful in the finale, will become the rival of the second in the favor of virtuosos.

The etudes Op. 52 and 111 are small masterpieces of invention. Each page contains ingenious findings in technic or sound. His transcriptions from Bach, Haydn, Gluck, Beethoven (finale of the Ninth Quartet, the chorus of Dervishes), of Gounod or Bizet ("Scherzo of the Pêcheurs de Perles"), as interesting as those of Liszt or Alkan, retain their original poesy and power. The shortest pieces, waltzes or mazurkas the suite (Op. 90) "Isamäilia," "Romance," are in turn of a tender and delicate sentiment, colored or powerful, but always of the finest type.

Saint-Saëns has also written a series of works for two pianos, which are variations upon a theme of Beethoven, the spiritual "Scherzo," the "Caprice Arabe," the "Polonaise Heroïque."

Saint-Saëns is an incomparable organ virtuoso, and by a prodigious science produces effects in color. You should hear him play a paraphrase of Liszt on the choral from the "Prophet." His improvisations are charming, poetic, spontaneous, tender. His works for the organ, however, are few; the "Rhapsodies Bretonnes" (Op. 7) are the chief.

### RUBINSTEIN ON "MEMORY."

THE famous Russian pianist, Rubinstein, in his autobiography (translated by Aline Delavo) tells how his memory, at first a slave, latterly became a tyrant. This is a common experience of virtuosos. He wrote:

"My musical memory at the age of twelve, and for many years later, in fact, until my fiftieth year, was prodigious; but since then I have been conscious of a growing weakness. I begin to feel an uncertainty; something like a nervous dread often takes possession of me while I am on the stage in the presence of a large audience. . . . One can hardly imagine how painful this sensation may be. I often fear lest memory betray me into forgetfulness of a passage, and that I may unconsciously change it."

"The public has always been accustomed to see me play without notes, for I have never used them; and I will not allow myself to rely upon my own resources or ability to supply the place of some forgotten passage, because I know that there will always be many among my audiences who, being familiar with the piece I am performing, will readily detect any alteration. This sense of uncertainty has often inflicted upon me tortures only to be compared with those of the Inquisition, while the public listening to me imagines I am perfectly calm. Yes, this nervous agitation has developed itself since my fiftieth year."



## Hints, Suggestions and Advice Upon "The Etude" Music for Students, Teachers and Music Lovers

By PRESTON WARE OREM

### LUTE AND MANDOLIN—L. SCHYTTE.

This is a dainty and characteristic ballet scene, one of the more recent compositions of this talented writer and teacher. L. Schytte, born in Denmark, 1856, has had a varied and busy career as concert pianist, composer and pedagogue, and has recently been added to the faculty of the Stern Conservatory in Berlin. Many of his works have achieved wide popularity. "Lute and Mandolin," one of his most genial inspirations, does not call for extended comment. It is an idealization of several of the dance rhythms peculiar to Southern Europe, together with a clever imitation of the plucking of stringed instruments. In the first movement the mandolin effect is prominent. This movement should be played rather deliberately and with grace and delicacy. The second movement (*Presto*) is a wild and frantic dance which should be played as rapidly as possible, consistent with a clear execution. This piece affords splendid study in style and contrasted effects. It should go well at recitals.

### ALLEGRO, FROM QUARTET—W. A. MOZART.

Many movements from the concerted pieces of Haydn and Mozart are peculiarly adapted for pianoforte transcription; in other words, the idioms are more or less pianistic. The famous "Gipsy Rondo" of Haydn (originally a Trio) is a conspicuous example of this fact; also, the popular "Minuet in E flat" of Mozart. The "Allegro in F" in this number is taken from one of Mozart's string quartets, No. 10. It is in the usual classical rondo form. It should be played in a simple, unaffected manner, with clarity and precision, bearing in mind always the effect of the stringed instruments. Observe carefully the phrasing and all dynamic signs. This will make an attractive study piece, serving as an introduction to one of the larger classics.

### THE CHRISTMAS PIECES.

The following three piano pieces have been selected as especially appropriate for the coming holiday season: "In Merry Christmas Tide," Gaide; "Christmas Song," Potjes; "Under the Mistletoe," Engelmann. Each will serve its particular purpose. Gaide's "In Merry Christmas Tide" is a typical drawing-room piece, with its characteristic chiming effects and expressive melodies. This piece would be effective for Christmas entertainments or for home playing. The themes must be well brought out in a singing manner and the tinkling of the bells must be carefully imitated. Potjes' "Christmas Song" is a composition of entirely different character. This is a "song without words" for the pianoforte, pastoral in effect. The theme, first given out in the treble, is assigned later to what may be termed the "baritone register" of the pianoforte, and is here to be brought out almost entirely by the thumb of the right hand, the remaining fingers playing the accompanying harmonies: a splendid example of the art of singing as applied to piano playing. The middle section reminds one of a quaint old Christmas carol. This would make an excellent recital piece. Engelmann's "Under the Mistletoe" is of still another type. This is a lively waltz movement with a suggestive title suitable for the Christmas party or dance. Although easy to play, it is brilliant and full of the holiday spirit. In addition to its value as a teaching piece its rhythm is well adapted for dancing purposes.

### PERPETUAL MOTION—F. HIMMELREICH.

This is a meritorious and really attractive piano piece by a talented American player. The figure in sixteenth notes upon which it is based is very cleverly worked out and skilfully harmonized. This number has been played by the composer in frequent recitals with brilliant effect. It will make a splendid concert solo or *encore* piece. As it lies so well under the hands it will be possible for pupils of but intermediate advancement to perform it effectively after a reasonable amount of practice. From a teaching standpoint it offers a pleasant vehicle for study of velocity, touch and finger facility. It should become very popular.

## THE ETUDE

### CZARDAS—EDMUND PARLOW.

The "Czardas" is a wild Hungarian dance with sudden changes of tempo. It begins with a very slow movement (*Lassu*), full of ornamental flourishes, gradually merging into a livelier movement (*Fris*). Throughout both movements the sentiment is martial and chivalric. The veteran composer and teacher, Edmund Parlow, gives a fine example of a modern "Czardas" in this, his most recent work. The introductory slow movement must be played in free style with flexible tempo. The *allegro* must be taken briskly with firm accentuation. Pieces of this type demand great variety in tone color in order to bring out their picturesque qualities. This number will amply repay careful study and practice.

### BY MOONLIGHT—A. O. T. ASTENIUS.

This melodious composition presents several unique features. The accompaniment should be played in a rocking manner, suggesting the motion of a boat, while the themes should be given out in the manner of voices singing. At the nineteenth measure the first theme is assigned to the alto, while above it appears a "counter-theme." This counter-theme is indicated by a series of short dashes and dots combined. These signify a lesser form of accent, meaning that the tones are to be brought out with a pressure touch and slightly detached. Meanwhile the principal theme continues on smoothly as at first. The second theme (*Andante cantabile*) first appears in four-part harmony, like a vocal quartet; then it is transferred to the lower staff and becomes a baritone solo. After an interlude the principal theme reappears in rippling arpeggios. A very pretty and artistic bit of tone poetry.

### RONDE NAPOLITAINE—H. WEYTS.

This is a taking drawing-room piece by a popular modern composer, a dance movement in the Neapolitan style. It should be taken at a fairly rapid pace, but with clear and distinct enunciation. The pedal, as in most pieces of this type, should be used sparingly, except in the middle section, where it may be used to bind the melody tones and to furnish harmonic background.

### A JOLLY TOUR—G. HORVATH.

This is a bright little teaching or recreation piece which affords opportunity for rhythmic study and for the practice of a variety of touches. It will require clear execution and tasteful interpretation. The general effect should be one of lightness and gaiety.

### STORM AND STRESS—M. BISPING.

This is a characteristic study piece of much value. It consists of two contrasting sections: the first, chiefly based on chords and octaves; the second, polyphonic. The first section calls for little comment; it requires a bold, free style and considerable power. In the second section a number of independent voices are woven together in contrapuntal style. This portion should be played very smoothly, bringing out all the inner voices. It requires an organ-like touch. Max Bisping, the composer, is a well-known German educator.

### FLOWERS OF THE ORIENT—A. E. WARREN.

This is a graceful and pretty waltz movement by an American composer. It should be played in brilliant style, not too fast, but with a steady swing. All phrasing and dynamic signs must be duly observed. This piece will afford splendid finger practice.

### OJOS CRIOLLOS (FOUR HANDS)—L. M. GOTTSCALK.

This is the famous American pianist's own duet arrangement of one of his most popular numbers. While it is usually known by its Spanish title, "Ojos Criollos," its English designation would be "Creole Eyes." It is an idealization of one of the characteristic Cuban dances, employing a familiar syncopated Spanish rhythm and suggesting the twanging of the banjo and guitar. The execution must not be hurried and the fascinating principal theme, assigned first to one player and then to the other, must always be brought into prominence. The banjo effect of the accompanying figure must also be well carried out. Observe the passage in which the left hand of the *Primo* player crosses the right hand of the *Secondo*, and note the beautiful and piquant tone-color thereby obtained. The final passage in thirty-second notes for the *Primo* is a continuous trill.

This method of dividing a trill between the two hands is known as the "interlocking trill." It is an effective modern device giving peculiarly scintillating effect. It is really not difficult to execute. One has only to keep the hands steadily rising and falling in alternation in the manner of the player making a "roll" on the kettle-drum. This trill must not be played too noisily so as to obscure the principal theme played by the *Secondo* player.

### FESTIVAL MARCH (PIPE ORGAN)— C. TEILMANN.

This march has proven very popular as a piano piece, both in solo and duet form. As arranged for the organ by Mr. Maxson it should be found very useful. It is not difficult to execute, and it may be played on organs of even limited scope with brilliance and sonority of effect. The registration has been carefully indicated and should be followed as closely as possible. The dynamic signs should also be carefully observed, as this march should be played in a rather orchestral manner. Organists are always in search of good postludes for festival occasions. Here is one that should satisfy every demand.

### THE VIOLIN NUMBERS.

There are two violin pieces this month, both by American composers. As these pieces are in related keys and of contrasting movement they might be used together effectively as a double number. Violin solos of the "Cradle Song" or "Lullaby" type are much in vogue. This style of writing, in short lyric numbers, seems especially suited to the instrument. Mr. Atherton's "Cradle Song" is an admirable example, poetic in conception and tastefully harmonized. Mr. Franklin's "Pizzicato Serenade" affords a pleasing example of the use of the "pizzicato" device in an easy solo. Students will enjoy both these pieces.

### THE VOCAL NUMBERS.

Three song novelties will be found in this issue. As is fitting and seasonable, a new Christmas solo is included, Mr. Stults' "The Song the Angels Sang." This number should appeal to church singers; it is a simple and unaffected, but very melodious and expressive setting of some beautiful Christmas verses. While not at all difficult, it goes with a broad and festive swing and should prove extremely effective in the hands of a good singer. Mr. Robert Coverley's "Two Eyes of Black" is a clever bit of characteristic writing, in the early English manner. This tuneful number should be sung in declamatory style, giving due point to the piquancy of the verses. It would make an excellent *encore* song. Davenport Kerrison's "Swing High, Swing Low" may be used either as a solo or part-song. It is a fine example of the "plantation lullaby," quaint and touching. Used as a part-song it may be sung either with or without accompaniment.

### FAIRY MUSIC.

ANCIENT myths and miracles have always been favorite subjects for operas, and the lover of music does not need to be told that several of our dramatic composers have admirably succeeded in producing music of the fairies and of other aerial conceptions of the fancy. It is, however, not only in their great operatic works, but even in ballads with the accompaniment of the pianoforte, that we meet with exquisitely enchanting strains of fairy music. Take, for instance, Franz Schubert's "Erl-King," or Carl Løwe's "Herr Oluf." Nor have some composers been less happy in music of this description entirely instrumental. Mendelssohn's overture to "A Midsummer Night's Dream," his first orchestral work of importance, and perhaps his best, seems to depict the fairies dancing in a ring on a moonlight night. But probably no composer has written instrumental pieces which might be classed with fairy music so beautifully as Beethoven has. The *Largo assai* in his pianoforte Trio in D major, Op. 70, is a remarkable instance. Beethoven does not head this movement with words intimating that he intends to tell a fairy-tale in tones. Very possibly he did not think of the fairies when he composed this wonderful music. Be this as it may, it conveys an impression more analogous to the effect produced by some of our best fairy-tales than is the case with many compositions which avowedly were suggested by such stories.

## THE ETUDE

# LUTE AND MANDOLIN LAUTE UND MANDOLINE

A DRAMATIC SCENE

LUDWIG SCHYTTE

Moderato M. M. ♩ = 72



Da tempo



a tempo



Last time for Fine only



tranquillo



dolce



traquillo



dolce





*animato* *cresc.* *tranquillo* *espressivo*

*animato* *cresc.* *cresc.*

*atempo* *rit.* *p*

*tempo* *p* *ri - tar - dan - do e cresc.* *piu rit.*

*Presto* *p* *1 2 3 4* *1 2 3 4* *1 2 3 4* *1 2 3 4*

*cresc.*

*f* *ff*

*di - mi - nu - en - do* *ral - len - tan - do*

*Molto moderato* *piu rit.* *pp* *dolcissimo* *p*

*D. S.*



## OJOS CRIOLLOS

LES YEUX CRÉOLES \*

DANSE CUBAINE

Secondo

L.M. GOTTSCHALK

Brillante M.M. ♩ = 76

(Imitating a Banjo)

\* "Creole Eyes"

## OJOS CRIOLLOS

LES YEUX CRÉOLES \*

DANSE CUBAINE

Primo

L.M. GOTTSCHALK

Brillante M.M. ♩ = 76

scintillante

elegante

*ff* martellato

a) *ff*

\* "Creole Eyes"



## Secondo

Musical score for the Secondo part of "The Etude". The score is written for piano and features a variety of musical techniques. It begins with a piano (*p*) dynamic and a marking "marcato il melodiu". The piece includes several measures with fingerings (1-5) and articulation marks (accents). Dynamics range from piano (*p*) to fortissimo (*ff*). The score is divided into two main sections, labeled 1 and 2, with a repeat sign. The piece concludes with a fortissimo (*ff*) dynamic.

## Primo

Musical score for the Primo part of "The Etude". The score is written for piano and features a variety of musical techniques. It begins with a piano (*p*) dynamic and a marking "b)". The piece includes several measures with fingerings (1-5) and articulation marks (accents). Dynamics range from piano (*p*) to fortissimo (*ff*). The score is divided into two main sections, labeled 1 and 2, with a repeat sign. The piece concludes with a fortissimo (*ff*) dynamic.

- b) The left hand of the Primo crosses over the right hand of the Secondo.  
 c) This sign "c" signifies that the preceding figure is to be repeated to complete the measure.



## THE ETUDE

To Mrs. C. N. Trompen, Chicago.

BY MOONLIGHT  
BARCAROLLE

A. O. T. ASTENIUS, Op. 28

Andante con moto M.M.  $\text{♩} = 60$ 

mp

Ped. simile.

cresc.

dim.

rit.

a tempo

mf

Andante cantabile

cresc.

dim. rit.

mf a tempo

senza Ped.

cresc.

rit.

mp

cantando

pp

pp

p a tempo

Ped. simile

## THE ETUDE

rall.

molto rit.

cresc.

a tempo

p

pp

## CHRISTMAS SONG

CHANT DE NOËL

EDOUARD POTJES, Op. 29 No. 2

Allegretto molto moderato M.M.  $\text{♩} = 80$ 

p espressivo

dim.

cresc.

Ped. simile

rit.

mf

Cantabile

decresc.

rit.

Fine

pp una corda

Ped. simile

tre corda decresc.

p

smorz.

D.C.

a) Bring out the melody



## THE ETUDE

## ALLEGRO

from Quartet in F. No. 10

W. A. MOZART

Allegro M. M. ♩ = 126

First system of the musical score, measures 1-12. The music is in 2/4 time, key of F major. It features a piano introduction with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf*, *p*, *dim.*, *cresc.*, and *f*. Fingerings are indicated by numbers 1-5 above or below notes.

## THE ETUDE

Second system of the musical score, measures 13-24. The music continues with a more complex texture, including triplets and sixteenth-note passages. Dynamics include *p a tempo*, *mf*, *dim.*, *p*, *cresc.*, *f*, *mp*, and *ff*. The system concludes with a final chord in the right hand.



THE ETUDE

IN MERRY CHRISTMASTIDE

**Weihnachtszeit, o schöne Zeit**

PAUL GAIDE, Op. 63

Andante con espressione M.M. ♩ = 69

Andante con espressione M.M. ♩ = 69

*p*

*Ped. simile*

*Last time only for Fine*

*perdendosi*

*rit.*

*p*

*f*

*mf*

*p doloso*

*cresc. rit.*

*rapido, quasi arpa una corda*

*tre corde*

*Ped. simile*

*p*

*Ped. simile*

The image displays a musical score for the piece 'L'Espresso' by Franz Liszt, arranged for piano and organ. The score is written on two systems of staves. The upper system consists of a treble staff and a bass staff, while the lower system also consists of a treble staff and a bass staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The music features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. Performance instructions such as 'rit.' (ritardando), 'atempo' (ad libitum), 'Ped. simile' (pedal similar), 'cresc.' (crescendo), 'sf' (sforzando), and 'D.C.' (Da Capo) are present. The organ part is indicated by a large 'C' on the right side of the score. The piece concludes with a double bar line and a repeat sign.

# A JOLLY TOUR

GÉZA HORVÁTH, Op. 58, No. 2

GiocosO M.M. ♩ = 112

**Giocoso M.M. ♩ = 112**

The musical score is written for piano and bass. It begins with a treble and bass staff system. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'M.M.' (Moderato) with a quarter note equal to 112 beats per minute. The piece is in 2/4 time. The score consists of five systems of two staves each. The first system starts with a piano (p) dynamic. The second system includes markings for mezzo-forte (mf) and fortissimo (ff). The third system includes a 'poco rit.' (poco ritardando) marking. The fourth system includes a 'risoluto' (resolute) marking and a 'Fine' marking. The fifth system includes a 'D.C.' (Da Capo) marking. The score is filled with various musical notations, including notes, rests, and fingerings. The piece concludes with a 'D.C.' (Da Capo) marking.



# THE ETUDE

## FESTIVAL MARCH

FOR THE PIPE ORGAN

CHRISTIAN TEILMAN

Registration { Swell: Full  
Great: Full  
Pedal: 16' & 8'  
Sw.to Gt. Sw.to Ped. Gt.to Ped.

Arr. by FREDERICK MAXSON

Maestoso M.M. = 116

Manual Gt. *ff* 3

Pedal

*mf* Sw: closed

*Fine*

*f* Gt: 8' & 4' with Trumpet

off Gt. to Ped.

close Sw.

Gt: both hands

Gt. *f*

off Gt. to Ped.

Gt: both hands

*D.C.*

\* From Fine go to Trio

Gt. to Ped.

## THE ETUDE

## TRIO

Gt: Melodia and Gamba, or Ch: Clarinet &amp; Melodia

*mf*

Sw: 8'

Ped: Soft 16' & 8', no couplers

Gt: both hands *mf*

*Fine of Trio*

*D.C.*

Sw: Full both hands

Gt:

Ped: add Op. Diap. Sw. to Ped.

*f*

Gt.

Sw: 8'

*p*

*D.C. Trio*

Ped: Op. Diap.

off Sw. to Ped.

\* From Fine of Trio go to beginning



# THE ETUDE CZARDAS

EDMUND PARLOW

**Largo M.M. ♩ = 66**

**Allegro M.M. ♩ = 144**

**Meno mosso M.M. ♩ = 132**

# THE ETUDE

**Presto**

\* A brief pause



# THE ETUDE

## UNDER THE MISTLETOE

### WALTZ

H. ENGELMANN

Tempo di Valse M.M.  $\text{♩} = 60$ 

The musical score for 'Under the Mistletoe' is a waltz in 3/4 time, key of D major. It begins with a piano introduction. The main section is marked 'Animato' and 'brillante'. A 'Trio' section follows, marked 'Lightly'. The piece concludes with a 'scherzando' section and a 'D.C.' (Da Capo) instruction.

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

# THE ETUDE

## PERPETUAL MOTION

### RONDO CAPRICE

F. HIMMELREICH

Vivace M.M.  $\text{♩} = 132$ 

The musical score for 'Perpetual Motion' is a rondo caprice in 2/4 time, key of D major. It begins with a piano introduction. The main section is marked 'poco rit.' and 'a tempo'. A 'Trio' section follows, marked 'poco rit.' and 'f'. The piece concludes with a 'D.C.' (Da Capo) instruction.



*mf a tempo*  
*poco rit.* *a tempo*  
*mf* *p*  
*con brio*  
*cresc.*  
*Pomposo*  
*ff*

## FLOWERS OF THE ORIENT

Moderato

VALSE

A. E. WARREN

*mf* *dim.* *poco a poco rit.* *p*  
*Tempo di Waltz M. M. = 60*  
*mf*

*cresc.* *f*  
*mf*  
*1st time For Fine only*  
*to Trio*  
*cresc.* *f accel.* *ff Fine*  
 TRIO  
*mp* *cresc.* *mp*  
*cresc.* *f* *mf*  
*f* *f* *D. S.*



## RONDE NAPOLITAINE

HENRY WEYTS

Allegro vivace M.M. ♩ = 152

*f* *p* *f* *p* *poco marcato il basso* *p* *poco marcato il basso* *cresc.* *last time only, for Fine* *f* *p* *f* *Fine*

*Pi tranquillo e legato* *Ped. simile* *f* *rit. p a tempo* *cresc.* *f* *mf* *D.C.*

## STORM AND STRESS

MAX BISPING

Allegro moderato M.M. ♩ = 138

*f* *mf* *mp* *f* *last time only for Fine* *p* *pp* *p* *mf* *(45)* *tr* *p* *(21)* *cresc.* *mf* *rit.* *D.C.*



THE ETUDE  
CRADLE SONG  
VIOLIN AND PIANO

F. P. ATHERTON

Andante moderato M.M. ♩ = 84

[illegible]

musical score for "L'Allegretto" by Franz Schubert, measures 1-10. The score is in 3/4 time, key of D major, and features a piano (p) and piano-piano (pp) dynamic range. The tempo markings include "meno mosso", "rall.", and "morendo". The music is written for piano and includes a vocal line (soprano) in the upper staff.

## PIZZICATO SERENADE

VIOLIN AND PIANO

F. A. FRANKLIN, Op. 45, No. 2

Alle<sup>o</sup>retto M.M.  $\text{♩} = 69$

Alleretto M.M. ♩ = 69

F. A. FRANKLIN, Op. 45, No. 2

VIOLIN

PIANO

*f* *mf* *pizz.* *arco* *mf* *p*

*arco* *mf* *pizz.* *p* *arco* *mf* *pizz.* *f*

*Fine* *f* *lh.* *mf* *pizz.* *p*

*f* *lh.* *mf* *pizz.* *ff* *D.S.*



## THE SONG THE ANGELS SANG

CHRISTMAS SONG

R. M. STULTS

*Andante maestoso*

*espressivo*

1. A-ges a-go on a  
2. Lo! in the East, a

peace-ful night, The winds sang low and the stars shone bright, On Beth-lehem's plains while the peo-ple slept, The  
bright star shone, A-bove an hum-ble man-ger throne, In low-ly ar-ray, there a lit-tle child Re-

watch-ful shep-herds their vig-ils kept; When sud-den-ly there ap-peared a light From Heav'n that mel-ted the  
posed in the arms of His moth-er mild. With dread and fear were the shep-herds filled, But the an-gels their fore-

shades of night, And the air with the chor-us of ser-aphs rang, And this was the song that the an-gels sang,  
bo-dings stilled, And peace filled their hearts while the earth still rang, With the glo-ri-ous song that the an-gels sang,

Glo-ry to God in the high-est, Glad tid-ings now we bring!  
Glo-ry to God in the high-est, Glad tid-ings now we bring!

*f* *ff* *mp* *dim.*

Peace on earth, good will to men, Un-to you is born a King! Un-to you is born a

*f* *ff* *dim.* *rit.* *mp* *dim.*

King! Peace on earth, good will to men, Un to you is born, is born a King!

*cresc.* *ff* *f* *ff* *colla voce* *ff* *ff*

## TWO EYES OF BLACK

WILLIAM H. GARDNER

ROBERT COVERLEY

*Rather slowly* *Expressively, in a serio-comic*

1. A-lack! A-lack! two  
2. A-lack! A-lack! two  
3. A-lack! A-lack! two

*mf* *acc. always mp*

*manner - With Emphasis*

eyes of black, They have prov-ed my un-do-ing! A-last now I can ne'er turn back, Since  
eyes of black, How could they be so cru-ell They al-ways keep me on the rack, And  
eyes of black, I thought I was in clo-ver! But now I'll give my life all back, And

*slower* *1st & 2d verses* *3d verse*

I have start-ed woo-ing! Since I have start-ed woo-ing! woo-ing!  
I thought her a jew-ell And I thought her a jew-ell jew-ell  
have the trou-ble ov-er! And have the trou-ble ov-er! ov-er!

*p* *slower* *mf* *Tempo I*



\* This number may be used as a quartet or chorus for mixed voices by singing the small notes.

# SWING HIGH, SWING LOW

SOLO OR QUARTET\*

DAVENPORT KERRISON

*A la pendulum*

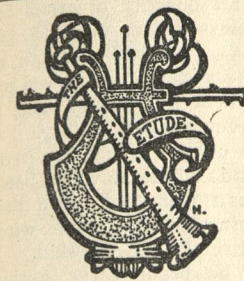
1. A blackcrow fly-in' ov-er a field, Swing high, swing  
2. They's fly - in' ov-er field and farms,

He's look-ing fer a big square meal; Swing high, swing low, my child. The corn is cut and  
low, my child; But yer all safe in yer dad - dy's arms;

in the shock. The pun-kins, They are...yel-ler, And the crows er com-in' in a flock Ter jine this hun-gry

fel-ler; Swing high, swing low, my chile, Swing high, swing low, my chile, Swing high, swing low.

*Slower by degrees, still keeping the rhythmic motion.*



## The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your questions and the answer

### CLASS WORK.

"I have read the essay on 'Class versus Private Teaching' in THE ETUDE for August with much interest. I would like to try the class work, but have no well-defined ideas regarding method of procedure. I think an article in THE ETUDE explaining minutely the best method of starting a class would be of great benefit to many teachers. Will you give me the title of a class book that would help to guide a teacher who is inexperienced in class work?"

"2. Will you please give me any suggestions that would be likely to help me in trying to correct nervousness in a pupil?"

"3. What is the best method of developing an 'ear' for music in a pupil wholly incapable of recognizing different intervals on the piano, but who plays second grade music fairly well, although mechanically? She cannot memorize the simplest piece, although bright in other ways. She is anxious to continue her studies, but has been advised to stop."

1. Class work may be conducted in two ways. The piano has been taught in classes of four or six, in which cases the students each recite ten or fifteen minutes, according to the number in the class. When not reciting, pupils can simply look on, getting what benefit they can from the teacher's criticisms of the various players in turn.

The second way consists in such lessons as apply equally to every pupil, like the recitations in school, and which do not require much individual training. You can readily understand that as soon as the training must become individual, that is, when the pupil is advancing to the point where he is playing etudes and pieces, and needs special attention in his hand training by means of exercises specially adapted to his requirements, the lessons can no longer be made general. My impression of kindergarten work, in which the children are taught in classes, is that it gives them a thorough knowledge of the elements of music, knowledge so essential to musicianship, and yet so neglected in the teaching of many instructors, and so lays the groundwork for the individual training that will come later. Even preliminary hand and finger training, such drill as beginners should always receive away from the keyboard, upon a table, could easily be managed in classes, although they would need to be small if the work of each child was to be carefully watched. For a knowledge of this elementary teaching as used by the kindergartners you would better write to some of the kindergarten teachers whose advertisements you will find in the advertising columns of THE ETUDE. I know of no published books along this line, and do not know of any other way in which you can inform yourself. An article going into the minutiae of this, as you request, would require the entire issue of THE ETUDE, if not even more.

2. The pupil should be in the best of health, must have absolute control of fingers for the music he is attempting to learn, must know his music with absolute thoroughness before trying to play it for others. Then let him play frequently for a small number of sympathetic listeners who will make appreciative comments on his music, such comment being decidedly encouraging. As confidence is gradually acquired, let him try a larger and less personally interested audience.

3. Give much drill on the individual tones of the scale, and let the pupil sing them also if possible. Then give drill on the intervals, spending much time on the small ones, playing at various pitches. Let the pupil try to name them as you play them, and also teach her to sing them. Teach her the major second, or step, for example. Strike various keys and let the pupil sing the tone and its second. Practice in this manner with all the intervals, proceeding very slowly, however. For the memorizing, she will have to begin on short phrases of two or four measures. Take a simple tune in which the phrases are very marked and short, and let her learn them one at a time. Work along this line until she can pass on to more difficult phrases and periods.

### STIFF FINGERS.

"As a constant reader of the ROUND TABLE, may I in turn ask a few questions?"

"1. I have a beginning pupil about sixteen years old. Her fingers are very stiff. Would you advise the use of finger exercises at once? Is there any book for beginners that is particularly interesting to pupils of that age, or shall I use one of the 'methods'?"

"2. Do piano pupils, even those having taken but a year's lessons, receive any benefit from play-accompaniments to the mandolin?"

"3. One of my pupils refuses to practice the scales daily, maintaining that she knows them. While it is true that she can play them correctly in moderate tempo, should she not continue to practice them every day? Should she now begin to play them in contrary motion?"

"4. Could we not have something more in THE ETUDE in regard to teaching children in classes?"

1. Teaching a person to play the piano might not inaptly be termed, conducting a hand gymnasium. That is what it practically is, or should be. Playing pieces well depends entirely on the condition of the hand and its muscles. Control of these muscles can only be obtained after prolonged practice on exercises, and it is as essential for the would-be piano player to work over them as it is for the gymnast to work over his arm muscles. Stiffness is due, either to lack of sufficient and proper cultivation of the muscles, or a physical condition that is difficult to overcome. Some hands are naturally so hard that it is impossible to loosen them up. I once had a case that almost amounted to ossification of the joints, and hence piano playing was an impossibility. The case you mention would be much benefited by a course of finger training away from the piano until a free control of the muscles is acquired. Simple exercises and plenty of them should be practiced at the keyboard, and entirely without notes, in order that the mind may be concentrated directly upon the muscular processes. You can select suitable finger exercises from Plaidy. Have you tried the Standard Graded Course? Used with Plaidy, I think you will find that it will answer all requirements and prove interesting to the student.

2. Playing accompaniments is always a benefit to young players. I see no reason why much good might not be gained from playing accompaniments to a mandolin. Of course, an experienced pianist would find it monotonous.

3. The scales should be practiced daily throughout one's piano-playing career. It is not a question of "knowing them." The better one knows them the more fitted to practice them and the greater the benefit that will be received from the practice. They are, when practiced with flexible muscles, invaluable for muscle training. Besides, one never acquires absolute perfection. There is always greater velocity and evenness to be considered. The scales should be played in contrary motion, as well as in thirds, sixths and tenths.

4. See elsewhere in this number of the ROUND TABLE.

### HESITATING PLAYERS.

"Kindly answer these questions for me:

"1. What may be done for hesitancy in a pupil's playing? I have a girl who is a very rapid reader, but who, when she plays at a rapid tempo, hesitates very badly. I am very much worried about it, as I have been told by a very good musician that it will be impossible to correct the fault, as it is a result of neglect of outside education. This girl has graduated from the grammar grades.

"2. In first reading notes, does it matter if a child reads partially by the distance between notes and by fingering? I have noticed that some of my pupils are playing in this way, but it does not seem to have done them any harm."

If defective piano playing was a result of defective education in outside branches, I am afraid we should have much more poor playing than we hear at present. I cannot agree with your "good musician," for I have heard many small children play delightfully who were far too young to have acquired any education. Furthermore many very glib players are very deficient in knowledge of every kind, even in regard to their own art. Your pupil's hesitation may

be due to one of two things: an insufficient technique, or a stuttering brain. Have you never noticed that people who stammer can avoid it by talking very slowly, and that the faster they attempt to talk, the more marked the stuttering? Such a thing is not unknown in music. The first thing to do is to develop more velocity in technique. All standard exercises should be worked up to as rapid a tempo as possible by means of the metronome, taking everything at a slow tempo, and gradually increasing notch by notch. This ought to help very much. Next, you should not permit her to play anything at a faster tempo than she can play without stumbling. But for a time try using the metronome with her pieces also, working them up a notch at a time, stopping at the point where it is impossible to go farther without hesitation.

2. This will do no harm if the student is taught to read the notes quickly and with accuracy as time goes on and she becomes familiar with them. Some methods teach the first exercises simply by figures, from one to five representing the five fingers, and of course remaining over five keys. This is an excellent idea, as it enables the pupil to concentrate his attention almost entirely upon the correct finger motions at a very critical time in his progress. It is very difficult for a child (and for a grown person, for that matter) to fix his mind upon correct finger action when trying to puzzle out the notes, which to everyone are at first simply a series of hieroglyphics. If the pupil does not, after beginning to play from the notes, gradually begin to acquire facility in reading them, he will soon be in a bad way, and will find reading at sight an impossibility. Accuracy would also be out of the question, for the pupil by himself would never know whether he was getting the notes right or not. Therefore you will only need to watch your pupils carefully and see that they gradually acquire facility in reading the notes, just as you direct their improvement along all lines.

### SLOW PUPILS.

"Please accept my most grateful thanks for the helpful answers you have given me from time to time in the ROUND TABLE. Will you please help me to solve these problems?"

"1. I have been under the impression that when two notes of the same degree are under a slur and dot, the second is to be played, the dot being used to distinguish the slur from a tie. Am I right?"

"2. I am much worried over pupils who, though trying hard, make very slow progress. It seems to me parents do not realize what it means to become a musician, and I often feel that I ought to go to the mothers of these little plodders and tell them that their children have little chance of becoming musicians. This, however, would be most awkward for me in many ways. I do not wish to be a mere mercenary teacher, while at the same time I do not wish to unduly discourage patrons."

1. You are right in your own answer to your first question.

2. You are expending energy unwisely when you worry excessively over pupils who are slow, for they are very numerous. You should be more like the old lady in Boston who was always saying that she had ceased worrying about the "inevitable and the immutable." If you do your best for such pupils you can do no more than spend a reasonable amount of sympathy upon them. If the fault is yours, you have true cause for worry, otherwise not, for with many the slowness of progress is insuperable. Study your own methods to find out where they are faulty, and whether you are teaching in the best manner possible or not.

It does not follow that you are mercenary because you number among your pupils those whose progress is slow. Neither does it follow that it would be a good plan for them to give up their study. All who study cannot become musicians. But this class of pupils may through their musical study develop a taste for music that was wholly lacking in the beginning. They may eventually come to possess a discriminating appreciation for the best in music, even though unable to perform. During all their study the ear is being trained, and they are thereby receiving much benefit. If many of the unmusical children could be kept at music study for a number of years, it would result in the general standard of taste in the community being raised. It would be an enormous good to music if it could be taught in the same manner as literature. Few that study literature, in or out of school, have any idea of writing or becoming authors. The desired end is attained if they acquire a love for good books. It should be the same in music. Children should be trained for the sake of acquiring a love for music.

The time may eventually come when this may be possible. Attempts toward this end are constantly being made. No systematic course of instruction

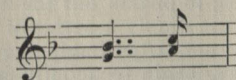


along this line has ever been laid out, however, and put in practice, but it has been many times advocated. You should not think, therefore, that the time of these slow pupils is being wasted. Even though their parents may be too uncultivated to be able to understand the force of what you might say in this connection, nevertheless, when the children grow up they will have a much more intelligent appreciation of music, and may belong to that very useful class of the community known as music lovers. Without the musical instruction which you have given them while young they might have passed through life deaf to the beauty there is in music.

The majority of unmusical people are unmusical because of a lack of this training. It does not take a very large amount of study to acquire a love for beautiful music from the standpoint of the listener. Thousands have grown to love it just from hearing their children practice. One reason the mother is frequently more musical than the father is that she spends her time at home where she hears the practice, while the father at work or business rarely hears it.

#### MUSICAL SIGNS.

"What is a sign called which consists of two dots following a note? And in another place there were four dots thus,



which have puzzled me very much. "There is another sign that puzzles me. It is almost like an accent, but I do not think it is one. It is found in the eighth lesson of the Standard Course, second grade."

A dot adds one-half to the value of the note which it follows. Therefore the value of a dotted quarter is a quarter and one eighth. A second dot adds one-half to the preceding one. In the foregoing case it would be one sixteenth. This applies also to the four dots which are puzzling you. The upper two belong to the B flat, and the lower two to the G. The value of these notes, therefore, is a quarter, plus an eighth and a sixteenth. You will observe that the full time of two quarter notes is completed by the sixteenth note that follows the dots. You must exercise care and play the sixteenth accurately, and not, as is commonly and carelessly done, like an eighth.

The other sign that troubles you indicates a sharp staccato. This sign is not as much used as it was a few years ago, the ordinary staccato mark being generally deemed sufficient.

#### SHARPS AND FLATS.

"In Czerny's One Hundred Progressive Studies, Op. 139, on page 62, exercise 92, there are seven flats in the first part of the exercise, and five sharps in the second part. The latter is in G sharp minor. In what key is the former? The notes are the same in both."

Two ways of writing the same tones, called an enharmonic change. It is written thus in order to give the pupil practice in reading the two methods of writing the same tones. To avoid trouble in future you will only need to remember in such cases that the complementary flat key to any sharp key will find its keynote on the opposite name of the same tone. The opposite name to G sharp is A flat. Therefore, in your example the first key is A flat minor. The relative major to G sharp minor is B major with five sharps. The relative major to A flat minor would be C flat major with seven flats, a key, however, that is not in use. Even a modulation leading into that key would ordinarily, unless the excursion into the key be a very transient one, be written in the enharmonic B major. You are guilty of an error in nomenclature in your question. The notes cannot be the same, otherwise there would be no difference in the printed page. What you meant to say was that the keys were the same in both cases. I mention this for the reason that the error of speaking of the keys as notes is such a common one. Notes, tones, keys—each refers to a different thing. Notes are the printed symbols representing audible sounds of fixed pitch called tones, and keys are the means provided for producing these tones from the wires.

"In Schubert's pianoforte music, perhaps even more than in his other compositions, we find a Slavic trait, which he was the first to introduce prominently into art-music, namely, the quaint alternation of major and minor within the same period."—*Deorak*.

## Letters From Our Readers

Comments upon Important Matters in the Musical Educational Field by Active Workers

### CONSCIENTIOUS TEACHING.

To the Editor of THE ETUDE:

Will you kindly forward this letter through your columns to several thousand young music teachers all over the country? It is especially to the young country girl with a little musical knowledge and a desire to impart it to others that I wish to speak.

To these young people I say, by all means teach what you know to others, but be conscientious about it. Do not merely sell for fifty cents an hour of your society at the northeast corner of the piano. Pupils pay for the time, it is true, but give what they cannot buy—your interest, sympathy and encouragement.

Teach the boys as well as the girls, for their music will mean many a pleasant evening later in life. Both men and women realize more and more every day that the musician stands in the front rank of all educators who are working for the betterment of humanity. You have the opportunity to credit yourself with a portion of this betterment, so take advantage of it.

It is rarely advisable to teach any music which is not fingered, and stand constantly on guard to see that only the finger which is designated is used on its particular note. If you have an old "method" with American (English) fingering (x for the thumb, etc.), throw it away. If you have a favorite melody in an old book, unfingered, mark the fingering before learning and use only this fingering.

Do not start a pupil in any but a beginner's book, no matter how tempted you are to get rid of a set of studies you find a white elephant on your hands. Be careful in this respect or some other teacher will say hard things about you.

One of my first pupils, a very bright girl, came to her first lesson with Czerny Op. 299 under her arm. Upon finding this too hard for her I asked if she had any other studies. "O, no!" she said. "I haven't finished this book yet. Miss Blank started me in it two years ago." She had actually learned her notes from it! I still have a sneaking admiration for her and pronounce her a wonder that she learned at all!

Have your pupils practice slowly and, above all, memorize slowly, a note at a time. Do not allow your pupils to play their piece over and over hoping that some time or somehow they will stick in the memory.

EDYTH H. GRASSE.

### THE CARE OF THE HANDS.

To the Editor of THE ETUDE.

Every reader of THE ETUDE knows how impossible it would be to produce clear, brilliant playing with the hand encased in a kid glove, yet there are many students who, especially in winter, strive to attain a good technique when the skin of the hand is in a stiff, rough, unpliant condition, resembling the unyielding glove.

It is to these misguided ones that I would address at once a warning and an easy guide to better things.

Of course, no teacher allows any but the neatest of hands during a lesson, but even the tiniest pupil may learn to feel a pride in keeping immaculate hands and nails even without supervision.

In the first place, the making of good winter hands must begin before the autumn leaves depart; that is, have your hands in good condition and the attacks of Jack Frost will be easily repulsed.

Avoid dust as far as possible!

Should you, fair pianiste, find it necessary to assist in household duties, purchase several pairs of cheap white cotton gloves, rather large, and you may perform many tasks without discomfort. The gloves are easily laundered and the rougher surface makes them really more desirable for dusty work than the expensive rubber gloves.

Choose a good, pure, mild soap—cheap soap invariably roughens the skin—and keep a little oatmeal, or even cornmeal, to cleanse the hands. This is of especial assistance to school children who find it hard to get rid of the dirt and, still more, the chalk of school.

Beginning in the summer time, rub well into the hands every night a small quantity of good cold cream—a reliable greaseless cream may be purchased for nineteen cents a jar—and massage the hands thoroughly for some minutes. A faithful performance of this trifling task will, before long, result in a surprising improvement in flexibility.

As the weather grows colder, change the treatment by soaking the hands in warm water before massaging and, if you can manage it, give them a rub during the day, using, perhaps, some witch-hazel jelly, which sinks directly into the skin.

Should this treatment be begun early, nothing more will be needed, but if the hands should have been allowed to become chapped, try the old-fashioned remedy of mutton tallow for a night or two, wearing loose cotton gloves, and follow with this simple and economical treatment.

Purchase a five-cent bottle of vaseline and ten cents' worth of glycerine. Use a small dot of vaseline and a few drops of glycerine nightly and the skin will become soft, white and flexible.

Scholars frequently state that they cannot afford, and are not allowed to purchase, expensive cold creams, but the latter treatment shows wonderfully quick results, and, as the quantities named last several months, is within the grasp of the poorest.

In addition to the useful nail brush, a pair of sharp scissors must be kept and the nails trimmed so that they will not click while playing.

In conclusion, let me warn all pianists to beware of hangnails. Should one appear, it must be instantly and carefully trimmed with the scissors; a hanging nail or even a loose bit of skin, carelessly pulled off, often produces a painful rising and may thus necessitate a week or more of idleness.

M. C. CARRINGTON.

### PUPILS SHOULD BE TAUGHT AS INDIVIDUALS.

To the Editor of THE ETUDE:

No two children can be taught on the same basis. We formulate rules for one child, but they cannot fit the case of another. Do we ever see the horizon exactly as our neighbor sees it?

Given the same landscape, do any two of us see exactly the same things? As horizons differ, and the sense of perspective varies in different persons, so children manifest different degrees of receptivity. One child has a vivid imagination; another is methodical and logical; another has little power of concentration. Each child must be met on his own plane and his needs must be understood. Prodiges show a sort of sixth sense—a rare tonal receptivity. Even when they do not hear great models they play with rare insight. They are not only imitative—they are often creative, fanciful, seeming to compass great difficulties with little effort.

What is conscious effort in the case of the ungifted is spontaneous impulse with the gifted. This does not mean that the gifted do not require direction. No one requires more. They are receptive to an astonishing degree, but if music study is to be deduced into a science with them they must follow logical processes of development and be guided so that all their powers will be developed proportionately. Now the gifted child sometimes arrives at conclusions almost at a bound. He does not reason things out because he does not have to, but it is well to call his attention to the steps by which he came to his conclusions, in other words, the gifted child must ordinarily be treated analytically, while the plodder builds his edifice brick by brick. Teachers are often deceived by great imitative powers in children and quite as often deceived by great technical predisposition—that is to say, by clever hands. Neither of these are evidences of genius nor of a high degree of mentality when considered apart from other powers very necessary to true musical development.

I have very few pupils ranging from seven to twelve years of age who possess the power of concentration, very few who phrase well intuitively. In America we do not find geniuses ready made. One thing is certain among all children: the tonal ear can be and should be quickened; a correct mental picture can be induced in a child at once, and this does away with careless and slovenly reading, as well as lack of concentration. The child's mind is a camera. Tonal impressions should be accurate from the first. Again, the child's intelligence and judgment play an important part in true musical development.

ELSIE LYNDA.



## VOICE DEPARTMENT

Edited Monthly by Experienced Specialists

Editor for December, Mr. F. W. Wodell

### THE TREATMENT OF THE VOWEL.

It is a mistake to hold, and in teaching to act upon, the idea that this or that vowel cannot be sung in its absolute purity, with exactness. With these ideal conditions present:

Controlled Breath:

Perfect freedom of { Larynx, Neck,  
Tongue, Palate,  
Jaw, Lips,

the singer can sing any vowel sound in its absolute purity, because under such conditions the instrument is free to make the many and subtle adjustments of the parts essential to those uses of resonance chambers which result in the intensification of certain "overtones" of the fundamental tone, which intensification produces the vowel—first one vowel, and then, with a change of intensification of overtones, some other vowel.

But does the artistic singer really always desire the closest purity of vowel sound at extreme high or low pitches? What is desired is a musical, that is, an agreeable, sound.

Take the English "Long E," as in feet (Continental I), for example.

This vowel exhibits, in its pure, exact form and quality, the result of the intensification of a comparatively high series of overtones. At middle pitches, sounded purely, it is agreeable. As the pitch rises, in singing the scale, the vowel, if delivered with absolute purity, exactitude, becomes more and more shrill, because of the increased acuteness of the fundamental and of the overtones, until it ceases to be an agreeable musical sound.

It is not at this point a question of ability to sing the vowel at this high pitch with freedom of the parts and fidelity to the vowel form. It is a question of musicality, of agreeableness, of artistic value. The genuine artist, possessing a cultivated ear for vocal tone, consciously or unconsciously modifies the form or quality of this vowel, from pitch to pitch of the scale, as he sings upward, so that when he arrives at a note which is in the high part of his range the vowel, while still clearly distinguishable as the vowel EE, and no other, nevertheless retains an agreeable quality of sound. The extremely high overtones have been modified, more prominence has been given to a lower series, thus enriching the tonality on the vowel EE. This is not changing one vowel for another because the singer, by reason of a poor method of tone production, is really unable to sing the pure vowel at a high pitch. It is making use of a quality of tone which is musical in its nature, and a free, plastic medium for further coloring, according to the emotional content of the text and music. If a man sings with such constriction of the vocal instrument that, upon reaching the upper range of his tones, he is obliged to sing AW when he means to sing AH, or AH when he means EE, that is an entirely different matter. He had better reorganize his method and learn to sing with breath control and freedom of the parts of the vocal instrument. He will

then find himself able to sing any vowel he chooses in its purity and exactitude. Only such singers as have mastered the control of the outgoing breath in singing, so as to be able to leave the parts of the vocal instrument in responsive freedom in the act of emitting tone and pronouncing, are able to modify the intensity of the overtones on the vowel at high pitches without distorting the vowel, and further, to give the appropriate tone coloring for the varying shades of emotion on the vowels. To methodically change the vowels at high pitches into AW or AH, as some do, is to distort the vowel, make many words unintelligible, and (to the keen critic) to make confession of a faulty method, or of a good method but partly mastered, as the case may be.

On the other hand, to deliver each vowel as it appears in the successive syllables of a word with mechanical exactitude, with absolute purity, at all pitches, is to make certain that some tones at some pitches will lack richness and nobility.

To many singers the vowel EE, with its cousins, short or close i, as in pity, e as in let, and the combination eh-i, as in the a of fate, offer a particular difficulty. But this is usually because of individual speech habits. These vowels are by such persons habitually spoken with a thin, brilliant, harsh sound, indicative of rigidity of tongue and palate, and a too high position of the larynx, with resultant too great prominence of high overtones. These conditions are absolutely opposed to those laid down as necessarily precedent to the musical production of tone on these vowels at any pitch and particularly at extreme pitches.

The first thing for such singers to do is to gain a concept of good tone quality on these vowels, together with such a mastery of the outgoing breath as makes it possible to leave the parts of the instrument in absolute freedom while uttering any and all vowel sounds. On such a mastery it is possible, by means of proper exercises, to establish the habit of leaving the parts of the vocal instrument in absolute freedom from rigidity while singing these, and other vowels, with the result that the vowel EE can be sung at high pitches with the utmost purity—exactness—if desired, or modified and colored for artistic purposes.

Further: take the word  
i-m-a-g-i-n-a-tion

If sung on one pitch with absolute fidelity to each vowel this word would give for the first vowel (i), bright color, with comparatively thin tone; for the second vowel (a), the sound of AH, as in Father, a round, somewhat dark, rich tone; for the third vowel, again the (i); for the fourth vowel the (a), a combination of eh (e as in let) and (i), the tone being sustained upon the first element, a rather bright, and somewhat thin tone; for the fifth (u), the sound of u in cut, a form of AH, a somewhat dark, rich tone.

The artistic singer, consciously or unconsciously, will not so deliver the word, but will modify the vowels (i) and (e) in such a manner as that, with-

out distorting these vowels, or rendering them unintelligible (surrendering their individuality), they will partake somewhat of the color of the vowel AH, which is the "Mother vowel." He is able to do this if he is master of the outgoing breath and of that accompanying freedom of the parts of the vocal instrument to which allusion has been made.

Now we have an approximation toward an evenness of tone throughout the syllables of the word, which is as desirable for artistic singing as is the legato delivery of the words of the sentence or the pitches of the phrase.

Upon this artistic delivery, this smooth-flowing succession of vowels in the syllables, may be superimposed what is called the "emotional coloring." In its highest exhibition this coloring is the spontaneous product of a truly musical temperament, a fine imagination, a capacity for deep feeling. The word "imagination" may be delivered with an emotional tone color expressive of great sadness, or of its opposite, great joy, retaining at the same time, in either case, the individuality of the vowels, the musical quality of tone, and the smooth flow of one syllable into another.

### THE CRAZE FOR HIGH TONES.

BY F. W. WODELL.

It is quite right to work for the fullest development of the vocal range. If the Creator has endowed a vocalist with a voice which soars away up above the "high C" with ease and fluency, well and good. But it is ever to be remembered that the very highest tones of the woman's voice have less value for the purposes of emotional expression in singing than the tones of the great middle range. The most valuable quality of the human voice is not that which enables the singer to astonish, as, for instance, unusually powerful tones, extraordinary facility in florid singing, or extremely high tones, but the power to convey and arouse emotion by means of the sensuously beautiful and fervent tone. There are sopranos who can emit tones above the "high C," some even up to the G above that note, but it is not often found that such extreme notes have any tonal beauty, to say nothing of expressiveness. A vocalist for whom the claim was made that she could sing higher than any soprano, past or present, once sang a number in the hearing of a good critic in which she reached the "high G" above referred to, but her highest tones were reported as "most filamentous and phantasmal, sounding like the ghost of notes," while the fundamental part of her voice proved to be really good and gave pleasure. Let the young singer build up her great middle range, make it as full, musical and expressive as possible, and the high tones, those which properly belong to the voice, will need but comparatively little special exercise, and will be available when needed.

### THE MODERN REPERTOIRE AND ITS DEMANDS.

A WRITER in the New York Times, referring to a symposium on singing and the modern operatic repertoire in the Berlin *Signale*, says:

"The singers are thus between the devil and the deep sea. They must devote years of the hardest study to mastering the principles and the application of the 'bel canto,' and when they have mastered them they come upon the stage and find that the operas

they are best prepared to sing do not appeal to the public, and that they have still much to do to learn the declamatory, dramatic style in which modern operas are written. Worse yet, these modern operas (in which they must sing if they would meet the public taste) perhaps tend to undermine the principles of pure vocalization, or at least fail to maintain the principles upon which correct singing depends. Declamation can, for a time, be more or less successfully, or, at least, plausibly, practiced by imperfectly formed or unfinished singers; but none may ever attempt the florid style without a high degree of technical mastery.

"It needs only a glance over the recent operatic lists to perceive the distaste of the public for all except a few of the old operas in this style that have been revived as vehicles for favorite sopranos and tenors. Besides Mozart's operas, which rest upon a very different basis, there are 'La Traviata,' 'Lucia,' 'Rigoletto,' 'Il Trovatore,' 'The Barber of Seville' and 'Martha,' which still keep public interest. Per contra, the public has viewed with varying degrees of indifference 'I Puritani,' 'Ernani,' 'Un Ballo in Maschera,' 'La Sonnambula,' 'Dinorah,' 'Lakmé,' and even such sparkling comedies as 'L'Elisir d'Amore,' 'Don Pasquale' and 'Fra Diavolo.'

"It is, of course, theoretically possible that singers correctly trained in the methods of Italian song should, keep so strict a guard upon their method, their practice and their performances night after night, even if they sing in 'dramatic' operas, that they will not fall into the evil ways and follow the broad path of negligence that leads to vocal destruction. But, as has been pointed out by the editor of the *Signale* in the discussion to which he invited Lamperti to contribute, it is only the rare and exceptional singer of whom this can be expected. 'A few,' he says, 'whose voice, technique, musical intelligence, will power and industry reach far above the average, may be able to unite in their singing the most beautiful technique and the most powerful dramatic expression; but the great majority cannot do this.'"

The lesson for those students who aspire to operatic honors is this: Study to acquire the correct and comprehensive vocal technique, and then, by your good work in the modern repertoire, show that you are one of the comparatively few who can retain your correct production and yet do justice to the demands of the modern "dramatic" style of operatic composition.

### HOW TO PREVENT COLDS.

BY F. W. WODELL.

WHEN a singer remarks that she is "always catching cold," there is good reason to think that all is not right with her diet, habits and environment. If those vocalists who are plagued by a susceptibility to "colds" will stop to think about it, they will notice that, as a rule, they catch cold most easily when they are "all tired out," or "run down." That is to say, when the vital resistance is weakened, the general tone lowered by exposure, fatigue or excesses. Dr. N. P. Barnes, of Washington, D. C., in a paper read before the Tuberculosis Congress, observes: "The expressions 'catching cold,' 'cold in the head,' 'chest and back,' mean nothing to the trained mind. If the mucous membranes are free, open, well drained and healthy, there will be no army of organisms waiting for a lowering of resistance by exposure to atmospheric changes or fatigue or hunger to operate in the production of bronchitis, tonsillitis or rheumatism.

"To prevent colds observe the proper hygiene of the skin and mucous membrane, avoid fatigue, long hunger, dust, bad air,



mufflers and chest protectors. No exercise in the play park can overcome the injury from studying in foul-smelling school rooms or sleeping in closed apartments.

The avenues to infection are through the skin and mucous membranes and they must be kept clean and healthy.

"Hygiene of the mucous membrane is essential to the cure and prevention of disease. Only by free drainage and free air-space in the nasal cavity can we hope for relief and cure of ear disturbances, recovery of diseased pulmonary and gastro-intestinal mucosa or arrest and non-recurrence of a tuberculous process."

In this connection Dr. Barnes makes the excellent suggestion that in practicing breathing gymnastics (and these should be part of the daily work of every singer) the breath should be exhaled, as well as inhaled, through the nose. "The turbinates are cooled by inhalation, warmed by exhalation, and dust caught on the nasal hair and mucous membrane will be blown out instead of drawn further in." This method of breathing, combined with the "washing" of the lining of the nasal passages and throat daily with some simple antiseptic solution, as one washes the skin upon the face, to keep it clean, will be of much benefit in preventing nasal and throat troubles. A good solution to be used in the cleansing of the nose can be made at small expense thus:

One tablespoonful of table salt; one tablespoonful of powdered boracic acid; dissolve these in a pint of boiling water; add one teaspoonful of a fifty per cent. solution of carbolic acid; add a pint of water, making one quart in all. Use with a small glass douche, which may be purchased at a drug store for a few cents, first adding a little warm water to the portion of the mixture poured into the douche, as cold water introduced into the nasal passages is likely to cause irritation.

#### DEVELOPMENT OF THE WILL.

MANY failures on the part of vocal students are attributable to a lack of will power. Let the student think it over. Is it not a fact that every season scores, yes hundreds the country over "begin to take lessons" in the fall, keep up the work more or less faithfully until the Christmas holiday season, take a two weeks' vacation, and fail to resume lessons, having in that short time "lost interest," as it is put, in the study. And is not this even more true concerning the effect upon a certain class of students of the long summer vacation? What is the cause, if it is not a lack of will power, in at least a majority of cases.

The man or woman who says "I will," and whose will power is well developed, is not easily turned aside. The mere coming of a holiday season, with its distractions, will not change the purpose. Not even very considerable obstacles, such as the opposition of relatives and friends to the study of singing, the lack of time for study and practice, or even a shortage of funds, have the power to drive such from the accomplishment of the desired end.

Before beginning the study of singing the prospective pupil will do well to ask himself the question, "Am I willing to pay the price, that is, to do the things which are necessary to get the money, to find the time for lessons and practicing, to overcome such obstacles as, under my particular circumstances, are bound to arise? Am I willing to work patiently and persistently, without faltering, so that I may lay a solid technical foundation on which to build a professional success?"

What is the price of real success as a church, concert, oratorio or opera singer? Let the pupil think it over, face the facts and govern himself accordingly.

This beginning to study, then stopping, changing to some other study, or ceasing to study anything worth while, and then later starting again to study some special subject, cannot possibly lead to any accomplishment of any value. It is, moreover, demoralizing to the will. The will, like any other faculty, can be strengthened by exercise. Take a comparatively easy thing, and will to do it every day, in a given way, at a certain time, for a certain period, and do it. The next undertaking of the sort will be easier of accomplishment, the will having been strengthened by exercise. By and by it will support the individual in large, important and difficult undertakings. The vocal pupil must cultivate "stick-to-it-iveness" if he would succeed. Without it, no large success can be looked for.—F. W. Wodell.

#### THE POSITION OF THE UPPER CHEST.

THERE are good reasons for keeping the body well-poised, the upper chest up, the whole figure balanced on the ball of either foot, and alert. In the first place such a carriage presents a pleasing appearance and wins a measure of approval before a note is sung. In the second place, keeping the upper chest well up aids in the production and sustaining of a tone of good quality and carrying power.

One theory set forth is that to hold the upper chest constantly well up while singing aids in the tensing of the vocal chords, and is of particular assistance in securing powerful tones.

Major R. F. Austin, in the *British Medical Journal*, September, 1905, writes:

"In all vocal efforts the upper part of the chest should be held up firmly by keeping the shoulders well thrown back, so that breath pressure can be effectively controlled from below. Without a complete mastery of this fixed high-chest position the voice will be uncertain. Not only does this position of the chest give great control over breath pressure, but, owing to the apices of the lungs being always full, the trachea is drawn down, and the larynx is fixed, so that the abductor muscles of the cords can act to the best advantage and the greatest possible tension of the cords consistent with the pitch of a note is assured."

The late Les Kofler, a teacher of singing, in his book, "The Art of Breathing," says:

"The tension of the vocal ligaments must not be effected by any positive action of the muscles of the larynx or throat directly applied by the will power, but is to be governed automatically by the influence exercised over them by the method of slow exhaling by means of the continued firmness and outward pressure of the upper chest and the skill which a pupil gains in controlling the slow inward and upward pressure or contraction of the abdomen."

Dr. H. Holbrook Curtis, throat specialist, a friend of Melba and Jean De Reszke, in a lecture reported in the proceedings of the New York State Music Teachers' Association, 1893, said:

"Likewise, to make the purest initial tone from the cords we must get the utmost possible tension, which may only be arrived at when the thyroid, or 'Adam's apple,' is depressed, for in proportion as the thyroid is elevated the cords tend to assume the base of a right angle triangle instead of its hypothenuse. Several elements beside this enter into the question of the greatest possible tension, one of the

most important of which is that the trachea be drawn down to assume the position that it takes when the apices of the lungs are filled to their greatest extent with air. One of the greatest singers that the world has ever known has told me that the reason he adopted a fixed high chest was that he found after an operation performed on one of his cords that the only way in which he could be at all sure of his voice while singing was in the maintenance of the so-called high-chest respiration. This is easily explained by the fact that in this position, the upper ribs remain fixed, the apices of the lungs always remaining in contact with the thoracic wall are expanded to their fullest extent, the cords tending to keep in their state of greatest possible tension."

Another theory is that the keeping of the upper chest well up while singing gives the expanded windpipe a solid framework to rest against, and as a consequence aids in securing fullness of sound. Mr. Kofler, in the work already referred to, says: "The more closely the laws of vocal acoustics are observed, the more reasons are found for developing a voluminous chest and for acquiring skill in keeping the upper chest wall (so far as is possible without causing distress) firm to the end of the breath in singing, in order that the wind-pipe, which is the resonance box of all chest tones, may be supported by a solid wall."

Without attempting a discussion of all the points involved in these particular theories, it may be stated that experience has proven that when the singer stands with the upper chest well up (not pushed above the normal so that there is a sense of strain in the chest, as is the manner of some singers and teachers), the parts below which have properly to do with the taking and controlling of the singing breath are placed in the most favorable condition possible for their work. For this reason, if for no other, it is thoroughly worth while for the teacher and student to strive persistently to establish an habitual poise of the body which leaves the upper chest well up all the time. This should be the position of the chest for health's sake when standing, sitting, walking, and for the tone's sake when singing. It ensures the inflation of the upper part of the lungs—the very standing in this manner does that. And further, as has been intimated, this poise of the upper chest makes it an easy matter to secure the full inflation of the lower and larger part of the lungs. The movable ribs are free from constraint, and can perform their proper movements in respiration without hindrance. When the student stands for singing with the upper chest lowered, it is more difficult to secure the desired expansion of the lower ribs and to control the outgoing breath than when the upper chest is held well up, without strain.—F. W. Wodell.

#### LISTEN, COMPARE AND AGAIN LISTEN.

BY F. W. WODELL.

ONE of the first steps in vocal teaching is to give to the pupil a concept of good tone quality. Pupils are at first seldom able to discriminate between what is really beautiful tone and what is not, whether in their own voices or in the voices of others. Yet it is absolutely necessary, for correct and rapid progress, that the pupil shall as quickly as possible come to know for himself the characteristics of a lovely vocal tone. He must be given

a pattern, and his attention fixed upon it as to its beauty. This pattern tone should be followed, for purposes of contrast, by the exhibition of an ugly tone. If he is not then sufficiently sensitive to tonal impressions to be able to feel and understand just what are the chief and special characteristics of beautiful tone, and what the chief and special characteristics of ugly tone; what it is about the one which makes it agreeable, and what it is about the other which makes it disagreeable, unmusical, then it is for the teacher to analyze for him the two tones and assist him to focus his attention upon the characteristics of each. Thus he may be led to observe and compare, and to form for himself an ideal of tonal beauty toward which he is to work with his own voice. Without such an ideal he is working more or less in the dark. The next step is to encourage him to think first and then sing; to hold always in mind a tone of beautiful quality, and to will the realization of his concept in his own voice. He will then listen to his own tone, rejecting that which may, by accident, turn out to be unbeautiful, and receiving satisfaction when his concept of beauty in tone is measurably realized in the sound he utters.

Instruction tending to the same end may proceed at the same time along another path. It is an axiom that ease of tonal production and beauty of quality go together. That is to say, in the act of singing, all the parts are kept in a state of responsive freedom, which involves the complete absence of rigidity or strain throughout the body, the resulting tone may be, it is possible for it to be, beautiful. When this is made clear to the student, and the necessary drill on proper exercises given, so that this condition of responsive freedom is attained and retained in the act of tone emission, the pupil will be able to realize, in his own voice, within the limits set by nature and his stage of development, his concept of beautiful tone. Indeed, under such favorable conditions, a student may, on occasion, produce a sound of greater beauty than he had up to that time heard or imagined. Having produced this desirable tone quality, his attention will, of course, be called to it, and he be invited to remember to will it again and again, bringing himself each time into the bodily condition most favorable to the utterance of tone of fine quality. No exercise, however simple, involving the utterance of tone, should be practiced without the thought being held upon its quality. And for the most part, except very occasionally for purposes of strengthening the impression by comparison, the thought should be held upon the best quality of tone conceivable. As a man thinketh, so is he, in the practicing of vocal exercises as well as in other things.

As an aid in the training of the sense for the beautiful in tone the pupil may be encouraged to hear singers of approved tone, to attend organ recitals where the instrument is known to be one finely voiced and kept in good order; also to listen to good players upon the flute, violin, cello and French horn, observing and comparing, and taking note also not only of the beauty of the tones produced, but also of the varied tone colors exhibited by the different instruments.

When the student has learned to know a tone of good quality when he hears it, whether from his teacher, another singer, or an instrument, and has fixed upon producing in his own voice tones of intrinsic beauty throughout his practicing, he is a long way on the road toward becoming a good singer.

#### LIBERTY VS. LICENSE.

THE charge is often brought against vocalists (too often with good reason) that they are not "musicians."

In a sense it is true that the chief requisite for a singer is "voice," and the second "voice" and the third "voice," for without a good voice no one may expect to make a considerable success as a public singer.

Further, without a solid technical training in voice production, the mere possession of a good natural voice will not insure substantial and permanent success. Vocalists are therefore quite right in concentrating upon the acquisition of a comprehensive and well-established vocal technique.

Yet it is not enough to have a good voice and to know how to produce it. The singer should also be a musician. He should understand harmony, counterpoint and musical form to a degree which will enable him to comprehend the structure of music. Only then can he know how to phrase, to build up his climaxes, to vary the tempo, to accentuate, in fact to really "interpret" the musical composition. Add to this the intelligent study of the verbal text, so as to get its meaning, its atmosphere and the inter-relation of music and text, and the singer is prepared to properly interpret the composition as a whole. Without such knowledge of the structure of music and study of the text he is apt to be a lawless "tone-maker," to let liberty in "expression" degenerate into license. In his singing there is likely to be the turning of pathos into bathos; the stoppage of the rhythmic flow of the music at any point, at the mere caprice of the singer, so that he may display his voice upon a "high note," or make a sudden and, as he thinks, "dramatic" pause in the delivery of a phrase; the interjection of a fifth beat into a four-beat measure; a lawless hurrying here and slowing up there. In other words, the desire to sing with "expression" is apt to lead the unmusically singer into such a distortion of the music as results in changing it from a thing of unity and beauty into a thing of shreds, patches and ugliness.

Of all the exhibitions of lawlessness in the delivery of a song that have come under the notice of the writer perhaps the worst was that of a lady, a concert singer of some experience, in Nevin's "Rosary." This piece was evidently a favorite with the singer, and she fairly revelled in "soulful" sobbings, retardations, accelerations, explosions, swoopings and sudden stoppages. Five beats instead of four in a measure were nothing to her. Did she want a full breath at any point? Very well, let the music wait while she filled her lungs. When asked to sing again and to keep time, and told that she might have much liberty as regards accelerating and ritardando and yet really "keep time," she assumed a rather indignant air, and inquired how one was to sing with "feeling" and "individuality" if she was to be bound down to cast iron rules with regard to keeping time. She assured her critic that she had "drawn tears many a time" with her singing of this number. There is no reason to doubt the lady's word. A musician could scarcely refrain from weeping on hearing such a destructive delivery of this beautiful song. Not long since a lady, on leaving a concert room after a recital by Madame Schumann-Heink, said to her companion, "Wasn't it grand?" "Yes," replied the person addressed, "it was worth the price of admission to hear Nevin's 'Rosary' sung in time."

#### VOCAL TEACHER OR DOCTOR?

BY F. W. WODELL.

IN these days leading medical practitioners are depending less upon drugs and more upon diet and nursing for the cure of disease, to say nothing of the use of "suggestion," and the like. As a rule, right living, which means the use of nutritious food and the observance of the ordinary rules of hygiene, will suffice to keep the body in good health. The singer should avoid all excess in eating and drinking, and in his personal habits. He needs a vital tone, and how can he expect to exhibit such a tone if he is wasting his vitality in various excesses? In the past few years surgery has made giant strides, and the modern surgeon is often able to assist the singer with little interference with his work. While the vocalist does well to refrain from coddling himself, and to avoid running to the doctor or surgeon for advice at the appearance of every little ailment, yet, on the other hand, there are diseased conditions of the throat and nasal passages which have a bad effect upon the voice and will not cure themselves, but steadily get worse, without skillful professional attention. There are some types of these troubles which will yield to modest home treatment; there are others which will disappear upon the acquisition of a good habit of breathing and "attack" of vowel tone. But when there is a growing difficulty in reaching accustomed high notes which formerly were well within the compass, the trouble is sometimes one for the physician or surgeon, rather than for the vocal teacher.

Dr. Ephraim Cutter, a skillful specialist, discussing physical conditions necessary to the best work by the singer, has pointed out that "The pharynx must be open and healthy. I have had cases where glandular adenoid hypertrophies of the pharynx caused inability to sing the high notes, solely from sympathy, for the larynx was found to be healthy. A lady had lost some of her upper notes. She had had her vocal cords touched in Paris and London, but to no purpose, but now having had the adenoid hypertrophy touched, and the larynx let alone, she had regained all but two of the lost notes, and they were expected soon to return from the improvement made in the vault of the pharynx. The nose, too, must be in good condition for normal voice. If the nose is occluded by growths, by deviations of the vomer or turbinated bones, by rhinoliths, by slugs of secretions of considerable density and offensiveness, as in ozena, by catarrhal thickenings of the erectile tissues, etc., normal voice cannot be expected to be produced. If the maxillary antra and the frontal sinuses are closed and diseased, there is the same interference, chiefly, I think, because the conformation of the parts is so changed that the normal overtones of the voice are lost or altered, and thus the native timbre is interfered with."

A certain type or stage of light "head-cold" occasionally affects the higher tones, particularly of the high soprano voice, so as to actually improve their quality, making them more than usually musical. But, as a rule, a severe cold in the head makes the production of the higher range of tones more difficult and the tone quality much less satisfactory. Professional singers, suffering from severe head-colds, usually feel a very bad effect from the accompanying thickening of the lining of the pharynx and partial closure of the nasal passages. Under

such conditions the higher tones are produced with difficulty, if at all, and there is thrown upon the larynx and the breathing muscles extra and injurious effort. If possible, under such circumstances there should be a total cessation of the use of the voice, and if the trouble proves obstinate, refusing to yield to simple home treatment, a competent specialist should be consulted. It is the height of folly for one who is or expects to be a professional singer to allow head-colds to develop into a well-marked case of catarrh. There should be strict attention to diet, good personal habits, and, if necessary, treatment by physician or surgeon.

An abundance of nutritious food fresh air, deep breathing (much of it done through the nose alone), a generous use of drinking water, much sleep and regular habits will assist in curing, as well as do much to prevent disease of the throat and nose.

#### THE STUDENT'S AIM.

BY F. W. WODELL.

NATURALLY the vocal student desires to develop his powers to the utmost. If he is looking forward to a professional career he is properly anxious to do everything which shall lead to the largest possible success. What things shall he have in mind? How shall he know where to place the greatest emphasis in his studies? One way to find this out is to follow the work of singers of established reputation, note what they do, how they do it, and what is the verdict of critics and public concerning their performances. Not all newspaper critics are competent; not all are consistently free from personal prejudice or bias. Mr. Henderson, of the New York *Sun*, seems to be one of the best equipped and fairest minded of the American professional newspaper critics of music, and it is worth while for the student to take note of the points he makes when he reviews the singing of an artist of high degree, such as Madame Sembrich. It should obviously be the aim of the student to endeavor to show in his or her own singing, as far as may be, those excellencies pointed out by the critic in the singing of this great artist. Near the close of last season Madame Sembrich sang at the Metropolitan, New York, in a performance of "La Traviata," and Mr. Henderson wrote of her singing:

"The performance of 'La Traviata' at the Metropolitan last night was made especially noteworthy by the final appearance for the present season of Mme. Sembrich. This competent exponent of the art of finished singing was in full possession of her vocal resources. Her voice had its richest color and its fullest power. This was fortunate for the audience, for it enabled her to sing with the greatest freedom and with splendid brilliancy where that was required.

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#### HOW BAD HABITS ARE FORMED.

BY FRANK J. BENEDICT.

The ways in which these troublesome habits become fixed are many and various. We can only speak of a few here.

Perhaps the most widespread of all is imitation. One unconsciously copies the

quality of an admired voice. This is almost certain to result in an unnatural adjustment of the vocal apparatus.

Frequent colds, obstructions in the nasal passages, or any abnormal physical condition by which an undue strain is brought upon some part of the vocal apparatus, may destroy the delicate poise of the tone-producing mechanism, and when the condition has become chronic a ruinous habit has been formed.

Vocal poise is often lost when persons with naturally high voices habitually pitch the speaking voice too low, and vice versa.

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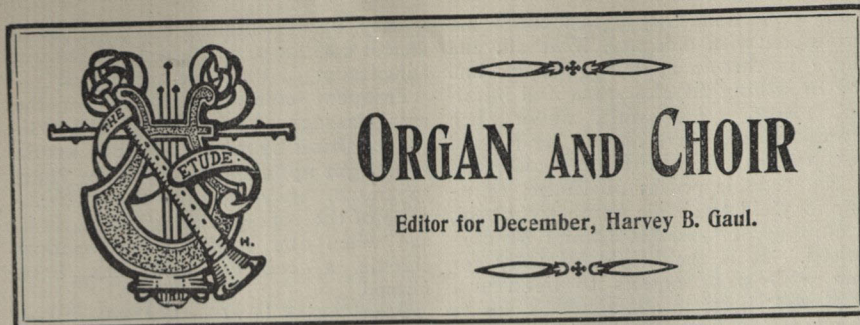
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### THE RETURN OF THE CHRISTMAS CAROL.

We are told that all life moves in a circle, and relative to Christmas carols, this seems to be true, for in the phraseology of the shopkeeper, they are "coming in again." The pendulum of time is certainly on the return swing. A glance through a publisher's catalogue will prove this. Heretofore the publications of these old songs was confined almost exclusively to English houses. Now that the demand in America has increased, and it surely has of late years, the publishers in this country are glad to make these songs one of their leading features. It is splendid, this re-awakening, for there is nothing more appropriate, nothing that catches the idea more than these old carols. How could there be, for we are not taught that the angels themselves caroled the glad tidings of "Glory to God in the Highest," to the lowly shepherds as they gazed on the star? Ask yourself if there is anything that will drive away "old Scrooge" quicker than the singing of "Holy Night, peaceful night," that delightful old German carol. To me that song is the spirit of Christmas epitomized.

The history of the Christmas carol is not as old as the festival itself, but begins with the period of Pope Chrysostom, or two or three centuries after the Nativity.

It is now generally understood and accepted that the celebration of Christmas is of pagan origin, and was in a way adapted by the Church. As one historian sketches it, the church sought to combat and banish the deep-rooted heathen feeling, by adding to its own liturgy many purified heathen customs and feasts. By retaining these and giving dramatic representations of the Nativity and life of Christ, it was to a large extent successful. Hence sprang the so-called "manger songs" and the multitude of Christmas carols.

The word carol comes from "carole" and the Gaelic "carull." It is interesting to note the kinship of the early English carol with the French folk-song of the same period. It is evidenced by the frequent usage in the English carol of the word "Nowell," a variant of the French "Noel." This probably came into England as a good many of the customs did, with the Norman invasion.

Christmas carols had a wide popularity in the middle ages throughout Europe. Though they are especially associated with England, her festivals and traditions, they reached the apex of their popularity in the reign of the Tudors.

The Puritans, in their fanatical onslaught on the observance of Christmas, attempted to abolish the singing of them entirely, but with the Restoration, they again found favor. The interest in these splendid old songs fluctuates. Just at present there has been a revival of enthusiasm, and the old carol is coming into its own. Many writers, English and American, have touched on the yuletide festival and the Christmas Eve carolings.

Washington Irving made a notable mention of it in his "Sketch Book." He writes: "I had scarcely got into bed when a strain of music seemed to break forth in the air just below the window. I listened, and found it proceeded from a band, which I concluded to be the waits from some neighboring village. They went around the house, playing under the windows. I threw aside the curtains to hear them more distinctly. The moonbeams fell through the upper part of the casement, partially lighting up the antiquated apartment. The sounds as they receded became more soft and aerial, and seemed to accord with the quiet and moonlight. I listened and listened—they became more and more tender and remote, and as they gradually died away my head sank upon the pillow, and I fell asleep."

Thackeray, Dickens, Hardy and many other English authors wrote about the singing of the waits and the old carols. Goldsmith speaks charmingly in his "Vicar of Wakefield" of the delightful customs of the country folk who "Kept up the Christmas carols, sent true love knots on Valentine day, ate pancakes at Shrove-tide, showed their wit on the first day of April, and religiously cracked nuts on Michaelmas Day."

There are too many descriptions of the old carols in "Merrie England" to be enumerated. They all show, however, their indescribable charm and quaint usage.

The early Christmas carols were far from being devotional. They were, for the most part, secular, and sometimes to a shocking degree worldly to wit: the early French carols which dealt with merrymaking in bibulous fashion. The mediaeval carols offered a wide range of feeling and sentiment. From a religious "manger song" to the expression of indecent thoughts is a far cry, yet some of the songs went that length. I have in mind a carol of the long ago, found in Tisot's collection, which starts off with a religious first verse and ends with an unmentionable last one. This is an extreme case, though many of them are rude, crude affairs.

Of the countries that have chiefly contributed to the lore of Christmas carols England, France and Germany are the principals. Russia, Wales, Ireland and the Scandinavian countries have given a few. These countries, for the most part, have a wealth of folk lore and so have a goodly store of old carols.

The old carols, like the secular folk songs, are interesting aside from their historic value, because they are the heart throbs, the pulse, of a simple, God-fearing people who were rich in tradition and superstition.

In England, carols were generally sung on Christmas Eve and Christmas morn. It was, however, the Christmas Eve singing of the waits as they serenaded their neighbors that has made England world famous in that respect. The waits were usually boys and girls, sometimes men, though I am told that the wait of to-day is a professional person, oftentimes of unpleasant voice, who

carols under the windows for "what there is in it," or in this case for "what he can get out of it."

Of late years there has been a revival of the Christmas Eve service, and the singing of carols. We have gradually awakened to the charm of these old songs—more and more we are coming to love their picturesque qualities, and almost childlike naïveté, and are affording them their proper place. Choirmasters, the country over, are realizing their value. Many who are not using them on Christmas Eve have a special service the Sunday following, when the carols are sung. One church in New York City, famous for its innovations, has introduced the custom of using candles exclusively at the Christmas Eve service. With this church the singing of carols is a tradition. Many churches, at the carol service, supplement the organ with an orchestra, four stringed instruments, or a harp. If you have never had a carol service at your church, try it this Christmas Eve. Give it sufficient advertising, and await results.

If nothing else comes of it, you have given your choir and self a glimpse of one of the most enchanting forms of Christmas music, namely, The Old Christmas Carol.—Harvey B. Gaul.

### PREPARATION OF THE CHRISTMAS SERVICE.

CHRISTMAS, or the Feast of the Nativity, as the Church ritual calls it, is a festival of which we should make as much musically as it is possible. It is every bit as important as Easter, and like Easter, it is the culmination, the triumphant climax of the penitential season, just preceding it. Easter has its Lent, and Christmas has its Advent—each is a period of penance and preparation.

The music for this festival should be a decided contrast to the music of Advent. It should be joyous, brilliant, and have the spirit of Christmas. The hymns, chants and responses, which we know are sometimes neglected, should be as happy and bright as the anthem or offertory, if we would preach the message of peace, good will, towards men. This thought, however, should be kept in mind when the Christmas service list is being made out; for while Christmas is a time for festival and music, it is also a time when the congregation loves to voice its emotions. Christmas is just as much the congregation's festival as the choir's.

The choir-master should remember this, and look to it that the hymns are congregational, *i. e.*, settings that lie within the range of the average voice. Florid hymns, hymns with obligatos, and with verses modulating from one key to another, are undesirable.

The best types of Christmas hymns—and they are the ones that are very dear to the congregation—are such hymns as "O come, all ye faithful," "Hark, the Herald Angels sing," and "It came upon the midnight clear." Our hymn-books have many just such delightful, unforgettable hymns, and, by the way, what a splendid thing it would be if our Sunday-school superintendents would insist upon that kind of healthy Christmas music, in place of the wishy-washy, silly stuff they force the pupils to learn, that come in "leaflets," "sheaths," etc. One verse of the old familiar hymns has more genuine Christmas flavor than a bundle of these "New-born King." Manger hymns that are thrust upon the children. Hymns like "Brightest and Best of the Sons of the Morning" are the kind of hymns that are most grateful for choir and congregation. They are masterpieces of hymnology.

The more cheerful Anglican chants are preferable for Christmas than the sombre, Gregorian tones. They interpret the meaning of the Psalms in better fashion. As to the responses, those selected for the Christmas service are obviously the ones to use; as, for instance, "Behold, the Tabernacle of God is with men," "From the rising of the sun . . . My name shall be great among the Gentiles," and "Behold, I bring you tidings of great joy."

The anthem or offertory should be the *piece de resistance*, musically, of the service. That doesn't imply rendition, which should be uniform, but it means the musicianly quality of the number. To my mind, a concerted number for the offertory is the best form; not an organ selection, be it ever so appropriate, or a solo, be it ever so effective. A chorus or a quartette seems to me to be the best way of offering praise; just as Te Deums without solos are the best form of Te Deum.

By all means have a Christmas Eve service. You will like that service more than you do the Christmas Day celebration. It should be simple and of moderate length, composed of the singing of carols, and congregational music. At our church we have had the Christmas Eve service for years, and the congregation is just as large as at the morning service, and, I doubt not, they gather a great benefit from it.

Very impressive is the early morning celebration, probably next to the Christmas Eve service. It is, without doubt, the most devotional of all the services, as it is the one that people come to for the eucharistic office. This service is greatly enhanced when there is a choir—usually an auxiliary choir takes it. The music should consist of a simple, direct communion service, one which the congregation can join in, and Christmas hymns for the offertory.

In preparing the service list for Christmas the choir-master should be keenly alive to the nature of his service, whether it is communion or morning prayer. In the Episcopal Church it will, of course, be communion; in the other denominations it may or may not be.

The choir-master should at least be a month beforehand in the preparation of his service list. He should faithfully select the hymns, choose appropriate anthems and offertory, and consistently arrange the organ numbers, if he would have a complete service. Below is appended a suggestive list, or arrangement of numbers. Finally, I would suggest the use of printed programs containing the words of the anthem and offertory.

Prelude—Christmas Pastoral. . . . .Merkel.  
Processional—"O come, all ye faithful,"  
Traditional.  
Te Deum. . . . .Woodward Festival.  
Benedictus. . . . .Woodward Festival.  
Anthem—Solo. . . . .By Standard Composer.  
Communion Service—"Messe Solennelle,"  
Gounod.  
Hymn—"Christians, Awake." Traditional.  
Offertory—"O Sing to God" . . . . .Gounod.  
Nunc Dimittis. . . . .Chant.  
Processional—"Hark, the Herald Angels,"  
Mendelssohn.  
Postlude—"March of the Magi Kings,"  
Dubois.

HARVEY B. GAUL.

Music brings us near to the Infinite; we look for moments, across the cloudy elements, into the eternal Sea of Light, when song leads and inspires us. Serious nations, all nations that can listen to the mandate of Nature, have prized song and music as the highest; as a vehicle for worship, prophecy, and for whatsoever in them was divine.—Carlyle.

### CHRISTMAS ORGAN NUMBERS.

It is usually quite a task for the organist, particularly the organist in the small city, to obtain suitable organ numbers for the Christmas festivals or cycle.

True, the publishers present a large and varied list for that season, but oftentimes it is not classified, but embraces selections appropriate for any kind of service from Advent to Septuagesima—more often the small dealer does "not carry it in stock" and is himself put to it to know what is available. Below is compiled a list of selections that are standard in quality and of a nature that will gratify organists:

Offertoire on two Christmas Hymns, . . . . .Guilmant.  
Second Offertoire on two Christmas Hymns . . . . .Guilmant.  
Chant du Roi René. . . . .Guilmant.  
Noel . . . . .Guilmant.  
Postlude—"Alleluia" . . . . .Dubois.  
"Hossanah" . . . . .Dubois.  
"Hossana" . . . . .Wachs.  
Christmas March. . . . .Merkel.  
Christmas Pastoral. . . . .Merkel.  
Offertoire on Adeste Fideles. Clausmann.  
Christmas Offertory. . . . .Grisson.  
Christmas Offertory. . . . .Lemmens.  
Two Fantasias on Ancient Christmas Hymns . . . . .Tombelle.  
March, "Magi Kings" . . . . .Dubois.  
Christmas Evening. . . . .Malling.  
First Christmas. . . . .Malling.  
Second Christmas. . . . .Malling.  
Christmas Prelude. . . . .Whiting.  
Christmas Postlude. . . . .Whiting.  
Christmas Pastoral. . . . .Thomas.  
Prelude—Christmas Oratorio. Saint Saëns.  
Pastoral Symphony—Messiah. . . . .Handel.  
Adoration—"Holy City" . . . . .Gaul.  
Virgin's Prayer . . . . .Massenet.

#### —ARRANGEMENTS—

Halleluiah Chorus. . . . .Handel.  
And the Glory of the Lord, . . . .Handel.  
Messiah . . . . .Handel.  
For Unto Us a Child is Born, . . . .Handel.  
The Heavens are Declaring. . . . .Haydn.  
Noel . . . . .Gounod.  
—Harvey B. Gaul.

### "GOD BLESS THE CHOIR."

UNDER this head a precentor gathers up the follows observations:

Many choirs receive more criticisms than prayers.

The choir-hater and the choir-worshiper are both at fault.

The church should show its appreciation of the choir and deal liberally with it. Parsimony is most fatal to musical progress.

The choir should have a right conception of its place. It does not exist to exploit its own ability, but to lead worship.

The choir should consider its audience. Music, to be effective, must be adapted to its hearer's capacities.

The choir should be willing to learn, and the minister should know what to teach it as to its duties.

There is no substitute for congregational singing. Its effect is electrical. A good choir seeks to develop it, and keeps in touch with the congregation.

The spirit of a choir should be devout and reverent.—Central Christian Advocate.

Music is the nearest at hand, the most orderly, the most delicate, and the most perfect of all bodily pleasures; it is also the only one which is equally helpful to all the ages of man, helpful from the nurse's song to her infant, to the music unheard of others, which often, if not most frequently, haunts the deathbed of pure and innocent spirits.—Ruskin.

### HINTS FOR CHORISTERS.

**Attendance.**—If you belong to a choir be a constant attendant. Be there for rehearsals and services. Let no excuse keep you away unless it be illness or some other unavoidable reason. The choir needs your support and the way to give it, is to be regular and dependable.

**Punctuality.**—When it is time for rehearsal or service to begin, see that you are there on time for there is nothing exasperates a choir master more than a tardy choir. Be prompt and have your music arranged in order and be ready for the opening number.

**Inattention and Talking.**—Why should choristers be so discourteous as to talk or indulge in anything irrelevant to the rehearsal or service. Give your undivided attention to the business in hand. Make your decorum flawless both for your own sake and for the benefit of others.

**Open mouth.**—Don't try to be a ventriloquist but sing with your mouth open. Light does not enter a hole that is closed, nor does tone escape where there is no opening. If you would have good tone, give it room.

**Attack.**—When it is time to sing, start right, let your attack be clean, for there is nothing worse than a ragged start. If you have an independent lead, be sure of yourself and sing with precision. Don't wait for some one else to give you the cue, that is, don't be a musical "sponger." After the attack has been made, keep your part a tempo and don't suffer a let down immediately after the initial note which is all too common with singers.

**Vowels vs. Consonants.**—Make the most of your vowel sounds, try to make them round and big, and soften your final consonants such as S, T and K, make them as unpronounced as possible. Do not emphasize the sibilants as they are apt to be too prominent as it is.

**Pronunciation and Enunciation.**—Be careful to make your pronunciation clear and distinct and don't slight any words. Sing words like glory this way: glo-ry, sto-ry, not stor-ee, nor yet storay, gloray, etc. When words having i occur in them as oi, for example, foire (fire), toire (tire) and similar words. Don't sing them with a brogue but in a natural way. Again avoid a nasal e as in easy, breezy. Try for beautiful tones, and remember that the great desideratum is quality, quality!

**Breathing.**—In singing hymns, the place to breathe is generally after every two bars, of course there are exceptions in regard to phrasing, but the rule is to breathe at a "stop" which occurs at a comma, period or semi-colon, and which, in church music, such as anthems, hymns, chants, etc., usually comes about every second bar.

**Phrasing.**—Study your phrases, especially those that are imitation phrases and those that are contrapuntal; make them intelligible and sing your "interrupted endings" with a decent tempo instead of the invariable diminuendo. When you come to a "full close" have an end and don't "draw it out forever."

**Chanting.**—Sing the chants and canticles with dignity and not with the mouthy gabble that characterizes the singing of many of our metropolitan choirs when they sing the psalms. Be just as careful of your articles, prepositions, etc., as you would of the more important words. Don't for instance make such contractions as, "Come let's worship for the Lord, Bless be the Lord, The Lord is riz again, Glor be the Father" and many other similar examples that come to hand, but try to be careful for tone. Strive for

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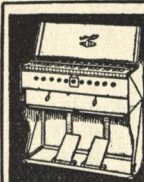
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evenness and clearness instead of unseemly racing, for if there is anything that should be treated in a dignified, reverential way, it is the Psalms.

**Shouting and Singing.**—You may not have suspected it (in fact most choristers do not), but there is a decided difference between the above. "Vocal repression" is a great thing nowadays and more to be desired than a blatant fortissimo. Expression should be the aim of every chorister, and to achieve that, he should use intelligently piano, mezzo forte, forte but never should he be permitted to bawl or shout as it will ruin the tonal effect as well as spoil the voice.

**Time.**—Because the choir sings softly is no reason they should drag the time, though this is invariably so. Sing in time and listen for the other parts; do not sing so loud you cannot hear them, as you are apt to go off key as well as throw others off. Don't anticipate a lead, nor again be dilatory when it is time to take it up. Sing with the voice of understanding and not as if you were a machine well drilled in your part.—H. B. Gaul.

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## CHILDREN'S DEPARTMENT

### ON CHRISTMAS GIVING AND HOLIDAY PRACTICE.

BY HELENA MAGUIRE.

Lo! now is come our Joyful'st Feast,  
Let everyone be jollie.  
Each room with yivie leaves is drest,  
And every post with hollie.  
Now all our neighbors' chimneys' smoke,  
And Christmas logs are burning.  
Without the door let sorrow lie,  
And if for cold he hap to die,  
We'll bury him in a Christmas pie,  
And evermore be merrie.

—Old Song.

TRULY, children, Christmas is our "joyful'st feast," and is not this because it is the kindest feast of all the year? And surely those children are happiest who, during all the Christmas holidays, try to make joy for others as well as for themselves.

Do you know, almost everyone believes that all the real joy of this world is in the hands of you children; that without you there simply would not be any joy at Christmas or at any other time! Is not that wonderful? Is it not a great thing to be possessed of the power to give, to disperse joy?

"The most joyful hours of my life have been those that I have spent with children," said one, and I believe that every "grown up" who knows and loves the children that are reading this will agree with him.

So, realizing this, children, why not resolve that you will make the Christmas holidays this year more abounding in joy for others than ever before?

It is so specially easy for you children who are studying music to do this. Because, of all that goes to make merriment, jollity or a good time generally, there is nothing so good as music. For the real, old-time Christmas festivities music is simply indispensable.

Old chronicles of Christmas festivities invariably commence something like this—"We were ushered in with the sound of minstrelsy," or "As we approached the manor house the sound of music burst upon our ears."

Washington Irving tells us that, in olden times, "the harp and carol resounded all day long, all during the twelve days of Christmas," and that song, as well as story, played an important part in the celebration.

#### PREPARATION FOR CHRISTMAS.

Do not forget this children, do not forget that, in the preparations for Christmas, and in the enjoyment of the vacation days that follow it, if you would give real joy to all you love, you must not neglect your music practice.

Do all that you can to prepare and to keep in practice some bright music for Christmas eve, for New Year, and for "Little Christmas" or Twelfth Night, also. This is one way that you can give joy to the "grown ups," your music teacher included, for what pleases a teacher more than to learn that her little ones care enough for her to practice even during the distractions of the holidays!

I know one little boy who made his holiday practice a New Year's gift to his teacher. He had heard her say that "it would give her much pleasure if John would memorize," and he really did want to give her pleasure, so he spent one hour of each of his precious holidays at the piano, and on New Year's day he said to her, "Here is my

gift," and sitting down he played a little selection from memory. Was not that a pretty gift from pupil to teacher? Be assured that a nicely prepared lesson at the end of the holidays will give your music teacher more real

pleasure than an elaborate gift, to make which you have had to "steal" time from your practice.

Mind, I do not mean to discourage the giving of gifts. I believe in it very much indeed, but I think that we perhaps need to put a bit of thought into the question as to what really will give those we love most real joy. And I do think that musical children should try in every way possible to make your music a means of joy to others. Gifts of joy are so eminently satisfactory.

#### A PRETTY CUSTOM OF OLD ENGLAND.

One old custom that it is very pretty for the children of to-day to revive is that of being "Christmas Waits." In the old country, long ago, the little children made the rounds of their neighborhood very early on Christmas morning, stopping at each friend's house to sing a Christmas carol, and then scamper off through the frosty air to another friend's, where they would stop and sing as before. These were called "the waits."

Now, why cannot you children do this? Six or eight of you practice together some of the lovely old Christmas carols that you will find in your Sunday-school hymn books, or in the Christmas magazines, or which you can purchase at the music stores for eight cents apiece, and perhaps one of you could play the guitar or violin also. There is one lovely old carol—"Sing, My Soul, in Adoration"—which was written by Johann Kruger in 1657. Then there is the lovely "Hark! What Mean Those Holy Voices," "See! Amid the Winter's Snows," "Sleep Holy Babe Upon Thy Mother's Breast," "Come, All Ye Faithful," and many, many others which are beautifully appropriate for early Christmas morning.

Just think what a good time you can have, and how much joy you can give to others by going together very early on this morning that "Sees December turned to May, when the chilly win-

ter's morn smiles like a field beset with corn," by going together, a merry, holly-laden little group, singing before the homes of your friends, and especially, I hope, before the door of any one whom you know to be lonely, and perhaps sad, on this good day. Then, perhaps sad, on this good day. Then, laying on the doorstep a bunch of holly, to which a bright greeting has been tied, scamper off to sing some place else. A Christmas song, a bunch of Christmas greenery, and a kind of Christmas wish—who would not be the happier for receiving these? Truly, the old ways were good ways!



Then, too, would it not be well to spend some time practicing the accompaniments of these hymns on the piano, so that when "the family" gathers, happily, together in the evening during the holidays you will be able to play nicely the accompaniments for them to sing to. The accompaniment is such a very important thing, you know. No one can

sing well to a poor accompaniment. And it would be well to practice transposing these hymns, for some are sure to wish to sing the hymns either lower or higher than they are written, and you should be ready to play them in any key required.

#### MUSICAL CHRISTMAS GIFTS.

But to return to gifts. Make them, as far as possible, musical. Almost every little friend you have is studying music, and of the grown up friends there are many who would be pleased to have their love for things musical complimented by a little musical gift from a little musical friend. These should not be expensive. Do you know that in the Perry and the Brown Penny collections of pictures there are many very good musical subjects? These, mounted on bright colored mounts, with a knot of ribbon, make pretty gifts. Or, for a friend who is interested in musical biography, six or more of these collections, in one of the dark green paper covers, which come with the pictures at two cents apiece, and tied with Christmas ribbon, is very appropriate. Then there is a beautifully colored set of post cards published here in Boston, called the "Art Series." In these come some musical subjects, and with them also can be purchased the daintiest little frames in colors to match the predominating color in the picture. These are ten cents for the card and ten for the frame, and make very acceptable and artistic little gifts.

One more idea. Last year one of my pupils made me a gift which will be

found useful by both those who are pupils as well as teachers. I found mine very much so. My little girl covered a square of stiff cardboard with soft paper in a delicate shade of brown; to this she fastened securely a small block of paper and tied a little brown pencil, and over the block she printed in gilt letters, "She looketh well to the ways of her pupils." If you make some of these for your friends who are taking lessons, use some of these mottoes: "Practice makes perfect."

"Genius begins the work, but it is industry that finishes it."

"Music is the essence of order and leads to all that is good, just and beautiful."

"He who would do a great thing well must have done the simplest things perfectly."

"Beauty is visible harmony." Children's gifts should be simple. The love that you put into them will make them rich and of priceless worth to those who receive them. So remember, children, that we "grown-ups" are depending upon you, music teachers included, for our Christmas joys, and that, while we wish you to have the merriest kind of a Christmas holiday, we want you to give us the joy of finding that, in the midst of your pleasures and fun, you have made time to do your duty at the piano also. You will give us this good gift, will you not?

#### PORTRAIT PUZZLE PICTURE.

The picture upon this page represents the name of a famous composition for piano which thousands of the readers of THE ETUDE have played. Concealed in a part of the picture you may also find a portrait of the composer. Find out the name of the composition and that of its composer and send them to the Puzzle Department, THE ETUDE, 1714 Chestnut street, Philadelphia, Pa. In an ensuing issue we will publish the names of the first ten who send in correct answers.

#### SINGING AND PLAYING.

It is very pleasant to note that in many of modern ways of teaching children how to play the pianoforte the teacher is expected to require the pupil to sing the melody. Some children are what is known as "tone-blind." They are unable to carry a melody. Such children are unfortunate and need much assistance.

If the little folks learn to love the little tunes they play at the keyboard they always practice with so much more interest. The thoughtful teacher knows this and picks out tunes that children like.

The great Beethoven once said: "Good singing was my guide. I strove to write as flowingly as possible and trusted in my ability to justify myself before the judgment seat of sound reason and good taste."

#### DISGUISED MUSICAL TERMS.

What musical terms are these?

1. A signed name.
2. The number twenty.
3. An "I. O. U."
4. A stitch in crochet.
5. Acting by choice.
6. To move round; to change.
7. To bind together.
8. A long cane.

—Elma Iona Locke.

The first ten readers of THE ETUDE who send in correct answers to this puzzle will have their names published in this column in an ensuing issue. This is open to all readers—not subscribers only.

## A Musical Christmas Eve Party

By Mrs. Hermann Kotzschmar

MR. AND MRS. BEHR were devoted to their four children, Hermann, Dorothea, Heinrich and Gretchen. In their affection for their family they were not unlike the majority of parents; but there was this great difference—their devotion took the very practical form of giving their time and thought to advancing their children in all their studies, but especially in that of music. Mrs. Behr realized thoroughly that her responsibility did not end by providing suitable instruction for her children, but that it was her duty to oversee and in all ways cooperate with Fraulein Schmit, the faithful, painstaking teacher who so patiently drilled the four young Behrs in scales, chords and finger-work, and polished unremittently their "pieces" so that they could perform them with pleasure to their family and friends, and with credit to themselves and their teacher.

Late in the afternoon of a beautiful October day, as Gretchen and Heinrich finished playing Engelmann's "Santa Claus March," Gretchen exclaimed, "I just love that duet, it makes me feel so 'Christmasie!'"

"And it's only October," laughed Mrs. Behr, as she entered the room.

"Well, you know, mother," explained Heinrich very soberly, "if we don't begin early we can't learn our Christmas music well enough to play to you and father and Fraulein Schmit on Christmas Eve."

As the children scampered off for a race homeward, Mrs. Behr turned to the music teacher. "I came early, Fraulein, as I have a project I want to talk over with you, and I want your help."

"You are sure of that, dear Mrs. Behr. I can never repay you for your sympathy and interest in my work. I feel that more than half the progress your children have made is due to your keeping such watch and ward over their practice hours, and giving your time to listen to their playing."

Mrs. Behr flushed with pleasure at these appreciative words. "Why, don't all mothers do the same?"

"Indeed, they do not! If they did, teaching would not be the drudgery it so often becomes—but do tell me your plan."

"I know it will appeal to you, for it's to be a musical party for my children, with eight of your pupils to assist, and the parents as audience. Isn't thirty a sufficient number to be dignified by the name of 'party'?"

"Surely," laughed Fraulein Schmit, "and together I know we can evolve a delightful and original Christmas Eve party."

The following weeks were busy ones. The children who had been most faithful in their practice were invited by Fraulein Schmit to prepare Christmas

pieces, and they went to work with enthusiasm. Mary Ricker spent every spare moment at the piano imitating the deep-toned clang of the church bells in Kohler's "Christmas Bells," while Jennie Pope played McDougall's "Pastorale" with fine shading, so that one easily could imagine hearing the shepherds sing the first Christmas hymn.

Mrs. Behr's plans were all made with the utmost simplicity. "I must not make it a burden to myself or to the

children," was her constant thought, "for that defeats the whole spirit of joy and light-heartedness, of kindness and love, that must radiate at Christmas," and when this thought came to Mother Behr, she stopped short in what she was doing, exclaiming, "I must ask the little Turners and their parents, and the Nortons, they have so little. Dear! dear! why can't I ask everybody!" and the loving woman's face for a moment lost its bright, cheery look.

Through the long November evenings preparations were made, so that all might be in readiness by December twenty-fourth. Mrs. Behr determined to make each little costume herself, and, as they were most simply fashioned, they were not a great tax. The twelve little garments of white cheese cloth were simple slips that fell in straight lines to the children's feet, with long, flowing angels' sleeves that reached to the hem of the garment.

"You see," exclaimed Mrs. Behr to Fraulein Schmit, "I want the twelve children to reflect the spirit of 'Christmas Eve.' There are just twelve letters in the two words, and each child represents a letter. Fastened to the front of the white slip of each child will be a long, slender letter, cut from thin green cardboard and covered with evergreen, and each child will wear a delicate evergreen wreath on the head. Mr. Behr represents the Spirit of Christmas Eve, which idea I like better than that dear old fraud Santa Claus—don't you, Fraulein?"

"Most assuredly," was the emphatic rejoinder.

"Of course," continued Mrs. Behr, "his hair and long beard will be snow white, which, with his long white fur coat, will give him a decidedly wraith-like appearance. Instead of the reindeer sleigh, he will have to make use of prancing steeds, and at half-past six o'clock 'Christmas Eve' is to go in state and gather all the children into a capacious sleigh and bring them to our house for an evening (I hope) of unalloyed pleasure."

The week of the twenty-fifth, to everyone's joy, there was an even fall of snow, and the morning of Christmas Eve dawned clear and cold. Bright and early Mother Behr was busily at work, her four children being efficient aids. What fun it all was, getting ready!

The Behrs lived in the good old Pine Tree State where pine and fir, spruce and evergreen, can be had for the asking. Hermann had gone days before into the woods with Zephyretta, the old family horse, and cut down quantities of lovely fir trees whose cross-tipped boughs say ever, "Jesus came to save!" These the children placed in every available nook and corner of the house.

By means of a little mullage, Dorothea fastened large-sized brown pictures of the Madonna and of our Saviour on the glass of the framed pictures on the walls, and where these were not large enough to wholly cover the glass, the intervening spaces were framed in fir, while large boughs were placed over the tops of the frames.

The dining-room table was a picture in itself, with its delicate tracery of evergreen upon the white cloth. From the chandelier depended four broad scarlet satin ribbons which were fastened at the four corners of the table with large bows, and in the center hung an evergreen ball—Gretchen's handiwork.

The refreshments were sandwiches, dainty cakes with red frosting and sprigs of fir standing upright in the center. There were bright scarlet tulle stockings filled with candy on one

end of the table, and on the other bags made of green tissue paper in perfect imitation of ears of corn, filled with popcorn. The ice cream was vanilla, with a beautiful rich red coating of cranberry sherbet.

The pride and joy of Mrs. Behr's heart was the *bona fide* German Christmas tree that gracefully spread its branches almost from the ceiling to the floor of the large music-room. All its beauty and symmetry were kept, for it bore no gifts—only wonderful ornamentation of every conceivable glittering variety: glass stalactites hung in frozen profusion; snow and ice gleamed on every bough; spun glass in scarlet and green, made in wonderful flowers, filled the tree with more than tropical bloom; while peeping out beneath a mass of fir on the floor under the tree could be seen fascinating boxes which foretold that each guest would be remembered with a gift.

At seven o'clock the tree was a blaze of light, as well as the entire house, and Mrs. Behr, with beaming smile and "Merry Christmas," was welcoming her guests. As the last one entered a rush of sleigh-bells sounded; then there was a moment's hush, and, loud and clear upon the frosty air, fresh young voices broke forth in that glorious old carol:

"God rest ye, merry gentlemen,  
Let nothing you dismay.  
For Jesus Christ, our Saviour,  
Was born on Christmas Day."

In an instant tears sprang to Mrs. Behr's eyes, for this was a complete surprise to her, and the effect in the open air of the children's voices was very beautiful.

"I have you to thank for such a treat," murmured the mother, pressing Fraulein's hand gratefully.

By a preconceived arrangement the children entered by a side door, and, as the front door was opened wide, "Christmas Eve" entered, bowing joyously right and left, and crying "Merry Christmas to you, one and all!"

The dear old gentleman was wonderfully imposing, and looked like an animated snowdrift, with his long white hair surmounted by an immense white fur cap, and with a white fur coat that touched his heels.

After a moment's chat, "Christmas Eve" spied the tree. "Well, well! this does look like Christmas. I wonder if I cannot summon my twelve Sprites to dance and sing this Christmas Eve. 'What ho! Sprite C, appear!'"

Immediately a dainty maiden appeared, all in white and crowned with Christmas green, and took her place beside "Christmas Eve," who summoned in turn "H" and "R," and in order all the twelve letters which reflected the Spirit of Christmas Eve. As the last one entered, all stood in a ring, and, clasping hands, circled about the Christmas tree, singing, "O Tannenbaum, O Tannenbaum!" Then came the following program:

Pastoral Symphony, from Handel's "Messiah"

Duet: "Christmas Eve" ..... Reinecke  
"Christmas Bells" ..... Gade  
Pastoral ..... McDougall  
Duet: "Yuletide Bells" ..... Goerdler  
Christmas Song ..... Gade  
Duet: "Holy Night, Peaceful Night!" (Old German air)

"Christmas Eve" ..... Eyre  
"Christmas Bells" ..... Kohler  
Duet: "Chime of Bells" ..... Horvath  
"Christmas Chimes" ..... Goerdler  
Carol: "While Shepherds Watched Their Flocks by Night."

One and all acquitted themselves admirably, and received hearty applause.

After the program was finished, the

fun became unrestrained, and joy and merriment reigned supreme. Each child chose a favorite game, which was played five minutes. "I do love 'Hunt the Thimble,'" cried Ruth Bachelder, "on account of the music being soft and loud as you're near or far from the thimble." Nathaniel Wilson surprised them by his choice. He gave each one a slip of paper on which were five questions about Christmas. The one having the most correct answers received a cake. These were the questions:

1. How many years ago was the first Christmas?
2. In what town was it celebrated?
3. In what building?
4. Who sang the first Christmas song?
5. Who heard it?

"Christmas Eve" was the life of the party. Such queer pranks he played, such funny stories he told!

The gifts were exactly what each child most desired. Molly Brown could not understand how Mrs. Behr knew she wanted just such a music roll. Little Nellie Norton almost wept for joy when she unwrapped her package. "Oh, oh! it's a lovely new metronome," she cried, breathlessly; "what I've wanted for months and could not get."

The climax of the evening's fun was reached, however, when at supper a loud, heavy ring startled the company. "Christmas Eve" alone seemed to understand its meaning, and followed the maid to the door, reappearing a moment later in the music-room with his arms piled high with twelve little brown packages of uniform size, from which issued every now and then a queer sound. "Presto! Sprites, assemble!" was his command; and immediately he was surrounded by the twelve happy boys and girls. "Dear Sprites, here is something for each one of you to tend and teach the coming year, and I hope in 1909 each one of your pupils will wish us all a 'Merry Christmas.'"

What a shout went up as the twelve children simultaneously tore off the wrapping and disclosed, in twelve tiny cages, as many young, handsome, green and red parrots! The children's delight was unbounded, and their reiterated "You dear, dear 'Christmas Eve!' how can I ever thank you?" was sweetest music to Mr. Behr's ears.

All too fast the hours sped, and, as the last "Good-night" was said and the last "Merry Christmas" wished, each child exclaimed, "Never before was there such a wonderful Christmas Eve party!"

#### HAYDN AND SYSTEM.

MANY of our great composers have been noted for their lack of system, but Haydn was an exception to this rule. He was systematic to a fault in everything that he did. In the morning he dressed for the day instead of following the contemporary custom of lounging around half the day in dressing gown and slippers. He had little use for tawdry finery in his dress, although he did curl his hair and wear a diamond ring, presented to him by Frederic the Second. His study is described as a "paradise of neatness." He always carried a note-book with him and methodically jotted down ideas for future works. The paper he used was always of the whitest and finest. His own notation was so neat and clear that it is said to have been the envy of the best copyists. His scores are filled with traces of the pious and thankful man that he always aspired to be. Haydn was, above all things, an optimist. He invariably looked upon the bright side of things. Perhaps that is why his music is so happy.



## PUBLISHERS NOTES

### Music Kindergarten Method.

We have in press "The Musical Kindergarten Method." The book is by Messrs. Chas. W. Landon and Daniel Batchelor. It is the outgrowth of actual daily teaching, covering a period of twenty-five years. It follows the most modern psychological and pedagogical methods, and puts them into practical use. The method is eminently practical, abounding in ingenious devices for stimulating and keeping alive the interest of children, and presenting each new subject in a great many different ways for the purpose of keeping the pupil working with it until it becomes a fixed mental and muscular habit. The book is for class or private instruction, and this makes it practical to give the first year's instruction at a low tuition charge and still get the best possible results; meantime the low tuition builds up the teacher's patronage, for each member of the class eventually becomes a private pupil. The work contains the necessary appliances for the studio, interesting biographies of the masters, selected gems from their works, a selection of children's songs for class singing and the necessary music for class marching and other rhythmic exercises. Every teacher receives pupils before they can read; they are not matured sufficiently to take up a regular instruction book. This book is intended for just that class of pupils. This work will precede all piano methods. It will be preparatory to the regular instruction given by the piano teacher, and will be prepared with a view to being used by a regular teacher and not a specialist on kindergarten music. It will be an expensive work to produce and quite voluminous, therefore our special offer is \$1.00 to those who subscribe in advance. It cannot be purchased for double this amount after it is out, and even then will be a very reasonable work.

### Sacred Songs.

In two volumes, for high and low voice. We have in preparation two volumes of selected sacred songs for high and low voice respectively. Each of these volumes will contain a special compilation of solos, suitable for all purposes and occasions. All dry or commonplace numbers have been rigidly excluded. The pieces are chiefly original or else specially arranged, and are by popular and standard writers. This is a splendid opportunity for singers and church soloists especially to secure a material and valuable addition to their libraries at a trifling expense. A song in sheet music would sell at retail for a sum equal to, if not greater than, the price at which we are offering each of these volumes. In ordering, it should be specified whether the volume for high voice or the volume for low voice is desired. The contents of the two volumes will not be identical, although a few songs will appear in both volumes but in different keys.

For introductory purposes during the current month we are offering these volumes at 40 cents each postpaid if cash accompanies the order. If the book is to be charged, postage will be additional.

**Organ Repertoire.** This new collection of pieces for the pipe organ will be continued on special offer during the current month, although the work is well advanced toward completion. The chief object in the compilation of this volume, as in our preceding and highly-successful collection entitled "The Organ Player," has been to cover the ground as thoroughly as possible, excluding all trite and commonplace material, incorporating many novelties and original pieces, together with substantial compositions not to be found in other collections. A number of new and very interesting arrangements have been made especially for this volume, composers of all schools being represented. It will contain 30 or more pieces, or about 150 pages sheet music size. Numbers will be found suitable for all purposes; church service, concert, recital, teaching; grading from easy to moderately difficult. We mention a few of the original pieces and transcriptions to be included as follows: "March in B-flat," by Faulkes; "Festival March," by Teilmann; "Processional March," by Henry Parker; "Canzonette," by Thomas; "Idyl," by Weyl; "Offertory in G," by A. F. Loud; "Melody of Love," by Englemann; "Last Hope," by Gottschalk; "Elsa's Dream," "Lohengrin," by R. Wagner; "Sunrise," by Karg-Elert; "To the Evening Star," "Tannhauser," R. Wagner; "Album Leaf," Schumann; "Song Without Words," by Tschaiowski. The book will be handsomely and substantially bound in cloth.

For introductory purposes during the current month the special price will be 65 cents per copy, postpaid, if cash accompanies the order. If the book is to be charged, postage will be additional.

### Little Velocity Studies Without Octaves.

By L. Kohler, Op. 242. This very useful and instructive set of exercises is now about ready, but the special offer will be continued during the current month only, after which it will be positively withdrawn. This is one of the recent additions to the Presser collection. It has been very carefully edited and prepared. These studies are especially suited for pupils with small hands, who are endeavoring to develop velocity. It may be used as a preparation for many larger works.

The introductory price for the current month is 15 cents, postpaid, if cash accompanies the order. If the work is charged, postage will be additional.

### Standard Compositions. Grade V.

We have in preparation the fifth volume of Standard Compositions. The unprecedented success of the other four volumes which are now on the market is a guarantee of what may be looked for in Grade V. This fifth grade will contain pieces of a rather brilliant order and is supposed to go hand in hand with the fifth grade of Mathews' Standard Graded Course. The pieces will be selected from our published compositions and the volume will contain only those pieces that are found to have the greatest merit. There will also be a variety in the way of styles. It is our aim to make it one of the most valuable volumes of piano compositions of this grade that has ever been issued.

Our advance price will be only 20 cents, postpaid. This is not as much as the price of one piece in sheet music, and the entire book will be made from the same plates as the sheet music.

### An Acceptable Music Gift.

The most popular and useful of all holiday gifts is Riemann's Encyclopedia of Music. This is not only welcome to the amateur, but is alike useful to teachers. It is the first book that should be in every music library. In fact, it is a library in itself. This encyclopedia contains over 800 pages of dictionary information about every closely-written subject of music, biography, history, theory, definitions, and all general information pertaining to music. At the present time the new edition of Grove's Dictionary is unfinished, and it is therefore not available for a present. Besides this, the cost is three or four times the amount of Riemann's, and this being the only encyclopedia we can offer at the time for a present, we beg leave to draw special attention to it. Our special price for the holidays is only \$2.75, postpaid. This is considerably less than half the price of the book. The offer only holds good during the holidays, and cash must accompany the order.

**Musical Pictures.** With the advent of the holiday season the thought of suitable presents for the teacher or for the pupil presents itself. A picture with a musical subject is ever a welcome addition for the home or the studio. We have a selected list of pictures of superior grade and finish compiled from the various publishers of Europe. The subjects are such as appeal to all with artistic and musical tastes. Perhaps the best-known picture is "Beethoven's Adoration of Nature," though the portrait of "Richard Wagner" has enjoyed a large sale. These two pictures are samples of the highest degree of photographic printing. They have a softness and delicacy of finish that preserves the original "atmosphere" of the painter. The price is far below that asked in art stores for such pictures, being but \$1.00 each postpaid. We have a small catalog that will be sent free upon request containing small reproductions of these and descriptions of various other pictures. For those wishing cabinet photos we have a selected list of the most famous musicians at prices of 25 cents for the American make and 50 cents for the imported card. To the latter list we have just added a number of opera singers, but we can only guarantee copies of Mary Garden for month of December.

### Extension Exercises for Small Hands.

By F. P. Atherton. During the current month we will continue the special offer on this novel and very useful work. There have been many extension exercises published, but there are few which are especially designed for real young players or for hands of very limited span. For this purpose these exercises of Atherton's are just the thing. They may be used in conjunction with any system of teaching or with any other technical works. Their object is solely to develop strength, flexibility and gradual expansion, chiefly by the means of combined holding notes and finger work. This work will serve as an excellent preparation for the larger studies in extension, especially those by Philipp.

For introductory purposes the price of this work during the current month will be 15 cents, postpaid, if cash accompanies the order. If the book has to be charged, postage will be additional.

**Supplement.** THE ETUDE wanted to give its readers a particularly desirable supplement with this Christmas number. After considering many plans it was finally decided to give photogravure portraits of four masters—portraits so finely executed that they might grace the walls of the most beautifully furnished studios of the country. A photogravure is entirely different from the customary half tone or electrotone used in magazine illustration. It is a process in which the picture is carried below the surface of the printing plate, not on it, as in the case of cheaper reproductions. The method of printing is similar to that used with the finest and most expensive hand-engraved copper plates, steel engravings, mezzotints and etchings. Hence the beautiful gradations from the most delicate tints in the high lights to the deep shadows. An extra copy of this supplement will be mailed upon receipt of ten cents. Separate photogravure portraits rarely sell for as low as ten cents. This is another way of estimating the great value of this Christmas issue.

**Music Supplies.** During the past three months the facilities of our Order Department have been taxed to their utmost to take proper care of the business brought to it. There has been a very satisfactory increase in the number of orders received, the comparison with the corresponding months of preceding years showing conclusively that we not only retain old customers, but that new ones are constantly being added. This, to us, gratifying condition cannot be regarded as the result of chance. If it has any specific meaning it is that our patrons appreciate the treatment received at our hands, and that we have consequently retained their confidence and good-will at a time when general business conditions might easily warrant different expectations.

Our success in this respect may be credited to (1) the valuable teaching material found in the catalog of Theo. Presser, (2) promptness in executing orders, (3) liberal terms. In all three particulars this house occupies a leading place in the music business. In addition to these features, there is another, even more distinctive—one that is not only original with us, but which is unique in its scope and availability. We refer to the "On Sale Plan," under which teachers in all parts of the country may obtain music on sale subject to the return of what is not used by the close of the season. Settlement is then made for the portion disposed of. This plan virtually protects the teacher against loss in purchasing music supplies, and has been operated by us with great success for many years. It is fully explained in a circular sent to teachers upon application.

To regular patrons who have already had music on sale we take this opportunity to suggest that this is an appropriate time to look over whatever supplies are on hand, and see if an additional assortment is needed. As soon as the holidays are over there will be other things requiring attention. Better let us take care of your on sale wants before that time.

THE ETUDE is prepared to duplicate all offers made by any other paper, firm, or agency on all combinations of any kind in which an ETUDE subscription is included.

### 20th Annual Holiday Offer.

The Holiday Offer this year is particularly attractive. It will be found occupying a full page in another part of the journal. This list of musical works and merchandise is possibly the most valuable that can be collated and is the result of the sifting of many years. Everything on the list is of value to the average teacher and lover of music. The prices on the list are very much reduced for the holidays and will only hold good during the month of December. After that they can be had only at the regular rates.

This is the time of year when teachers increase their libraries. It is interesting to note the increase of a love for musical literature among the profession of music. Every teacher should have a music library, it matters not how small it is. Why not begin this year to found a small library of your own by ordering some of the books from this list, that you are sure you will need and can make use of in your musical work. Look over the list very carefully and make your selection. Everything on the list is postpaid, with the prices marked in the second column. All orders must positively be received before the last day of December or they cannot be filled at the special prices mentioned in this Holiday Offer.

**Musical Post Cards.** It has been little more than a year since we imported a few selected postals of musical composers. We supplied a want for an artistic reproduction of musical celebrities, suitable for framing, at a minimum cost. The demand exceeded our expectations, and to-day we carry the largest and most complete list of musical post cards in the country. At present we have over 150 cards of various composers and a large and varied list of scenes from operas. The latter is a unique departure, as they provide actual photographs of scenes in Wagner operas as produced in Germany. Of these special cards there are sixty different views. In addition we have a further series of studies in color of many modern operas. A detailed list of all these musical post cards will be sent free upon request. See the advertisements on another page of this issue.

We have just received from Europe, too late for classification in our list, a series of eight photo post cards of Farrar as Madam Butterfly, and a series in tinted colors of Reicher as Salome, six cards. The price of the latter set is 25 cents, and of the former 35 cents. As artistic gems they cannot be surpassed.

### School of Technic.

The special offer on this new work will be continued during the winter months. The finishing touches are being made, and the work is about ready to go on the press. This is a complete, modern school of technic by one of the greatest modern authorities on pianoforte playing. All possible phases of technic and mechanism are fully exemplified. The exercises are worked out completely in all keys and are treated in various rhythms. The book will be handsomely gotten up and substantially bound. It will be a valuable addition to any musical library, and when once put into use will become an indispensable adjunct to the daily practice. During the current month this book will be offered at the extraordinarily low price of 50 cents, postpaid, if cash accompanies the order. If the book is to be charged, postage will be additional.

**Christmas Music.** The attention of choir directors and all others interested is directed to the Christmas music, including solos, anthems, cantatas, etc., advertised in another column of this issue. We are prepared to send material of this nature for inspection subject to the usual discounts.

Our stock includes practically everything of a standard character as well as the novelties of all publishers. Patrons may therefore order from us with the assurance that all regular or special wants will be satisfactorily met. If you are looking for an easy and pleasing Christmas cantata that can be prepared for public performance with a few rehearsals, we suggest trying "Santa Claus' Party," by Gottschalk and Gardner, a little work designed for use in Sunday-school, church or schoolhouse. No scenery is required, and the simplest of costumes may be used. Price, per copy, 10 cents; per dozen, \$1.00.

### Guide for the Male Voice.

By F. W. Root. This is positively the best book of the kind ever offered. It differs from all others by being specifically adapted for the male voice, only containing special exercises and instructions for handling of tenor, baritone and bass voices, respectively. It is eminently practical and on a commonsense basis throughout. It may be used to advantage by the city teacher, by the young and comparatively inexperienced teacher or for self instruction. All the explanations are perfectly straight and to the point. It should prove one of the most successful volumes of this successful course of the Technic and Art of Singing. For introductory purposes during the current month the special price for this volume will be 30 cents, postpaid, if cash accompanies the order. If the book is to be charged, postage will be additional.

### The Musician.

This title belongs to a set of six works, which during the month of December we sell at a very low holiday rate. The set is boxed and makes a very delightful, practical and valuable Christmas present to any music lover.

A short explanation of the use of these works is conveyed in this sentence: For the better understanding and enjoyment of beautiful music. In other words an analysis of many of the best compositions by classical writers from the very easiest to the most difficult works written for the pianoforte. Thousands of these works have been sold and we mention it here in this particular manner because of the pleasure that they would give to every pianist. Six volumes, a grade to each volume, \$1.75 for the set or 35 cents each, postage paid if cash accompanies the order.

### Unmounted Photographs.

A number of our patrons during the last two years at Christmas time have made use of the eight unmounted photographs which we gave as supplements in December, 1906, and 1907.

We have gotten them out in a superior manner, the whole eight on one sheet, and the price is 10 cents per sheet. The portraits are of Bach, Beethoven, Chopin, Liszt, Mendelssohn, Mozart, Schumann and Wagner, each about cabinet size.

These pictures can be mounted, framed and used in various ways for use as small Christmas remembrances.



## LOWNEY'S CHOCOLATE BOY BONNS



## Follow the Flag

and are entitled to the distinction of having been chosen as

## The National Candy

The U. S. Government has waived the question of higher price and placed quality first in its selection. The great fleet of battleships in the Pacific has received shipments of many tons each at Hampton Roads, San Francisco and Manila. Shipments of "LOWNEYS" go forward to the Philippines monthly for the army.

Wholesome as well as Delicious

## The Walter M. Lowney Co., Boston

MAKERS OF COCOA, CHOCOLATE AND BONBONS



## Musical Novelties in Jewelry.

Breastpins, ladies' collar or cuff pins and stick pins containing the three sentiments, "Never Be Flat," "Sometimes Be Sharp," "Always Be Natural," in hard enamel and sterling silver, and sold at very small prices.

These pins were offered a year ago and in fact have been sold to a very large extent during the entire year. They have given excellent satisfaction. No more pleasing gift at a small price could be obtained, especially for a whole class for instance.

The difference in this year's offering is this. These pins are now all made in two qualities; in sterling silver, gold or silver finish at 25 cents for the pins and 50 cents for the breastpin, and also in hard enamel instead of sterling silver, roman gold finish and sold in sets of three containing all the sentiments at 25 cents, and the breastpins singly for 25 cents.

If you are interested read carefully the advertisement on page 1.

In ordering mention particularly whether you prefer stick pins or cuff pins in the sets of three at 25 cents.

## Merry Songs for Little Folks.

A no more attractive book could be selected as a Christmas gift for a child. This work contains children's songs by Gottschalk and Gardner. Every page is printed in three colors—the most elaborate and the most expensively gotten up work ever published by this house. It retails for \$1.50, and the holiday price is 75 cents, postpaid.

The illustrations are by a well known artist, and in a great many cases cover the entire page containing the song being illustrated. The work has been most carefully prepared and has been arranged so that it can be used for every purpose for which a child's song might be desired.

Petite Library. This is another set of books which we sell boxed at holiday times to be used as Christmas gifts. The set consists of nine volumes; the life and works of Handel, Haydn, Weber, Beethoven, Mendelssohn, Chopin, Liszt and Wag-

ner and the life of Mozart. They are, in fact, handy pocket biographies not only suitable for reference use but very interesting to read at odd moments.

The volumes are 2½ x 3½ inches in size and contain from 125 pages up to each volume. The holiday price is \$1.75 for the set, or 25 cents per volume, postpaid, cash to accompany the order.

**Calendars.** This year we have imported a calendar that is in all respects superior to any ever offered by us. We have over two hundred subjects, so there will be as much variety as one could wish. The pictures are all musical in character, but if one has a preference for singers, pianists, violinists, great musicians or opera scenes the order should be sent early to avoid disappointment. A full description of these calendars, with cuts illustrating the different styles, will be found on this page.

**Violin Outfit.** No more attractive or valuable Christmas gift could be selected than the following:

A first-class violin, a good bow, and extra set of strings, a box of rosin all enclosed in a wooden carrying case and including a complete instructor for the violin. The value of this outfit is at least \$25.00; special Holiday price \$12.50 sent by express. We selected this outfit with care, and a violinist of repute to whom we submitted it says "he wished that every pupil who came to him had as good a violin."

## REVIEW OF NEW PUBLICATIONS.

*Musical Memories*, by George P. Upton (A. C. McClurg & Co.). Price \$2.75 net.

Mr. Upton has written a very entertaining volume which cannot fail to interest all those who wish either to become acquainted with the musical doings of the last half century or those who desire to revive old memories and to live again through the stirring times that have marked the progress of musical effort in the United States. It is strange to read of the rapturous reception accorded to Jenny Lind, and

in a lesser degree, to Adelina Patti, and of the wild *furor* their debuts created in these prosaic days when world-famous singers and performers are continually coming and going almost unnoticed.

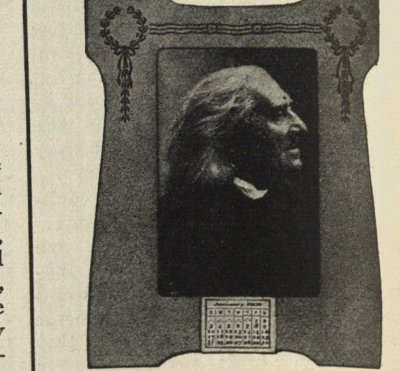
The author of "Musical Memories" pays affectionate tribute to the work accomplished by Theodore Thomas, and to the deep and abiding influence he had, the chapter devoted to the great conductor being one of the most fascinating in a fascinating book. A large proportion of the volume concerns itself more particularly with the musical history of Chicago, but the delightful manner in which it is written prevents it from being merely "parochial" in its interest. Mr. Upton, apart from his admirable critical faculty, has the gift of the story-teller, and whether he is recounting some amusing squabble between jealously susceptible stars in the operatic firmament, to say nothing of the impresarios, or telling of the fascinating Ole Bull, and his still more curious fellow violinist, Remenyi, and their queer nomadic instincts (what grotesque humor prompted them to fiddle to the Sphinx from the top of the pyramid of Cheops?), he writes vividly and clearly, and with never-failing gaiety.

*Personal Recollections of Wagner*, by Angelo Neuman (Translated from the fourth German edition by Edith Livermore. 318 pp., with portraits and one of Wagner's letters in facsimile (H. Holt & Co.). Price \$2.50 net.

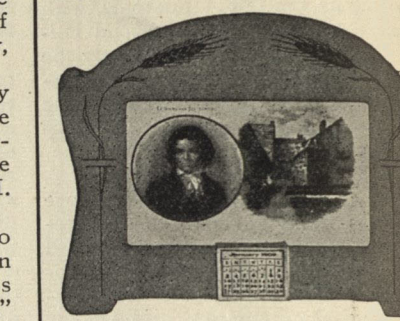
Probably no man ever did more to make Wagner's music dramas known than Angelo Neumann, who, with his famous "Wagner Traveling Theatre," carrying his artists, orchestra, scenery and elaborate mechanical devices, toured Germany, Holland, Belgium, Italy, Austria and Russia, and with another organization gave "The Ring" in London. But the account of this tour, interesting as it is, is not the main feature of his book, which abounds in intimate glimpses of Wagner at rehearsals, at Wahnfried and elsewhere, and tells much of the great conductor, Anton Seidl, so beloved by Americans. Among other striking figures are Nikisch and Muck, both conductors of the Boston Symphony orchestra, Mottl, the Vogls, Von Bulow, Materna, Mari-

## IMPORTED CALENDARS

Artistic—Durable—Practical  
With Enamel on Back  
Dark Gray, with Decorations in Green.



A large assortment of subjects, platinumotype finish, in the above shape, size 6 by 8 inches. Choice may be made from the following classes: Great Musicians, Pianists, Violinists, Singers and Opera Scenes. Selections cannot be guaranteed except on very early orders, as all are imported and cannot be renewed. A number of subjects in color, and Opera scenes in the shape as below, size 8 by 6 inches.



PRICE, 10c.  
\$1.00 per dozen, postpaid, if cash is sent.  
THEO. PRESSER  
1712 Chestnut St., Philadelphia

anna Brandt, Klafsky, and Reicher-Kindermann.

It is doubtful if any book gives a more vivid and truthful picture of life and "politics" behind the scenes of various opera houses. Many of the episodes, such as those of a bearded Brunhilde, the comedy writer and the horn player and the prince and the Rhinedaughter are decidedly humorous.

I have always gotten prompt answers and everything has been satisfactory in dealing with your house, and I want to order entirely from you this year.—*Bertha Banner*.

"March Album for Four Hands" is just what I have been looking for, but unsuccessfully. I have already put it to practical and satisfactory use.—*Frederick B. Chapman*.

I have received "New Songs Without Words," and am very much pleased with the length of the periodical, and yet can be removed at pleasure.

Each Binder holds twelve copies, or a full year's subscription, of The Etude.

Price, postpaid, \$1.00

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## QUESTIONS AND ANSWERS

Advice upon musical subjects by experienced specialists. If there is anything you want to know tell us, and we shall be glad to inform you or place your question in the hands of some acknowledged expert for reply. If the question is one of general interest to our readers we will print the answers here. This department is for you to use to any extent required.

S. M. C.—An accidental (sharp, flat or natural) holds good only for the measure in which it occurs, unless the accidental is before the last note of a measure and the next note in the same voice (part) of the measure is identical with the note before it. In such a case the accidental stands. You will sometimes find a precautionary sharp, flat or natural in a measure after an accidental has been used in a previous measure put there to instruct the careless reader that the original signature of the piece should be observed.

Mrs. M. J. C.—The tonic minor has the same name as the major scale of which it is a tonic minor. The tonic minor of C major is C minor, and conversely the tonic minor of C minor is C major. The relative major of a major scale is formed on the third line below the tonic or first note of the major scale.

G. U. F.—The "Ranz des Vaches" is the name given to the Alpine cattle call, played upon an instrument which is virtually a simple tube. Some of these melodies are very old. Many famous composers, including Wagner, Raff and others, have employed this call in their compositions.

F. S. C.—There is no means of determining a virtuoso. The "virtuoso" is only a virtuoso when the world accepts him as such. There is no school for virtuosity, but there are many means of becoming a fine performer. A very fine performer who makes frequent public appearances and is accepted with great acclaim might be called a virtuoso.

H. R.—We shall be glad to answer your question but we must have your full name and address. Correspondents who fail to comply with this request must not expect attention from this department.

M. U. O.—The rounds differs from the Canon in that the imitation in the round is always in the octave or in unison. A round is a quite a different thing from a round. It ordinarily refers to a short poem in which the refrain is frequently repeated.

Interested Reader.—Your inquiry regarding grading requires a special answer by mail. If you will send your address we will be pleased to furnish you with the information you desire.

C. de S.—A "Saltarello" is an Italian dance usually in triple time. The words are derived from an Italian word meaning to leap, and in playing pieces of this type you should always bear in mind the elastic, vivacious character of the dance.

C. H.—A sequence is a regular repetition of a melodic phrase at certain intervals. You can form an example of a melodic sequence by taking any series of notes such as the first three notes of "The Old Folks at Home" for instance, and by repeating this theme regularly upon the different degrees of any diatonic scale.

O. P. W.—The following is the meaning given in Dr. Clarke's useful pronouncing dictionary of the words you have sent in: Amabile—Sweetly, tenderly. Embouchure (1) The mouthpiece of a wind instrument. (2) The position and management of the mouth and lips of the player of a wind instrument.

T. A.—Your idea of having some sign to indicate the first note of the melody on the next ensuing page in order to facilitate the player in reading rapid pieces where the pages must be turned over very quickly is not new. You will find such a sign in some music of the olden times. It resembled a small "w" and was placed upon the line or space of the first melody note on the next page. It was called a "direct."

B. J. W.—Rameau was born at Dijon in 1683. He displayed great talent when a child, and in his early years was sent to Italy to study. He became an orchestra player with a traveling theatrical troupe and finally settled in Paris, where he studied with Marchand, who became jealous of him and caused him to leave the French capital. He investigated the scientific foundation of the formation of chords and has the reputation of having been the founder of our modern system of Harmony. He also published a book upon the principles of Equal Temperament. One of his operas was recently revived in Paris. He wrote many pieces for the Clavier which, if they do not show greatness, indicate much cleverness.

A Subscriber.—We cannot answer your question, owing to the fact that you did not give us your name and address. We also do not give opinions regarding proprietary methods in this column.

## What Others Say

I have received "Standard Compositions, Vol. 4," and find it a work of unusual merit. Some of the pieces in this volume are of extraordinary beauty and charm and, at the same time, of high educational value.—*Jacob Mattison*.

"Kohler Ops. 128," books one and two, are attractively and conveniently gotten out, with the same care and attention to detail as characterize the other numbers of the "Presser Edition."—*J. L. Erb*.

I am much pleased with the "March Album" for four hands, as the duets have so much vim in them that the children enjoy playing them. They make fine recital duets, and I can use some of them at each recital.—*Mrs. C. G. Jones*.

"Anthem Devotion" is a very fine book, the best in the series I think. It is the kind of music I appreciate.—*W. A. Lee*.

It is a pleasure to order from your company, as the orders receive such prompt attention.—*Carrie Hargrave*.

Permit me to say that I consider "Anthem Devotion" the finest I have ever seen. It should be purchased by every choir of young people as the music is not only truly devotional but is also strongly educational in its makeup.—*Albert Bellingham*.

I have received "Presser's First Steps." It fills a long-felt want as beginner's book. My watchword is interest, for if we have the pupil's interest that pupil will make up for the lack of the earnest reader that the above-named book is certainly interesting.—*Annie Glenn Crome*.

I have received "Ferber's New Songs Without Words," and I think each one a gem that every child should store in his or her treasure house of knowledge.—*Mrs. M. L. Yirton*.

I am more than pleased with the "March Album for Four Hands." The pieces are of great educational value, besides being very attractive and interesting.—*L. Stuberov*.

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I have received the "Keyboard Chart" and am very much pleased with it. For beginners nothing could be more beneficial. By using this chart over half a teacher's work is done for her. I advise all young teachers to use it for beginners.—*Olga C. Bauer*.

I have just given a "Day in Flowerdom" with forty children, and it was pronounced the most beautiful and artistic affair ever put on the local stage.—*Mrs. Hattie R. Raguet*.

"Woman's Club Collection" is the best thing of the kind I have found, the choruses are bright, pleasing and well written.—*Alberta Crandall*.

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THE Hope-Jones Organ Company are installing a fine organ in St. Paul's Church, Buffalo. The organ will resemble in many ways the organ at Ocean Grove, N. J., but will be, in some respects, superior.

THE ballet recently produced at the Royal Opera House, in Berlin is said to have cost the Government 350,000 marks. The name of the ballet was "Sardanapal," and the object was to represent the costumes and civilization of Assyria. The German Emperor is said to have taken a great interest in the event. Let us trust that the German taxpayers feel satisfied with the educational results. Eighty-five thousand dollars is a little high for a ballet even though it is intended for public instruction.

FREDERICK S. CONVERSE has gone to Lausanne, Switzerland, for the winter with his family to devote himself to his work and incidentally to look out for new singers for the Boston Opera.

ARRANGEMENTS are being made by the MacDowell Association to open a clubroom in the theatrical center of New York, near the Metropolitan Opera House.

THE Symphony Society of New York is to perform Elgar's new symphony under Mr. Damrosch.

THE Musicians' Union of Denver has given \$500 to a fund for the establishment of a permanent orchestra in Denver.

A NUMBER of orchestral scores used by Theodore Thomas have been arranged and donated to the Newberry Library, Chicago, by Mrs. Rose Fay Thomas.

A MONUMENT has been erected on the grave of the late pianist, Alfred Reisenauer, in Konigsberg, Prussia, by his friends and admirers.

"LAMIA," an early tone-poem of MacDowell's, was heard for the first time at the last concert of the Boston Symphony Orchestra.

OVER \$6,000 was taken at Mrs. Chamblade's opening concert in New York. Standing room was sold at \$1 and 2,000 people were turned away from the door.

EMIL LIEBLING gave his first recital of the season in Chicago on Monday evening, October 13.

DR. FRANK LAWSON, who for a number of years held the position of tenor soloist at St. Bartholomew's, is back again in New York after a summer spent in study with Frank King Clark and in Bayreuth. Dr. Lawson is one of the foremost tenors of this country, but he never feels past the point when he wants to learn all there is to be gained, and as a member of the class of the noted American teacher in Paris, Frank King Clark, he found admirable ideas which he embodies in his own teaching. Last year Dr. Lawson studied with Jean de Reszke, and therefore he is not narrow upon things which bear upon vocal study. Dr. Lawson opened his concert season October 14 with a recital at Ozone Seminary. He will sing November 15 at the Klein popular Sunday concert, and his manager is booking a series of recitals through the East.

THE success of the young American violinist, Albert Spaulding, seems to be founded upon something far more substantial than the deceptive press notices that artists sometimes forward from the other side. Mr. Spaulding, who is now only twenty years old, already has a European career behind him of which many more mature artists would be proud to boast. The son of a wealthy American parent, he was brought up in refined circles and was given every possible advantage. At the age of fifteen he passed the examinations for a professorship at the Bologna Conservatory. The only musician who had previously passed this examination at so early an age was Mozart. Mr. Spaulding studied in Paris with Lefort, and his European tour, made in company with some of the most celebrated virtuosos of the day, have been a long series of successes.

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CARL VENTH, formerly concertmaster of the St. Paul Symphony Orchestra, is now connected with the Kidd Key Conservatory at Dennison, Texas.

MRS. MARGARET YOUNG is to sing at a Pittsburgh concert. She is seventy years old.

THE W. W. Kimball Company Prize of \$100 offered by the Chicago Madrigal Club in its sixth annual competition, was awarded November 1 to Mr. Chas. H. Bochau, Baltimore, Md., for his setting of "I Know the Way of the Wild Bush Rose."

(Continued on page 817)

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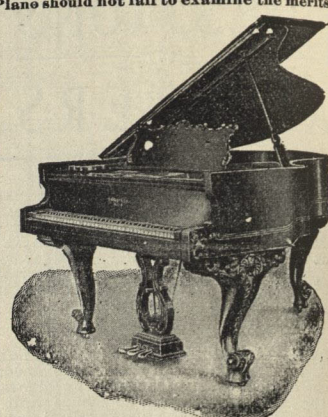
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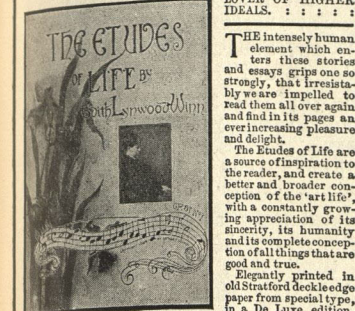
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THE one hundredth anniversary of Chopin's birth, which occurs on March 10, 1910, is to be celebrated in Brooklyn, March 1 next.

MR. FRANK J. BRODSKY, who studied under Sevcik in Prague and is first violinist in the Pittsburgh Orchestra, has been added to the faculty of the Von Kunits School of Music and Art in Pittsburgh, Pa.

AN orchestral class in the East Side of New York has recommenced its season under the direction of Mr. Sam Franko. Its members are from ten to twenty years old, and are taught free with the understanding that they will help others less fortunate. They perform simple Mozart and Beethoven music.

MR. FREDERICK W. WODELL has commenced rehearsals with the People's Choral Union, of Boston. This being the first season under his leadership, he was much applauded at the end of the rehearsal.

ADELE AUS DER OHNE, the pianist, is to tour Europe this season.

LOUISE HOMER, the contralto of the Metropolitan, N. Y., is to make a "festival tour" in April.

THE New York Sun says opera-goers ought to be interested to know that the name of the new managing director of the Metropolitan Opera House is not nearly such a mouthful as it looks. Nobody ever calls him "Gatti-Casazza." Among his friends and business associates he is known only as Signor Gatti, and all that follows goes into the discard.

SAN FRANCISCO is to have a new opera house on even more magnificent lines than the last one. The land on which it is to be built is held at \$300,000, while a considerably larger sum will go into the building. In connection with the opera house will be a school of music on the ambitious lines of the New England Conservatory, and also for recitals and chamber concerts. The proposed site is on Sutter street, near Powell, in the heart of the new shopping district.

ABROAD.

THE Dresden Philharmonic Orchestra is coming to America for a four weeks' tour next spring.

THE series of summer festival performances at Bayreuth has closed with a deficit.

It is rumored that Gustav Mahler is in negotiation for the post of director of the Berlin Royal Opera House.

A PROTEST has been issued against the performance of Richard Strauss' "Salome" in Buenos Ayres.

It is said that for several years the late Pablo de Sarasate's annual income in Europe amounted to \$50,000.

CHRISTINE NILSSON, the Swedish soprano, celebrated her sixty-fifth birthday a few weeks ago at the cottage in Sweden from which she started out on her career. She made her debut as Violetta in 1864 at the Théâtre Lyrique in Paris.

MARGUERITE LEMON, the American soprano, has resumed duties at the Mayence Municipal Opera, where she interprets the chief lyric roles.

HEINRICH ZOELLNER's opera, "Faust," was produced for the first time under the direction of the composer at Antwerp in the Flemish Opera House. It received very favorable reception, and the production was said to have been very artistic. Zoellner was in America for some time as conductor of a German singing society in New York. He is a man of charming personality and made friends everywhere.

A LEADING German musical paper refers to Frank van der Stucken as the American composer who is best known in the Fatherland. Van der Stucken was born in Texas, but eight years of his youth were spent in Europe, whither he was taken to study music at the age of eight.

A MUSICAL organization, known as the Bach, Beethoven and Brahms Musical Society, has been formed in the Pennsylvania Railroad town of Remov. Let us hope that the club will be as successful as its title is ambitious.

SIR EDWARD ELGAR's new symphony was recently played for the first time at a Hall concert in Manchester, under the direction of Dr. Hans Richter.

SARASATE bequeathed to the Paris Conservatoire the sum of 100,000 francs and his two favorite Stradivarius violins. In appreciation of this gift the conservatoire will erect a bust of Sarasate in the institution. Sarasate studied at the conservatoire in 1850 and also bequeathed the sum of 100,000 francs to the conservatoire at Madrid, and from the interest upon this sum a Sarasate Prize will be founded. His entire fortune amounted to about three million francs.

RICHARD STRAUSS' "Elektra" will be given in Dresden and Frankfurt before being mounted in Berlin.

MR. BERNARD SHAW's play, "Arms and the Man," has furnished material for the libretto of a comic opera, composed by Oscar Strauss, of "A Waltz Dream" fame. Mr. Bernard Shaw is careful to point out that none of his lines are included.

MASCAGNI has been severely criticized for conducting popular priced performances of his operas at Trieste. He justly maintains, however, that he has offered the poor people of the city an opportunity to hear him.

He gave his sisters each 1,255,000 francs; all of the furniture of his fine Parisian residence he bequeathed to his native city of Pamplona. Sarasate's most valuable violin was given to him, for the period of his life, by Queen Isabella. It was a magnificent Stradivarius. Now that the great virtuoso is dead it falls to the lot of the present Queen of Spain to award this \$20,000 instrument to another Spanish virtuoso for lifetime.

THERE have recently been found in the possession of a grandchild of Paganini several valuable manuscripts of the famous virtuoso.

HOFRAU PROFESSOR C. H. DÖRING, the noted composer of studies and a vast number of highly instructive teaching pieces, many of which have appeared, from time to time, in THE ETUDE, celebrated his fiftieth anniversary as a teacher on October 11.

CAPTOWN, South Africa, boasts of an excellent musical society, and a festival is held yearly at which the chief oratorios are adequately rendered.

MME. SEMBRICH has signed a contract to appear at the Dresden Opera House, and the fact is interesting in view of the way she has hitherto been ignored there in consequence of a broken contract in earlier days.

THE prize of 10,000 francs (\$2,000) for the best opera, offered by the grand international competition in Paris, initiated by the publisher, Gabriel Astruc, has been awarded to a work composed by M. Louis Lambert, entitled "Pentecosta."

THE Saxon General-Musik-Direktor, Herr Ernst von Schuch, has just celebrated the fortieth anniversary of his appointment as conductor of the Royal Court Opera, Dresden, surely a record difficult to beat, and all the more wonderful as Herr von Schuch is still esteemed—and rightly so—as one of the greatest living conductors.

THE German Government proposes to move a resolution at the forthcoming International Congress that a composer should have sole right of mechanically reproducing his music or of permitting or refusing a public performance thereof. But when once a composer has done this, anyone else may reproduce the same for an equitable consideration.

COVENT GARDEN OPERA HOUSE, London, is said to be in the builders' hands, and are carrying out certain alterations in the interior.

MUSICIANS appear to be long-lived, or, at all events, to be able to boast of a healthy supply of veterans among them. Ernst Heyer, for instance, is eighty-four; Camille Saint-Saëns is seventy-three and Edouard Colonne is seventy. Pauline Viardot, though she does not sing nowadays, is said to be very lively, in spite of her eighty-seven years of life.

The five hundredth performance of Mozart's "Marriage of Figaro" took place at Berlin recently, the first having been given on September 14, 1790.

It is reported that the Munich Prinz Regenten Wagner performances have resulted in a deficit of about \$25,000, in addition to which the municipality had paid a subvention of \$15,000 in advance.

PROFESSOR MICHAEL HAMBURG, the father of the celebrated pianist, Mark Hambourg, has been appointed senior professor of the piano at the Guildhall School of Music, London.

MADAME MELBA has given \$10,000 to the London Hospital as an anniversary gift.

THE eightieth birthday of Francois August Gevaert has been musically celebrated at Brussels. In May, 1847, aged nineteen, he won by composition the Belgian competition prize answering to the French "Grand Prix de Rome." He went to France, Spain, Italy and Germany and made notable reports. The division thus begun between composition and literary pursuit has marked his life. Opera composer in Paris till 1870, the siege of Paris drove him back to Brussels, where in 1871 he succeeded Fétis as director of the conservatoire. Since then he has given himself to administration and musical literature. He is president of the Belgian section of the International Musical Society.

RICHARD STRAUSS' "Elektra" will be given in Dresden and Frankfurt before being mounted in Berlin.

MR. BERNARD SHAW's play, "Arms and the Man," has furnished material for the libretto of a comic opera, composed by Oscar Strauss, of "A Waltz Dream" fame. Mr. Bernard Shaw is careful to point out that none of his lines are included.

ISADORA DUNCAN, a "classic" dancer, who has arranged dances for the music of Chopin, Beethoven and Mendelssohn, and who has been "the talk of Europe" for years, is coming to America next season.

MASCAGNI has been severely criticized for conducting popular priced performances of his operas at Trieste. He justly maintains, however, that he has offered the poor people of the city an opportunity to hear him.

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"These pianos look too cheap," said the young woman with the picture hat, her eyebrows contracting slightly. "Show me some of the best you've got."

"Yes, ma'am," said the salesman. "May I ask how high you care to go?" "Me? Oh, I only go to G, but I want one with all the octaves just the same."—Chicago Tribune.

"Music," remarked the man with long hair, "is the language of the heart." "In that case," replied the man who takes things literally, "the person who likes rag-time must have a terrible pulse."

Though the late Lord Kelvin had his merry moods, according to an exchange, he was not very much of a wit. However, he once made a joke that was very characteristic in its completeness. While he was working at his famous deep-sea sounding apparatus a brother scientist asked him the use of a big coil of piano wire he was carrying with him.

"It is for sounding," was the reply. "What note," said the questioner. "The deep C," came the answer.—Baltimore News.

Stranger: "This village boasts of a choral society, doesn't it?" Resident: "No; we just endure it with resignation."—Philadelphia Inquirer.

The paragrapher was engaged in filing up a lot of old saws.

"Let me write the songs of a nation and I care not who makes its laws," he read.

Then he got busy with his file and—behold the result:

"Let me pipe the lays of the land and I care not who lays the pipes."—Chicago News.

Mrs. Warble (at the piano): Will you lo-o-o-ove me when I'm o-o-o-o-old?

Mr. Warble (looking up over his newspaper): I'm afraid not—unless you ask me in a different style from that.—Louisville Courier-Journal.

Aerial Spirit: "Is this paradise?" Peter: "Yes."

Aerial Spirit:—thought so. Ta-ta."

Peter: "Not coming in?"

Aerial Spirit: "Not much. Down below I played the harp on an excursion steamer, and just now I'm resting."—Washington Post.

"Where have you been all afternoon?"

"Music hall—piano recital."

"Infernally tiresome, wasn't it?"

"Not at all. I was the pianist."—Chicago Tribune.

Mrs. Bricabrac: "And what is your objection, Edward, to buying a piano for Muriel?"

Bricabrac: "I'm afraid she might want to play it."—New Orleans Picayune.

"What shall I play?" asked the organist of an absent-minded clergyman.

"What sort of a hand have you got?" was the unexpected reply.—London Telegraph.

Stage Manager (to newly engaged hero)—Do you play the concertina? Actor—Yes.

Stage Manager—That's fine. One evening we must give an operatic performance, then.—Fliegende Blätter.

Sousa tells an amusing story of a German trombone player whom the composer-conductor knew in the early days when he was leading the United States Marine Band in Washington.

The old trombone player was named Backenblaser—a fact he could not help—and on one occasion Sousa saw him standing outside the theatre where he had been playing for several weeks. Backenblaser was swearing very un-musically for a man who knew all about harmony, and he shook his fist at the theater and even administered one or two kicks to the unresisting brick wall.

"What's the trouble, Backenblaser?" asked Sousa, stopping in surprise.

"I will refer play in dare again!" shouted the German.

"Why not?"

"Nefer, I tell you, nefer!"

"But why not?" persisted Sousa.

"Because I haf been discharged."—Cleveland Leader.

"This lullaby doesn't seem to soothe the baby."

"Wonder why not?"

"I suspect he takes it for competition."—Pittsburg Post-Dispatch.

"My daughter," remarked Mrs. Noddy, "has developed a perfect passion for music."

"Yes," returned Mrs. Pepprey, "I warrant it isn't as strong as the passion your daughter's music arouses in my husband."—Philadelphia Press.

## CLEVER WIFE

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It is quite significant, the number of persons who get well of alarming heart trouble when they let up on coffee and use Postum as the beverage at meals.

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"Two years ago I was having so much trouble with my heart," writes a lady in Washington, "that at times I felt quite alarmed. My husband took me to a specialist to have my heart examined.

"The doctor said he could find no organic trouble but said my heart was irritated from some food I had been accustomed to eat, and asked me to try and remember what disagreed with me.

"I remembered that coffee always soured on my stomach and caused me trouble from palpitation of the heart. So I stopped coffee and began to use Postum. I have had no further trouble since.

"A neighbor of ours, an old man, was so irritable from drinking coffee that his wife wanted him to drink Postum. This made him very angry, but his wife secured some Postum and made it carefully according to directions.

"He drank the Postum and did not know the difference, and is still using it to his lasting benefit. He tells his wife that the coffee is better than it used to be, so she smiles with him and keeps peace in the family by serving Postum instead of coffee."—"There's a Reason."

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## Ideas for Music Club Workers

By MRS. JOHN OLIVER  
(Press Secretary National Federation of Music Clubs)

## A CLUB MEETING DEVOTED TO WOMEN COMPOSERS.

No more fascinating and instructive subject could be taken for a club program than "Women Composers." A half a century ago, while such a subject would not have been altogether impossible, it would, however, have been one very difficult to treat in an entertaining and educational manner. Music has been associated with women since the first evidences of the art. In fact, in our own country, up to within a comparatively few decades, it was looked upon as a somewhat effeminate occupation. Dudley Buck, the oldest of our better known native composers, once told the writer that when he first acquainted his family with his determination to take up the study of music they were horrified at the idea of his undertaking an occupation so unmanly.

There are traditions associating women with music as far back as the ancient Hindu mythology. The study of the relation women were supposed to have to music in Grecian, Chinese, Roman and other mythology, while purely speculative is highly entertaining. The following, which is given in Mr. Arthur Elson's "Woman's Work in Music," is an instance of the quaint traditions which may be revealed by this investigation.

The Foagg-Hoang or sacred bird of Chinese mythology appeared with its mate and perched upon a neighboring tree. The male bird sang a scale of several tones, while the female sang another composed of different tones. The first note of the male bird coincided in pitch with the tone emitted by a split bamboo tube, which a Chinese philosopher, Ling-Lun, had invented. By cutting other tubes the erudite investigator proceeded to reproduce all the tones of both birds. By combining these he was able to form a complete chromatic scale. But, owing to the Oriental prejudice against the weaker sex, the tones of the female (called feminine tones even to-day) were discarded in favor of those of the male bird. The latter, the basis of Chinese music, correspond to the black keys of our piano, while the former were equivalent to the white or diatonic notes of our scale.

## MYTHOLOGY AND FACT.

The dividing line between mythology and fact is so slight that ancient history of music is not altogether dependable. In mediæval music, however, woman commenced to take a more important part. In the time of Queen Elizabeth it became a fashionable accomplishment for the ladies of the day. The Virgin Queen herself was said to have performed upon the virginal. Mary Queen of Scots wrote some songs which attained popularity in their day.

The first woman composer to attract the serious attention of great musicians was Clara Schumann. Her published compositions number over thirty. Aside from being a fine pianist and a teacher of most excellent reputation she edited the published works of her husband for "Breitkopf and Hartel." Wherever she played in Europe she was invariably met with a large and enthusiastic audience. The beautiful romance of her

married life is one of the most striking stories in musical history.

We give a few names of women composers who have composed works of genuine merit and whose works are sufficiently practicable to make up a good concert program. In another part of the journal you will find an article by Mme. Cécile Chaminade upon those very pieces which are most in demand. Mme. Chaminade is unquestionably the most popular of women composers of the day. Among others who have achieved fame are: English—Liza Lehmann and Frances Allitsen and Maud Valerie White. Germany—Adele Auster Ohe. France—Agusta Holmes, Guy d'Hardelot. America—Mrs. H. H. A. Beach, Margaret Ruthven Lang, Julia Rivington, Marguerite Melville, Mary Knight Wood, Clara Kathleen Bartlett.

## PREPARING A PROGRAM.

In making up a program for a woman composer meeting you will do well to devote a considerable amount of time to preliminary investigation. In doing this you will find Mr. Elson's book, mentioned above, a very valuable guide. "Woman Composers," by Otto Ebel, is also an excellent little handbook for the student who desires to have his matter in encyclopedic form. When you have decided what composers you desire to have represented upon your program consider the pupils who are to take part. Determine the grade of each pupil and then request your dealer to send you music of the grades you require for the composers mentioned. It is better to take pieces with which you have become acquainted and Chaminade forms an excellent foundation for the teacher to work upon. A good postal portrait of Chaminade or some other woman composer makes an excellent souvenir to give to your pupils.

## SHORT SUGGESTIONS FOR YOUNG PLAYERS.

BY S. REID SPENCER.

ABSOLUTE legato is often impossible. Chords and octaves are frequently marked legato, when a mechanically correct junction cannot be made. Let the hand cling as long as possible and then transfer it to the next note with lightning speed. A lapse some time is inevitable between the end of one tone and the beginning of another, but if it is minimized so that the ear will not notice it, no one will criticize the defects which delicate instruments might detect. The above applies also to legato notes separated by a wide skip. The hand should reach as far as possible before moving, and also cling to the note, so as to make the break inaudible.

The imagination creates false difficulties and augments real ones. A player should try to convince himself beforehand that the difficulties are either imaginary or trifling. If he can acquire and retain this fixed conviction a much easier and better performance will be assured.

Some players, when they break down in their practice, will try to recommence where they stopped, and after one or more unsuccessful attempts they will go back and get a "flying start," and consider the trouble fully remedied when they are successful in this way.

He is a good musician who understands the music without the score, and the score without the music.—Robert Schumann.

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## CARL GOLDMARK'S REMINISCENCES.

CARL GOLDMARK, who is now more than eighty, has begun to write his memoirs, and the first instalment, appearing in a German musical magazine, gives an interesting account of his acquaintance with some of the musical giants of the past.

"It is curious," he writes, "that some of our great composers were so much of the grand seigneur at heart that it made their whole way of life conspicuous. Chief among these were Richard Wagner, Liszt and Anton Rubinstein. Brahms, on the other hand, who left a large fortune behind him, led as simple a life as Beethoven. Wagner's absolute need of elegant and luxurious surroundings is well known. This incident will throw an interesting light on Liszt in this particular: Once on a concert tour he played in a small town in which the hall was not a third full. Like most small audiences, this one was very enthusiastic and recalled the pianist repeatedly at the end of the concert. The last time he appeared on the stage he stepped forward and, with the utmost seriousness, said: 'May I have the pleasure of inviting this respected audience to supper with me tonight?' Nobody accepted, but Liszt was entirely earnest in his invitation."

"Rubinstein had this same microbe in his blood. During the time he spent in Vienna as conductor of the Society Concerts, he gave every week a reception with an elaborate buffet supper which he ordered from the foremost caterer in Vienna, at a cost exceeding the salary he got as conductor for the entire season. On these evenings he used to play the piano with Liszt. Usually Rubinstein's variations for two pianos were selected. It was a rare and wonderful vision—these two great masters of the century. It was still more wonderful to hear them. Rubinstein worshipped Liszt as a god. Unluckily his character, otherwise so free from envy, changed in his later years. He grew bitter against the times and the whole world. He felt himself neglected as a composer. Apart from Richard Wagner, whose artistic principles were somewhat foreign to his own, he saw with bitter regret the rising star of Brahms."

"Liszt, Rubinstein and Brahms were among the composers invited to a banquet at the foundation of the Ton-

kuenstlerverein in Vienna, and the three sat together. 'The triumphate,' said somebody, pointing to the spot 'at which they sat. 'Yes,' answered Rubinstein, pointing to Liszt, 'there sits Caesar, I am Brutus, and there,' indicating Brahms, 'is Lepidus.' Later he was at Julius Epstein's, but without Brahms. Rubinstein ran on the piano scores by Wagner and Brahms and immediately began to abuse them both as emphatically as he could. 'You are unjust,' I said, contradicting him. 'It is the peculiarity of such decided natures that they cannot understand one another. You really do not know Wagner or Brahms. You each go your own way, as if you had on blinders, seeing your own ideal in front but observing nothing that goes on about you.' 'What!' said Rubinstein, furious. 'You are another one of those fellows! I know you are more famous than I as a composer—my 'Queen of Sheba' and 'Rustic Wedding' symphony were just becoming known then—but while you are composing one of those things I write a hundred.' We laughed at such a naive point of view, in which even Rubinstein himself had no confidence. 'Anton,' I said, putting my arms around his neck, 'you're a great big child.' But I really meant he was a very great man."

MUSIC AND MILK.

The mother of one of my pupils was very proud of her little daughter's musical ability, and, as she was frequently asked how many lessons the child had taken, she would like to know. She said that of course she knew, but people seemed to doubt her veracity when she made the statement that she had only taken two terms. She had kept no record of the lessons herself, and so appealed to me. I told her that the little girl had taken four terms of twenty lessons. She was not inclined to accept this statement, and so, to convince her, I showed her my record book and assured her that her daughter had made unusual progress. Slowly her incredulity gave way, and, after being convinced against her will, the secret came out. "Well," she exclaimed with a good deal of feeling, "I never knew that old cow gave so much milk." She then explained that the proceeds from the sale of milk had been used to pay for the piano lessons.—S. T. Bryant.

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