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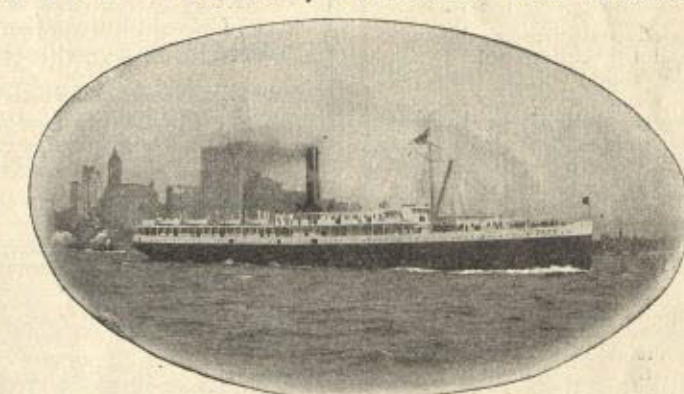
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THE ETUDE

DECEMBER, 1912

VOL. XXX NO. 12

THE VOICE OF CHRISTMAS

THE voice of Christmas sings sweeter, clearer and stronger to-day than ever before. The song the Herald Angels sang over the midnight plains of Bethlehem rings round the world with unending beauty. Soaring above the battle fields and the monuments of crime, telling of the grace that saves, it makes new harmony in the minds of men bringing them to a higher consciousness of the significance of "Peace on Earth! Good will to Men!"

Peep into the brutal history of yesterday if you would learn what the voice of Christmas has done for mankind. Not that the world has abandoned barbarism, but that it is moving on toward better things. Perhaps it would be too much to ask that the brutalities of war, avarice and hate be taken from the hearts of the Herods, the Ivans, the Napoleons, and their wretched followers, disguised in the gold-braided livery of the military savage. It is hard to wait silently while the world clears itself of the industrial Neros who hold high carnival with the riches ground out of the labor of children or the lives of sweat-shop workers. Despite such monstrous human discords our civilization becomes better, nobler and truer, day by day as the hymn that greeted the Nazarene finds its way to the hearts of men.

How splendid it is for the musician to know that Christmas and music are inseparable. Whatever your creed may be, however you may regard that wonderful figure in the Garden at Gethsemane, you can not fail to be exalted by the jubilant voice of Christmas, with its promise of love, joy and blessing. "God Bless us Every One" piped dear, crippled Tiny Tim in the *Christmas Carol*, and surely this is the time for us who love music to realize our infinite blessings. Don't let the hour of holly and mistletoe pass without letting someone see that music has brought a new and ennobling meaning to your daily labors.

THE ETUDE heartily joins its readers in the splendid friendly spirit of the season of larger human charity and deeper brotherly love.

That Wondrous Night

Musical Thought and Activity Over the Seas

By ARTHUR ELSON

HARMONIC PROGRESS.

In a recent number of *L'Opinion*, Henri Lechtenberger reviews Jean Marnold's new book, *Musique d'aujourd'hui* (Music of Other Times and Today). Marnold argues interestingly in support of his critical estimates by deriving harmonic progress from the so-called "chord of nature," and traces each musical development to an increased use of the overtones that make up this chord.

As the student knows, when a note is sounded the vibrating string (or air-column), while in motion as a whole, vibrates also in halves, thirds, quarters, and many lesser fractional parts, at the same time. As musical pitch varies inversely as the length of the string, the fractions give increasingly higher pitches than the fundamental note sounded by the whole string. Including that note as the first of an ascending series, and starting with C for example, the series would read, G, C, G, C, E, G, Bb, C, D, E, F#, G, A, Bb, and so on. Ordinarily, these are not consciously heard when a tone is played, but their absence would make all tones dull and hollow. Certain men, however, can hear the lower overtones; and Debussy, when young, was greatly interested in listening to them in bugle notes.

Marnold states that from the 10th to the 16th century, musicians based their system on the first six notes of the series, and used pure triads. The 17th and 18th centuries saw the use of the seventh note, giving with Nos. 4, 5 and 6 our chord of the seventh. The romantic school introduced the ninth of the series, and Debussy now uses the eleventh, while Strauss goes even farther, according to the book.

Marnold bases his critical judgments too entirely on this one idea of sensitiveness of harmonic perception. He claims that the pioneer in this direction is more to be praised than the one who uses merely the harmonic limits of his predecessors. As a result Josquin is placed above Bach, Schubert and Weber above Beethoven, Wagner above Berlioz (or is it the other way?), and Debussy above Brahms.

Some of these estimates are obviously wrong, and the reviewer points out the fallacy in the argument. The trouble is that harmony is not the only element of music, but rather one of many. Other points to be considered are counterpoint, melody, form, development, contrast, and the vague something that constitutes expressive power. M. Lichtenberg adds that the great musicians were great men, too, in touch with humanity, and that their greatness was reflected in their music, which was not an exercise in harmonic complexity, but a message of depth and meaning for mankind. In view of this the dutiful, reverent Bach, and the earnest, progressive Beethoven may once more hold the highest rank. Their music was great because their greatness of spirit enabled them to make it so; or their ability, at any rate. Hypersensitiveness is not real genius.

Eleven years ago the present writer, in his *Critical History of Opera*, expressed the mathematical idea of harmonic progress from simple to complex. But he did not limit it to the chord of nature, which has no minor mode; he based it simply on the proportionate vibration rates of different notes. Thus, in a major triad the notes in ascending order vibrate in the proportions of 4, 5 and 6. This is the 4, 5, 6 of Marnold's series. The minor triad, which Marnold ignores, has proportions of 10, 12 and 15. Large numbers of chords are now well understood, and progressions may be followed by the same mathematical perception. But whenever the proportions become complex, either in chords or in progressions, the music sounds more and more intricate and harsh, until finally discord sets in as the hearer loses track of the proportions. This idea was used to show Wagner's progressiveness in contrast with the too great simplicity of certain popular music; and now, will serve as an amplification of Marnold's theory. But this is only one phase of music, and complexity is but one of many factors in the expressive art that begins where language ends. We await a theory that will tell why certain sounds arouse certain emotions. It is partly association, but probably some deeper psychological conditions are involved, especially in the school of "pure" or "absolute" music. The present writer will take a month to think it over.

ARE WE OVERRUN WITH ORATORIOS.

Vito Fedeli's article in the quarterly musical society journal, on the Calabrian Pifferari and the shepherd's music, brings to mind many things. Naturally, it suggests the *Messiah*, which is always a reminder that Christmas is coming. With this comes the idea that the musical pioneers had more tone-color than composers of to-day; also the memory of an attack on oratorio by J. Cuthbert Hadden in the *Monthly Musical Record*. Taking the last point first, England has been rather overrun with oratorios, which have been given too important a place at the various festivals. The works have been of an old style, and their influence has often led composers into weak imitation and has hampered modern development. But this is not Handel's fault, as it is no crime to produce works of genius, even if they dwarf future efforts. Besides, English composers of to-day are struggling in many styles; like Von Moltke, who could keep silent in several languages, they are now failing in nearly every form. But Mr. Hadden, perhaps, goes too far in calling oratorio wholly antiquated. Its field is certainly a limited one in the broad domain of modern music, but surely such a great work as Parker's *Hours Novissima* proves that the form is not yet dead. As for the early tone-color, one may wish that the old lutes and trumpets were with us yet.

MUSICAL NOVELTIES.

One may compliment the *Record* on its October issue, which is most interesting. Its review of Coleridge-Taylor praises *Hiawatha's Wedding Feast* and *The Death of Munchausen*, but calls *Hiawatha's Departure* artificial. The *African Suite* shows expressive power, and in his lyrics, such as the *Sorrow Songs*, he puts wonderful power into single phrases, chords, or even notes. His last work is the five-movement suite *Othello*. Prof. Niecks has an article on Johann Abraham Peter Schulz (1747-1800), whom he rates as a pioneer in the German Lied because of melodic expressiveness. Schulz's three sets of *Lieder im Volkston* are his greatest work, two sacred collections, being less impressive. Debussy's exaltation of taste, almost at the expense of genius, reminds us that a fastidious taste rather than real virility is found in his own works. Ellen von Tiebühl writes of Tolstoy's appreciation of music, but this will never justify his reading doubtful meanings into the noble *Kreutzer Sonata*. Mr. Hadden makes a futile defence of the idea that each key has its own character, apart from pitch fluctuations. The trouble with this theory lies in the fact that different people have different impressions of the same key. In reality, these impressions arise psychologically from the hearer's own mental make-up, and do not really belong to the keys.

Richard Strauss is now attempting the ballet; in which he will have more chance than ever to follow the lead of his namesake, the Waltz King. D'Albert is at work in the same field, setting *The Slave of Rhodes*. Weingartner is busy with his opera, *Abel and Cain*, also a *Lustige Overture*. Das *Nathemid*, by Witkowski-Biedau, is for Dessau, while Cortopasso's *Santa Poesia* was well received at Lucca. Paris is to hear Gailhard's *Le Sorilège*, Bachelet's *Scenio*, *La Danseuse de Pompeii* by Jean Nougues, *Le Pays*, by Ropartz, Faure's *Penelope*, and Hirschmann's *Dansegue de Tamara*. Stockholm applauded Hallström's *Enchanted Cat*, and enjoyed Nathanael Berg's more modern and brilliant *Seyla*.

For orchestra, London found Bossi's *Goldonian Intermezzi* interesting enough, especially the final *Burlesca*. Birmingham heard Bantock's *Fifine at the Fair*, while his *Serenade* was voted attractive. The latter is based on American songs, especially *Yankee Doodle* and the *Suavevnee River*. Another success was the suite from Elgar's masque, *The Crown of India*. Elgar has been writing orchestral songs, *The River* and *The Torch* being the most successful. A symphony by Post Siefert was given at Montpellier, while Paris is to hear more of Fanelli's *Thebes*. Queen's Hall audiences found Glazounoff's *Salome* a very quiet maiden, whose dance was proper even unto dullness. Korbay's *Hungarian Overture* was pleasing, if short. A "new" piano concerto by Bach contained a beautiful *Siciliano*. J. H. Foulds uses quarter-tones in his four *Musical Pictures*, but they sound quite conservative after Schönberg's works. A. M. Hale has written an *Elegy* for organ, strings and drums; and at this rate we may soon expect idylls for bassoon and cymbals.

Most important in the vocal field is Liszt's recently-discovered *Titan*, for baritone and orchestra. This will be heard at Weimar. Reger's *Requiem* will be given

at Basel. Parry's *Ode on the Nativity*, set to old words by William Dunbar, shows melodic charm united with polyphonic skill. A *Song of the Sun*, by Walford Davies, is based on a text adapted from St. Francis of Assisi. The *S. I. M. Revue* describes the *Aurresku*, showing it to be a Basque dance of rhythmic character and lively motion. Paris novelties in smaller form include string quartets, by Armand Parent and Victor Vreuls; piano quartet numbers by Albert Laurent and Lucien de Flagny; a violin sonata by Crickboom, and piano solos by Jean Cras. Bantock's music to the *Hippolytus* of Euripides is for two harps, two flutes, two horns, and an oboe. His interviewer (*Pall Mall Magazine*) found him hearty, active and many-sided; an admirer of Strauss, Debussy, Delius, etc.; and hopeful for England's musical future. His *Omar Khayyam*, now well known, once caused trouble for a Liverpool bill-poster. The latter, not knowing that a new work was to follow an old one, arranged his material thus: "Mendelssohn's *Elijah*. Principals: Miss Phyllis Lett, Mr. Frederic Austin, and Omar Khayyam, for the first time in Liverpool." Truly, one would like to hear Omar sing again; but think of the prices he might charge!

CLEAR CHORDS.

BY EDWARD ELLSWORTH HIPSHER.

Yes, really clear, crisp chords—a joy to the ear, a stimulus to the esthetic faculties, but one which we are all too often denied. For it is surprising to note what a large percentage of talented and, in many ways, accomplished pianists fail to sound a chord in a neat and finished style. Frequently the left hand strikes the keys so far in advance of the right that anything like strong rhythm is impossible. With a clash between the parts of the chords executed by the two hands, there can be no strong accent. Without accent there can be no vital rhythm. A most unfortunate feature of this weakness is that it not only destroys the artistic value of anything the possessor may attempt, but it ruins the efforts of anyone who may undertake an ensemble with him. The vocalist who attempts to sing with such an accompanist must forget his nerves, have none at all, or be ready to steel them for the ordeal.

This weakness is so common that the writer has been led almost to conclude that it is one of the "original sins." Like all such habits, it is most easily corrected at the beginning of the studies. But even with the "hardened sinner" there is nothing hopeless about the case.

Along with other faults of execution, the trouble is principally in the mind. That must be set aright first. That is, the mind must be trained to think accurately. Then the ear must be educated to the point where it will detect the least jarring of the tones, when all are not simultaneously sounded.

To accomplish this is the self-imposed duty of everyone who sets out to be a real pianist. To be contented with anything less is to be willing to go through life with the weakness of the veriest tyro.

First, we must select a simple chord, perfectly easy of execution. Place the fingers, well curved, over their respective keys, merely touching them. Tense the finger muscles just enough to hold them firmly in their position without cramping. Lift both hands straight up from the keys the same distance. Relax the muscles at the elbows and allow the hands to drop to the keys of their own weight. Be especially careful as to this last point. The hands must drop. The mischievous has been wrought chiefly by the constriction of the muscles, in striking at the keys, which has ruined both the smoothness of your chord and the quality of your tones. Listen most closely to observe that every tone sounds at exactly the same instant. If one hand, or a single finger has got out of its place and struck a key an instant too soon or too late, repeat the operation till the result is entirely satisfactory. When you can do a single chord repeatedly, with neatness, select a simple, slow composition with numerous chords and practice it in the same manner. Until you have mastered the sounding of the chords, have no worry about the legato. You can develop that later; for without perfectly smooth chords, there is no possible legato.

When you are ready to develop strength in your chords, it is simply a matter of the amount of tension you are able to impart to the muscles of the fingers, hands and forearms. With practice this can be acquired till the fingers will fall on the keys almost with the firmness of a steel trip-hammer.

The Importance of Fine Editions of the Classics

Written Especially for THE ETUDE by the Eminent Composer, Pianist and Teacher

MAURICE MOSZKOWSKI

[The matter of the critical revision of the works of the great masters has been the subject for almost endless discussion in higher musical educational circles for years. No one is better fitted to present such a subject than M. Moszkowski.—EDITOR OF THE ETUDE.]

WHEN Hans von Bülow published his critical edition of Bach's chromatic Fantasia and Fugue he prefaced it with the words, "New Editions of classical works, which are already the common property of artists, at least to care for and to cherish, in which no thought of business speculation enters, but which are published because of a knowledge of how little earlier editions may be relied upon."

As the requirements in a new and useful Bach edition he specifies later: "Greater ease of execution through practical indications of the fingering, by which considerations of convenience and comfort shall have their due weight, together with an exact interpretation of the movements combined with a logical, rhythmic phrasing—in short, all the strict organic precepts upon quality of touch, upon the degree of movement or upon proper tempo to adopt."

Musicians will certainly agree with these principles and uphold their value when they have to do with new editions of other works, that also originated in the epoch when composers hardly did much more than write down the notes, but which gave all the indications as to tempo, force of tone, phrasing, fingering, etc. The pianist of to-day knows, or at least should know, that with but few exceptions all the marks of expression in the works of Froberger, Kuhnau, Bach, Handel, Scarlatti, etc., did not originate with the composers, but with the editors and later arrangers of their works, and hence are not to be accepted with implicit confidence. Mindful of this he regards these indications with respect and attention when their authors are musicians of distinction, but allows himself the liberty of deviating from the exact text when his own taste justifies him in so doing.

The demand for "objectivity" in the performance of musical works must, to be sure, be taken with a grain of salt. The player should follow the intentions of the composer conscientiously. He should overlook nothing that may facilitate the execution of the master's compositions. He should utilize all hints as to fingering that the study of music-history and a knowledge of tradition may yield him in order to inform himself as to the style of the various epochs of the art and the particular peculiarities of each separate composition. When in this way he has made himself familiar with the character of the piece chosen for illustration he should endeavor to avoid all suspicion of pedantry and not strive to attain the false ideal of a kind of lack of individuality such as that which marks phonographic repetitions.

How far it is allowable to the executant in reproducing a musical composition to introduce something of his own personality into the work and to insert nuances which the composer has not directed, nor perhaps even thought of, can never be decided with mathematical accuracy. In their time Anton Rubinstein and Hans von Bülow were taken as typical representatives of the subjective and objective arts of interpretation, and once when in Berlin, in concerts that followed close upon another, they both played the same Beethoven sonata, a clever amateur made a remark, as witty as *à propos*, that the first had revealed a landscape, the second a military chart.

If this comparison, however, was taken as being highly unfavorable to von Bülow, it must by no means be considered as being on account of his so-called objectivity. His touch had naturally but little charm and his piano playing had at times a particularly dry

effect. Neither his touch nor his playing, however, had by any means to do with objectivity. As a conductor and an editor of classical works von Bülow was highly subjective.

This brings us again to our theme—namely, a discussion of the limits within which a critical editor of

or even by means of slight changes. These little variations in text, among other things, often grow to considerable ones when the editor feels himself called upon to modernize the work. This may be entirely admissible and may be done with advantage to the composition in question. In other cases disfigurement may readily result. It may also be deemed allowable to let the editor use his judgment in modifying such passages in which the composer is evidently subject to constraint; as, for instance, on account of the limited compass of the keyboard in his time.

Of course there must be no doubt as to his real intention in the matter. The editor may also be justified in doubling a passage in single notes by writing them in octaves. This could be done, for instance, when it is desired to give greater gravity and majesty to the entrance of fugue-subject in the bass. There are to be found cases where still greater liberties can be taken; for, as a matter of fact, in earlier times artists were allowed much greater freedom by composers in regard to ornamentation and harmonic enrichment than is to-day generally considered permissible. On the contrary, such variations were expected from them as a matter of course—this, to be sure, could only occur in remote epochs of art.

In still other cases the editors have allowed themselves to "correct" the composer—or, better said, to propose a correction, when in their opinions the fault was originally caused by some slip of the mind or of negligence on the composer's part. For instance, this appears to me to be undoubtedly the case in two of Schumann's compositions. The first is found in No. 3 of the *Kreiseriana*, where it is my firm conviction that Schumann has made a mistake in the time-value by making it twice as long as he had intended. Let one play the whole passage (beginning with the direction *Noch schneller—piu allegro*) in exact time. The student will then find that with the entrance of the syncopations the whole thing will come to a standstill in reaching the *Doppio movimento*.

It seems to me that Schumann has made another oversight in the finale of his *Etudes symphoniques*. In the fiftieth measure after the signature of A flat there appears in the tenor voice a fragment of the theme, the rhythm of which is altered to the disadvantage of the effect. The theme of the finale begins, as is well known, thus:

Ex. 1.



and the place that I criticise has the following rhythm:

Ex. 2.



REVERENT CARE NEEDED IN REVISING ART WORKS.

The second category of new critical editions embraces the work of others who have made it their object to make the compositions chosen for revision clear to the comprehension of the player, and to render its execution easier to him through suitable fingering, appropriate phrasing, hints as to the use of the pedal,

[In contrast with this a seeming absence of mind on the part of Schumann has often been unjustly criticised. At the beginning of his Sonata in G minor there stands the direction: *So schnell wie möglich*—as fast as possible—and in the course of the same movement there follows *Noch schneller*—still faster. But since from this point the technical difficulty diminishes notably the following passage admits of an acceleration with particularly good effect.—ARTHUR'S NOTE.]

I consider it allowable here and in the following five measures to restore the original rhythm of the theme.

As an example of allowable corrections, I take one made by von Bülow in an accompanying figure of Beethoven's great Rondo, Opus 129, thirteen measures before the entrance of the theme in B flat major. Since here it has to do with a posthumous work we may suspect that Beethoven himself may have intended to revise it before publication. Bülow in a foot-note gives the original setting of the passage and begs for the privilege of correction, which is sensibly yielded to any responsible critical editor. The reproach of having acted otherwise in other cases cannot, however, be spared him. Why did he believe himself obliged to alter the answer to the theme in Bach's chromatic fugue? At present day we can, when it seems desirable to us, free ourselves from the rules that govern the tonal answer of a fugue theme, but we have no right to substitute our opinions of the same for those of the classical writers. In this case the alteration of the answer is particularly out of place, because it leaves the later repetitions of the same rhythmical form entirely without point. Von Bülow's action in this instance seems to me more arbitrary than in the octaves that he has added to some of the recitative passages in the preceding fantasia. These are, to be sure, open to discussion, but after all do not touch the root of the matter.

UNWARRANTED CRITICISM.

In Berlin a violinist of the French school played the *B major Prelude of Bach* excellently, but in a somewhat more brilliant style than was countenanced by the Joachim tradition. The tame sheep of the local Hochschule naturally vouchsafed the explanation that "he had no understanding of Bach." The lie and cry raised by certain watchers on the walls of Zion on account of octave-doubling such as that of von Bülow is truly not more reasonable than the condemnatory criticism indulged in by the class of the Hochschule.

Still greater liberties than in the Bach chromatic fantasia did Bülow take in Weber's *Momento Capriccio*. Here he not only altered the position and harmony of many chords, but inserted in one place two measures of his own which can hardly be considered as an improvement.

Occasionally we find in otherwise very good editions changes that represent undoubted corruptions of the original text.

Why does Klindworth in Chopin's etude in thirds instead of

Ex. 3.



write the left hand as follows:

Ex. 4.



In very rapid tempo the two sound very much the same, but in Chopin's notation the harmony is purer; there was no need to make it less good.

In a few of the modern editions of Mozart's rondo in A minor we find some singular deviations from the old copies. The beginning of the middle movement in A major Riemann gives as follows in his *Altmeister des Clavierspiel*:

Ex. 5.



Kühner notes it thus (Litolf edition):

Ex. 6.



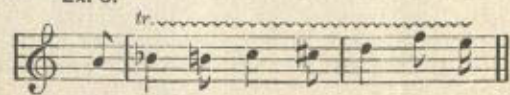
Most modern editions, however, have it:

Ex. 7.



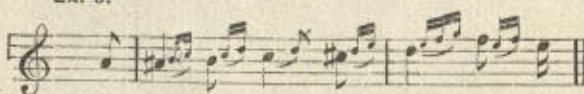
and so these measures run in the oldest editions we possess (Breitkopf & Haertel, etc.). Riemann and Kühner give another reading in which the sign for the turn stands not after but over the first note. But this I consider as undoubtedly a typographical error, and besides both of them realize the ornament with inexactness; Kühner reverses the order of the notes and Riemann gives them with rhythmical incorrectness. Still more singular is Riemann's notation of the passage in trills in the same work:

Ex. 8.



which in his edition runs as follows:

Ex. 9.



From this manner of writing the first trill cannot have the auxiliary note C, but must be played with A sharp and B. Such a reading would be hard to justify.

(A second section of this important article will appear in THE ETUDE for January.)

DON'T EXPECT EVERYTHING OF THE TEACHER.

BY KATHARINE BEMIS WILSON.

AN artist is a person who has discovered that within himself lies the power that leads to the highest success. One may study for years and accomplish little, because he has no system of self-analysis. A teacher suggests methods to achieve results which have been successful in many cases that have come to his notice, but it is for the pupil to ascertain whether or not these particular ways are bringing forth development. How often do we see the so-called ordinary pupil that has studied for years with numerous good teachers suddenly rise to greater heights in a most surprising manner! This is not always because his former teachers have been wrong in their teaching methods, but often because of no cooperation on the part of the pupil. The student has in such cases awakened to make a critical survey of his own power of mind, and commenced to think for himself. Thus success comes to him.

The too great dependence of students upon their instructors is a grave error. A teacher can accomplish little with a pupil who refuses to work out some of the problems and first laws of progress alone. In the short lesson periods pupils are given ideas which are to be developed during the practice hours. Any pupil who refuses to do this makes a mistake. He will acquire but little knowledge of his art. He is practically throwing away his time and money. In experimenting by himself, the pupil will make many little discoveries about his own physical construction. If he be a singer, some tone attack, some breath control, that he had not understood hitherto, will come to light; and with this foundation to encourage him, he will go on still farther, until he brings forth the best results of which he is capable. In the same manner the pianist may, by carefully studying the difficulties that he meets, facilitate his playing to a great extent. His future will be much more brilliant than that of the mediocre student who imagines that the teacher can do everything for him.

MANY men owe the grandeur of their lives to their tremendous difficulties.—Spurgeon.

HOW CHOPIN WROTE THE PRELUDES.

BY GEORGE SAND.

THE poor great artist (Chopin) made a detestable invalid. What I had feared, alas, not enough, was now verified. He became entirely demoralized. Able to bear his suffering with considerable courage, he could not overcome the uneasiness of his imagination. The cloister was full of terrors and phantoms for him, even when he was well. He did not say this, and I had to guess and feel it. At my return from night explorations in the ruins with my children I found him at ten o'clock in the evening before his piano, pale, his eyes haggard, his hair on end. It needed some moments to recognize us. Then he would try to laugh and would play for us the sublime creations of his imagination, the terrible and rending ideas which had in this time of solitude, of sadness, of terror, as it were, without his knowledge, taken possession of him.

It is thus that he composed the most beautiful of those short pages which he modestly entitled *Preludes*. They are masterpieces of art. Many picture to the thought visions of the dead monks, and repeat to us the sad and mournful dirges which filled the ear of the musician. Others are sweet and sad, and came to him in hours of sunshine and health, with the laughter of children under the window, the distant sound of a guitar, the song of birds in the trees, in sight of the little pale roses which blossom under the snow. Others still are full of a mournful sadness, and while they charm the ear, rend the heart.—From George Sand's "Story of My Life," translated by Laura Wieser.

SAVE YOUR ENERGY.

BY ALICE L. CROCKER.

ONE of the common causes of fatigue among piano students is that they practice with all the muscles of their bodies whereas only the brain and fingers are needed. Dr. Lagrange has said that "in every new movement, in every unknown attitude needed in difficult exercises, the nerve centers have to exercise a kind of selection of the muscles, bringing into action those which favor the movement, and suppressing those which oppose it."

Whenever that tired feeling comes, it is only because of the employment of unnecessary parts of the body. How can there be good concentration if energy is expended in the contraction and expansion of muscles entirely unneeded for mental training? Yet that is exactly what pupils are doing every day; expending energy where it should be saved.

No pupil can ever hope to succeed who does not make a slave of his body so that it will be his obedient servant instead of his master. Teach the body to relax and in time you will be amazed at the result. You will be able to endure more, to practice better, and to avoid all unnecessary motions. Your mental power will be increased and your confidence with it.

OUR PHOTOGRAVURE SUPPLEMENT, "THEIR SON."

IN presenting our readers with the famous picture by the noted German artist Schlach we believe that we have secured a subject with a peculiar heart interest that few can resist. The simplicity of the humble peasant home, the dignity of the moment when "their son" returns from the triumphs of the court and the concert hall, the peaceful atmosphere of the whole group has been reproduced with a fine feeling that appeals to the layman as well as the artist. Time and again this little drama has been acted in the lives of the masters. Many of the masters were of very humble parentage, and the struggle to reach the top has often bordered upon the tragic. The youths of Schubert, Haydn, Beethoven, Dvorak, Mascagni and others far too numerous to mention have been far removed from luxury.

The "old folks" who have dreamt of the success of their son for so many years are too dumbfounded to take it all in. They listen to him playing some plaintive home melody with far deeper attention than the brilliant audiences in the great cities. And he plays to them with an emotion which he can never feel in the concert hall. Pictures of this simple genre type have always been greatly liked, and this fine painting is given to our friends in photogravure form as our Christmas gift to all ETUDE readers.

BOOKS ON SINGING.

Less than forty years ago commenced that curious and interesting inquiry into the action and anatomy of the breathing and of the vocal organs which has produced hundreds of books—some written by physiologists who were not singers—some by singers who were not physiologists—some by people who were only half one and half the other, or neither, or absolute impostors.

Consider with what earnestness our young singers of the present day are studying for years and years to try and solve the difficulties of singing and the puzzles that they find in these books.

Ready to learn they are bewildered by the discovery that one very earnest man states that another equally earnest professor is all wrong, and each contradicts the other. This teacher's expressions and explanations do not seem to coincide with that teacher's, yet both these professors may mean much the same, although they describe their technique in different language.

Of course, we need not discuss the ignorant and the impostor. But it has often occurred to me what a delight it would be to establish and gradually organize an association of earnest people to join in friendly discussion and attempt to discover common ground—the common sense of that which we find true with regard to our art of singing, of our expressions connected with the technique of the voice—in order that we might all agree upon an accepted series of exercises which obviously lead the way to the production of full tone with all its variations of pronunciation and tune. Could we not create a "school" of English-speaking singers founded on the principles of the old Italian art?

WHAT IS THE ART OF SINGING?

The art of singing is how to produce the voice with its appropriate muscles. What is *technique* but a series of exercises which should result in removing the obstacles between conception and execution? This technique, then, has to do with the *breathing*—the *freedom from rigidity* of the vocal organs, the absolute *purity* of the vowel sounds and the *clear enunciation* of the consonants with *naturalness of expression* as opposed to a *fixed expression of the jaw, face and eye*.

The technique of the breath has to do with the *length* of the breath—the *manner of balancing* it without fixing the shoulder points.

The technique and *development* of the voice consist in how to *increase its power*, and to *extend its compass* and its capability of *crescendo* and *diminuendo*.

It is obvious, then, that the student must not attempt to hurry on his studies by singing bigger, higher, quicker or longer phrases than he can control with ease and without any *apparent* effort. He must always keep in view the command of the breath and the free emission of the voice or he will retard his progress instead of hastening it.

The professors of Italy, France and Germany seem to be training singers more for the production of loud sounds in order to battle with the huge orchestras accompanying them, with the result that *great* singers are becoming rarer year by year.

On account of the terms demanded by the decreasing number of "stars" opera itself is becoming more and more a luxury only for the rich, so we must not look to the opera house for the improvement in singing. A wave of advance in vocal art is approaching, however, and this is to be observed in the singing of those who have not to contend with large orchestras in vast buildings.

Every year books on singing are appearing, which treat of the art more naturally, which take simpler views of the importance of quiet breathing and of the freedom from interference of the tone-space in the mouth and throat, of the freedom of the tongue and lips, as proved by the purity of the sustained vowels and the free articulation of the consonants.

SUCCESSFUL AMERICAN TEACHERS.

Admirable American professors, not foreigners, are establishing themselves in the large towns, who inculcate an expressive quality of voice, who insist on the first great sign of a right production, viz.: the attack of every note in fullness and loveliness exactly on the pitch intended—no scooping up to the sounds; who teach the expressive joining of the notes in the so-called "legato" style.

The result is heard in the many vocal recitals with pianoforte accompaniment of all the classics. Greater interest is being taken in the songs of the great composers. In our cafés and restaurants are heard the delightful bird-like and womanly "head notes," so different from the shrieking, forced-up sounds caused by

The Advance of Vocal Art in America

By the Eminent English Vocal Authority

WILLIAM SHAKESPEARE

DURING the winter of 1911-1912 the writer had the pleasure and advantage of a prolonged stay in the Western States. He passed three months at Los Angeles and six weeks at San Francisco. Proceeding through Chicago to Toronto and thence to Boston, by way of Burlington, Vermont, where he stayed for four days, he reached New York at the end of February.

Throughout this period of some five months he was impressed and gratified by the great improvement that is being made in the performances of public singers. The tone, the phrasing, the taste is changing to a higher standard.

Half a century ago there were great singers of highest rank, who could sing the operas of Mozart, Meyerbeer, Rossini, Donizetti and Bellini, and touch the hearts of their hearers in a way which might not be appreciated, perhaps, by those who listen to the singers of the present day.

"THE VERSATILE ARTISTS OF YESTERDAY."

As the older artists disappeared music requiring more strenuous exertion had to be performed. The younger generation were not prepared by years of earnest study and careful training. They were not content to pass slowly up the ladder of fame. Phenomenal voices with less culture compelled the impresarios to pause before presenting the old operas. Few of the new singers could sing them. Gradually the vice of astounding audiences instead of touching them influenced all the efforts of our would-be singers and so the conclusion forced upon us is that in reality we no longer have with us *artists* in the highest sense, such as Lablache, who one evening would sing a heavy part and the following evening a comic part. One night Mario would sing Raoul in the "Huguenots" and the next the Count Almaviva in Rossini's "Barber of Seville."

I was present when at the teatro dal Verme, at Milan, in 1874, an exquisite soprano, Madame Frezzolini, issued from retirement for the benefit of some worthy charity and at the age of sixty-two moved all to tears of joy and pity by her singing of the part of Amina in "La Sonnambula." In those times the audience still recognized the charm of lovely, touching tones. The singers did not act much—they sang. In the present day how much is acting and scenery, and loud, wondrous, powerful voices—quality, phrasing and other graces being merged in or drowned by heavy orchestration.

"WITH WHOM SHALL I STUDY?"

I am certain that the people of America (hearers as well as artists) as in the old country are getting tired of the loud, forced style of modern opera, and are harking back to the real loveliness of the human voice, superior as it is to any instrument made by hands. Everywhere is springing up an inquiry as to singing and "With Whom Shall I Study?" The improvement in American performers observed by the writer seems very great indeed. He remembers some time back throaty, raucous and hideous sounds in theaters and musical halls. Where are these now! In their place are well executed pieces from operas, sweetly sung songs in which we hear the words, and grace and purity of style often prevail instead of harshness and shrillness of tone. How is this?

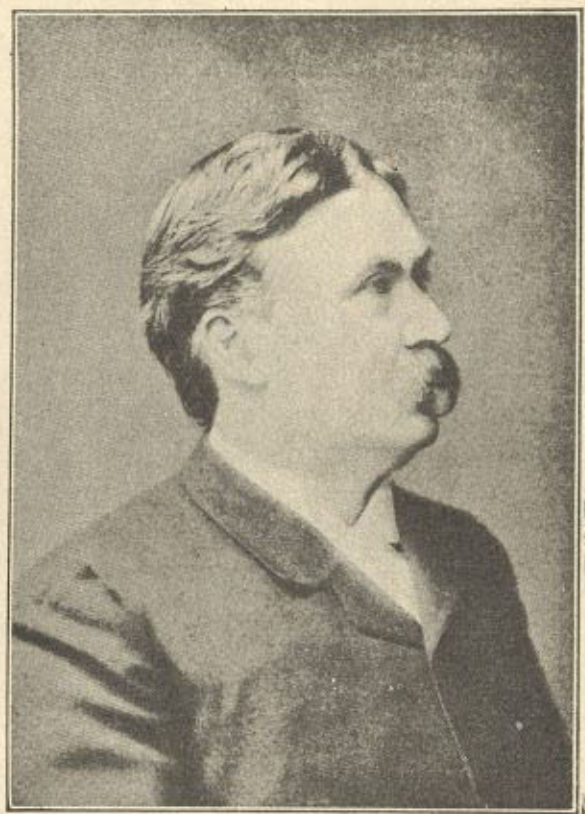
It may be well here to sketch the history of our teachers to whom we owe so much, but also alas! to many of whom we owe so little.

We will note that fifty years ago the terms paid to singers were very different from what they are now. Mario and Grisi received £20 a night for the two, or £60 a week, I forget which.

Some good Italian singers as they grew old used to teach a "select few" of their admirers, and found this a most lucrative business. They even wrote books on singing—Lablache wrote a "Tutor." Of course, these books did not say much, nor did the worthy teachers really teach! They were mostly content to tickle the ears of the amateurs, and make them fancy they could

quickly imitate that art which had taken them a lifetime to accomplish.

Amateurs, however, became greatly interested in singing, and paid large fees to those who gave instruction. These conditions tempted second-rate artists, and those who had had little success in opera. They found teaching so lucrative that gradually many other Italians came to London and settled down as teachers of the *bel canto*. If they did not really understand singing or were merely coaches to the opera singers mattered little, for every Italian has by instinct an operative habit of expression, and can in a way use his voice with intensity if not with art!



MR. WILLIAM SHAKESPEARE.

THE METHODS OF THE OLD MASTERS.

Now fifty years ago there were still living in Italy excellent professors who understood how to build up the voice slowly on natural principles or traditions, which had been handed down; these formed the basis of the old Italian expressive and sustained style—in contradistinction to the modern more strenuous, but less expressive, style of singing. They possessed a school transmitted from generation to generation on certain principles, not merely empirical attempts of each man to teach as he fancied without the accepted foundations. Porpora was followed by his pupils Caffarelli and Pacchiarotti, and these by a long line of successors. It became the practice of many English students to go to Italy to the great masters, and some remained long enough to acquire their art.

The old masters knew little of the structure of the body—of the diaphragm and intercostals—of the larynx and different cartilages and nasal cavities. But they understood the importance of a certain freedom from rigidity of the points of the shoulders in breathing, and of the expressive condition of the face and eyes which accompanies good singing, as opposed to the rigid appearance with fixed jaw and tongue of the bad singers. They understood that he who, while singing, could pronounce and control the breath, could also start the note unerringly in tune, could join notes in the *legato* style, and could *crescendo* and *diminuendo*—the so-called "messa di voce."

a distortion of the forced-up medium voice. In other words, the singing of the present day is more "moving"—it touches the heart more than the vulgar sounds so often heard a generation ago in theaters and music halls.

ADVICE TO MALE SINGERS.

Our male singers apparently are not advancing so much as our contraltos, mezzo-sopranos and sopranos. The man is still prone to force his voice into the loudest utterance in order to give it the much-wished-for grandeur and resonance. He forgets that many of his so-called dramatic effects are in reality nothing but shouts, and are deficient in the touching quality, the acquirement of which demands long and serious study. Bases must still endeavor to avoid forcing the high notes, baritones must not emulate the power of the bass voice, and tenors should avoid the chest quality in the middle of the voice, which so imperils the production of the resonant high notes. I still uphold, however, that the singing of men is smoother and more expressive than it was a generation since.

All this is encouraging. Yet something remains to be said.

SINGING WITHOUT STUDY.

Before the old school can be again built up, strictly artistic singing demands long and severe training. No one would expect to accomplish much in two years on the pianoforte or violin. It is not sufficient merely to possess a grand piano, a fine violin or a splendid voice. Singing is possibly more difficult than playing on any instrument, yet most people have the idea that it is some natural gift and requires but little cultivation. Professors must wage war against this mistaken idea, and singing students should consider how long it has taken all the great artists to attain to excellence.

The late Sir Lawrence Alma Tadema, a painter of rare refinement through years of unceasing labor, laughed heartily as he related to me, "I was telling an architect friend of mine that I had advised a lady to study singing. Now this architect is quite a distinguished man and helped me to build my nice house. He exclaimed, 'Study singing! I thought the voice was a gift and that singing came naturally without study.' Tadema roared with laughter, for he knew better.

PLAN YOUR SEASON'S WORK RIGHTLY.

BY F. ADALBERT REDFIELD.

WHEN a man wishes to build a house, he first estimates the amount which he can afford to put into it, then he secures his location and decides upon the general features which he wishes to embody in the structure. These simple ideas serve as a basis for the making of the plans and specifications to be used in the actual work of construction. Without such a system to guide him, he would become involved in all sorts of difficulties, squander his money for material and workmanship which he would later be obliged to discard, and in all probability fail to accomplish his purpose.

There are thousands of students every year who rush into music without giving a thought to the difficulties which they will have to meet and the probability of their being able to overcome them. Infatuated by the glitter of a career, they blindly follow the will-o'-the-wisp until they fall into the abyss of failure. Overestimating their own strength, magnifying their talents and undervaluing patience and persistence, they rashly undertake tasks that can only be performed by those who have undergone a careful and painstaking preparation.

Success depends upon careful planning. Don't try to build an Eiffel Tower on quicksand. The man who starts out in life with a definite end in view, with an accurate knowledge of his own power and with commonsense enough to avoid undertaking something which he instinctively feels is beyond him, is sure to succeed if he plans all of his work and does not waste his energy in aimless efforts. In life as in war it is not the brilliant charges which really bring permanent victories. It is rather the deliberate carrying out of preconceived ideas and plans, the steady, concentrated effort in one direction. Every individual is the architect of his own career. Each succeeding day should mark the completion of some detail of the life plan. Don't forget the words of Benjamin Franklin, "Let every one ascertain his special business and calling, and then stick to it if he would be successful."

THE TRAINING OF THE RHYTHMIC SENSE.

BY DANIEL HATCHELLOR.

In a previous article in THE ETUDE, it was pointed out that rhythm is related to our vital pulses rather than to mental operations and that the first aim of the teacher should be to cultivate the feeling for rhythm.

The training of the rhythmic sense is best done in early childhood, before any finger work at the keyboard is attempted. To do this work intelligently it is necessary for the teacher to understand the nature of rhythm and how it works upon the musical sensibility.

Perhaps the simplest of all definitions would be that rhythm is a pleasant sensation. Again, it may be defined as music to the muscular sense, as tones are music to the auditory sense and colors are music to the visual sense. This is an elementary definition; we are not now thinking of that later period when the developed inner sense recognizes the harmonious action of all the elements of music.

To return to the simple elements, the first thing we notice is the regularity of the beats or throbs. Our vital pulses are very responsive to these throbs—a quick movement excites while a slow movement calms us.

But we soon find that the chief characteristic of rhythm is the regular succession of stronger and weaker throbs. The mind marks off the intervals from one strong pulse to another and we call these measures. It would be more suggestive to call them waves of movement.

There are two radical kinds of wave movements—one in which each strong pulse is followed by a weaker one, and the other kind in which the strong pulse is followed by two weaker. Children will readily think of these as two-pulse waves and three-pulse waves. Those who want more technical terms may call them double- and triple-measures.

Both forms of movement give a sense of easy elastic progress. Hence the Greek name "rhythm," which means a smooth flowing. But here the resemblance stops, for the two forms differ greatly in their effect. The two-pulse movement has a straightforward character and is in sympathy with the straight line in visible form. Hence it is well suited for marching music. The three-pulse movement has more of a circular or spiral character. It bears a sympathetic relation to the curve—the line of beauty—and is well fitted for dancing or swaying movements, but not for marching.

Considered in relation to mental conditions, the three-pulse movement has more of a persuasive effect than the other. The two-pulse may be called the movement of progressive thought, while the three-pulse is the movement of progressive feeling.

Compare the movement of the two following couplets:

2-pulse: { See the leaves around us falling
Dry and with'er'd to the ground.

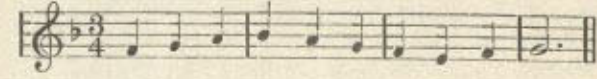
3-pulse: { Ev'ning is falling a-sleep in the West,
Lulling the golden-brown meadows to rest.

Notice that in the two following examples (Ex. 1 A and B) the same notes are used, yet the effect of the two is quite different:

Ex. 1. A

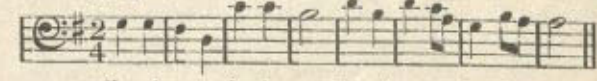


B



A good example of the devotional effect of the three-pulse movement, when taken slowly, is the opening melody of Mozart's Twelfth Mass. This will be more clearly recognized if it is first sung slowly in two-four time and then in three-four time. The first conveys a solemn thought of worship, while the second impresses us with a solemn feeling of worship.

Ex. 2.



Ky-ri-e, e-le-i-son, Ky-ri-e, e-le-i-son.



Ky-ri-e, e-le-i-son, Ky-ri-e, e-le-i-son.

The Pilgrims' Chorus in Tannhäuser is also a fine example of the deep feeling which can be expressed by the slow three-pulse movement.

THE TRIANGLE AS A TEACHING HELP.

BY KATHARINE AHERTON GRIMES.

THE small boy furnishes the average teacher with her greatest number of problems. He is an institution all by himself, and cannot be handled by any cut-and-dried method. Yet there is no pupil so satisfactory when he is once really interested.

The normal boy dearly loves martial music. Anything approaching it he always hails with delight. This characteristic may be appealed to with success when everything else fails. In trying to devise some means of striking this old chord in a new way, I one day happened to bethink me of the little triangle, so often used in the "kindergarten bands." The next boy who presented himself for his lesson spied the new addition with delight.

"Oh," he cried, "please play Dixie, and let me play that triangle with you!"

Only too glad to note the signs of awakening interest in the hitherto almost unmanageable boy, I complied. It is safe to say that the good old tune never got so thorough a renovating. It was played piano, double forte, "up stairs and down stairs," as Tommy always designated the change from octave to octave, and with all the rippling variations that the spur of the moment could invent. And through it all the ringing rhythm of the little instrument fell with perfect accuracy.

Then I suggested other pieces, gradually getting around to those in his lesson. In a very few moments Tommy had learned to accent the first count in the simple little waltz measures I played, by a heavy stroke of the hammer, followed by two very light ones, a thing I had struggled in vain for weeks to impress upon him. By grasping the base of the triangle, and striking it softly, the idea of the light staccato touch was made clearer than by all the explanations I had previously spent so much pains in giving.

When Tommy asked for Swanee River, a particular favorite of his own, I showed him how to produce a soft, lingering legato by striking the sounding bar with the wooden handle of the hammer, and giving only one stroke to the measure. The same idea was carried out in several little Evening Songs, Lullabies, and others of like character.

Tommy's hour was up before he knew it. He had missed a part of his regular lesson, but he had learned, without effort, many things that had been decided stumbling blocks and snares.

RICHARD WAGNER AND CHRISTMAS.

It is a well-known fact that Richard Wagner took the greatest imaginable delight in celebrating the Christmas festival. Even when he was very poor he always tried to have a Christmas tree and enjoyed giving Christmas presents to as many of his friends as possible. There was something about the brilliant Christmas tree that appealed to his love for the spectacular, and it is said that he once told a friend that he would go miles out of his way to see a good one.

At one of the Christmas festivals in his home when he was a boy the tree took fire and Richard's most coveted possession, a toy theater, was burned up. Then it was that his mother said the following prophetic words, "Never mind, my dear little boy, thy love for thy theater must stand many hard tests. It must pass through fire and water. We shall see how it will endure. Let us hope that thou canst survive all tests."

True to the end, Wagner took it upon himself to celebrate his last Christmas with especial feasts. He was then at the Palazzo Vendramini in Venice (1882). He secured a Christmas tree and helped dress it himself in good old fashioned German style, despite his threescore and ten. He bought his favorite confections and took it upon himself to give many little gifts to the working people about the city who had gained his favor. Less than two months thereafter he died.

If you continually blow your own horn, some one will be sure to say it is out of tune. But if you do not blow at all, your rival will say that it is cracked. Therefore, blow, but blow discreetly.

Painting With Tones

By the Eminent English Composer, Critic and Teacher

FREDERICK CORDER

Professor of Composition at The Royal Academy of Music, London

[ETUDE readers have had previous opportunities to become acquainted with Mr. Corder's excellent articles. With wide musical learning, extensive experience, strong originality and a rich fund of humor, this distinguished educator, who is said to have had a stronger influence upon the modern English composers than any other man, has given ETUDE friends equally stimulating food for thought. Editor of THE ETUDE.]

Nor very many years ago the listener's mental attitude towards music was quite different from what it is now. The formal construction of a piece was then everything; one listened for the familiar landmarks—cadences, changes of key, entries of fresh subjects and their due return in the starting key and so forth. All these landmarks, though they still exist, have now ceased to interest people. Character, "atmosphere" and emotional appeal are the chief things that concern us nowadays. Formerly it used to be thought inartistic and puerile to write "program music," as it was called; indeed, the present writer was the first to timidly combat that view in his article on that subject written for Grove's Dictionary some thirty years ago. To-day music which does not profess to mean something is hardly listened to, and composers vie with one another in the subtlety of their attacks upon our feelings.

THE MATERIALS OF MUSIC.

Putting aside the question whether or not the new methods are a higher development of art, we desire here to expound as untechnically as may be some of the means and methods employed to produce the new results. Have you ever thought what are the chief materials of music—the prime colors with which the musician paints? They are three in number—Speed, Pitch and Quantity of sound. To be less general, music must either be (1) Fast or Slow; (2) High up or Low down; (3) Loud or Soft. These are the primary features and will be found to be the main factors in any emotional appeal. Whatever kind of music you like to think of, if it be quick it stirs our pulses to try and beat with it; if it be slow our sensations are tranquil or languid. The power which mere pitch exerts is less obvious, but high sounds and rising strains certainly uplift the soul and descending passages or deep notes excite grave thoughts. Loudness and softness are more delicate matters; here contrast is the main thing. A piece of music may sound soft merely because it is heard in the distance, thus making little emotional effect; a continuously loud piece, even if it be the Finale of a Beethoven Symphony, is apt to seem vulgar; but the adroit rise and fall of tone-quantity is perhaps the most inspiring of all the resources we are here considering.

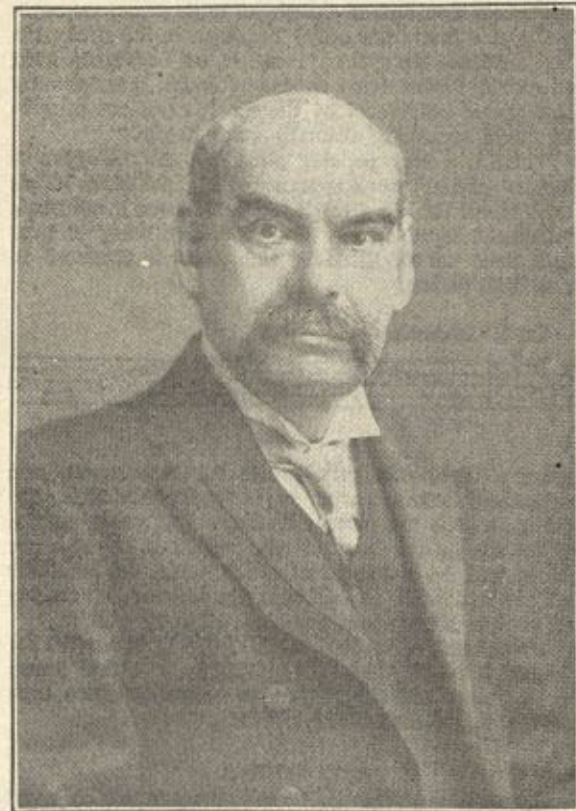
MENDELSSOHN'S SKILLFUL TREATMENT.

It is easy to appreciate either of these features separately, but consider the subtleties of their combinations for a moment. Take Mendelssohn's Overture, *A Midsummer Night's Dream*. It begins high up and slowly with placid chords of vague intent, thus suggesting a dream. Then follows the elfin dance, a delicious passage which would lose all its character by being loud instead of soft, or low down instead of high:

Ex. 1. Allegro molto.



Presently, with a burst of the full orchestra, comes in the royal music with its hunting horns, leading to the tender love theme in B major and the dance of clowns, with its suggestion of a donkey's bray. All these are



FREDERICK CORDER.

vivid musical effects, produced by fairly obvious means, but it must be confessed that after this the building up of this lovely picturesque music into regular Sonata form with "working-out" and recapitulation does not add to its effect, but rather the reverse. This fact slowly dawned on composers during the second half of the nineteenth century and the result has been a steady development of our art on the emotional side and a decay of technique on the constructive side. But to return.

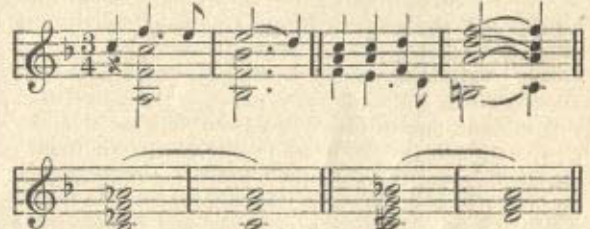
THE SIGNIFICANCE OF MAJOR AND MINOR.

Besides the prime colors we have mentioned there are certain others less important; for example, the major and minor mode of a key. The minor mode is an obvious means for producing a sad or melancholy tone, but it is often otherwise employed. The fairy music quoted above is in E minor, yet it is not in the least sad; the minor key is here used merely to enhance the noble outburst presently to come. The dead march in *Saul* is in C major, yet nothing can be more poig-

nantly mournful, thanks to the hollow harmony and the majestic pace at which it moves. But the minor key has a quality of mystery, owing to its being less of a natural product than the major. Speaking of which reminds me that you will invariably find inexperienced musical amateurs express a decided preference for the minor key; yet on enquiry you find that they can neither play nor write the scale of the minor mode correctly. One must assume that it is a case of *Omne ignotum pro magnifico*.

Harmony is, of course, an important adjunct to the musician's color-box, but for a technical consideration of its use I must refer the reader to my work on *Modern Musical Composition*. Here it will suffice to point out that when discords were sparingly employed it was far easier to give definite character to music than it is now that the composer tries to avoid concords altogether. The most simple dissonances, simply resolved, like these:

Ex. 2.



conveyed a feeling of pathos and gloom in a very obvious way: they were the musical expression of a sigh, as you will easily perceive if you recall how a descending chromatic scale reproduces the wailing of the wind very faithfully. It will be patent to every one who has heard Tchaikowski's famous *Pathetic Symphony* what enormous use he has made of this resource, &c. &c.

Ex. 3. Largo espressivo.



and the second subject.



In like manner, though not so generally recognized, a chromatic raising note that squeezes its way upward expresses an aspiring, yearning sentiment. I need hardly quote in this connection the opening bars of *Tristan and Isolde*. Further, there is the great difference between old-fashioned, or diatonic harmony and modern, or chromatic, that the former is necessary where we wish to inspire thoughts of religion or patriotism and the latter is only suitable to complex and non-virtuous emotions. This distinction is one that has grown up by the mere course of time and the natural

development of musical art, so that all quite old music now seems to us lacking in emotional power and all new music to be nothing but sentiment.

PROGRAM MUSIC OF YESTERDAY.

The early attempts at tone-painting were very naïve and clumsy; they seem quite funny to us nowadays. Pieces descriptive of a battle were the favorites; one could imitate the big guns, the alarm and pursuit and the cries of the wounded. But one could not distinguish between a naval and a land engagement, except that the former generally had a storm to back it up. To depict a storm was easy; besides the chromatic scales which suggest wind so naturally, one had sixteenth note passages which portrayed waves to the eye if not to the ear, and zig-zag passages for lightning. Even Beethoven commits himself to this puerility and, in addition, makes the thunder always precede the lightning instead of following it! Apart from this his storm music in the *Pastoral Symphony* is a very noble piece of music; the way in which he depicts a feeling of relief at the subsidence of the tempest is astonishingly fine. It is effected by a sequence of tranquil concluding chords, faintly resembling an old hymn-tune, while the flute plays a little ascending scale passage suggestive of a bird shaking the last rain drops from its wing. Equally great in its way is the scene by the brook, which stirs the most sluggish imagination until it almost resents the odd actual imitation of the cuckoo and the nightingale which occur just before the end of this wonderful movement. Direct imitation of nature's sounds is silly; no one wants to think that Beethoven's murmuring accompaniment is in the least like the babble of a stream, but its unceasing flow and the way it casts up scraps of beautiful things as it goes along compels the mental image of a brooklet and needs no title to induce it.

IMPOSSIBLE PROGRAM MUSIC.

Besides these favorite ideas of battles and pastoral scenes the older writers attempted many "programs" which were impossible to realize, even with the aid of titles and pictures on the cover. I need scarcely quote the early American composer who described in a symphony how his aunt emigrated to New Orleans in the year 1858 and died of the yellow fever, or M. Schounard's symphony "on the influence of blue in art" in Murger's delightful novel.

Some of Berlioz's fancies are equally absurd and one must own that in our own day Richard Strauss has offered us, in *A Hero's Life* and *The Domestic Symphony*, tone-paintings which no self-respecting musician ought to have contemplated. These two works entirely destroy one's belief in his greatness, from the absurdity of the programs they put forward.

THE LIMITS OF TONE PAINTING.

What then are the limitations of program music and what are the ideas which music can really and truly evoke? Putting it generally, we may say that the moods and emotions which require the aid of words to express them, such as hatred, envy, revenge and the like, cannot be really depicted, though the music of Act II, Scene I of *Lohengrin* may seem highly suitable to their expression. But the more concrete moods and emotions can all be aroused with absolute certainty by very simple and well-defined means. The poetic musician hates to have his *modus operandi* exposed and is usually unconscious of his own methods, but I am a kind of musical surgeon and do not in the least mind your peeping into the dissecting room. Here is a list of the subjects which we can describe in tones; some are closely akin to one another and so must be the colors with which we paint them:

- | | |
|------------------------|-------------------------|
| 1. Agitation | 14. National Element |
| 2. Agony | 15. Pastoral Music |
| 3. Dancing | 16. Pathos |
| 4. Despair | 17. Patriotism; Martial |
| 5. Energy | Ardor |
| 6. Exultation, Triumph | 18. Peace—Repose |
| 7. Expectation | 19. Rage |
| 8. Gloom | 20. Romance |
| 9. Grotesqueness | 21. Sacred Music |
| 10. Humor | 22. Storm |
| 11. Joy | 23. Terror |
| 12. Love | 24. Yearning, Pleading |
| 13. Mystery | |

This list is taken from my book and is fairly complete. I cannot here expound the technical means which every musician must employ in order to conjure up these various ideas in the mind of his hearer, but a few general notions of procedure may here be given. The more glowing emotions, such as 1, 2, 4, 8, 13, 19,

23, would demand somewhat the same means of expression, music generally low in pitch, minor in key and with a prevalence of minor discords. 1, 19 and 23 would be quick, 4 and 13 only moderate, while 2 and 4 would require to be slow. Joy, Love and Peace can only be depicted by beautiful and harmonious music, the former quick, the other two more tranquil; this is pretty obvious, but numerous composers fail to fulfil these conditions for the simple reason that they are far more in their element at writing discords (i. e., Harmony) than concords (counterpoint), so that they cannot be beautiful if they would. A very curious instance of a great composer failing to comply with these obvious principles is to be seen in the works of the man who did most to formulate them.

When in Paris Wagner wrote three songs as "pot-boilers," all quite unsuccessful. One, entitled *Slumber, My Child*, has the words of a conventional lullaby, but is in quick nine-eight time (the most unrestful time possible) and the voice sings a close succession of short notes without so much as a momentary rest to take breath in, from beginning to end. It is more suggestive of a mother gossiping to the neighbors than hushing her baby to sleep.

HUMOR IN MUSIC.

Perhaps the most difficult ideas to convey in music are those of grotesqueness and humor, although the movement entitled *Scherzo* (jest) is an almost invariable feature in a large work. Haydn and Beethoven were adepts in this matter, and most modern writers are curiously unsuccessful. This may seem scarcely reconcilable with the fact that the *Scherzo* is always the popular part of a new symphony, but I fear that this is a mere matter of contrast and any very quick movement would seem delightful in its situation, especially at a first (and only) hearing. In the orchestra the bassoon is the great fun-maker, but Beethoven used to extract humor from drums or double basses or any low-pitched instrument by the simple expedient of giving them something absurdly quick to play.

There is a very popular piece just now: *L'apprenti sorcier* (the sorcerer's apprentice) by Ed. Dukas. This tries to tell the old story of the enchanted broomstick which the imprudent servant ordered to bring in beer and could not stop. Here the humor is confined to one droll phrase:

Ex. 4. Moderato.



after a few preliminary snorts on the bassoon, and a perfectly fiendish uproar when the broomstick is supposed to flood the place with beer. But music cannot make it apparent whether the deluge is of beer or blood, and the best incident in the legend, the breaking of the broomstick in half and the redoubled exertions of the two pieces, does not come off at all well.

In Gounod's *Funeral March of a Marionette* the humor is rather thin, being confined to a few unexpected bangs and the playing of a country-dance tune in a stiff, automaton-like fashion.

ATMOSPHERE.

There is one form of tone-painting to which most French composers of to-day are enthusiastically devoted, and that is the expression of what they call Atmosphere, but which I prefer to designate as Fog, or at least Mystery. It is certainly as clever to write a piece of music without using any concords or even dominant sevenths as it is to write an article without employing either of the letters e, a, or t, but both produce the same curious colorless result. One piece of this sort sounds to me exactly like another, and whether it be called *Goldfish in the Rain* or *Anchovies on Toast*, it sounds equally like a piano playing machine with the paper roll worked backwards. It is curious how many people there are who delight in being mystified, but I always say with the great Edgar Allan Poe: "Whatever is worth thinking should be distinctly thought, and whatever is distinctly thought can and should be distinctly expressed."

In connection with our Jubilee issue to be published next month we shall insert an honor column containing the names of those of our friends who took THE ETUDE during its "Struggle-years, 1883 to 1890." If you took THE ETUDE then and desire to have your name upon our honor roll please communicate with us before November 30th.

MUSICAL SUCCESS COMES FROM WITHIN.

BY T. L. RICKABY.

"I will arise."—ST. LUKE, XV., 18.

THESE words were spoken by a young man who had made several very serious mistakes, and who had suffered grievously in consequence. He had wasted all his money and was reduced to hunger and destitution generally. At the home he had left were food, clothing, relatives, friends and everything calculated to make life worth living. Yet he is pictured wretched and alone in a "far country." He was not obliged to endure this. His father and mother wanted him home. His friends and acquaintances were ready to welcome him should he return. Food and clothing were his to enjoy whenever he chose to claim them. Yet he was an exile living in poverty. He himself took the day he said, "I will arise." He himself took the initiative. The impulse to act came from within, not from without. The result was magical. He was a long way from home, and the way was rugged and beset with dangers of all sorts. But in the story nothing is said of this. From the malodorous swine-pens the scene is changed instantaneously to the rich home, the luxuriant robes, the loaded tables and the merry music. The reason for this seeming omission is found in the fact that once the determination to do something is made and acted on, the results are practically attained. The intermediate steps are not of much moment. As stated before, there were quite a number of people who wanted the young man to return. He never did return until he said, "I will arise."

DON'T LOOK TO OTHERS.

These words apply with particular force to the music pupil. Young people studying music seem more than any one else, to be obsessed with the erroneous and mischievous idea of looking to others for what they wish to attain rather than to themselves. This is sufficiently evidenced by their feverish changing from one teacher to another, from one school to another, and even from one country to another. They forget entirely, or do not know, that success depends not on what others do for them, but on the complete development by their own untiring efforts of what is within them. When a pupil says "I will arise and go to such a teacher, or school, or country," he will succeed merely in reaching that teacher, school, or country, but will not necessarily learn anything nor improve in any way. But if a pupil should say "I will arise; I will get busy; I will work hard and systematically; I will make special efforts at memorizing; I will read at least one magazine and one musical book each month"—and proceed to act on these resolves he will succeed, wherever he may be, whoever his teachers are, and under any flag that flies. A poor teacher could not impede his progress; an unmusical atmosphere could not prevent him from growing. His motive power being from within is irresistible.

In the twentieth verse of the same chapter are three words to which it might be well to draw the reader's attention. The words are "And he arose." It is not enough to resolve. The young man in the story might have said "I will arise" one hundred times a day with no result whatever, had he contented himself by merely making the resolution. In addition to making a resolve it is necessary to act. He did both, and comfort and happiness were his. The music pupil must do more than resolve; he must carry out his resolutions; follow up his plans; make everything subservient to what he aims to accomplish. Industry without plan or purpose is a waste of energy. Resolves or plans without action are vain. Their combination, however, carries all before it.

HENRY T. FINCK in his important biography, *Wagner and His Works*, says: "Laymen can have no conception of the enormous amount of labor involved in the writing and re-writing of such scores as Wagner's. There must be at least a million notes in the full score of *Walküre*, and each one of these million notes has to be not only written and re-written, but written in its proper place with a view to its relations to a score of other notes. And the composer, in doing this manual work, must keep in mind harmonic congruity, avoid incongruous and inappropriate combinations of color, transpose word, wind parts, etc." He then quotes from Heinrich Dorn, the operatic composer: "No one who has not himself written scores can comprehend what it means to achieve such a task in comparatively so short a time, and one who does not comprehend it must be doubly astonished at this exhausting and colossal activity."

The Etude Master Study Page



1810—The Real Chopin—1849

CHOPIN'S PERIOD.

CHOPIN's later artist life is so closely knit into that of Paris—so clearly identified with the artistic atmosphere of the French metropolis, that his period is really that of the great "City of Light" when it was the intellectual magnet of the entire world. During the first half of the last century the economic machinery of the French government was being welded into new shapes by successive wars and Paris itself was in reality a huge political forge, communicating its force, its scintillating brilliance, its creative fascination to a host of powerful thinkers, including the epic Hugo, the realistic Maupassant, the sardonic Heine, the humanistic Balzac, the iconoclastic Wagner, the socialistic Baudelaire, and other brain men were destroying the old and—when it was permitted to them, building the new. Added to these powerful influences was that of the *Salon*, that peculiarly French institution so beneficial to art workers. The scintillating women who made the occasional gatherings of artists in their *Salons* productive of so much mental awakening were in themselves capable of high literary achievements. Mme. de Staël, fighting for liberty; the cigar-smoking George Sand; Daniel Stern, brilliant at times and again trivial, belong to a class quite apart from the du Barrys and the Recamiers to whom the *salon* was purely a social diversion. Chopin's debt to the *Salon* of his day can hardly be estimated.

CHOPIN'S ANCESTRY.

Added to the Parisian influences which affected Chopin, we have the tragic power which came to him from the land of his birth—then in the struggle which proved so fatal to poor Poland. Chopin's father, Nicholas Chopin, went from his birthplace in Franie to Warsaw in 1787, where he found employment as a bookkeeper in a snuff factory. Later he became captain of the National guard and finally a teacher of French, holding appointments in the Warsaw Lyceum and in the military schools. He also conducted a private boarding school. While acting as a teacher he met Justine Krzyzanowska (or Krzyzanowska), a member of an old Polish family and made her his wife in 1806.

Some writers have attempted to show that Chopin's father was descended from a Polish family named Szop or Szopen, which had emigrated to France some generations before his birth.

CHOPIN'S BIRTHPLACE.

Zelazowa Wola, where the master was born, is a little village about twenty-eight miles from Warsaw in Russian Poland. The date of his birth has been the cause of numerous disputes, some declaring it to be 1810, as inscribed upon his tombstone in Paris, and others March 1, 1809, as given in the Grove Dictionary. Chopin's baptismal certificate apparently gives the date as February 22, 1810, and that is accepted in some of the latest dictionaries.

CHOPIN'S EARLY TRAINING.

Chopin's first teacher was Adelbert Zwiny, a Bohemian, who boasted of being a violinist, a pianist and a composer. His ability has been belittled by many commentators. However, he succeeded in advancing the child's technic so that he was able to play a concerto by Gyrowetz (a friend of Mozart and Capellmeister at the Viennese Royal Court Opera). How extraordinary really was the playing of "Fritschen," as his friends nicknamed him, may be estimated when it is learned that he was dubbed "the Second Mozart," and that Mme. Catalani, the Tetrassini of her day, presented him with a watch inscribed with her name—a trifling gift for one who frequently received as much as \$1,000 for singing "God Save the King" and "Rule Britannia." When only fourteen, Chopin played for the Czar Alexander and received a diamond ring.

this concert was the fact that he improvised upon a "wonderful new instrument" called the *Æolodion*, a nondescript combination of the pianoforte and the primitive reed organ long since forgotten. Aside from a few local excursions to the homes of friends and patrons Chopin did not venture out into the world until 1828 when the timid youth went to Berlin, seeing Spontini, Zelter and Mendelssohn, but not daring to introduce himself to them. Here he heard new musical works that were a revelation to him. The next year he went to Vienna where he was persuaded to give a concert which proved immensely successful.

It was determined that Chopin should give a farewell concert in Warsaw before his contemplated first tour as a virtuoso. This was given in 1830 and was so well patronized that two more "Farewell" concerts were given. The two Chopin *Concertos* (E minor and F minor) were already in existence at that time, but they were not played as a whole but rather in parts with solos or songs interspersed between the movements.

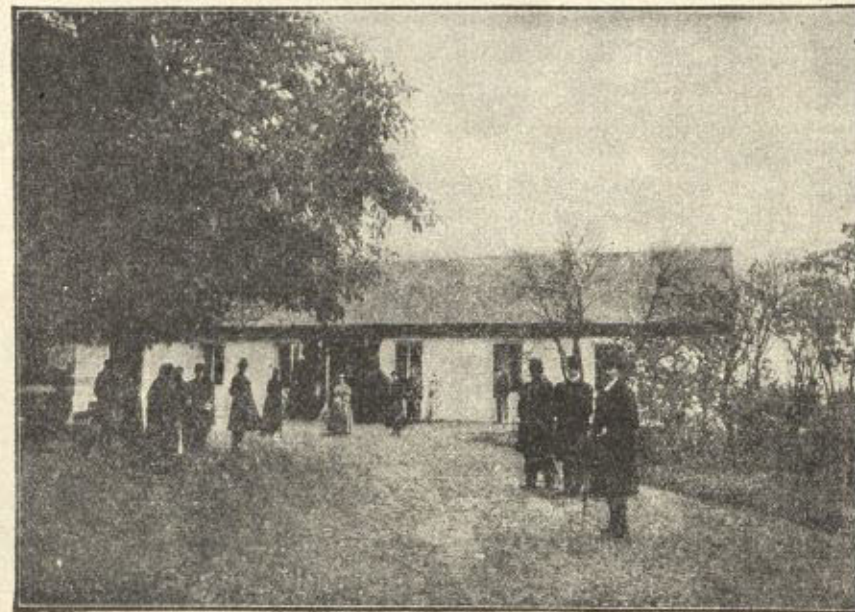
When leaving Poland for the last time Elsner and his pupils are said to have waylaid Chopin's coach and sung a cantata, composed especially in his honor. They also gave him, according to the story, a loving cup filled with the soil of his expiring fatherland, soil that only a few years later was dusted over the casket that carried the body of the tone poet to its last resting place in Père Lachaise.

CHOPIN IN PARIS.

The first tour through Germany, Bohemia, Austria was not a financial success and Chopin was obliged to secure assistance from home. In Paris Chopin found a warm welcome, partly because the French sympathized deeply with the struggles of the unfortunate Poles and partly because his temperament was much more closely allied to the French than to the Germans. At his first concert he was accompanied by the uninspired Kalkbrenner playing a duet for two pianos, composed by Kalkbrenner, and accompanied by players at four other pianos after the pretentious manner of the times. Chopin played quite frequently until 1835 when his delicate physical condition and retiring tendencies kept him more and more from the concert platform. He gave three private performances with the view of bringing out new works in 1841, 1842 and 1848. In 1835 he visited Leipzig where he met Schumann and Mendelssohn. Schumann, always generous in exploiting new artists, was one of the first to make known Chopin's extraordinary talent to artistic Europe. His article about the French-Polish tone painter, commencing "Hats off, gentlemen, a genius," is one of the finest tributes ever made by one composer to a contemporary.

Chopin first visited England in 1837, playing privately at the home of the piano manufacturer, Broadhouse. In the same year he met George Sand, who was to act such an important part in his later life. The fascination of Chopin for that strong-minded aggressive woman, who at times delighted to array herself in masculine attire, can only be explained as a pathological symptom of the weakness which later resulted in tubercular decay.

George Sand, called hideous by some and beautiful by others, was born Amantine Lucile Aurore Dupin. At 18 she married a shiftless French Baron, M. Dudevant, only to elope, after nine years of strife, with a young French lawyer, L. I. J. Sandeau, whose last name in abbreviated form suggested her own pen name of George Sand. Their struggles for existence were exciting. The woman actually painted cigar



CHOPIN'S BIRTHPLACE.

With the World's Great Educators

By DR. E. E. AYRES

PESTALOZZI.

"Most Stimulating of Modern Educators."
1746-1827.



PESTALOZZI.

ROUSSEAU'S radical ideas had evil as well as good results. In estimating the good, we must remember that it was reserved for Pestalozzi, the schoolmaster, to apply the principles of Rousseau in the school-room, and to furnish the world with concrete illustrations of his method.

Pestalozzi was born at Zurich, Switzerland, where he received his early training from his widowed mother. Later he attended the University in his native town, where he became an ardent student of social conditions, and a zealous reformer at heart. He saw the masses sunk in ignorance, poverty, and vice, and their masters for the most part utterly heartless and indifferent. In company with his grandfather, a country pastor in the neighborhood of Zurich, he frequently visited the sick and the abandoned, thus becoming profoundly interested in the social conditions of the peasants. In early youth he resolved to dedicate himself to the amelioration of the poverty and degradation of the masses. But how to accomplish this purpose was his problem. He first studied theology, expecting to become a pastor. Later he turned to law, hoping to find legal methods of redress for the oppressed. Having heard of a farmer who was experimenting with "improved methods of agriculture," Pestalozzi joined him in his enterprise in order to learn these better methods. He became enthusiastic as to the possibilities of an intelligently directed country life. "I had come to him a political visionary, though with many correct views and anticipations in matters political. I went away from him just as great an agricultural visionary." So he described his experience.

Pestalozzi therefore purchased a farm, and established there an agricultural school. Here he brought together a score of needy children, and undertook to give them an industrial education. The school was absolutely a "free school," for Pestalozzi at his own cost furnished shelter, food, and instruction for all. Within a few years he had exhausted his financial resources in that noble enterprise, and the school was closed. His enthusiasm did not wane, however. He felt that he had discovered his true calling, and the most elementary and fundamental need of the people. He was now convinced that "Poverty can be relieved and society reformed only through ridding each and every one of his degradation, by means of mental and moral development." Thus, Pestalozzi became the advocate of universal education, believing in the great possibilities of "all sorts and conditions of men," and looking for the ultimate solution of all economic and social problems in general education. Thus only could the poor and the defective secure their opportunity in life. Of this he had convinced himself in the little farm school.

EIGHTEEN YEARS OF HOPE DEFERRED.

But bankrupt as he was, no further opportunity seemed open to the devoted schoolmaster. For eighteen weary years he waited with no school to teach. They were years of struggle and of hope deferred. During this time he devoted himself to authorship, for which he was poorly fitted, and in all his publications he kept setting forth his educational views. His story entitled

"Leonard and Gertrude," is regarded by many as his best exposition of his pedagogical principles. It tells how a good woman brought about the gradual transformation of a household, and then of a village. A later work of his was entitled "How Gertrude Teaches Her Children." But "Gertrude" was simply a fictitious symbol for Pestalozzi himself.

In 1798, when Pestalozzi was already over fifty years of age, the army of France took possession of that portion of Switzerland in which he lived. Finding a sympathizer in the would-be schoolmaster, the new rulers of the Canton offered to reward him for his loyalty, and asked him what he gave. "Nothing," he replied, "but an opportunity to teach." No political preferment was, in his mind, comparable with that. So they put him in charge of an orphanage at Stanz. His success with some forty to eighty children, without assistance or encouragement of any sort, was little short of marvelous. He could take the most unpromising specimens of humanity and transform them within a few months. For, in less than a year's time, the soldiers required the schoolbuilding for a hospital, and the school was closed.

After one or two other attempts to establish himself as teacher, he found himself installed at Yverdon, 1805, where he received some government support, and where he taught about twenty years. To this school pupils of all ages resorted, and from many countries. Throngs of visitors came to see the new center of educational experimentation. Some went away enthusiastic, and others "saw nothing in it." Apostles of the Pestalozzian principles went forth to various parts of the world, and many schools were organized under his name.

HIS METHODS.

Unlike Rousseau, Pestalozzi was greater as a teacher than as a writer. He had little learning, and no fondness for books, but in the schoolroom he actually produced astonishing results. He made little use of textbooks and had no gifts of administration. Nothing in his school was done by system, but everything was informal and "natural." His chief ambition was to teach the student how to observe accurately, and how to give a correct account of what he had seen or heard. Objects for observation he found everywhere about him. He insisted that the learner should practice suspension of judgment on facts until the facts had been carefully examined, compared and understood. Hasty judgments on insufficient data he regarded as educationally pernicious. Criticism had to wait on facts. Just here Pestalozzi has a lesson of supreme importance for the musician. No trait of the half-educated musician is more striking than his readiness to pronounce judgment on composers that he knows little about, or upon other musicians whom he is hardly qualified to speak of intelligently. He becomes a ready champion of some new or old composer without knowing exactly why, and a sharp critic of others on insufficient data. It is customary to warn students against these hasty judgments on ethical grounds; but there are few students who realize how great a damage they do themselves, intellectually, by this habit of judging on the basis of feeling instead of facts. No really high order of education is possible for any one who is dominated by such pernicious intellectual habits. Music students are by no means alone in this matter. It is perhaps the chief weakness in all our American teaching to-day, from the Grammar School to the University. We lack the patience and the courage to wait until we have made ourselves familiar with all the facts in the case. It takes courage sometimes to acknowledge that there are some composers whose works we are not yet qualified to judge. So Pestalozzi insisted that "The time for learning is not the time for judging, not the time for criticism." This is the very essence of the method of research which has made Germany, educationally, the foremost nation of the world.

The eye was not the only sense honored at Yverdon. One of Pestalozzi's assistants, Nägeli, devoted himself to the musical training of the students. Nägeli's little book of melodies, prepared for use in the school at Yverdon, became quite famous, and is said to have exercised much influence over our own Lowell Mason. Pestalozzi insisted that the poor should be taught to observe the beautiful in nature, and to take part in musical exercises, especially in the singing of joyous songs. The popular interest in music in Germany is doubtless to be traced in large measure to Pestalozzi.

The greatest single factor in the success of Pestalozzi's school was doubtless the personality of the teacher. He knew how to make the student's work interesting without losing his seriousness for a moment. He spent no time on jokes and pleasing anecdotes. He made no effort to amuse his students. But he made their work absorbingly interesting, by making it clear

to their understanding. "The feeling of clear apprehension," says he, "I hold to be the only condiment of instruction."

Pestalozzi was truly a heroic character. His persistence in spite of ridicule, and poverty, and endless difficulties was magnificent. He never lost his sense of the exalted character of his calling. Karl Ritter, speaking of his pilgrimage to Yverdon, says, "Never have I been so filled with the sense of the sacredness of my vocation and the dignity of human nature as in the days I spent with this noble man."

His humility was almost touching. It is said that "the habit of self-depreciation was almost the habit of his soul." He made no protest when he was called "ignorant" and "visionary" and "foolish." Yet he became known personally to the greatest men of his day, including Fichte, Goethe, Wieland and Herder. And the French government honored itself by making him a "Citizen of the French Republic," at a time when he was nearly starving. His fellow-townsmen thought of him as the "agent of the devil," when he was consecrating his every power to his philanthropic task. On one occasion he exclaimed, "the contrast between what I would and what I could is so great that it cannot be expressed." He did not deny that his was "a chimerical and unpractical spirit," and made no reply to his many detractors, who had much to say about his "lack of scholarship." But whether he knew anything or not he could and did lead others in the direction of real knowledge.

NAPOLEON AND PESTALOZZI.

Pestalozzi visited Paris and tried to interest Napoleon Bonaparte in his scheme for universal education, but without success. Asked on his return if he had seen the great Napoleon he replied "No. Nor did Napoleon see Pestalozzi." This apparently arrogant reply becomes more interesting when we remember how the schoolmaster's principles were accepted at once in Germany. Rejected by Napoleon and Talleyrand, as unworthy of their consideration, he was acclaimed as the hope of the German States. Everywhere in Germany his little book "Leonard and Gertrude" was read with enthusiasm. And when Prussia was conquered and humiliated by Napoleon in 1806, Fichte, the philosopher, appealed to the Germans, insisting that education was the only means of raising the nation, and declaring that their public instruction must be based upon the principles of Pestalozzi. The King of Prussia also exclaimed, "We have lost in territory, and our power and credit have fallen. I now desire above everything that the greatest attention be paid to the education of the people." And most significant of all is the record found in the diary of Queen Louisa, written about the same time: "I am reading Leonard and Gertrude, and I delight in being transported into the Swiss village. If I could do as I liked I should take a carriage and start for Switzerland and see Pestalozzi." The German government sent teachers to Yverdon to learn the master's secret. Within a few years Pestalozzian schools were to be found everywhere in Germany. Thus were the foundations laid for what is now honored everywhere, the wonderful German system of popular education.

QUOTATIONS FROM PESTALOZZI.

1. "The school is the center whence everything should proceed."
2. "What we conceive clearly we have no difficulty in expressing."
3. "The time for learning is not the time for judging, not the time for criticism."
4. "The individuality of the pupil is sacred."
5. "The fishes in a pond brought an accusation against the pike, who were making great ravages among them. The judge, an old pike, said that their complaint was well founded, and that the defendants, to make amends, should allow two ordinary fish every year to become a pike."
6. "What you can't do blindfold you can't do at all."
7. "I hold it extremely important that men should be encouraged to learn by themselves."

If merely to play notes were the Parnassus of a pianoforte performance, the piano player-machine would do so well that human competition with the machine would seem weak and ineffective. But the many varieties of touch and dynamic shading, and the effects produced by the proper use of the pedals cannot be obtained on a machine. There the human being is essential. Therefore, to invest his performance with the utmost interest, and to avoid letting it lapse into monotony, he must constantly strive to obtain tonal variety.—E. R. KROEGER.

Love Affairs of Famous Composers

By CAROL SHERMAN

CUPID and Apollo have had some remarkable adventures, and it is curious to note that despite the notoriety that musical love affairs have had, musicians are frequently the most happy of married people. Here is a list that tells both sides of the story.

J. S. BACH.

Bach married Maria Barbara Bach, his cousin, the daughter of an artist, when he was only twenty-one. His regular salary was said to have been \$35.00 a year, though his income must have been greater. Carl Philipp Emanuel was a son of this union, which, despite the struggle for existence, may be called happy. Fourteen years later Bach married Anna Magdalena Wülken, daughter of the court trumpeter at Weissenfels. Bach was thirty-six, his new wife twenty-one. She cared faithfully for her husband for twenty-eight years, but ten years after his death she died in an almshouse. None of her thirteen children were as musical as those of Bach's first marriage despite the fact that the second Frau Bach was more musical than his first wife.

MOZART'S DEEP AFFECTION.

After being rejected by the haughty Aloysia Weber, a cousin of the composer Weber and the daughter of a poor music copyist, Mozart found his fate in her sister Constanze. They were married when he was twenty-six and she nineteen. It would be hard to imagine a more devoted couple. Deprived of their share of worldly goods they were blessed with the greater wealth that love brings. Think of the devoted Mozart leaving home in the morning and leaving the following note



RICHARD WAGNER AND COSIMA WAGNER AT HOME.

on the pillow of his sleeping wife, "Good morning, dear little wife, I trust that you have slept well." There were four children to add to their blessedness and subtract from their income. After nine eventful years of married life Mozart passed away. Among his last words were "The taste of death is on my tongue. I smell the grave. And who can comfort my Constanze if I do not stay here."

GLUCK'S GOOD FORTUNE.

Gluck's wife was the daughter of a rich Viennese banker named Joseph Pergin. She supplied him with many of his needs and went with him through his struggles. Having no children they adopted a niece of Mme. Gluck, who lived with them until the death of the composer.

HAYDN'S "INFERNAL BEAST."

Everybody knows of "Papa" Haydn, but whoever heard of "Mama" Haydn? She was Anna Keller, the pious daughter of a Viennese wig maker. But despite her piety she made Haydn's life so miserable that he once referred to her in a letter as an "infernal beast." The marvel of it all is that Haydn's high spirits survived his domestic storms in such a way that he is known as the happiest of musicians.

MENDELSSOHN'S WISH.

Mendelssohn's marital happiness is one of the bright lights in musical history. But who could fail to be happy with a man with the warm, affectionate, just disposition of Mendelssohn? In 1836 when Mendelssohn was twenty-seven years old he went to Frankfurt am Main, where he met the daughter of Mme. Jeanraud, widow of a French clergyman, who preached at the reformed church. She was seventeen and beautiful, very beautiful. The Mendelssohn family had long previous to that time ignored their Jewish heritage and Mendelssohn was married March 28, 1837, in the Protestant Church at Frankfurt. His Jewish friend, Ferdinand Hiller, wrote the *Bridal Chorus* especially for the occasion. Five children came to the loving pair. The union was brought to a close in 1847 when Mendelssohn slipped peacefully away into his last sleep. How deep his devotion to his wife was may be imagined from the following extract from a letter to a friend about to be married, "If I still have a wish to make, let it be that your blissful betrothal-mood may be continued in marriage, that is, may you be like me, who feel every day of my life that I can not be sufficiently thankful to God for all my happiness."

WAGNER'S HISTORICAL MARITAL EXPERIENCES.

Wagner's first wife was Wilhelmine Planer, a singing actress who had a part in Wagner's fiasco, *Das Liebesverbot*. She was the daughter of a poor German spindle-maker. They were married in 1836. She was a "tüchtiche hausfrau," and Wagner needed anything but a household drudge as his helpmeet. If "Mina" developed into a nagging shrew we should remember that she had a remarkable man to contend with. Gradually it became clear that their views of life were almost opposite, and finally life together became insufferable. Those who have reviewed the situation find much to admire in "Mina" and sympathize with her sufferings, but at the same time they recognize the impossibility of her living successfully with the iconoclastic Wagner. It would have been misery to the end. Wagner's whole life was so fanatically devoted to his art that he could think of little else. He wrote of Mina, "My inspirations carried me into a sphere where she could not follow, and then the exuberance of my enthusiasm was met by a cold douche. She did not feel that I am a man who can not live with wings tied down." Although they lived apart Wagner supplied his wife with ample funds up to her death in 1866. In 1870 Wagner married Cosima Liszt, formerly wife of Hans von Bülow and the daughter of Franz Liszt and the Countess d'Agoult (who wrote under the name of Daniel Stern). Wagner was fifty-seven years old and Cosima was twenty-nine. Wagner was therefore nearly twice her age. They lived together for thirteen years in a world of wonderful illusions. In fact, the very name that he gave to his residence in Bayreuth, "Wahnfried," signifies literally "Home of Illusions." The one child of this union was Siegfried Wagner.

BERLIOZ AND THE DOWAGER.

Berlioz, always a man of ideals, fell in love with an Irish actress, Henrietta Smithson, whose performances of Shakespeare had enthralled him. Later, the ideal survived despite the fact that Henrietta had grown very fat and florid. He married her in 1833 and entered upon a very troubled matrimonial career. In fact, at the very beginning he writes that he went into matrimony with only "300 francs borrowed from a friend and a new quarrel with my parents." After the death of his first wife he took another, but this did not prevent him at the age of fifty-seven from paying court to the Princess Sayn-Wittgenstein aged sixty-three. The attractive dowager evidently had a keener sense of humor than Berlioz since she informed him that she was at an age "When I must know how to deny myself new friendships."

ROSSINI'S ARTIST MODEL.

In 1815 Rossini met Isabella Colbran, a famous prima donna. He was twenty-three and she was thirty. She was wealthy despite the fact that her voice had already commenced to wane. Rossini was the struggling son of a local meat inspector and a baker's daughter. Their married life was exceptionally prosperous, and she did



CLARA AND ROBERT SCHUMANN.

not die until the age of sixty. Shortly thereafter Rossini, who had forsaken music for his favorite avocation of cooking fancy dishes and then gorging himself with them, married Olympe Pelissier, an artist's model, with whom he had been in love.

THE BEAUTIFUL SCHUMANN ROMANCE.

The most attractive romance in music is without question that of Robert Schumann and Clara Wieck, who after the greatest imaginable opposition upon the part of Papa Wieck, were married September 12, 1840, after a lawsuit begun by the father to prevent the marriage was settled in favor of the lovers. Clara was just twenty-one and Robert was thirty. No happier marriage could be imagined. Eight children were born to them, and at Clara Schumann's concerts it was not unusual to see a nurse standing in the wings with one of the infant Schumanns in her arms. What courage it must have needed for her to face the inevitable twilight of her husband's intellect. Schumann himself realized his tragic condition and fought against it. He even divined his own symptoms of approaching insanity and suggested that he be placed in an asylum to prevent any possible violence to his beloved family in a moment when he might lose mental control of his body. Maeterlinck, in one of his books, suggests that such a situation is the highest form of the tragic in life. The wonderful Clara went to England to earn money to care for her husband and the large family of children. The English knew the situation and attended her concerts in large numbers. She returned home just in time to have her beloved Robert die in her arms.



JOHANN SEBASTIAN BACH IN HIS FAMILY CIRCLE.

TSCHAIKOWSKY'S BRIEF HONEYMOON.

Many of the great musicians have never entered the bonds of matrimony, although few have escaped love affairs, and many have been lashed by the tongue of scandal. Marriage has a psychology all its own. That either one or the other of the happy twain who ascend the altar steps happens to be a musician simply means that a certain percentage of temperament, possibly nervous irritability is added to the union, but otherwise the matrimonial balance remains pretty much the same as it might if two people in entirely different occupations were married. Some men are born woman haters. Tchaikowsky was in a sense one of these. Liszt was the opposite. Although Tchaikowsky in his earlier years fell violently in love with Désirée Artôt, the Belgian prima donna. Her refusal to marry him seems to have turned his ideas against women in general. Yet in 1877 he married a poor girl who had fallen violently in love with him not because he loved her, but because of pity for her. Shortly thereafter, some say after a honeymoon of a week, we find him standing up to his neck in the ice-cold water of the river with the hope of catching pneumonia and escaping the rest of his "married life." However, it was a woman (Frau von Meck) with whom he had but a nodding personal acquaintance, but with whom he corresponded frequently, who provided the very necessary funds which enabled him to carry on his work in later life.

MUSICAL BACHELORS.

If Brahms had any violent love affairs he seems to have guarded them very carefully from his biographers. He was in every sense a confirmed bachelor. Handel also remained a bachelor, but not without his love affairs. When the Buxtehude, the organist of the Marienkirche at Lübeck, assumed his position he followed the precedent and married the daughter of the old organist. When Handel applied for the same position he was also informed that he was expected to assume matrimonial charge of the daughter of Buxtehude as well as of the manuals and diapasons. The girl was much older than Handel and not particularly well favored by nature, and Handel declined with thanks. In all probability she had little or nothing to say about the choice, and was quite willing to be thrown into the queer bargain as a bonus. Having declined this flattering offer Handel was able to avoid matrimony for the rest of his tempestuous days.

After a riotous life and many love affairs Carl Maria von Weber finally married Caroline Brandt in 1817. He was then thirty-three years old and held responsible and lucrative positions. His wife had been a successful opera singer. Their married life was one of great devotion and affection. In a letter to her he wrote, "My only joy can be in that which gives you joy, too."

The marital happiness of Robert Franz, whose wife was no mean composer; Edward Grieg, whose wife sang his songs with notable effect; Richard Strauss, Liza Lehmann, E. MacDowell and many recent composers has been proudly pointed out by musicians who resent the frequent allusion to a few much discussed failures.

"It requires courage to be an artist. If the man in ordinary life fills his place satisfactorily no one who attacks him in the open street may go unpunished. But he who laboriously climbs the stony road to Parnassus may be confident that all the most illiterate and irresponsible people he meets will feel free to fling all manner of insult and calumnies upon him."—PETER CORNELIUS.

THE LAW OF SUCCESS IN MUSICAL STUDY.

BY F. H. SHEPARD.

WHAT is the law of success in music study? Is there any law? Why should one piano student be successful, while another, equally intelligent, is a failure? Let us see if there is not some analogy between this question and that of success or failure in other lines, for example, in business, in study and on the stage.

IN BUSINESS.

Success and failure jostle each other on every side. But success cannot be all blind luck. Have you never reflected that there must be some underlying cause for both success and failure—and that it lies within the individual? Study the faces and bearing of both classes, and you will quickly discover that the cause of success lies in the possession of such qualities as initiative, personal force, will power, concentration, and the like; and the cause of failure lies in the absence of these and similar qualities. Observe that these are not physical, but mental qualities and that they represent the law of success.

IN THE SCHOOL ROOM.

Educators agree that their first and chief object—even above imparting knowledge—is the development of the inner, personal qualities mentioned above. This is because they know that knowledge alone can never command success, but that we must rely chiefly upon these forceful, inner qualities. So we may conclude that the mainspring of that development which makes the greatest success of life in general is the same as in business. So again is the law of success found to be in these mental qualities.

ON THE DRAMATIC STAGE.

Still again, examine the means by which a great actor holds his audience spellbound, and you can not avoid seeing the intensity of his feeling, and that the physical self only expresses the bursting emotions.

How do you think the actor develops his dramatic powers? Does he spend years in repetitions of "Peter Piper picked a peck of pickled peppers" to get a good "lip and jaw technique" or practice the multiplication, table daily to gain speed and evenness? Ridiculous, isn't it?

But how does he gain his powers? He gains them by taking short selections requiring emotional and dramatic feeling, and trying again and again to express, in exaggerated form, their emotional meanings. He takes single words and short phrases which are capable of expressing great dramatic feeling, and tries to put into their rendering the force, the tenderness, the pathos, or any of the many possible shades of expression and feeling indicated by their content.

In short, he works first to develop the capacity for deep, intense feeling, and then to express this mental concept in a dramatic and forceful manner, or to "live the part." In scientific language this is called a "vivid concept and a dramatically intense reproduction." In the language of athletics, it is called "putting plenty of 'ginger' into the play."

AT THE PIANO.

Now to apply the idea to music. Recalling the greatest pianist you ever heard, you will remember how in his climaxes there was an earnestness, an intense vital force, which was not mere noise, and which carried you along in the torrent of its expression. And in the whole performance there was an indefinable something which made you forget the mechanical and follow the living thought in the music.

In contrast to this, think of the many skilled performers who play the same music, with the same speed, accuracy and strength, but who fall just a little short of being able to move their audiences to real enthusiasm.

Now, what is the difference between the artist and the other? You say it is temperament, inspiration or genius. But why do not the other players finally reach this power? It is not because of the physique, or the length of the fingers, or the devotion to study. It lies in the POWER OF THE MIND. The artist is an artist because he can THINK more forcefully, more intensely than the mere player. Like the impassioned actor, or the masterly orator, he dominates his audience, swaying it by the force of his will and the intensity of his thought. "Temperament" and genius are but other names for this compelling mental power. Without it, the artist becomes commonplace at once.

So we may rightly conclude that the chief factor of success, in business, at school, on the stage, and in the concert room lies in the definite and specific training of the forceful and expressive mental qualities.

THE APPLICATION IN PIANO STUDY.

Now, with these points in mind, observe one of your boy pupils at play; do you not find plenty of initiative, will power and snap? But now observe him at the piano. Do you see anything suggestive of baseball vim, or football vigor? Does the hesitating, inaccurate, and generally inefficient boy at your side seem like the same person? Where is that mental alertness and positiveness?

The trouble with this boy (who is a type of innumerable students, of all ages and stages), the reason for so much commonplace playing, such lifeless practice, and so much useless, mechanical repetition, is simply that the student does not consciously employ those forces which we have found to be the source of success in the various lines discussed.

But how can we expect our pupils to put artistic force and expressive quality into their playing unless we definitely and systematically teach them, in addition to the usual details, how to use these higher mental powers? These powers are present or at least latent in every individual; and it is a glorious opportunity and privilege that the teacher enjoys of bringing these forces into activity, and by applying them in piano study, becoming a helpful influence in the life of the student.

The principle here described is the very heart and life of all piano study and teaching, and there is nothing in any method to compare with it in importance and in results. It is indeed, not only the law of success in music study, but an indispensable feature of true artistic growth throughout the whole course of musical training.

THAT instrumentation has influenced some of the greatest composers is proved by the common belief that Beethoven and Schumann thought orchestrally when they wrote for the piano, and every one knows that Liszt almost turned the piano into an orchestra. Indeed, it is said that of all the great composers for the piano, Chopin was the only one who wrote in a consistently pure piano style. Many excellent piano pieces have been transcribed for orchestra with great success. Merely to cite an illustration, Berlioz's arrangement of Weber's *Invitation to the Dance* is considered one of the most effective small orchestral pieces in existence.—E. R. KROEGER.



EDWARD GRIEG AND MME. GRIEG.

Mile-Posts in Pianistic Progress

By the Eminent Pianist Teacher

SEÑOR ALBERTO JONÁS

[EDITOR'S NOTE: This article is the second in the series by Señor Jonás. In the last issue of THE ETUDE he traced the development of the ancestors of the piano from their earliest beginnings. In this article the methods of playing the instrument are observed in a manner in which all students and teachers will be interested. In the next article Señor Jonás will discuss the more modern aspects of pianistic progress.]

THE FIRST METHODS OF KEYBOARD PLAYING.

Paumann, a German organist, born in 1410, seems to be the first noted performer of whose playing authentic records have come to us. In Austria, Hofmeister, 1459, won fame as organist and "player of kindred instruments," and he was the teacher of many noted musicians. In Italy the earliest names are Jacobo Buus, Bendusi, Gabrieli, the inventor of the Toccata, Diruta, and even greater than these both as virtuoso and composer, Claudio Merulo (1533). In the Netherlands, Willaert (1490); in Spain, Antonio de Cabezon (1510), whose performing ability and contrapuntal skill were equally great. In England, Tallis, Byrd, Gibbons and Bull acquired renown as performers of and composers for the clavichord and the virginal. France produced Chambonnières, who must be considered as the founder of French piano playing and the originator of the Suite.

Thus, at a time when Spain sent out Columbus to discover America (1492), when the German Gutenberg gave to mankind what proved to be one of its greatest blessings—the invention of printing—piano playing, such as could be accomplished on the small keyboard instruments of those times and as differentiated from organ playing in the church, was rapidly taking definite shape. The music written for the clavichord types of instruments was mostly contrapuntal, even dances being written in this manner. The way those knights of the keyboard fingered the scale and passage work may throw light on their virtuosity:

Hans Buchner (1483) (school of Hofmeister):



Later Ammerbach (organist in Leipzig, 1560):



Nivers (pupil of Chambonnières, 1617):



Just as curious are the fingerings of the Holländer Sweetnick (Amsterdam, 1562):



Louis Couperin, 1668, born in Paris, gives in his "L'Art de toucher le clavecin" the following fingerings:



which is still the fingering from the school of Chambonnières. He gives, however, another fingering meant to be an improvement:



Thirds were, until then, only played with the second and fourth fingers, and therefore could only be played staccato. Couperin, in order to play them legato, devised the following fingering:



Meanwhile in England Henry Purcell, 1658, annotated after Couperin's first manner, but, according to the usage then in vogue in England, fingered the little finger of the left hand 1; the fourth 2, etc. To avoid confusion and give, throughout, our modern way of fingering:



ODD FINGERINGS.

The thumb, as will be seen, was seldom used and was marked with 0; the index was marked as 1, the middle as 2, etc. Diruta seems to have been the first to mark the fingers as we do nowadays, the thumb as 1, the index as 2, etc. With the advent in Italy of Porpora, and especially of Frescobaldi, one of the greatest virtuosos of his time, a new departure is given to clavichord playing. However, the men who gathered all that their predecessors had left and, added to it the wealth of their own genius and inaugurated the true history of piano playing, were: In Italy, Domenico Scarlatti, 1685; in France, Rameau, 1683; in Germany, Handel and Johann Sebastian Bach. Rameau, one of the greatest of French composers and virtuosos of his time, wrote a piano method, many principles of which still hold good to-day. His compositions are only an amplification of what Couperin

did before him, but the principles laid down by Rameau in his piano method show, unmistakably, that he was a fine performer. He must, besides, be considered as the founder of our harmonic system. With the name of Johann Sebastian Bach we must pause, for he opens to us a new era

BACH'S RELATION TO THE ART WORLD.

Such genius as his, like Shakespeare's in literature, survives the taste and fashions of time. Had Bach written nothing else but this incredible monument of musical perfection, which few of us really know, *The Well-tempered Clavichord*, his name would have gone down through the centuries as long as mankind cared for music. But he wrote more; *Suites* in the English, French and German style; *Fantasies* and *Fugues* for the organ, masterpieces of such caliber that they have never been equaled; oratorios of such magnitude and beauty, and withal of such difficulty that their performance is nowadays considered an event in the musical season of any country. The *St. John* and *St. Matthew Passions* of Bach are given every year in Berlin by the celebrated chorus under the leadership of that most eminent conductor of choruses, Siegfried Ochs. On the day of the sale of tickets, a fortnight before the concert, a line of people waits in the gray hours of dawn for the box-office to open, and by 11 A. M. the hall is invariably sold out. The music of Johann Sebastian Bach has been aptly called the music of the future. Who can play, or listen to, the *Chromatic Fantasy* and not marvel at the incredible boldness and vigor of design and execution, at the wealth of melody, the profusion and variety of musical devices, the profundity of knowledge, the architectural vastness and power of this work? Then consider the *Italian Concerto*, the *Concerto in D minor*, his *Gigues*, *Toccatas* and *Partitas*, his "Art of the Fugue," his wonderful "Inventions," the *Fantasy* and *Toccata* for the organ, the afore-mentioned *Fantasy* and *Fugues* in G minor, A minor, D major; his mighty *Chaconne* for the violin, and the exquisite sonatas for that instrument!

It requires a well educated, experienced musician to appreciate Bach; his lines are so broad and so big that they always exceed the range of vision of the beginner. Bach has influenced—and for the highest and best only, the musical life and development of every musical nation on earth, and this influence—in nowise weakened yet—is bound to endure. It demands a highly developed and a sound musicianship adequately to interpret his works. Those who see in his compositions nothing but contrapuntal problems are greatly mistaken; a wealth of pathos, humor and dramatic fervor illuminates his forty-eight Preludes and Fugues, the *Chromatic Fantasy*, and the *Italian Concerto*, etc.

Bach makes music emerge from its childhood and take a fitting place next to its sister arts. Sculpture reached perfection in Greece twenty centuries ago, and the names of Phidias and of Praxiteles have never since been dimmed by that of any other sculptor. Architecture, likewise, blossomed in full during the early Grecian history; it gave us the Doric, Ionic and Corinthian styles, more pure and graceful than anything we moderns have to offer. Egypt's Pharaohs gave us their mystical, colossal structures; the East its luminous Indian, Assyrian and Byzantine styles, and mediæval Germany the typical Gothic art. Painting began to give evidence of artistic worth a little earlier than music, but how quickly it reached its height! The sixteenth and seventeenth centuries stand for its golden era: Michelangelo, Leonardo da Vinci, Correggio, Rafael di Santo, Carravaggio, Titian, Veronese, Giordano, Bordon in Italy; Murillo, Velasquez, Ribera, Goya, Pradilla in Spain; Rubens, van Dyck, Rembrandt, Jordaens, Ruysdael, Goyens in Holland; what a galaxy! These centuries also produced Shakespeare and Milton in England; Racine, Boileau and Molière in France; Calderon, Lope de Vega and Cervantes in Spain, and Martin Luther in Germany.

EXPRESSED briefly, education is striving more and more to stand for activity rather than for information; more for being than for having been; more for learning than for having learned; more for the life of conquest through activity than for the life of being conquered by inactivity. Furthermore, it is recognized as essential that the cultivation of power in a broad curriculum is necessary to the thorough initiation into the world of specialty. And thus the entrance upon exclusive residence is being deferred as long as possible.—THOMAS TAPFER.

CALENDAR OF FAMOUS MUSICIANS, DECEMBER



Pietro Mascagni
Born Dec. 7, 1863.
Distinguished Opera Composer.

Best known works: *Cavalleria Rusticana*, *Iris*, *L'Amico Fritz*. His most recent production, *Istabeul*, has been immensely successful in South America.



Hector Louis Berlioz
Born Dec. 11, 1803.
Died 1869.
Eminent French Composer.

Best known works: *Symphonies*, *Harold en Italie*, *Roméo et Juliette*, *Carnaval Romain*, *Les Troyens à Carthage*, *Damnation of Faust*.



Augusta Mary Holmes
Born Dec. 16, 1847.
Died 1903.
Eminent Woman Composer.

Best known works: *Symphonic Poems* (*Héro et Léandre*, *Lucie Les Argonautes*, etc.), an opera and over one hundred songs including *Four Lols*.



Ludwig van Beethoven
Born Dec. 16, 1770.
Died 1827.
Composer of undying fame.

Best known works: *The "Immortal Nine"*, symphonies, *Leonore*, *Egmont*, and *Prometheus* overtures, concertos, sonatas, chamber music, etc., and the opera *Fidelio*.



Carl Maria von Weber
Born Dec. 18, 1786.
Died 1826.
Famous Composer of Romantic Opera.

Best known works: *Der Freischütz*, *Oberon*, *Enrygnide*, *Préciosa*, etc., two symphonies, "Jubilee" Overture, concertos, chamber music, cantatas, songs, scenes, etc.



Edward Alexander MacDowell
Born Dec. 18, 1861.
Died 1908.
Most Noted American Composer.

Best known works: *Symphonic poems*, *Hamlet* and *Ophelia*, etc., *Indian Suite*, *Sea Pictures*, *Tragicaria*, *Erinac*, *Norrie*, and *Kellic*, sonatas, piano pieces, and songs including *Thy Beaming Eyes*.

PROBABLY the simplest and most direct way to get into a man's bad graces is to intimate that he has no sense of humor. Why this should be it is impossible to say, and we cannot attempt to inquire into the psychological reasons which cause a man, when his sense of the funny side of things is assailed, at once to prove that there is some truth in the charge by promptly losing his temper. This condition exists, however, and affects musicians no less than the rest of mankind. You may assail a musician's politics or religion and he will be comparatively unmoved; you may even assail his musicianship, and he will laugh at you, serene in the confidence born of long practice and successful endeavor; but allow it to be even hinted that he has failed to see a joke, and the mildest mannered of musicians will flare up in honest indignation.

Fortunately, there are very few people who do not see humor of some sort, and there is a time, doubtless, when the most pedantic old professor that ever donned a Doctor's robes will be seen with a twinkle in his eye. Even Gluck, who was a man of great austerity of disposition, had a certain vein of irony. He was one of the first composers to make his orchestra reflect the passions of the characters on the stage. In *Iphigenia in Tauris*, for instance, *Orestes* sings the words, "My Heart is Calm," while the orchestra clearly indicates that this is far from being the case. It is related that while Gluck was rehearsing this passage on one occasion, a musician in the orchestra failed to understand the exigencies of the situation, and stopped playing. "Go on, go on," yelled Gluck; "don't you see he is lying. Go on, he has just killed his mother!"

Perhaps, however, the surest test of a musician's humor is for him to be able to submit to criticism without any apparent disturbance of his mental equilibrium. There is a delicious touch of justice tempered with mercy in the retort Cherubini made to Napoleon when the latter criticised his music. "Your music," said Napoleon, "makes too much noise; speak to me in that of Paisiello, that is what I want." "I understand," replied Cherubini, quietly; "you like music which does not stop you from thinking of state affairs."

MUSICAL PUNS.

The homely pun has not been entirely scorned by musicians in criticising others, and a certain Dr. Tudway, Professor of Music at Cambridge University during the reign of good Queen Anne, will probably be better remembered as a punster than as a musician, though he did some sterling work in the latter capacity. When the Duke of Somerset was Chancellor, and discontent was rife at his poor patronage, Tudway complained that "The Chancellor rides us all without a bit in our mouths."

Where it is a question of criticising others, the humorists, musical and otherwise, have ample opportunity for exercising their faculties. Von Bülow once said of a certain pianist, "He has a technique which enables him to overcome the simplest passage with the greatest difficulty." Porpora, one of the greatest singing masters of all times, once passed through a German convent, and the monks begged him to remain during a service so that he might hear their organist, for whom they had a great respect. The service finished, the superior said, "Now, Signor Porpora, what do you think of the organist?" "Well," replied Porpora, "Well," interrupted the prior, "he is a clever man, isn't he—and likewise he is a good man—quite pure and simple." "Oh! as for his simplicity," said Porpora, "I grant you that, for his left hand knoweth not what his right hand doeth."

A somewhat kinder but none the less keen remark of Rossini deserves mentioning with those of von Bülow and Porpora. A poor artist called on him one day to say that he had arranged the celebrated prayer from *Moses in Egypt* for musical glasses. Might he have the honor to play the piece to its composer? Rossini consented. The man brought his instruments, some water was supplied, and Rossini, with cynical good humor, resigned himself to the ordeal. In the middle of the forty-fourth variation a friend arrived with news of importance. He was shown in but Rossini beckoned him to a chair, saying in an undertone, "I shall be only too glad to hear what news you have brought me as soon as this gentleman has finished washing my prayer."

Rossini, however, was frequently the victim of his own good nature. He had admirers of all kinds and

in all ranks, from kings to shopkeepers. He once found himself in his favorite store and the proprietor was soon in attendance. Just as he was about to leave, the merchant stopped him, saying, "Pardon me, sir, but I have for a very long time desired to ask a favor of you."

"What is it?" asked the composer. "I should be very proud if you would be good enough to give me your photograph with a few words underneath it."

"Oh, yes, with pleasure," answered Rossini; and taking a portrait from his pocket, he wrote under it. "To my stomach's best friend." In this instance, however, Rossini was more generous than he knew, for the provision dealer not only valued the portrait very highly, but also increased his business by having a copy of the words Rossini wrote on it inscribed on his billheads by way of advertisement.

TRY THE SUNSHINE CURE.

BY KATHARINE BURROWS.

Do you ever realize that a teacher who has many pupils of differing characters goes through a certain process of mental adjustment before each one takes her lesson, so as to fit her own mentality as nearly as possible to the mentality with which she is to work for the next half hour or forty minutes? This process is not always a conscious one, but it involves a strain upon nerves and brain nevertheless, just as the noises of a city street wear upon us even though from custom we are hardly aware of hearing them. Some pupils have just as wearing an effect upon their teachers as the incessant and wearying city noises, while others are as stimulating and refreshing as a mountain breeze. I have sometimes wakened of a morning with a sense of weight upon my mind for which there was no apparent cause, and a search for the reason has brought out the fact that a certain pupil had her lesson hour on that day. Not necessarily a dull pupil either, in fact, often quite the contrary, but one to whose mentality mine did not readily adjust itself.

One bright faced girl used to come to my studio who always left a ray of warmth and sunshine behind her. She was not musical; her lesson hour was usually one of constant effort on the part of both teacher and pupil. There were certain points which had to be worked and worked upon to an almost discouraging extent, but nevertheless this girl always went away leaving me "feeling good"; never discouraged or hopeless in spite of the fact that progress was very, very slow.

What was the reason? A warm, bright, genial nature was part of the charm, but most of all I think it lay in a real heart-kindness and sympathy. Although very young, she could realize the point of view of the other one and could appreciate, perhaps, unconsciously some of its problems. It was not that she said much; in fact, she talked less than many other pupils, but she radiated sunshine and stimulation. This girl is now a music teacher. In spite of her lack of talent she won out, by hard work and perseverance, and judging from the number of pupils she has, and their love for her, it would seem that her mentality has the same influence now upon her pupils that it had upon her teacher in former times, and that she sends them away from their lessons with that delightful but indescribable sensation known as "feeling good."

Are real heart-kindness and sympathy such very rare qualities then? Not by any means. The qualities are not rare, but their expression is. We cover the sunshine close in our hearts with damp clouds of shyness or reserve or thoughtlessness. The life-giving warmth is there, but it doesn't get out. We do not radiate as we might, and we do not realize what a difference it makes to every one we meet. If we did, we would tear off our clouds, and dispense sunshine with all the power we possess. You, student, would rest your tired teacher and give her strength to do her best work. You, teacher, would do ever greater things because love will bring out the good in your pupils, and the sunshine of the lesson hour can even irradiate the dreaded dullness of the practice hour. My sunny friend has not nearly so much trouble in getting her students to practice as most teachers. Try the Sunshine Cure!

"WHEN a passage sounds beautiful to me, that is, when it satisfies my ear and my mind, and I find that such a beautiful passage is forbidden by the dry rules of the pedants, then I do not hesitate to let the so-called little grammatical errors stand."—J. HAYDN.



The Pause, Its Use and Abuse

By HERBERT SANDERS

MANY musical performances—otherwise excellent—are marred by a misunderstanding of the nature of the pause. Some scarcely observe it; others exaggerate it: both rob it of its charm and are unacquainted with its function.

The duration of the pause must not be determined by fancy or caprice, but by the effect it is designed to secure which alone is revealed by the context. The use and abuse of the pause will be best explained by a few examples. Dvorak (*Slavische Tanz*), starts with:



The object of the composer in commencing with these two chords is to strengthen the impression of the opening chord and tonality and to act as an introduction. It has its parallel in speech in "Ladies and Gentlemen," or "My Dear Friends." It should be held long enough to create an impression of force and boldness—a characteristic of the music which follows. In the same way the orator's "Ladies and Gentlemen" is delivered in a tone of voice in keeping with the burden of his speech. Beethoven's Fifth Symphony (first movement) opens with:



The movement is largely built on this rhythmic and melodic phrase, and as Beethoven said it is to represent "Fate knocking at the door," it must be regarded as not only rhythmically and melodically, but also pictorially pregnant with significance and meaning. Hear what Wagner said: "Suppose we could hear Beethoven calling from his grave to the conductor would he not say something like the following:—'My pauses must be long and serious ones. Do you think I made them in sport, and because I did not know what to say next? Certainly not! That full exhausting tone, which in my Adagios expresses unappeasable emotion, in a fiery and rapid Allegro becomes a rapturous and terrible spasm. The life blood of the note must be squeezed out of it to the last drop with force enough to arrest the waves of the sea and lay bare the ground of ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky and the burning face of the sun itself.'"

Beethoven has a curious example of the pause in his Sonata Op. 106 (last movement, Edition Peters):



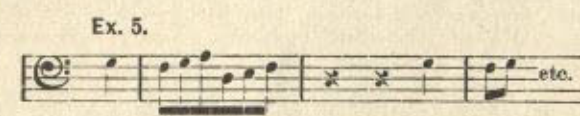
Obviously the pause is here designed to aid the rests in eliminating any perception of rhythmic accent. By such means the imagination is stirred and a sense of mystery obtained. The length of the pause must there-

fore be such as would aid in strengthening this effect of mystery.

A pause is not always denoted by the usual sign. It is sometimes expressed by rests. While in many cases the object of the pause is definitely to interrupt the rhythm (as in Examples 2 and 3), in other cases the composer takes it for granted that performers have a mature sense of rhythm and can feel it even when the music has momentarily ceased as in Beethoven's Sonata Op. 10, No. 3 (Rondo):



Here, a pause is expressed by rests, and its duration is definitely fixed by the general tempo of the movement. The performer is understood to feel the pulsations throughout. To the listener the mental effect must be necessarily different; he would perceive the two fragments of music with an indefinite pause between—to the performer the rhythm is unbroken; to the listener there is no rhythm when there is no music. This device is rather a favorite of Beethoven's, especially when he desires an effect of drollery as, for instance, the confusion depicted in the trio of the Fifth Symphony which Berlioz likened to the "gambols of an elephant."



What is known in Germany as the "General pause"—frequently used by Mozart and Haydn to convey a sense of humor—is usually placed at the end of a rhythm, towards the close of a movement, and at that point where the emotional tension is at its highest. An example is found in Haydn's quartet (Finale—last eight bars):



That most telling artifice of the competent public speaker known as the "Oratorical Pause" where, after the intense excitement of running eloquence, the speaker makes an unexpected stop just at the exact moment when the emotional climax is expected has its counterpart in music. In the whole range of choral music there are no more thrilling instances of the "Oratorical Pause" than in Mendelssohn's *Elijah* (end of "Be not afraid" chorus):



and in Handel's *Messiah* (end of "All we like sheep" chorus):



The pause in both those instances (after "afraid" in the former and "way" in the latter) is implied, and observed by any conductor untrammelled by pedantry. While the "Oratorical Pause" is most eloquently employed in speech or song the instrumentalist who has not learned its dramatic use and significance is, as yet, unacquainted with the limit of his expressive resource, and has failed to secure an effect which the greatest artists deem the most electrifying. Its dramatic effect is in proportion to the rarity of its use.

The notes marked *ten.* (from *tenuto*—hold), which indicates that the note is to be slightly prolonged beyond its written length, differs from the usual pause (expressed by —) inasmuch as it implies not the cessation of the rhythm so much as its relaxation. It is generally found in the phrase itself while the pause is generally found towards the end of a phrase. When not overdone it can be made very expressive.

Beethoven puts a pause at the end of a movement in some of his sonatas. It seems reasonable to understand it to be an indication not to hurry on to the movement following but to leave the mind in the mood provoked by the preceding movement for a moment. The pause which he places at the very end of a sonata after the music has ceased has no significance whatever.

So far the use of the pause has been considered, a few words on its abuse may not be out of place.

The abuse of the pause by singers, in order to gratify their vanity and the demands of an ignorant audience, is exemplified in their proverbial stop-note. This is the most inartistic device of modern singers. Mr. Abdy Williams in his *Rhythm of Modern Music* denounced it in following scathing terms: "A pause is sometimes introduced by unintelligent or uncultured singers in the preultimate note of a full close, especially at the conclusion of a song. This note is frequently a high one, and the final cadence, as its name implies, falls from it to the tonic. There is, as a rule, no dramatic or expressive reason for breaking the rhythm here; on the contrary, there is usually every reason against it. The introduction of an unwritten pause in this place is due entirely to the vanity of the singer, and it generally results in a large amount of applause from an uncritical audience, who are pleased with the mere sound of the powerful high note, without noticing that it is ridiculous from every point of view other than the personal display of the performer."

"If a speaker were to make nonsense of his sentences by dwelling for an indefinite time on some single syllable of a word merely because he found that it suited his mouth, the same audience that applauds the senseless pause by the singer would laugh at him."

We look upon Schumann as a genius, and it is almost a treason to music to say he was not. Out of that remarkable nature and out of the store of thought culled from study of books and music, he evolved the musician. The nature of the man was to break away from accepted theories and to invent. Call that genius if you choose, but, had he been a military man, that same genius would have made him devise new guns and high explosives. Had he been a farmer he would have found better ways of growing celery and other produce. Now, from that nature evolved he the musician. How? By hard work. Thwarted in one direction, he turned to another. Having spoiled his hand for piano playing, he made himself a composer.—F. H. TUBBS.

Study Notes on Etude Music

By PRESTON WARE OREM

BARCAROLLE—A. JENSEN.

Adolph Jensen (1837-1879) was one of the most devoted followers of Schumann, and afterwards of Wagner. His compositions, however, display more of the influence of the former than of the latter. Jensen wrote numerous piano pieces for two and for four hands, all characterized by grace and emotional originality of content. The *Barcarolle* is a fine example. In fact, this piece is an almost perfect specimen of its type. It will require a finished interpretation with strict attention to dynamic details. The leading melodic voices must stand out clearly against the rich harmonic background.

NORWEGIAN DANCE—E. GRIEG.

The Norwegian Dances by Grieg appeared originally for four hands, but they are very effective and equally popular in the solo form. No. 2, in A, is the best of the set. It is full of originality in harmonic treatment and evinces the strong Scandinavian characteristics so frequently to be found in Grieg's music. It must be played with dash and vigor.

SCHERZINO—R. SCHUMANN.

This is one of Schumann's liveliest short movements. It is taken from his *Faschingssschwank aus Wien* (Carnival Pranks in Vienna), Op. 26. In this composition, as in his *Papillons*, Op. 2, and *Carnaval*, Op. 9, Schumann has depicted in a series of musical scenes the merriment and kaleidoscopic coloring of a masquerade. This *Scherzino* demands a poetic and fanciful interpretation. It is well for the player to bear in mind always that in Schumann's works the *tempi* are never hurried.

MEDLEY FROM THE CLASSICS.

All the world loves a good tune, and, after all, the good tunes in music seem to be the one imperishable part of it all. In this medley twelve of the best melodies by some of the greatest writers are strung together in an entertaining and interesting manner. The idea is to play the medley straight through without stopping. Sufficient of each piece is quoted to convey a complete musical idea.

DANCE OF THE WINDS—A. J. PEABODY, JR.

This is a showy exhibition piece written in the brilliant, dashing style essential to composition of this nature. The galop, march and polka have all been employed for this purpose, but the galop seems most suitable. As a dance the galop is not used very much at the present time. It is of German origin and has been popular in France since the beginning of the nineteenth century. It is always in two-four time. *Dance of the winds* is a good specimen of the idealized galop rhythm. Play it as rapidly as possible, consistent with clearness and accuracy of execution.

FROM THE HEART—C. W. KERN.

This is one of Mr. Kern's prettiest drawing-room pieces, recently composed. The question is asked sometimes, What is drawing-room music? *Salon* or drawing-room music is music of a lighter character with a certain elegance of style and conception intended primarily to entertain the general listener; suitable to be played in the home or social circle. Some of the greatest writers of drawing-room music were Thalberg, Godschalk, Wollenhaupt, W. V. Wallace, S. P. Mills, Wm. Mason. Liszt sometimes wrote in this style. Pieces by the foregoing writers are all rather difficult, but the modern writers in this style confine themselves chiefly to the intermediate grades. Mr. Kern's *From the Heart* is a good contemporary specimen.

PRISCILLA—CHAS. LINDSAY.

The *three-step* is a contemporary dance, in reality derived from the waltz, but somewhat akin to the mazurka in rhythmic swing. *Priscilla* is a bright and tuneful number, suitable for a student beginning third-grade work. Its useful teaching features are the short *arpeggios* in sixteenths and the passages in sixths. This will make a good recital piece.

I THINK OF THEE—A. SARTORIO.

This is an attractive third-grade teaching piece, written in folk-song style. The opening theme is in the manner of a *maennerchor*, or men's quartet, very prettily harmonized. Mr. Sartorio seems to have at his command an ever-ready flow of melody.

LAUGHING RONDO—W. LEWIS.

This is a lively and characteristic little teaching piece, suited to the holiday season. It should add to the merriment at a young pupils' recital or home entertainment.

BRIGHT IDEA—I. W. RUSSELL.

This is another easy teaching piece, a polka movement. There is just enough finger work in this bright and tuneful number to keep a good second-grade pupil busy. Note the tendency of the polka rhythm to throw the principal accent on the second beat of the two-four measure.

ON THE MERRY-GO-ROUND—W. ROLFE.

Still another useful teaching piece. This is a *schottische* movement, introducing the rhythmic device known as the "Scotch snap." We refer to the sixteenth note followed by a double-dotted quarter occurring on the third beat of the first, second and some other measures of the principal theme. This will make a jolly recital number.

INSTALLATION MARCH—G. N. ROCKWELL.

This piece is equally adapted to either the piano or organ. It is intended particularly for indoor marching, for school or lodge purposes. Indoor marching is usually done at a slower pace than outdoor or military marching, hence the grand march rhythm, or four-four movement, is more suitable than the two-step, or double-time movement.

POLONAISE (FOUR-HANDS)—F. CHOPIN.

The celebrated *Military Polonaise* of Chopin lends itself well to four-hand arrangement. The big sonorous chords are just right for the purpose, and the piece gains in power and brilliancy. This will make a splendid exhibition number.

MELODY IN F (VIOLIN AND PIANO)—A. RUBINSTEIN.

The celebrated melody by Rubinstein makes an effective and expressive violin number. The transcription has been exceedingly well done. This will prove a delightful addition to the violinist's repertoire. There are too few such pieces.

ROMANZA (PIPE ORGAN)—W. A. MOZART.

This beautiful classic makes a fine organ piece, with opportunity for effective registration. Although Mozart did not write for the pipe organ, it is a fact, nevertheless, that much of his music seems peculiarly suited to this instrument. The *Romanza* will make a fine prelude or offertory.

THE VOCAL NUMBERS.

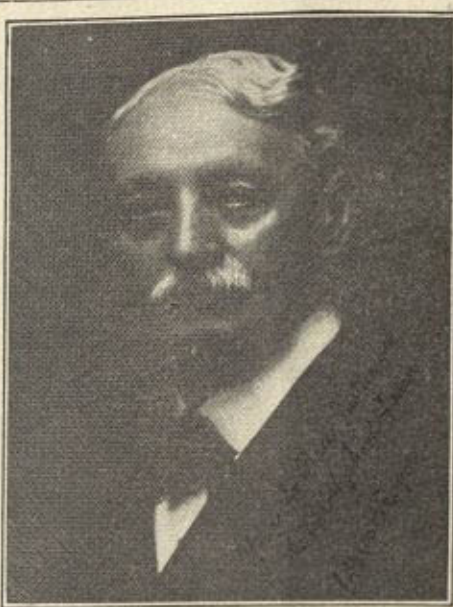
A portrait and sketch of Mr. Troyer will be found elsewhere on this page. His transcriptions of the Zuni and other Indian melodies have been with him a labor of love. The *Invocation to the Sun God* is a most convincing number, singable and tenderly expressive; a song that should have great vogue at recitals, and valuable also for teaching purposes.

Mr. Petrie's *Till the Stars Have Ceased to Shine* is a stirring concert song in the familiar Spanish rhythm. This song should "go" with audiences.

Christ is Born To-day, by E. Louis is a beautiful Christmas song in the French carol style, unaffected and charming in its artistic simplicity. This song will repay careful study.

WHAT with lesson-giving, the practice of one's instrument, the keeping up of a more or less extended correspondence, now and then writing for the press, and the necessary attention given to one's business, the well-established teacher may often feel so driven for time as to scarcely take pains to be polite and courteous. Perhaps our country has had fewer harder workers than Emerson, who gave the following maxim: "Life is not so short but that there is always time for courtesy." To which may be added the following from Bulwer-Lytton: "A man who possesses every title to our respect except that of courtesy is in danger of forfeiting them all. A rude manner always renders its owner liable to an affront. He is never without dignity who avoids wounding the dignity of others."—CHARLES W. LANDON.

Well Known Composers of To-day



CARLOS TROYER

ONE of the most individual figures in American musical life is Carlos Troyer, whose long service in investigating Indian music has been of great value and trustworthiness. Mr. Troyer was born in Mainz in 1837. In his childhood he was a friend of Franz Liszt and Jenny Lind. In his youth Mr. Troyer came to America and after a period of teaching decided to go to the West Indies with an operatic company. Thence he went to Brazil, where he made a study of the songs of the song birds and put them down in musical notation. Falling in with several Indian tribes he made his way to their secret councils through his violin playing. He even penetrated the region of the fierce Incas, where his life was saved by his skill with the fiddle. He is said to be the first white man who ever went into the Inca country and came back alive. He made records of 400 tribal songs and won recognition from the Brazilian government and the close friendship of the Emperor Dom Pedro.

For over thirty years Mr. Troyer has lived in California, teaching and composing and making records of the tribal music of different Indian communities, particularly the Zuni Indians. One of Mr. Troyer's strongest admirers is Col. Theodore Roosevelt.

MASSENET AS A SOLDIER.

MASSENET was such a hard worker that it is impossible to think of him as taking part in anything likely to interfere with his main object in life. Nevertheless, his musical dreams were rudely disturbed at the time the Germans came down from the North. But even amidst war's alarms the prevailing passion made itself felt. In Mr. H. T. Finck's book on Massenet, we read that, "During the Franco-Prussian War, Massenet belonged to a *bataillon de marche*. The Prussian cannons," he writes in his autobiographic sketch, "answering those of Mount Valerien, often lugubriously punctuated the fragments that I tried to write during the short moments of rest that guard duty, marching around Paris and military exercises on the ramparts left us. There the musician in the physical weariness of this novel life, vainly trying to find a few moments of forgetfulness, did not altogether abdicate his rights."

"In the leaves of a finished score, but one which will never be brought before the public, *Méduse*, I find annotated the patriotic cries of the people, and the echoes of the *Marseillaise* sung by the regiments as they passed my little house at Fontainebleau on their way to battle. And so in other fragments I can read the bitter thoughts that moved me when, having returned to Paris before it was invested, I was inspired by the woe-filled times that were upon us during the long winter of that terrible year."

THE process of composing cannot be taught like the designing of a picture, or the shaping of a model.—Mendelssohn.

Dedicated to the Lodges of America

INSTALLATION MARCH

FOR PIANO OR ORGAN

GEO. NOYES ROCKWELL

Spirited M. M. = 100

TRIO
Con brio

Maestoso

Largo

THE ETUDE

FROM THE HEART

REVERIE

CARL WILHELM KERN, Op. 271

Not too fast M.M. ♩ = 60

una corda

calmato

atempo

tre corde

cresc.

mf

Piu animato

calmato

rit.

p

mf

cresc. molto e accel.

rit.

a tempo

accel.

Piu mosso

a tempo

dim.

Tempo I.

a t

p

Grandioso

a tempo

calmato

cresc.

con amore

mf

a tempo

calmato

a tempo

cresc.

f

mf

broad

dim.

p

con passione

Very slowly

rit. molto

pp

morendo

una corda

morendo

DANCE OF THE WINDS

GALOP DE CONCERT

Allegro a capriccio

A. Jackson Peabody, Jr. Op. 17

ff
brillante
r.h.
l.h.
Vivo
poco rit.
Tempo di Galop M.M. = 132
cresc.
ff
Fine

cresc.
ff
morendo
Con moto
TRIO
f
molto cresc.
vibrato
Con ferocita
Fine of Trio (D.S.)
ff
D.C. Trio

SCHERZINO

from the Faschingschwank aus Wien

("Carnival Pranks in Vienna")

The "Carnival Pranks," composed in 1839 and mainly written during the festival season, offers a picture of the bustle, life and jocundity of the carnival masquerade. It is one of the most characteristic and peculiarly attractive of Schumann's works. The "Scherzino" is perhaps the most jovial and fantastic of the five movements, representing the composer in humorous vein, and suggesting the antics and badinage of the maskers. It demands a spirited, somewhat capricious rendition.

R. SCHUMANN, Op. 26, No. 3.

Allegretto M.M. $\text{♩} = 112$.

a) Imitating a drum-beat, executed thus:

Polonaise Militaire in A Major

SECONDO

FR. CHOPIN, Op. 40, No. 1

Allegro con brio M.M. ♩ = 96

Copyright 1896 by Theo. Presser. 4

Polonaise Militaire in A Major

PRIMO

FR. CHOPIN, Op. 40, No. 1

Allegro con brio M.M. ♩ = 96

THE ETUDE

SECONDO

ff energico

p

piu f

fff

p cresc.

f

tr

atempo

rit.

ff

p

p

fff

p cresc.

Execution:

THE ETUDE

PRIMO

ff energico

p

piu f

fff

p cresc.

f

1

f

1

1

atempo

rit.

ff

p

p

fff

p cresc.

f

D.C.

THE ETUDE

MEDLEY FROM THE CLASSICS

W. P. MERO

MARCIA FANTASTICA - Bargiel

Molto moderato M.M. = 96

p *Ped. simile* *cresc.* *p* *dim.* *f* *p* *molto rit.*

PIZZICATI from "SYLVIA" - Leo Delibes
Allegretto ben moderato M.M. = 72

MENUET A L'ANTIQUE - J.J. Paderewski

Allegretto M.M. = 144

mp *non legato* *ten.* *p* *ten.* *pp* *f* *mf* *p*

POLISH DANCE - Scharwenka
Con fuoco M.M. = 152-160

THE ETUDE

NOCTURNE in E flat - F. Chopin

Andante M.M. = 132
con espress.

f *p* *doce* *Ped. simile* *p* *pp* *p*

TURKISH RONDO - W.A. Mozart

Allegretto M.M. = 126

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

THE CELEBRATED LARGO - G.F. Handel

Largo M.M. = 69-72

p *legato* *cantabile* *cresc.* *p* *f*

THE JOYOUS PEASANT - R. Schumann

Allegretto M.M. = 120

mf *molto rit.*

SERENATA - M. Moszkowski

Andante grazioso M.M. ♩ = 60

First system of the Serenata score, measures 1 to 15. The music is in 3/4 time, key of D major. It features a delicate melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). Fingerings are indicated with numbers 1-5.

MENUET in B minor - F. Schubert

Allegro moderato M.M. ♩ = 126

First system of the Menuet score, measures 1 to 5. The music is in 3/4 time, key of B minor. It consists of a simple, rhythmic melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

MARCH FROM CAPRICCIO - Mendelssohn

Marziale M.M. ♩ = 80

First system of the March score, measures 1 to 15. The music is in 3/4 time, key of D major. It features a lively, rhythmic melody in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo), *ff* (fortissimo), and *p* (piano). Fingerings are indicated with numbers 1-5.

THE ETUDE
BARCAROLLE

Quieto e dolce M.M. ♩ = 54

ADOLF JENSEN, Op. 33, No. 16

First system of the Barcarolle score, measures 1 to 15. The music is in 6/8 time, key of B-flat major. It features a gentle, flowing melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). Fingerings are indicated with numbers 1-5.

This page of musical notation is a complex score for a piano piece, likely a sonata or concerto movement. It features multiple systems of staves, each with a treble and bass clef. The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 and 1-8. Dynamics are marked throughout, including *pp* (pianissimo), *cresc. molto* (crescendo molto), *mf* (mezzo-forte), *p* (piano), *rit.* (ritardando), *a tempo*, and *decresc. e rit.* (decrescendo e ritardando). The score includes various musical symbols such as notes, rests, slurs, and articulation marks. Performance instructions like *tre corde* and *sempre* are also present. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on technical precision and expressive phrasing.

Registration { Gt. Gedackt 8'; Flute 4'
Ch. Viola 8'; Dulciana 8'; Flute 4'
Sw. Principal 8'; Bourdon 8'; Octavo 4'
Ped. Principal 16'

ROMANZA
FOR PIPE ORGAN

Andante M. M. $\bullet = 54$

W. A. MOZART

W. A. MOZART.

MANUAL

mf Sw.

PEDAL

cresc.

p Ch. Sw. *f*

Ch. Sw. *f*

Sw. add Corno.

cresc.

This page of musical notation is a piano score, likely for a concert piece. It consists of several systems of staves, each containing multiple parts. The notation includes various musical symbols such as notes, rests, and dynamic markings. The instruments and parts are labeled as follows:

- Shut Corno.**: A horn part, marked with a *p* (piano) dynamic.
- Sw. Oboe**: A woodwind part.
- Gt.**: Guitar parts, appearing in several systems.
- Ch.**: Chamber or Chorus parts, appearing in several systems.
- Sw.**: Swell or Sustain parts, appearing in several systems.
- Sw. add Oboe**: A woodwind part, marked with a *cresc.* (crescendo) marking.
- Gt. Clarabella only**: A guitar part, marked with a *f* (forte) dynamic.
- Sw.**: Swell or Sustain parts, appearing in several systems.
- Ch.**: Chamber or Chorus parts, appearing in several systems.
- Ch. without Flute of 4'**: A chamber or chorus part, marked with a *rit.* (ritardando) marking.

The notation is written in a standard musical notation style, with notes, rests, and dynamic markings. The page is numbered 10 in the bottom right corner.

THE ETUDE

PRISCILLA

Three Step

CHAS. LINDSAY

Tempo di Mazurka M.M. = 126

p *delicato*

Con animo

f *Fine* *mf*

a tempo

p *delicato*

f

Trio *dolce* *p*

THE ETUDE

calmato *p*

Fine of Trio

From here go to beginning of Trio, and play to Fine of Trio; then, go to the beginning of piece and play to Fine. D.C. Trio

I THINK OF THEE

Moderato non troppo M.M. = 69

Dein gedenk ich

A. SARTORIO

p

cresc. *f* *rit. e dim.* *p* *a tempo*

a tempo *cresc.* *poco rit. e dim.* *p*

cresc. *f* *rit. e dim.*

THE ETUDE MELODY IN F

Edited by F.E. Hahn

ANTON RUBINSTEIN
Arr. by Fr. Hermann

Moderato M.M. = 72

VIOLIN

semplice

PIANO

p *sempre arpeggiando*

p *marcato la melodia* *mf*

mf *p*

3da Corda *rit.*

f string. *dim.*

Tempo I.

p

4ta Corda

p

f *string.* *dim.*

Tempo I.

rit. *semplice* *p*

cresc. *cresc.* *f*

molto *p*

rit. *pp* *tranquillo* *pp*

TILL THE STARS HAVE CEASED TO SHINE

J. WILL CALLAHAN
Tempo di Bolero

(SEÑORITA MINE)

H. W. PETRIE

1. A - way down in sun-ny Mex-i-co There once liv'd a lit-tle Span-ish maid, With
hair dark as night and eyes a-glow, And cheeks of an ol-ive shade. When lov-ers came this maid to woo, And
sought to win her heart so true, She'd list-en to the tale they all would tell, Then sweet-ly an-swer, "No!" Un-
til there came a - long A youth who sang this song: Se-ño - ri - ta mine'tis a love di-vine That I bring you to
night; Say you'll be my own, just be mine a-lone, 'Neath the stars' bright gold-en light, Se-ño - ri - ta mine, by the

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stars that shine in the heav-ens so blue, Now I vow I love you, True as stars a-bove you, And
I will nev-er leave you Till the stars have ceased to shine.
2. Each night down in far off Mex-i-co, Where shone the gold-en ev'-ning stars, She'd
hear on the night-wind soft and low, The sweet sound of his gui-tar; And there by its charm it
ev-er seem'd To draw her be-side him as she dream'd, Un-til one night when all the world seem'd bright, She
soft-ly whis-per'd "Yes!" The sil-very moon a - bove Heard this sweet song of love: Se-ño -

Refrain D. S.

THE CHRIST IS BORN TODAY

NÖEL

EMILE LOUIS

Words by TH. GAUTIER
Translated by Frieda Douty
Allegretto

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The Aim of the Teachers' Round Table.

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belongs to the Questions and Answers department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

KÖHLER.

"I notice in the ROUND TABLE the question, 'Do you recommend Köhler for the first four grades? If you do, why not for the more advanced grades? After the first four Köhler books, what do you next suggest? Will you kindly suggest a course from the beginning to the sixth or seventh grade?'—W. L. S.

On referring to the June ETUDE I find that my answer referred to the Köhler studies, which I assumed the question referred to. You evidently have in mind the Köhler Practical Method. As for this latter, if Köhler were himself alive, I have no doubt but that he would say that it was altogether up-to-date. It has been some thirty-five or forty years since it was compiled. Many of the Köhler Etudes are very excellent, and have been used very successfully. The following you will find a suggestive graded list which will do for the average case, although an experienced teacher would doubtless wish to vary it for many individual cases.

GRADE I.

Beginner's Book—School of the Pianoforte, Presser, Standard Graded Course, Book I.

GRADE II.

Standard Graded Course, Book II.
Czerny-Lieblich, Book I. (The simpler may be used in Grade I.)
Selections from Heller, Op. 47. (Only the simplest ones.)

GRADE III.

Standard Graded Course, Book III.
Czerny-Lieblich, Book II.
Heller, Op. 47, the more difficult ones.
First Study of Bach.

GRADE IV.

Standard Graded Course, Book IV.
Finish Czerny-Lieblich, Book II.
Heller, Op. 46.
Bach's Little Preludes.

GRADE V.

Standard Graded Course, Book V.
Czerny-Lieblich, Book III.
Bach, Lighter Compositions.
Cramer may be begun.

GRADE VI.

Standard Graded Course, Book VI.
Bach, Two Part Inventions.
Cramer, 50 Selected Studies, continued.

GRADE VII.

Standard Graded Course, Book VII.
Clementi, Gradus ad Parnassum.
Bach, Three Part Inventions.

The Standard Course is based on a system of ten grades. Octave work should be continued from the time you find it taken up in the Standard Course. The pupil will find Horvath's *Melodic Octave Studies* interesting.

PLAYING PUPILS' PIECES.

"Do you think it advisable to play over pupils' pieces and exercises for them in advance? My own plan has been not to play them before the pupil has first mastered them, although I point out the difficult places."—M. H.

For "exercises" you doubtless mean etudes. Exercises should be gone over in advance from every standpoint, so that the pupil may thoroughly understand just what he is to do. Etudes should also be explained in advance, although it may not be necessary to play them. Indeed, it is never necessary to play an etude to a pupil that simply embodies a single technical idea throughout. Two or three measures will give him an idea of what is required.

As to pieces there can be no hard and fast rule. There are some students who are so quick and imitative that their own originality can never be well developed unless playing their pieces for them is done with the greatest caution. All students, as well as these, should be encouraged to form their own conceptions

of a piece from the notes. There are multitudes, however, of advanced players who never seem to acquire the ability to tell "how a piece goes," until they hear it played. Such, however, can never become real musicians. They are as badly off as a person would be who could merely pronounce the words of a sentence in the newspaper without knowing what it meant. In the majority of cases little is gained by playing over a new piece to a pupil before he has any familiarity with it, as its details will make little impression upon him. At most he can only say whether he liked it or not, which opinion may be of no consequence whatever as to the value of the piece, either musically, or as a study piece in his own individual case. In the case of pupils who are slow of comprehension they need to hear a new piece several times, if it be of high class, before it means anything to them. As a general proposition, every student should be taught to form his own conception of the notes.

BACH.

"I have been criticized severely for the quantity of Bach that I give my pupils. I am told that so much will kill the spirit of the most talented pupil, wear him out and discourage him. Is there danger of this? I give the Little Preludes, Two and Three Part Inventions, French and English Suites, Preludes, Well Tempered Clavichord, etc. My teacher compelled me to take all of it, and not miss one."—S. H.

That old quotation that "Art is long and Time is fleeting" ought to help you here. Every player aspires to be a well-rounded musician. The world is progressing and adding to the sum of its knowledge every day, which means also the musical compositions that are worth knowing and playing. Hence every year adds to the necessity of culling even the greatest composers, and using only that which is most characteristic and most worthy of their genius. If one wishes to make a specialty of the study and playing of Bach, that is one thing; but if one wishes to have a comprehensive knowledge of all the great composers who are worthy of his study, he will have to curb his enthusiasm for the one composer. One may not be in sympathy with Debussy, Ravel and others that represent the forward movement of to-day, but he would better make himself familiar with them or else soon be left far behind.

Except in the cases of students who may practice six or seven hours a day I do not see how they could keep up with the Bach regimen you prescribe and gain any knowledge of other composers. Furthermore, untalented pupils will not thrive on Bach except in moderate doses. They are out of sympathy with his mode of expression, and sometimes it requires years to bring them to it. Your loyalty to Bach deserves every praise. I would suggest, however, that you moderate a little with your pupils.

With the *Two Part Inventions* I use them in the following order—Numbers 8, 13, 14, 6, 1, 10, 12, 3, 4 and 2. *Three Part Inventions*—1, 2, 7, 10, 12 and 15. The *Well-Tempered Clavichord* you will find fully considered, occupying all the space, in the *Round Table* of the March, 1912, issue of THE ETUDE.

SEVERAL POINTS.

"I am studying piano without a teacher. My pieces are of the eighth grade. My technical work consists of major and minor scales in tenths and sixths. Pischka's *Starty Progressing Exercises*, the Clementi *Gradus* and Bach's *Inventions*.

1. Can you suggest improvements in the technical work?
2. Are all the 20 Clementi Studies necessary?
3. How are the Pischka Studies to be used?
4. Please name a book to follow Stainer's 'Harmony' that can be used without a teacher.
5. My age is nineteen. Can a musician of talent expect to be making \$2,500 a year in the exercise of his profession by the time he is thirty-five?
6. If obliged to give up study until next summer will it do irreparable harm?"—E. K.

1. Your practice time should be divided into technic, etudes, pieces, review and memory. Your technical practice should include more than scales in sixths and

tenths. Arpeggios, octaves and special passages should also be included.

2. Certain ones of the Clementi are usually omitted.
3. The Pischka may be used as daily exercises.
4. Practice on one or two until thoroughly mastered. Test the speed by means of metronome.
5. Manual of Harmony, by Dr. Hugh A. Clarke.
6. This is a question no one can ever answer for another. The success you make in your profession will depend entirely upon your own ability, your commercial ability as well as your musical. If you have talent you must know how to place it on the market, often times make a market for it. A careful perusal of Bender's *Business Manual for Musicians* will be of great assistance to you.

6. If you keep up your practice carefully I see no reason why the harm should be irreparable. It ought not to cause you more than a serious delay.

PEDAL AND SCALES.

1. "In what grade should the use of the pedal be taught to a child?"
2. Should the scales be taught in the first grade?
3. Is Mason's *Touch and Technique*, Vol. I, with the study of scales and arpeggios, sufficient for the technic of pupils in the second and third grades, or should other exercises be used?"—H. H.

1. The use of the pedal may be taught as soon as the student has pieces that need it for their best effect. Its first use should be very sparing, however. The use of the pedal is not a question of grade.
2. The preliminary study of the scales may be begun in the first grade. The major scales may first be learned within the compass of the octave.
3. Scales and arpeggios are treated in the second and third books of Mason. You will find enough material in these to occupy a pupil for years. Compendiums of technic like these are not simply books that are to be played through from beginning to end and then dropped. It is not unlikely that you may find individual pupils who may need special exercises for certain purposes. Often a difficult passage in a piece needs to be made into an exercise.

THE BEST METHOD.

1. "What do you consider the best fingering for the scales in double thirds and sixths? Should both forms of the minor scale be used in these?"
2. What are the best beginner's books other than Gurlitt's *Technic and Melody*, Köhler's *Practical Method*?"—A. B.

I use the standard fingering which may be found in Mason's *Touch and Technic*, Plaidy's *Technical studies*, and Philipp's *Complete School of Technic* as published by Presser. I mention the Presser edition, because Philipp also publishes another technical system with an entirely different fingering for the thirds and sixths. For these the player need only use the harmonic form of the minor scales.

2. The "best" book for teaching purposes must always remain a matter of individual preference, equally reputable instructors having various ideas on the subject. The *Standard Graded Course* is one of the best. A splendid book for small beginners has just been published by Mr. Presser, entitled the *Beginner's Book—School of the Pianoforte*. You will find it remarkably interesting and progressive.

MAJOR AND MINOR.

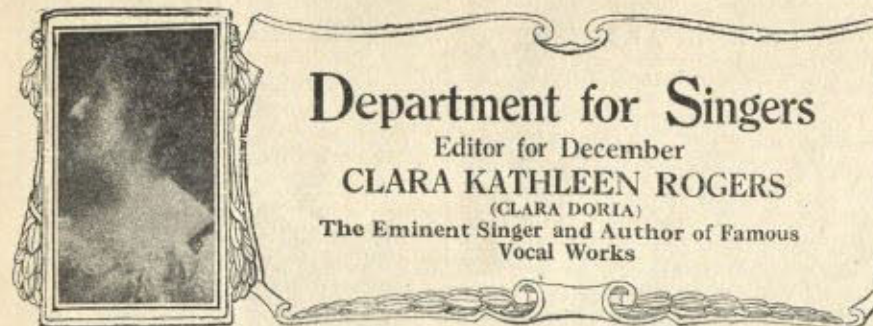
"In order to settle a dispute will you please tell me if the major and minor scales are taught from the beginning regardless of the age of the pupil? Are the majors all taught first, or is the relative minor to each major taught as it comes in order?"—S. W.

The scales are at the same time the simplest and most difficult of exercises. Hence they may be taken up very early in study, and be continued as long as the player practices. Some pupils are ready to begin them as early as the tenth lesson or thereabouts; others a little later. The number and rapidity with which they are undertaken will depend on the ability of the pupil. It is customary to make the student thoroughly familiar with the major scales before the minors are taken up.

GAMES.

"Is there any book published with musical games that one can use with little people?"—L. G.

Yes, you will find just what you want in *Games and Puzzles for the Musical*, by Daniel Bloomfield. It is a capital collection, and will provide you with no end of fun for your pupils, both old and young, and also unconsciously provide them with much invaluable information. Teachers can greatly enhance their work and increase the interest of their pupils by making use of this book.



Department for Singers

Editor for December

CLARA KATHLEEN ROGERS

(CLARA DORIA)

The Eminent Singer and Author of Famous Vocal Works

ENGLISH DICTION FOR SINGERS.

An important movement is now on foot to make English diction a basic element in the education of singers in America. This is hopeful news, for indeed it is high time that a start should be made in this direction. There is no doubt that instead of being shirked and avoided by both teachers and singers, as it is now, English should in America form at least as important a part of a singer's education as German does in Germany or French does in France.

The prevalent idea that the English language is ill-suited to singing in an utter fallacy, though it is easy to understand how its bad reputation has been acquired in view of the maltreatment it has received at the hands of singers up to the present time. If singers, however, instead of garbling our language—under the false impression that it is hopeless to respect it in its purity—would be willing to spend a little time in analyzing the words of their songs, together with their proper treatment in connection with vocal tone, they would soon be surprised into finding that English is quite as favorable to a free delivery of tone as is any other language—with the sole exception of Italian, which presents few, if any, vocal problems.

ENGLISH A MUSICAL LANGUAGE.

English, for instance, has no such unusual combinations of gutturals, flated sounds and buzzes as we find in words like *jauchzen* and *schluchzen* nor is it hampered by the remote and shadowy differentiations of vowels that occur so frequently in French—sounds of so subtle a nature that they are only to be heard to perfection by the privileged few, who are endowed with a musical ear exceptional in its analytical power.

French as we hear it sung by the rank and file of English-speaking people is simply a painful infliction! And yet the portfolio of almost every amateur in America is bulging with French songs, and as for original English songs, of which there are many that are quite worthy of popularity, these are for the most part conspicuous by their absence.

There can be no doubt that a new interest would be created in vocal recitals and concerts if the audience could count on understanding the words that are sung; for, apart from what the text itself conveys of impressions and emotions, the music of the song loses its significance when the hearer misses the unity of the musical and the poetic thought which the composer has sought to weld into one, in order that each may clarify and intensify the other. As it is, audiences have, out of sheer hopelessness and discouragement, almost ceased to feel any interest in the text, for from the moment that they cannot follow it, because of the faulty enunciations of the singers, what can it matter which language is sung?

WHY INSTRUMENTAL MUSIC IS POPULAR.

It is, therefore, no wonder that so many music lovers frankly declare that they

prefer instrumental to vocal music. They are entirely right, for instrumental music is all that is claimed for it, namely, sufficient to itself without words, while vocal music is for the most part a disappointment as it fulfills only half of its contract, and that imperfectly, because in singing the word in all its purity and perfection of utterance is absolutely necessary to a properly balanced and reliable production of tone. Professor A. Melville Bell has said: "Singers should be ashamed to merely instrumentalize their songs upon the organ of voice, as if music were everything and the words, nothing, for it displays ignorance of the highest art in song."

However, "instrumentalizing songs upon the organ of voice" is not the only error that a singer can fall into; there is also a reversed side of the picture. For instance, we sometimes hear singers—though more frequently among amateurs than public performers—who sacrifice voice entirely to a clear enunciation. This extreme is likewise not to be encouraged, for a toneless recitation does not represent the art of singing in its entirety nor in its integrity. There are, it is true, certain singers who by virtue of an exceptional faculty for verbal expression produce great effect in parlors and small halls, appealing more especially to those in whom the musical sense is not highly developed, but who receive their strongest impressions from poetic interpretation. But this type of art, no matter how admirable of its kind, is not to be mistaken for the true art of singing. In the true art of singing it is the voice that must express the emotions, supplying every subtle variation of color to idealize the meaning of the words and render them doubly significant.

SONG AND VOICE INSEPARABLE.

In singing, neither voice nor speech can be complete without the other; the two are essentially one and indivisible; for though voice—the material of vowels—is formed in the throat and consonants are formed in the mouth, that is, each by a separate instrument, they are meant to complement each other—the consonants aiding to hold the breath in abeyance for the correct emission of the vocal tone, and the vocal tone, in its turn, furnishing the force and carrying power in addition to the varying shades of emotion.

To quote Dr. Bell once more: "The element of audibility in singing and oratory is the voice; it is the voice that carries with it to the remotest corners of church, hall or theatre the articulations of the mouth, which, of themselves, would be inaudible over such an area." In the "intoned recitations" I have been describing true vocal tone from the approximated edges of the glottis is entirely absent; consequently there is no elastic play back and forth from mouth to glottis with rhythmic swing and its accompanying resonance, but instead, a false or reflex tone—weak and colorless—a mere shadow of the true glottal tone. To the trained ear such tone sounds emasculated or effeminate in the man, artificial and lifeless in the woman, for there can be

no vital force or virility in voice falsely produced. Moreover, the false voice lends itself only to the expression of superficial sentiment, and not at all to the real and deeper emotions.

It should need no further argument to show that if "instrumentalized song"—or song where the text is not defined—should not be tolerated as vocal art—neither is an "intoned recitation"—devoid of all save the most superficial qualities—to be accepted as the art of singing.

PERFECTED DICTION.

Perfected diction, therefore, which excludes false production of voice, is the one and only sure and proper basis of singing, and likewise elocution, as no orator, preacher, lecturer or actor can look for success without such a basis to build on.

Hitherto a fundamental study of diction has not found promoters because it has not been understood that a special system of practice is absolutely necessary to eliminate the bad habit of using false voice, which prevails in America as it does in no other country. This cannot be successfully achieved without devoting the necessary time and attention to it as a specialized study.

All competent teachers of singing are constantly confronting this obstacle without being able to cope with it. Many have believed "false tone" to be inherent in what is known as the "typical American voice," and in their despair of reforming it have gradually evolved a neat little receipt for "singing prettily" with false tone, which has been seized upon with avidity by amateurs in general and also by professional singers who were not above contenting themselves with a cheap article, because unwilling to pay the price of the better thing! The stubborn persistence of this spurious tone has even given rise to arguments in its favor—and, worse than all, prolonged familiarity with it has made even our audiences accept it as the only available article in voice!

False voice may well be designated as the "refuge of the destitute"—in art! For those who have little or nothing to express—who are lacking in animations, in vitality or in character, it is all sufficient in that it represents them as they are. To those who would be spared the trouble of any serious study—who are not inclined to set about improving their natural gifts—who have no aspirations beyond mediocrity and cheap results, it comes as a panacea for it does not call for brains or for any but the most commonplace qualities. But in the case of those who really have emotional depths—who are by nature aspiring, enthusiastic and earnest—the false voice, either acquired by imitation or by an erroneous method of instruction, offers almost a tragic element, for it arrests the expression of all that is richest and best in nature, conceals and imprisons the higher emotions and thus renders a beautiful soul mute and inglorious! When the importance of making voice—whether in singing or speaking—a true expression of ourselves is better understood there will be a revelation of beauty, of genius and of power now untold!

PUPILS MUST KNOW HOW TO SPEAK CORRECTLY.

This new and scientific method for reforming English diction cannot well be undertaken in the singing lesson. First, there is no time for it; second, the necessary corrections even in pronunciation alone distract both teacher and pupil from the specific things which belong to "bel canto," and neither one thing nor the other makes any lasting impression on the confused and harrowed brain of the student.

When a pupil first enters the studio the singing teacher has a right to expect at least that he knows how to speak his own language correctly. But this is not the case. The ignorance with which long suffering teachers have to cope with in this respect is outrageous and intolerable. Is it not time, therefore, that English diction for singers should be made a specialized study in the curriculum of all our music schools? There is no doubt whatever in the minds of any progressive thinkers that it is time and that this new departure should not be delayed.

The inaugurators of such a movement, therefore, will be hailed with gratitude as one which promises to be of valuable and far-reaching service to America, not only through its singers, but likewise its actors and its public speakers—shall I not add also to its people?

THE EFFECT OF GOOD DICTION IN ENGLISH OPERA.

No new opera writers to an English text can be a real and permanent success while our language is garbled and so atrociously maltreated as it is by the singers of the day.

The public listens with resignation to operas in foreign tongues, the text of which throws no light to them on the play without referring to the libretto; but when an opera is sung in English and the significance of the text is equally obscure the public feels justly outraged and refuses to accept it.

If, in listening to English opera, the audience could understand every word that is sung, it would not be bored as it is to the extent of unwillingness to bear with it long enough to discover the merits of the music where merit exists.

Modern English opera might and should aspire to take its place and hold its own in our opera houses side by side with modern Italian, French and German opera, and when our singers, having come to the realization that English can be sung as effectively as any other language, will busy themselves with giving proper time and attentions to the perfecting of English diction, regarding it as a fundamental study, success will surely attend English opera in America and a new door will be thrown open not only to composers and managers, but also to the singers themselves.



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MAKE DICTION A SPECIAL STUDY.

Should there be any singers who begrudge the time to make of English diction a special and separate study, let them reflect that when they are acquiring the perfect sound of our vowels and diphthongs in their relation to vocal tone, and exercising the pharyngeal muscles in the right way for distinct articulation they are at the same time acquiring the necessary flexibility for enunciating beautifully in every other language as well. The same unity of vowel form and tone, the same distribution of the sustained vocal sound in diphthongs, the same action of the breath in articulating, and the same relation of the breath to both articulate and vocal sounds apply equally to French, German and Italian.

The difference in the accent and pronunciation of foreign languages are superficial and easily acquired by anyone endowed with a quick ear; but the fundamental principles which underlie good diction in any language, and which exclude all forms of false tone production, must be seriously studied, and the exercises given for obtaining the necessary flexibility must be diligently and regularly practiced. The fruits of such practice will amply repay every earnest worker whose aspiration it is to become a true artist.

HOW TO SET ABOUT IT.

In all matters of reform, whether moral, political or educational, after the necessity for it has been pointed out, after a general interest has been aroused and the public conviction awakened, the time for action comes and the crucial question is, "Where shall we begin?" "How are we to set about it?" In the crusade now in progress for the advancement of English diction, a few hints to teachers will not be out of place. At the outset let me say that the exact form of study I am now urging has never, so far as I know, been undertaken as a separate thing—for the direct purpose of laying a solid foundation for all that is to follow either in the training of the singer or the speaker. This specific training may be likened to the pile driving to which we must resort before building on marshy soil. Unless the piles of perfected diction are driven home, there can be no solid base for the true art of singing. Singers will blossom, and singers will fade, especially fade—for there can be no permanence in a voice however charming and capable, that exists only by virtue of God-given instinct. The singer must understand in what its beauty consists; what qualities must never be allowed to escape from it. This consciousness of what a perfect tone really is brings to the singer's aid the exact science which lies hidden in the folds of all true art, which guards it against the deceptive influences and bad examples in which it is constantly in danger of becoming entangled, because of the natural tendency to imitate. When the precise relation of the word to the tone is observed there will be present in the art of the singer—though not in evidence—the science which exalts all art above the realm of the ephemeral!

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WHAT IS AN ART SONG?

BY DAVID J. SANFORD.

It was sometimes quite difficult to explain just what an art song was to my pupils. If they were to get an idea that art songs were only written by great composers they surely would not be correctly informed. Carl Bohm may not be one of the greatest of masters, but his *Still Wie die Nacht* will live longer than many of the lesser known songs of Beethoven and Schubert. Again, how can one say that some of the old folk songs are not art songs. *The Little Red Lark* and *My Charming Marguerite* are exquisite songs and have as much "art" in them as Strauss' *Abends* or Debussy's *Romance*.

Finally I came upon this definition, "An art song is a vocal composition in which a worthy poem is united with the music most appropriate to that poem." Sometimes the song is as the Germans say "durchkomponiert" or "through composed," that is, each verse and thought is characterized by musical phrases peculiarly adapted to emphasize that thought. Schubert's *Erl King* is a famous example of the "durchkomponiert" song, and most of the ballades of Löwe are also of this type. However, there are some songs that are practically strophic, such as Brahms' "Sapphic Ode," in which the only difference between the treatment of the first verse and the last verse is so slight that it takes a musician to perceive it. Nevertheless, hundreds of songs of this class must be called "Art Songs."

DANGERS IN EXTRAVAGANT BREATHING EXERCISES.

BY MARION GIBBS.

SOME singing teachers and teachers of athletics seem to go upon the principle that the lungs are made out of steel or leather. I have seen a singing teacher advise a pupil to fill his lungs to the utmost and then slap his chest or rather pound his chest several times to "get the air all through the lungs." An ignoramus of this kind can do an immeasurable amount of damage if he encounters pupils foolish enough to take his advice blindly. Perhaps it would do such a teacher good to look up *emphysema* in some good medical dictionary and find out that this disease caused by a breaking down of the tissue of the lungs through their over exercise or through some great strain is by no means unusual.

All breathing exercises should be a matter of gradual development and the teacher who starts in with drastic measures to increase the lungs of his pupil as he would blow up a pneumatic tire will surely fail. Horse owners will tell you that *emphysema* of the lungs is nothing more than *heaves*. Moral, don't give your pupils the *heaves*.

BEETHOVEN presents the aspect of a rugged giant, tried to the uttermost by a mighty struggle with the perplexing problems of life and the deep passions of humanity, but nobly and grimly determined to fight his battles without fear, and to come forth victor at the last. Yet in spite of his sore conflict with the desolations of a world-sorrow, he, too, has something of the intellectual intensity of Bach, something of the majesty of Handel, something of the ineffable beauty of Mozart, and, withal, a rugged strength and dignity and trumpet-tongued eloquence of his own besides. "Deeper than ever plummet sounded" he has fathomed the passionate sorrows of the human heart. He is the poet of spiritual conflict, and his finest songs are songs of sorrow.—J. ALFRED JONES.

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THE FIRST STEP.

BY CLARA KATHLEEN ROGERS.

BEFORE anything else the student must be taught that no vocal tone will sound clear and free unless it is produced on one simple vowel sound. If the word on which it is sung is to be made intelligible, the singer must know positively beforehand what the exact vowel sound is. This may seem to the reader both obvious and easy; it is, however, quite the reverse, for not one singer in a hundred has a perfect conception of what the sustained vocal sound is in each word before it is sung, strange as the statement may seem. This is particularly notable in the case of compound vowels, and it is the failure to analyze compound vowels and quickly determine which is the sustained vocal sound in each, and which is not, that causes the difficulties in tone production, to say nothing of the twang-y and vulgar tone, on which the singer's prejudice against the English language largely rests. When we consider that out of our five vowel letters, a-e-i-o-u, only the vowel e (as in see) is simple, it behooves us to make an analysis of the other tone. For instance, long a, as in fate, is made up of two distinct sounds commencing with the sound of French e and terminating with English e as a vanishing sound. Only one of these sounds is vocal; the other must not be sung but must attach itself to the final consonant. If voice is given to the vanishing sound of the English e, our ears are at once offended by a disagreeable twang. The letter i is a combination of the sound of Italian a as in far and the vanishing sound of English e. The sustained vocal sound being aa; the letter o is also a combination of two phonetic elements, the last sound being the sound of oo. The letter u combines English e or ee and oo, the sustained vocal sound in the latter case being oo, the preceding sound of ee being attached to the consonant. If the above rules are faithfully observed in all compounds of diphthongs, that will dispose of a large proportion of the obstructed and impure sounds which up to now have been the bane of our singers, and which also contribute largely to many of the objectionable sounds in the American voice. The utter inadequacy of our alphabet, from a phonetic standpoint, renders a study of every vowel sound in every syllable an absolute necessity, and it is therefore here that the teacher should begin.

The next important step is to establish the true relation of the articulates to the vocal sounds. First, it must be remembered that articulate and vocal sound are made by two separate instruments, which in their mechanism are opposed to each other, and therefore must alternate, and not combine; that all consonants are formed in the mouth, while all vocal sounds should proceed from the glottis. That no breath should be used in articulating from the lungs, as the breath must remain still and without leakage till the vocal tone calls for its liberation. How this is to be effected, and the specific exercises for bringing about the necessary flexibility in the facial and pharyngeal muscles is something about which the teacher must inform himself or herself from an existing text-book which deals with the subject of English Diction in Song and Speech in detail, as it is impossible to go more minutely into the subject in these brief articles, which are meant to be more suggestive than instructive. I have tried to show approximately what are the two first steps to be taken in fighting the faulty diction of Americans in both song and speech; the rest

must depend on the aptness of the teachers themselves to grasp freely the underlying principles, and on fitting themselves for giving oral examples of the clear, steady ringing and convincing sounds that result from the practice indicated—sounds which are of great charm, in that they carry an infinite variety of both tonal and emotional color, besides conveying to the ear of the listener a perfectly clear-cut enunciation of the word which gives the emotion and the tone color its excuse for being.

NEW BOOKS OF INTEREST TO SINGERS.

English Diction for Singers and Speakers (Renamed English Diction in Song and Speech) by Clara Kathleen Rogers. Published by the author. Price \$1.50. In this new work the writer has provided a wonderfully comprehensive yet concise treatment of the subject in which each letter of the alphabet is treated in reference to its use in singing and speaking and invaluable advice given to the student. It is one of the most useful books of its kind in print.

The Grand Opera Singers of To-day. By Henry C. Lahee, with forty-eight full-page plates in Duogravure. Published by L. C. Page & Co., Boston, Mass. Price, net, \$2.50.

Mr. Lahee has produced a worthy companion volume to his *Famous Pianists of To-day and Yesterday*, and similar works on singers, violinists and organists. The work includes practically all the artists who have come prominently before the public in recent years, and an excellent account of the developments of opera at the leading opera houses in America. Opera lovers will find much valuable information and entertainment in this book.

The Soul of a Tenor, a Romance. By W. J. Henderson. Published by Henry Holt & Co., New York. Price, \$1.35.

Mr. Henderson is well known as the author of musical educational books of unusual value, and as the brilliant musical critic of the *New York Sun*. His excursion into the realms of fiction is therefore unusually interesting. The story is really an essay on sacred and profane love, and except that its setting is at the Metropolitan Opera House in New York, and later in Europe, follows closely on the lines of *Tannhäuser*. The minstrel knight is a popular tenor from Pittsburgh known as Leandro Baroni. The Elizabeth is Helen Montgomery, also of Pittsburgh, who marries him, believing that he has greatness of soul, only to find that he has greatness of conceit. A Hungarian gypsy singer named Nagy Bosanski, famous as *Carmen*, seduces him like a modern *Venus*. He flies with her to Europe, and her glorious singing and fiery passion rouse him to a true appreciation of his art. With it comes a realization of what his wife had dreamed him to be, and he flies from Nagy in disgust. He comes into contact with one Zichy, a former friend of Wagner, and learns to use his wonderful voice in the service of the Bayreuth Master. His subsequent return to New York, not only as a greater singer, but as a supreme artist, regains for him his wife's respect—her love he had never lost. The subsidiary characters are well drawn, and Mr. Henderson incidentally discloses a unique knowledge of musical conditions in New York. He is not above poking good-natured fun at his brother critics on the *New York Journals*, but as he also pokes a little fun at the musical critic of the *Sun*, no harm can come of it.

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SOME PHASES OF GERMAN CHURCH MUSIC AS SEEN BY AN AMERICAN ORGANIST.

BY T. CARL WHITMER.

If while looking through a German newspaper you were suddenly confronted with

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ORLANDO DI LASSO
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would you not awake à la Rip Van Winkle, rub your eyes and discover that you were in a land where music was something more than a mere pastime for the luxury loving rich? Devoted as we are to music in America, I think that it will be a long time before we will read in the *New York Times* of an "Edward MacDowell Hotel," or in the *Boston Dispatch* of the "John K. Paine Candy Shop."

However, this popular devotion to musical idols does not mean that the corresponding attention is paid to all branches of musical endeavor. The wonderful accomplishments of Germany in orchestral, operatic and pedagogical lines needs no comment. Consequently the writer was amazed to find some years ago that church music in some parts of Germany was considerably below the standard of that in many American cities and, in fact, in some small towns.

Mixed choirs are very rare in Germany. Any kind of a choir at evening service seems equally rare. The simplicity of the service in the State Church gives stateliness rather than beauty, but this is partly due to the fact that the choir really has very little to do with it; "the people," i. e., the congregation bearing equally with the choir the numerous and lengthy responses and chorales. Practically all that the choir does is to sing a short anthem—unaccompanied—except on very special days, when they may give a very elaborate work, such as a Bach Cantata with orchestra.

The German choirs in a few cities sing motets every Saturday afternoon. Two notable choirs are St. Thomas, Leipzig, and the Kreuzkirche, Dresden, where really beautiful work is done in compositions by Bach, Palestrina, Josquin de Pres and others. Of some other German singing I have heard the less said the better. To put it most politely, it was not very inspiring.

A great deal of attention is given to dynamics; some attention to tempi, but apparently little attention to the development of quality of tone. Some boy choirs sing execrable tone quality. The two churches noted above are exceptions also in this regard. The men's voices average very well—but the boys! Oh, how one longs for the English Cathedral boys with their velvet tone. On the Continent they are often little better than miniature calliope!

I have heard most of the principal church and concert organs in all the leading cities of Germany. Some I have

heard many times. The following were in tune at the time of hearing: Kaiser Wilhelm Gedächtniss Kirche, Berlin; St. Thomas, Leipzig, and Kreuzkirche, Dresden. Anything more atrocious than the condition of the organs in Cologne Cathedral and especially the Court Church at Dresden, where I heard these instruments, can scarcely be conceived. The others were "in between."

The specifications are usually very interesting and elaborate, like the cases. Mixtures are very numerous. It is really astonishing what a great number of large, comprehensive instruments there are. May Heaven increase the Tribe of Tuners to put these splendid old instruments in order.

One characteristic which has strongly affected me is the similarity of method among the organists used in accompanying the service. Highly gifted technically, the services are played accurately but generally without what an American organist would term inspiration. A certain pedantic quality, so unlike the characteristics of the English and American organist, permeates the whole service. It is especially evident in the prelude and interludes which are improvised. That pedantry referred to is mainly apparent in the registration (or rather the lack of it), little consideration for the size of the congregation, and in the mechanical construction of the improvised phrases. Of course, in concert the organist is free from any convention and his force appears, his wonderful technique—albeit also a theory of registration which if applied as a color scheme to German orchestral work (which is legitimately analogous) would not be accepted.

CONGREGATIONS SMALL.

Except in the churches starred by the Guide Book authority, Baedeker, the congregations in the cities are on ordinary occasions very slim, so that the organists' apparent lack of adaptability becomes very evident. I have attended a great number of churches which, though most important theologically (and supposedly musically), have no such general interest as have the Emperor William Church, Berlin, and Bach's dear old church, Leipzig, for example. One can thus the better judge of what is the custom peculiar to the churches at large. Naturally, where immense crowds assemble the effect of the Chorales is most overwhelming and a Teutonic organ is none too large. All the pipes in these mighty "Hists of Whistles" cannot drown more lusty shouting of the people. Apart from the famous churches there was a pathetic quality given by about forty male and sixty tiny female voices feebly wallowing in a mighty ocean of organ sounds. In a well-known Berlin church I heard an organ of some eighty or ninety good throated registers accompany continuously some fifteen small throats, many more timid by the lack of numbers (rain coming down in torrents), not one choral, but six!

It is late in the day to praise the German Chorales. Such a peoples-song would be hard to duplicate. All that interests us here is the present musical

methods in relation to their production. I have noted the relation of voices and organ and now would refer to the interludes between the stanzas of a Choral. There was a period when this Interlude was a rather lengthy affair—also rather an artistic matter. The tide seems to have turned most violently for they are as abridged as they could be made; sometimes ten chords, usually five or six and often nothing. That was the unkindest cut of all. What is a long-drawn out fervor without a long-drawn out rest?

In conclusion, it seems to me that students need to have it impressed well that a careful survey of the field should be made before coming to a particular part of Europe to study this, that or the other thing. Germany is not the best place for all kinds of musical study. Any person familiar with the students who flock here knows what a lot of indiscriminating persons many of them are. Some come over to study with teachers who have been dead ten years; some go to X. to study piano when opera is really the teacher's specialty; some to Y. to study singing when around them are nearly all piano specialists and where voice cultivation is abominable; and some go to Z. for orchestral work despite the fact that the orchestral work in a neighboring city in America is infinitely better.

I would suggest if an American must go to Europe for church music, let him go to England to study choir methods; to listen to the boy voice as it should be and to investigate the artistry of organ accompaniment. He might become a better solo organist in Paris, but for all-round church work: let him cross London bridge!

SOME THINGS WORTH KNOWING ABOUT THE REED ORGAN.

BY SAMUEL A. LAUELL.

"Let's give up the old organ and get a piano." How many parents have heard this plea. Get a fine piano, as fine as you possibly can—but why give up the organ if it is in good condition? Again, why call it old, when the organ in its small reed organ form is really a far newer instrument than the piano. In fact, it is scarcely as old as our country.

Perhaps it has a "suffocating," "dead" sort of a sound while the piano is brilliant. That is largely because you are tired of the organ and, as a matter of fact, one does grow tired of the organ far quicker than of the piano. This is because of a certain monotony caused by the physical means through which the instrument makes its sounds. However, the tone color of a well-made organ is often extremely beautiful and deserves much more attention than is customarily given to it.

Style has routed many a good organ out of the home. I am willing to predict that some day we shall see a return. The reed organ is often the pioneer of musical taste in the home. Sometimes it marches into the sacred parlor when the artistic taste in the home is truly of the frontier order. Prosperity and its accompanying leisure make study and the cultivation of a better sense of artistic judgment possible. The family climbing in the social and cultural scale find themselves in possession of a "box" that belongs to the mid-Victorian period of warty furniture and looks little better than that horribly old "what-not" that was thrown out years ago. Consequently, out goes the organ.

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same amount of money required to purchase a good piano will buy an unusually fine reed organ. Nowadays they may be "blown" by small electric motors, and in some homes in districts where power is cheap the reed organ may become a positive delight.

HOW TO PICK OUT A GOOD REED ORGAN.

Never judge an organ by the number of stops it possesses. In fact, some very commercial manufacturers do not hesitate to insert a separate stop to bring out each octave, using six stops where one would have sufficed. Pull out each stop separately and see that the stop means something, that it has a tone color distinctly its own. If the organ has a great number of stops and fifty per cent. are so much alike that you can not distinguish any difference at all, it is very likely that you are being imposed upon.

Next look at the bellows. They should be large and made of very substantial materials. If they appear to be put together in a careless manner or if the materials seem to be cheap or inferior, don't waste any further time with the instrument. A small bellows means that you will have to work about twice as hard to get the power that you would with a large bellows.

Tone is a matter of personal taste, but you will find it desirable if you can get an organist to help you pick out one with a good tone. There should be two or more distinct and different tone qualities. Of the durability of the organ you must also be your own judge. Neat substantial work is good, but if you can have behind it the name of some maker who is known for his meritorious products you may feel more secure.

SOME SUGGESTIONS FOR PLAYING.

A great deal of the art of reed organ playing rests in the blowing. The feet should be placed securely upon the blow pedals, and the action should be regular and never spasmodic. In the organs with automatic blowers the amount of air to be used may be increased as the pedals are operated more rapidly. In others the swell pedal operated by the knee is employed. The softest tones are obtained by very gentle blowing. Move the pedals all the way up and down rather than making short, quick strokes.

Legato is more important upon the organ than it is upon the piano. The exchange of one legato note for another is instantaneous and one note is held over just long enough to melt into the following note. The exercises found at the opening of book first of the *Touch and Technique* Series of Dr. William Mason is most excellent in cultivating the touch employed so frequently when the fingers have to be "substituted" in organ playing.

SOMETHING ABOUT THE STOPS.

The stop known as *Melodia* draws the upper or treble part of one set of reeds known as eight foot reeds, as they are supposed to correspond with the pipes eight feet long in the pipe organ. The stop *Diapason* draws the bass of this same set. These form the background of good reed organ playing and are useful when accompanying mixed or female voices.

Another set of reeds imparting a bright and possibly more distinct quality to the organ are characterized as *Flute* for the treble and *Viola* for the bass. This is the same set throughout, but the difference in pitch makes a difference in tone quality quite distinct. In some organs the quality is modified to resemble the particular instruments after which they are named. The combination of the four stops mentioned gives a full effect. Color may be added to the above by the use of

the *Voix Celeste* and the *Sub-bass* and *Octave coupler* with the use of more wind gives depth and power.

In using any stop as a solo stop it must naturally stand out distinctly. For instance, a very good flute effect may be secured by drawing the *Melodia* and *Viola*. Play the melody on the two highest octaves F to F. This gives a soft accompanying bass and a distinctly different quality in the treble. An exceedingly good imitation of the violin may be secured by drawing the *Viola*, *Flute* and *Voix Humana*. Play the solo with the right hand on the two highest octaves as before. Possibly the best imitation of the human voice may be secured by drawing the *Viola*, *Voix Humana* and *Flute*. Play the melody on the middle keys and employ a chord or arpeggio accompaniment above it sustaining the melody and playing the accompaniment slightly staccato.

The player will easily find other ingenious combinations with other stops and will have no end of amusement in picking them out for himself. In Germany the reed organ, or harmonium, is very popular in the home and there is a surprisingly large amount of good music published for it—much, however, too serious to appeal to American players, who, unfortunately, look upon the instrument with sneers. However, many of the reed organs that have been sold are so purely commercial that they have not the fascination of the good organ. If you are going to get a reed organ get the best, not a makeshift. In *London's Reed Organ Method* there are innumerable valuable ideas for the organ teacher.

THE ORGAN AS A SOLO INSTRUMENT.

(An Essay Read Before the Music Teachers' Association of California.)
BY DR. H. J. STEWART.

A CAREFUL examination of the recital programs of our best solo performers will show that their selections naturally fall under two heads: (1) music composed specially for the organ, and (2) music transcribed and adapted from other sources, chiefly orchestral. There seems to be no reason why both schools of organ playing should not be fairly and properly presented on a well chosen program. The real danger is that the organist may be misled by popular applause toward the selection of too many arrangements and transcriptions and thereby neglect the proper and legitimate literature of the instrument. To my mind a really well-balanced program is, one in which most of the selections are of the legitimate type, with a few suitable transcriptions as a concession to popular taste. From such programs the name of Bach will rarely be absent, and frequently repetition of the works of this great master will in time lead even the untrained listener to an appreciation of his genius.

With the exception of the pianoforte there is no instrument which possesses so large and varied a literature as the organ. If we consider for a moment the three great schools of organ playing, as represented by Germany, France and England, what a wealth of good music we have at our command! To mention only a few names, Germany has given us the immortal Bach, together with Mendelssohn, Merkel, Reubke and Max Reger. France may point with pride to the works of Guilmant, Widor, César Franck, Dubois, Salome, Samuel Rosseau and Eugene Gigout. From England we have compositions by Samuel Wesley, Henry Smart, Best, Elgar, Lemare, Hollins, Wolstenholme and a score of lesser lights, whilst in our own country we have composers like Arthur Foote, Mark Andrews, Hora-

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(planchette) sufficiently long to cover about one octave of pedal notes, and at the proper time this must be placed over the lowest part of the pedal-board and the organist must then stand upon the plank! Another well-known "Storm" Fantasia, by Neukomm, has the following unique effect: At the height of the storm there occurs a blank measure or bar, with the startling announcement, "Thunder-clap!" To accomplish this the organist is directed to draw all the stops and then suddenly fall forward on the keys, with both arms extended so as to strike every note on the keyboard! I notice that in recent reprints of this piece the thunderclap effect is omitted, but this is hardly just to Neukomm, who is certainly entitled to full credit for a perfectly new effect in organ-playing.

The storm movement is usually followed by a prayer, giving an opportunity for the use of that shivery-shaky stop known as the vox humana, the tones of which certainly resemble the bleating of sheep or goats rather than the human voice. The whole thing generally closes with a dance of peasants and general rejoicing.

In all seriousness, I would ask, can such stuff be accepted as suitable for performance upon the noblest musical instrument which the genius of man has ever invented? In closing my remarks upon the subject of organ transcriptions I would mention as examples just a few works which exhibit the organ in a very favorable light. Such compositions as the slow movement from Dvorak's *New World Symphony*, Tchaikovsky's *Andante* from the Fifth Symphony, and his finale to the *Symphony Pathétique*; Wagner's introduction to the third act of the *Meistersinger*, the funeral march from *Götterdämmerung* and the *Walhalla* scene from *Das Rheingold*, may well be accepted without question as suitable in every way to organ performance, and if we use our own artistic sense of the fitness of things, we shall have little difficulty in deciding such questions as they arise.

WHAT TO DO WITH STUBBORN PUPILS.

BY R. H. WIKE.

WHAT shall be done with the stubborn pupil? The pupil who sulks and won't do as he is told? This is a question that often confronts the teacher, and when it

does crop up something has to be done, or progress will be stunted, and the despairing teacher placed upon the list of incapables. In my own experience I have had a few pupils of this kind, and have been sorely perplexed by them. Not infrequently these balking ones have been highly talented, and I could not afford to lose them, either for their own sakes or for mine.

After having assigned each lesson and explained how it is to be practiced, it is vexing, to put it mildly, to have the pupil return for the next lesson ignorant of all that has been previously explained, and feeling that in some mysterious way he has "bested" his teacher by not having learned his lesson as expected. What is to be done in such cases?

The close observation of a pupil's character will almost invariably reveal some point of contact where the teacher can enter into more sympathetic touch. Stubbornness is very often only another name for over-sensitiveness—no bad fault in a musician. Very often a young boy whose aims and dreams have persistently been met with ridicule, either from his companions or from his elders, will become morose, suspicious and jealous of his ideals, because he has never been allowed an outlet for them. If the teacher can only find out the closely guarded secret, and win the youngster's confidence by his sympathy, the path will be smoothed almost at once.

Fear is the great enemy of sympathetic relations between pupil and teacher. Where the pupil dreads to come into the presence of his teacher at the lesson hour fearing that every little mistake will be severely corrected, really sympathetic relations can never exist. Sometimes confidence can be gained by a timely story; sometimes a word of kindness or encouragement is enough. In any case, ideal relations only exist where the pupil looks forward with pleasure to his music lesson as one of the brightest hours of the week. And as he finds his dreams and ideals are appreciated, he learns to feel more and more that his teacher is necessary to his progress. He grows to recognize in his teacher a superiority which he feels bound to respect.

Where stubbornness is accompanied by laziness, the case is trying in the extreme. In such cases the cooperation of the parents is the only thing that will bring about any change. But an appeal to the parents should always be the last resort.

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Department for Violinists

Edited by ROBERT BRAINE

STUDYING FOR THE PROFESSION.

A YOUNG man writes to THE ETUDE the following letter, which is typical of many others which are received:

"I am twenty years of age, and have studied the violin thoroughly with the best teachers in my home town. At present I am advanced past Kreutzer, and am now studying Rode's 24 Caprices. I have played at concerts and have received commendation from critics. I won the gold medal at the Musical Festival recently. My present teacher thinks that I have great musical talent and advises me to go away and give my whole time to study. I cannot decide, so am writing to you for an opinion.

"I am in business here and making a living. If I go away to study, I would have to give up my business. I would gladly spend considerable money to perfect myself, as I love the art. The trouble is whether I could make good or not. Many people claim that there are lots of violinists in the field who do not make a living. What teachers would you advise me studying with in Canada, the United States or Germany? What salary does a violinist command on the Orpheum or Empress circuits?"

It is somewhat difficult to reply to letters of this character in a satisfactory manner, because of the personal equation involved. No one can judge of the talent of a student without a personal hearing, nor his prospects of making good in a financial way, without knowing his habits, character, and whether he possesses the business ability to market his talents successfully. Out of a certain number of lawyers, doctors, or business men, seemingly of equal professional ability, hardly two will gain similar incomes. Some will make large fortunes, while others will only make a bare living. Others again will fail in their professions and have to try something else.

Our correspondent should not abandon his business, unless he is determined to succeed in the musical profession, unless he feels that he could not be happy in any other business or profession. He runs some risk certainly, but one must do that in any new venture. Having once decided that music is to be his life work, he must burn the bridges behind him, and set his face resolutely to the future. If he is doubtful of his talent, he might visit one of the large American cities, such as New York, Boston or Philadelphia, and seek the advice of eminent teachers of the violin.

If he is able to play Kreutzer and Rode really well, our correspondent is not too old to advance, at twenty years of age, since the ability to play such studies forms a foundation on which can be built some of the greatest works for the violin. It is also a good sign that he has succeeded in public performances.

As to financial results, a violinist has to be one man picked out of a million to make a large fortune in the profession, but a good violinist, intelligent, temperate, and of good habits does not have much difficulty in making a fair income, which compares favorably with that of the aver-

age doctor, lawyer, or clergyman. Maud Powell, the well-known concert violinist, estimates the average earnings of a good orchestra violinist at \$2,000 per year; many earn much more. There is a constantly growing demand for good violinists in this country for orchestra and solo work and for teaching. If one cannot succeed in a metropolitan city there is always a chance in one of the smaller cities or towns. To the violinist possessed of sufficient technic, financial success is largely a matter of business ability in finding a market for his talent.

THE ETUDE does not make a practice of recommending certain teachers, but competent violin teachers can be found in any large city in this country or Europe. As a rule, the fees for instruction in Europe are much less than in this country, except in the case of the most eminent teachers, who charge very high prices for instruction. The student in a large European city should count on expenses (including instruction) of \$1,000 to \$1,200 per year.

Probably no two violinists on the vaudeville circuits mentioned command the same salary. It is all owing to the ability and reputation they possess. If Ysaye or Fritz Kreisler should seek a vaudeville engagement he could doubtless get a contract at \$1,000 or \$1,500, or even more per week, while a comparatively unknown performer might not get over \$50 or \$75. In the vaudeville business a violinist must be famous before he can get an engagement to do high class, legitimate violin playing. In the case of violin players of ordinary attainments, the comedy element enters in, and they are expected to play rag time, do amusing stunts, imitate hurdy gurdies, squeaking pump handles, bag pipes, etc. As we take it, our correspondent desires to follow violin playing as an art, and to play legitimate music and not do vaudeville stunts, so we would advise him to leave the vaudeville business out of his reckoning in considering whether to take up music as a life profession. Besides, vaudeville engagements are precarious, as in fact are all concert engagements. The violinist who has a good teaching business, together with orchestra playing and some solo work, in a good city has all the best of it.

A NEW IDEA.

HANS DIESTEL, a well-known violinist of Berlin, who is one of the first violinists of the Berlin Royal Philharmonic orchestra, is the author of a new work on violin technic, which contains so many revolutionary ideas on violin playing that it is certain to provoke wide discussion. In regard to the finger stroke he says: "As to the blow, there is a great difference of opinion whether the movement of the fingers comes from the knuckles, or from the larger movement of the entire lower arm. Speed, vigor, certainty of intonation as well as tonal effects will, without question, decide in favor of the arm movement."

Mr. Arthur M. Abell, the well-known Berlin violin authority, in commenting on this theory, says: "Violin teachers will, no doubt, contradict this view and decide for the movement from the knuckles.

There are illustrious exponents of Mr. Diestel's view, however. One famous living violinist most assuredly plays with the whole arm, for such force as he has on the violin would not be possible otherwise."

Possibly the true solution of the question would be to use one method in the case of passages of one nature and the other method in passages of another.

VIOLINS OF SIMILAR TONE QUALITY.

TIME was when any kind of a violin was considered good enough for use in the orchestra, and orchestral musicians played on most anything in the way of a violin. At the present time there is such rivalry among the great symphony orchestras of the world, that directors are beginning to give attention to the quality of the string instruments which are used in their orchestras. A list of the violins, violas, cellos, and double basses used in the London Philharmonic orchestra which Nickisch recently brought for an American tour was published not long ago. From this list it appears that the string section of the orchestra consists almost altogether of fine old instruments, some of them Cremonas, and all of very similar tone quality. In the Berlin symphony orchestras much attention is being paid to the quality of the string instruments, so that the tone will be as homogenous as possible. The effect of a large body of strings of similar tone characteristics is singularly beautiful.

THE BRIDGE IN SUMMER AND WINTER.

VIOLINISTS who live in climates where the winters are cold and the summers warm, such as in the Northern States of our own country, notice that the strings on their violins seem too high above the fingerboard in summer, and too low in winter. The change comes about so gradually that many fail to notice it, or else ascribe it to other causes than the change in temperature, which is the true one. In summer the top of the violin expands and bulges up slightly, due to the great heat and moisture. This raises the bridge slightly and causes the strings to lie somewhat higher from the fingerboard, so that it is harder to press them down and the violin consequently plays "harder." In winter the cold causes the top to contract or sink down slightly. The effect is the same as if a lower bridge were used, and brings the strings closer to the fingerboard, so close (if the bridge used is a low one even for the summer), that it is difficult to produce a good clear tone. Many violin makers, in fitting a bridge in climates where there are great extremes, strike an average between the height required for cold and that for warm weather.

Many violinists who understand this climatic change in the violin, have a bridge for summer and one for winter. In the late fall when they find their strings are getting too close to the fingerboard they change to the winter bridge, and as the summer comes on and the strings are found to be too high above the fingerboard they change back to the summer bridge which is lower. By the use of the two bridges the strings can be kept at the proper distance above the fingerboard. It takes several weeks of a change in temperature to bring about these changes in the violin, as it is extremely gradual. For this reason two changes of bridges in a year will be found to be ample.



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Department for Children

Edited by MISS JO-SHIPLEY WATSON

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THE first title Schumann gave to his Opus 68 was "Christmas Album for Children who Love to play the Piano."

I am quite positive that these forty-two pieces are the very best company for young players, and I think it would be a fine compliment to Good Music to have a copy of Schumann's *Album for the Young* on your piano this Christmas.

These little pieces were written within the short space of two weeks in the year 1848. Schumann was exceedingly fond of them, calling them "my youngest children." Soon after they were finished he wrote to his friend, Carl Reinecke, in Leipzig, and said, "It is true that one always loves the youngest most; but these have grown singularly dear to me, as they have grown right out of the life of the family."

"For the pieces in the Album were written for the birthday of our eldest child, and so one piece after another was added. I felt as if I were beginning to compose all over again."

And now we will let the Christmas fairy show us the pieces suitable for this Christmas celebration.

If you wish serious music there is the *Choral* in G major, with its organ-like legato. Then comes the *Little Song in Canon-form*, where the uppermost voice and the inner voice sing the same melody one measure apart.

The *Little Folksong* is quite serious at first, with a gayer strain in the second section.

Two of the greatest favorites are *Hunting Song* and *The Wild Rider*. These delight old and young alike.

For boys to play the Christmas fairy would choose number twenty-three, *Cavalry Piece*, and number thirty-one, *War Song*; then comes a song about vintage time, *Little Harvest Song* and the *Mower's Ditty*. Of all these pretty pieces there is only one that has any direct reference to Christmas, and that is *Knecht Ruprecht*, the merry, noisy fellow who follows into Santa Claus' train and dispenses gifts to obedient children.

Schumann loved his friends; there is frequent mention of them in his compositions, number twenty-eight, "In Memoriam, November 4, 1847" is a loving tribute to Mendelssohn.

To Niels Gade he sent the greeting, *Northern Song*, the four melody tones of the first measure spell G-a-d-e, the composer's last name.

There are references to the theater, number twenty-five, *Recollections of the Theater*, and number thirty-two refers to the Arabian Nights' Tales.

It is very characteristic of Schumann to give the vague heading of three asterisks to number twenty-one, twenty-six and thirty, no one knows their meaning; most likely Schumann was expressing a secret personal mood.

The greatest favorite of the whole collection is *Happy Farmer* with *Little Hunting Song* and *Wild Rider* as a close second.

Each little piece is worthy of special mention for children's faces seem to hover about the *Album for the Young*. No composer is more companionable than Schumann; he is like no other musician in his appeal to children.

So it is the hope of the Christmas fairy that you will receive a Schumann's *Album for the Young* in your stocking, and that you will learn to love Schumann as he has loved all little children.



THE STORY THAT THE BELLS TOLD.

CHRISTMAS BELLS.

OF all the music we hear on Christmas Day none seems so Christmasy as the bells. From every tower and spire they send a joyous message, so here are a few points to remember about these friends of the air.

Bells, like harps, have a prehistoric origin. All the nations have used them in one shape or another. To us their sound is always associated with church celebrations and most frequently with the Christmas festivities.

The softest, sweetest tone comes from copper and tin which is used in the proportion of three to one. Too large a proportion of copper renders the metal too soft and impairs the brilliancy of tone.

The tone always depends upon the shape, size and weight of the bell. The tuning is nearly perfect, as they are cast with considerable accuracy and a so-called "maiden" peal is not an uncommon occurrence.

Bell-making is one of our greatest industries, yet how little we ever hear of it! Even the Japanese who have long been considered the most famous bell-makers, are sending to America for bells. It is somewhat droll to think of the fire bells of Tokio having been cast in New Jersey.

In China the old bells are square. The

great bell at Pekin weighs 120,000 pounds and is 14 feet high and 12 feet in diameter. The largest bell in the world is in the Kremlin at Moscow, its weight is 193 tons. The cost of casting this noble work of human art was about \$300,000.

The largest bell in America is in the cathedral at Montreal. The casting of a large bell requires considerable preparation and skillful workmanship. The bell ringer, too, must learn to swing his bell with accuracy; he must be a good technician; he must use the proper force and not too much or there is danger of breaking the machinery and the ringer himself may be seriously injured.

Is it not fortunate for some of us piano players that we are not bell ringers or we might wreck our pianos and endanger our lives.

Bell music does not really belong to the realm of musical art, though the use of bells in the orchestra has increased very largely. To overcome the difficulty of getting a peal of bells into the concert room, a substitute has been invented in the shape of metal tubes hung in a frame; these are easily tuned and are far more certain than real bells.

In the opera of *Parsifal* the effect of the bells in the orchestra is extremely beautiful.

The next time you hear a bell try to fix its tone in your mind and find it on your piano.

A CHRISTMAS MUSICAL FOR YOUNG PLAYERS.

(The pieces used in the following recital are Grade I to III.)

Scene: Music studio in Christmas greens. Stage with blue background scattered with gilt paper stars. Piano to the right and gayly decorated Christmas tree to the left.

Music fairy sits on throne in the center of the stage and announces the numbers.

Recitation:

"Dear Christmas Day, to thee
We gladly bow the knee
In loving praise;
Spirit of love thou art,
Enshrined in every heart,
To us thy joy impart,
Greatest of Days.
Birthday of love divine,
All Christmas joys are thine,
Spirit of love;
All joy to thee we owe,
And may we ever know
Peace and goodwill below
Like that above."

CAROLYN WELLS.

Song, *Christmas Night*. Minetti (ETUDE, December, 1910).

Piano Duet, *The Coming of Santa Claus* (Frank Eyer, ETUDE, December, 1911).

Recitation:

"Oh the winter cold am I,
And I bring the frost and snow;
While the winds are fierce and high,
And the icy breezes blow,
The air is crisp and clear,
And the snow is soft and white;
Oh, the best time of the year
Is a glorious winter night."

CAROLYN WELLS.

Piano Duet, *Christmas Eve*—Reinecke.

Song, *Soft Footed Snow*—Sigurd Lie (ETUDE, December, 1911).

Piano Solo, *Santa Claus March*—Nuernberg.

Recitation:

"On somber pines, with boughs bent low,
Forsaken nests are piled with snow,
The chickadees, alert for seeds,
Chatter and cling to the swaying weeds,
The snow drifts deep in the country creeps,
And short and cold are the cheerless days,
Yet fair on the brow of the frozen night,
The Christmas stars shine, large and bright."

SARA SHAFER.

Song, *The Star and the Child*—Geo. Nevin.

Piano Duet, *Ave Maria*—Bach-Gounod.

Recitation:

"Christmas is here:
Winds whistle shrill,
Ice and chill,
Little care we;
Little we fear
Weather without,
Sheltered about
The mahogany-tree."

THACKERAY.

Song, *The Bells of Bethlehem*—Tracy. Carol, *While Shepherds Watched Their Flocks by Night*.

Recitation:

"Since that immortal night went by
The whole earth is our Bethlehem,
Hosannas ring from every sky!
In forest glade, on billowy main,
Judea's shore or mount or sea,
Where faith and hope and love abide,
And self is lost in sacrifice,
There the celestial gates swing wide,
And heaven descends to human eyes;
There Christ the Lord is born again;
There is his new Nativity."

EDNA DEAN PROCTOR.

Hymn, *All Praise to Thee, Eternal Lord*—Martin Luther.

THE STUDIO AT CHRISTMAS.

If we can not have a pupils' recital at Christmas we can still have some kind of Christmas cheer.

Perhaps some of our neighbors sit in the shadow of sorrow, invite them in, or maybe there is a lonely, homesick student somewhere near, find him out. Never mind whether we know these people well, if our studio is a place to create beautiful things on the common days of the year let us make it the most beautiful place in the neighborhood on this the greatest of all the days.

It is one of our privileges to throw wide open the hospitable doors of our music room, without waiting for the conventional introductions, giving bountifully of our music and our sympathy.

Let some one read St. Luke's simple story of the Christ child's birth, and its announcement to the waiting shepherds on Judea's plain.

* And then the Christmas carols! How rich the store to draw from! Beside the old hymns of the Nativity, there are the beautiful modern carols, by Sullivan, Barnby, Brewer, Shelley and others.

Follow these by Christmas selections from the great poets, Longfellow's *Christmas Bells*; Herrick's *Christmas Carol*; Margaret Deland's *White Shepherds Watched Their Flock*, and Van Dyck's story of *The First Christmas Tree*.

Close the evening's festivity with *Wesley's Hark, the Herald Angels Sing*, set to Mendelssohn's music.

The stranger, the lonely one, the homesick ones will go out into the night warmed by our good will, feeling certain that

"God's in the heaven,
All's right with the world."

BULLETIN BOARD FOR DECEMBER.

DIFFICULTIES are things that show what men are.—EPICETUS.

All men of genius are plodders.—ROSS. Do noble things, not dream them all day long.—KINGSLEY.

INVINCIBLE determination will do anything.—BUXTON.

We must make ourselves or come to nothing.—JOHN TOWN.

Lost: Lots of time by girls and boys who won't work.

Found: By hundreds of boys and girls the solution to the practice problem.

"Do it now and be done with it." Merry Christmas to everybody!

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Are You in "The Etude" Roll of Honor?

In our Jubilee Issue next month (January), celebrating thirty years of progress, we shall publish an Honor Roll upon which we shall enroll the names of ETUDE friends who took the journal during the formative period from 1883 to let us say 1890. Those were the struggle years for THE ETUDE, and if you wish to have your name enrolled as one who took THE ETUDE then, send your name so that it will reach THE ETUDE office before November 30th. Also send your address at the time mentioned so that it may correspond with our records.

Christmas-Cantatas and Services.

Our stock of cantatas, operettas and services for Christmas includes everything of this character for which there is any demand, and we are always glad to send copies on approval. Anyone looking for material of this kind should take advantage of our facilities for meeting their wants. All requests receive immediate attention.

Christmas Music.

It is needless to say that music in some form is always associated with Christmas and that no service at that time would be perfect without it; the choice of suitable music is a remarkably easy one—the variety is quite unlimited and it is a simple matter to arrange a satisfactory program or even one of surpassing excellence without being obliged to rely either on old material or new material of untried value. In catering to the needs of chorists, organists and singers, the Theodore Presser Company has had years of experience in selecting and recommending appropriate, singable and effective music, not only for Christmas, but for all kinds of church services—a large and well selected supply of everything of a standard character, both old and new, is always at the service of those interested in getting up programs, and just at this season we are particularly busy filling orders for Christmas music of all kinds—solos, anthems, carols, cantatas and services. Doubtless there are still many churches and Sunday-schools whose Christmas programs are as yet unprovided for; in all such cases we shall be glad to lend our assistance in selecting suitable music and will send copies for examination on request. Liberal discounts.

Opera Scores for Christmas.

We have an unusual offer for the holiday time on opera scores. The four operas composing *The Ring of the Nibelungen*, by Wagner, namely, *Rheingold*, *Siegfried*, *Walkure* and *Götterdämmerung*, we will offer, bound in cloth, the four volumes complete, delivered postpaid anywhere in the United States, for only \$6.00, cash with order. These operas were originally six and eight dollars for only one.

We will also sell the single operas, cash with order, at \$1.75 each, postpaid. If any of these works are charged on our books the postage or express will be extra.

How "The Etude" Has Benefited Me.

Literally thousands of letters have been received from time to time telling us that THE ETUDE has been beneficial to our readers. We want to know "How," so that we may help more readers? Consequently we shall publish at the head of our Roll of Honor in the January issue of THE ETUDE what we feel to be the most helpful letter received at this office before November 30th upon the subject, "How THE ETUDE has benefited me." Mind, we do not wish to know merely that THE ETUDE has helped you. We want you to tell us definitely "how" you have profited from its regular monthly visits.

With Joyful Song, a Complete Service for Sunday-school. By R. E. De Reef and Others.

This is an unusually bright and snappy service, consisting of twelve chorals, all by some of our most popular composers, interspersed with original recitations, exercises and readings. The music is all easy to sing, very decided in rhythm and tuneful throughout. We shall be pleased to send a specimen copy to any one sending us a 2-cent stamp. This service may be had in quantities at our usual liberal rates.

Our Supplement for Framing.

We have been fortunate in securing one hundred copies of "Their Son" (the subject of the supplement you receive with this issue), in genuine imported, hand-colored photograph on Chinese deckle-edged parchment paper 15 inches by 11 inches in size. Although the price of this picture in any art store would be at least \$2.00, we have made a special arrangement so that we are enabled to assist our friends who desire to make a high art gift of this kind by making a price of \$1.00 for each photograph impression. Look at the supplement well, imagine it reproduced on the finest art paper in full colors suitable for framing and hanging in any art collection, and you will realize that you can secure nothing in the way of a present that would be appreciated more by a person of good taste and artistic inclinations. After our limited supply (only 100 copies) is disposed of, it would be impossible to duplicate your order at the above price. This is your chance to secure a real art reproduction practically at cost.

Hour and Half-Hour Glasses.

We have placed an important order for Hour and Half-Hour Glasses, believing that they will be appreciated by teachers to keep track of the time of a lesson. When the lesson commences the glass is turned over, and as it takes just one hour for the sand in the Hour Glass to run out, teachers have a record of the time without taxing the memory.

As soon as these glasses arrive we will make a further announcement of them in THE ETUDE. Advance orders taken at \$2.00 for the Hour Glass and \$1.50 for the Half-Hour.

Holiday Offer on Musical Literature.

Our regular Holiday Offer will be found in different form this year. We have taken the best books and articles of musical merchandise—those most suitable for gifts, and listed and explained them on several pages in this issue. A special low cash "Holiday" price has been given to all of these works and if cash accompanies the order, whatever is purchased will be delivered, postpaid.

In addition to these important works of our own publication, on another page will be found a general list of musical literature, those works for which there either has been a demand or which are later works of importance. Following the custom of many years we have made the price for the month of December on this entire list the very lowest that it is possible for them to be sold.

We can say honestly that these Holiday prices are given more as a favor to our patrons than as a commercial proposition; little or no profit is included on any of them. The best books in their respective fields will be found represented. The edition in every case is the best. All of these "Holiday Offer" prices expire on December 31st. Do not delay the sending of your order; we are always rushed on the last days before Christmas. This year we have prepared a special circular of Christmas suggestions which we will be very glad to send to any one requesting it, if they have not already received it in their regular business correspondence with the firm.

Christmas Toy Symphony.

We take pleasure in announcing that we have in preparation an original Toy Symphony, adapted for use at Christmas or in the Holiday Season. We are issuing this piece in response to a general demand. Most of the Children's Toy Symphonies on the market are by foreign writers and many of them are not altogether adapted for use in this country. Our new Symphony is compiled and arranged from some of our very best Christmas pieces together with some additional new material. It is all delightfully melodious and characteristic and is so arranged that it can be played with only a few toy instruments or with a number. It is arranged for piano four hands, and there are ad libitum parts for violin and piano together with special parts for all the other toy instruments.

The piece consists of several movements played one after the other without interruption. Several popular Christmas hymns are introduced; "Holy Night," "Adesde Fideles," "Hark! the Herald Angels Sing." Some of the other movements are "Bells of Christmas Eve," "Under the Mistletoe," "Coming of Santa Claus." It will prove an effective composition throughout; easy to rehearse but very brilliant and festive. It will be sure to please.

This Symphony will be published in sheet music form and subject to our regular liberal sheet music discount.

Indian Music by Carlos Troyer.

The Indian music that has heretofore been published by the Wa-wan Press will hereafter be published by the Theodore Presser Co., who will have the sole right of publishing the entire Zuni Indian music, which is of the greatest importance to the American music. The entire set consists of 12 numbers, three of which are entirely instrumental. There will also be a lecture published by Carlos Troyer in this connection; also a program giving a detailed description of each piece, the whole to make an interesting entertainment of a unique order. Details can be had by addressing the publisher.

Artistic Portraits of 17 Great Musicians for 5 Cents Each.

We have a special lot of portraits which we have purchased from one of the largest manufacturers. These are excellent portraits from every point of view, mechanically and artistically. They are printed by a method almost approaching steel engraving, on heavy paper of the highest quality, size 10x12 inches. The following subjects are included: Beethoven, Tschaiakowsky, Schumann, Gounod, Chopin, von Weber, Grieg, Moszkowski, Liszt, Paderewski, Joachim, Verdi, Mascagni and Wagner. The price is 5 cents each, postpaid, 17 subjects for 75 cents. From a "Christmas Gift" point of view at a small price nothing better could be given. For studio decorations they are unequalled. These pictures could be either framed inexpensively or otherwise, or a number of them could be partounted, making a panel.

Voice Instructor. By Edmund J. Myers.

We take pleasure in announcing a new voice instructor by one of our foremost vocal teachers. If a vote were taken by the vocal profession as to the one among their number best equipped to write a voice instructor, the choice would undoubtedly fall on Mr. Myers. He is the best equipped man that we have in the United States for the technicalities of vocal work. He has written a number of works on the voice. The earliest dates back to 1883 and the latest one is only a few years old. The first one is called "Truths of Importance to Vocalists," and the last one "Renaissance of the Vocal Art." These works have gone through many editions and are to be found on the shelves of most of our voice teachers. We are particularly fortunate in procuring the right to make public this latest work which fortunately is a textbook and can be used with every pupil. The book is one that can be placed in the hands of the veriest beginner in vocal study. It is also very well adapted for self-instruction as there are numerous explanations in connection with these exercises. We would strongly urge on all readers of THE ETUDE who are in any way interested in the voice, to procure a copy of this work. It is the last word in vocal art and it will be of interest to everyone connected with vocal teaching. We will, as we have done with all other important works, offer this work at a reduced rate to those who subscribe for it in advance. If cash is sent with the order, we will enter your name for 50 cents and send the work, postpaid, when it is published.

Musical Zoo. By The late D. D. Wood.

The late D. D. Wood, the celebrated blind pianist, made these little exercises for his own children. They are in duet form with the primo part for the child. They may be taken up by very small children. In fact, one of them is to be played by the child on the father's knee, the father playing the two hands on the upper and lower part of the keyboard, while the child plays in the middle of the keyboard. These exercises are exceedingly simple and very melodic. They are little gems, every one of them, and are just the things for little tots to play. The bass part is by no means difficult. They will be bound in one volume in regular sheet music form. Our advance price on this work will be 15 cents, postpaid.

Appropriate and Suitable Christmas Gifts for Music Lovers

Pretty Calendars as Christmas Gifts.

Why do we always think of a calendar first when we are looking around for an inexpensive attractive Christmas gift? Perhaps the nearness to the birth of the New Year has a note of hope in it which makes a pretty colored calendar seem "just the thing." Anticipating your needs as usual we have secured such a variety that you are bound to find some that just suit you. Here is an accurate description of them.

We have issued a new calendar for 1913. It is beautifully lithographed in colors and embossed. The size is 6 x 8 with easel on the back. We believe that this calendar surpasses anything we have issued in this line. There are three different designs and six subjects, Beethoven, Wagner, Liszt, Chopin, Mendelssohn and Mozart.

There was such a demand for the following styles last year that we have continued them for 1913:

PANEL CALENDARS.—Six subjects, same as above, size 3 1/4 x 9. Lithographed in colors and embossed.

Another good calendar is our imitation of a FRAMED PICTURE with calendar pad attached and one of the six great masters as the subject—Handel, Bach, Chopin, Haydn, Rubinstein and Mendelssohn.

IMPORTED CALENDAR.—With easel on back. Dark grey background with decorations in green. Can be furnished with photograph of any musician of note from the following classes: Great Musicians, Great Pianists, Violinists, Singers, Opera Scenes.

Any of the above designs can be had in any assortment desired at 10 cents each, or \$1.00 per dozen postpaid if cash accompanies the order; if charged, postage will be added.

Music Cabinets. One of the handsomest Christmas presents that it is possible to make is one of our modern music cabinets. These cabinets are finished in quartered oak and mahogany and they will hold from 200 to 1200 pieces of music. The prices range from \$10 to \$65. Catalogues and details will be sent on application. These cabinets are made especially for music and are arranged according to the modern filing system. All the music lies in a flat, horizontal position and is protected from dust and other damage and may be easily found. These cabinets are handsome in every respect and are intended to ornament the parlor.

Riemann's Encyclopedia of Music and Musicians. At this time of the year it has always been our pleasure to offer this work at a greatly reduced rate. We consider Riemann's Dictionary one of the most valuable works for a music teacher or music student, and no present would be more acceptable to an earnest music student than a copy of this excellent Dictionary. It is a musical library in itself. It contains about 800 pages and gives information on all subjects in music. The retail price of this volume is \$6.00. Our holiday offer is \$2.75, postpaid, which is considerably less than one-half the price of the book.

This offers holds good only during the holidays. We have a splendid line of medallions of the following subjects: Liszt, Mozart, Handel, Chopin, Schubert, Verdi, Beethoven, Haydn, Schumann, Bach, Wagner and Mendelssohn. These medallions consist of an excellent round photograph covered with celloid, with an easel on the back and

may be set on the mantel or hung on the wall. The size is 4 x 4, and special price is 25 cents each postpaid.

Music Satchels. We could not recommend a more appropriate Christmas gift than a music satchel or music roll, and we are prepared to furnish these at the very lowest prices, as our order for the same was placed with the manufacturers before the advance in leather last fall. We will guarantee any of the following to give satisfaction:

HALF SHEET MUSIC SIZE.

Cowhide, smooth finish, with handles, folds the music once, colors black, brown or tan \$1.40
Seal grain, same size and colors 1.50
Seal grain, longer handles and bound edges, same size and colors 2.00
Same, leather lined, turned in edge 3.00

FULL SHEET MUSIC SIZE.

Seal grain, unlined, with handles, hold music without folding, black or brown \$2.75
Same size and colors, leather lined and bound 3.50
Seal grain, unlined, with handles and straps, bound edges, black or brown 3.50
Same size and colors, leather lined and bound 4.25

COMBINATION SATCHELS, CAN BE USED EITHER AS FULL SHEET MUSIC SIZE OR FOLDED ONCE.

Seal grain, silk lined, bound edges, black only \$2.50
Seal grain, leather lined, bound edges, black only 3.50

MUSIC FOLIOS.

Our own manufacture, made of heavy cardboard, with cloth sides and strings for tying, with "Music" in gilt on the front; price, 50 cents, postpaid. The same with heavier board sides, leather back and handles added for carrying purposes, 75 cents, postpaid.

Framed Portraits of Musical Celebrities.

Pictures of musical subjects and portraits of composers, players and singers are obtainable in great variety, and although up to the present season we have made no attempt to supply anything of this kind in substantial frames partly because of the expense and risk of breakage while in transit, we are now prepared to fill orders for platinum type portraits 3 1/4 x 5 1/4 inches, tastefully and substantially framed in 2-inch dark oak moulding (outside measurement 7 1/4 x 9 1/4). This makes an attractive and artistic studio or music room decoration that we can unhesitatingly recommend. The frames are real picture frames of solid oak and are sure to please any person of taste, and being manufactured in large quantities we are able to sell them at about half the price asked for individual frames of this size and quality. We are ready to fill orders (including the portrait as selected from the list below) at 50 cents each by express, not prepaid, or 65 cents each by mail postpaid. When several are purchased at a time the express charges will be somewhat less per frame except when shipped to rather distant points. These framed portraits make most acceptable Christmas gifts, and as all Christmas shopping or buying should be done as early as possible, we urge immediate ordering on the part of those who wish to receive the goods well in advance of the holidays. The portraits are as follows: Beethoven,

Caruso, Brahms, Chopin, Grieg, Joachim, Liszt, MacDowell, Mozart, Paderewski, Schubert and Wagner. Any of those framed ready to hang 50 cents (by mail 65 cents).

Jewelry. For many years we have carried a large line of musical jewelry for the benefit of our many readers and patrons. These various articles make very appropriate Christmas gifts, and the prices place them within the reach of all. This jewelry has given perfect satisfaction and we have no hesitancy in recommending it to our readers. We here mention a few of the attractive articles we are offering, and for balance see advertisement on another page:

LADIES' COLLAR AND CUFF PINS, in sets of three, with three different mottoes—"Never Be Flat," "Sometimes Be Sharp," "Always Be Natural." They are made in sterling silver and come either in silver or gold finish at 75 cents per set of three. They can also be had in hard enamel, gold plate, at 25 cents per set.

STICK PINS, in either of the three mottoes as above described at 25 cents each for sterling silver or 25 cents for the set of three in gold plate.

For other jewelry in the music line see advertisement on page 904.

Metronomes. The metronome is a very popular and appropriate article for a Holiday gift. Every student should have a metronome, and this is your opportunity to give one to sister or brother. They will appreciate it as they really need it. We handle only the best, and sell more metronomes than any other house.

We have made a special price, good until January 1st, 1913. The price includes postage. American make with bell \$3.15; American make without bell \$2.15.

MUSICAL STANDS.

No. 1. Black japanned stand, folded 22 inches (postage 34c) \$0.50
No. 2. Twentieth Century, nickel plated, no set screw (postage 36c) 1.25
No. 3. Rockwell, nickel plated, no set screws (postage 40c) 1.50
Sole leather cases, square, round or oval; black or russet, to fit these music stands (postage 6c) 1.00
No. 30. Orchestra stand, solid iron base and rods, large oak desk, stationary, gilt trimmed (by express, collect) 2.25
No. 33. Orchestra stand, iron base and rods, with adjustable large lyre oak desk, beautifully finished (by express collect) 4.00
Leaders special mahogany stands, \$10.00 to \$30.00 each.
Nickel plated table stands, adjustable (postage 24c), 75 cents each.
Nickel plated snare drum stands (postage 24c), \$2.00 each.

The above prices on stands do not include transportation charges.

BATONS.

Holiday price, postpaid.
No. 11. Rosewood, tapering \$0.40
No. 12. Ebony, tapering50
No. 13. Ebony, tapering, German silver tips75
No. 211. Rosewood, silver tips and silver center band 1.75
No. 15. Ebony, gold plated ferrules 2.50
No. 16. Ebony, with ivory handle, gold plated tips 5.00
No. 29. Fine presentation baton, solid ivory handle, with chased sterling silver or gold plated tips at both ends, with morocco plush lined case 10.00
Morocco plush lined cases to fit any of these batons, each 2.50

Placques.

Just the thing for a small gift, an appropriate decoration for the home or studio of music lovers, made of hard plaster with a ring attached for hanging; size, 4 1/2 x 6 1/4; any of the following composers: Bach, Beethoven, Chopin, Handel, Liszt, Mendelssohn, Mozart, Rubinstein, Schubert, Schumann, Tchaikovsky and Wagner. Price, 50 cents each, postpaid.

Pictures.

It affords us much pleasure to announce to our readers at this season of the year that we have now completed our line of Photographs and Photogravures of all musical subjects. We can truthfully say that this house sells more pictures of musical subjects than any other house in the country, and in this way we are able to dispose of them at greatly reduced rates. These same pictures are sold in all the leading art stores at prices ranging from three to five dollars each, while our price, owing to our handling nothing but musical subjects, is one dollar each, postpaid. The following are the most popular subjects:

Beethoven Playing a Symphony—Gräfe.
Song Without Words—Poetzelberger.
Richard Wagner—Schwarz.
Joseph Joachim—Sargeant.
Beethoven "Adoration of Nature"—Schmid.

St. Cecilia—Volz.
Luther in Circle of His Family—Spangenberg.

Child Handel—Dicksee.
Sunday Devotion—Firle.
In Honor of His Eminence—Grützner.
Mozart at the Organ—Herpfer.
Beethoven near Vienna—Schmid.
Even Song—Ring.

Morning Devotion in Bach's Family—Rosenthal.
St. Cecilia—Keller.

Besides the above we have issued a series of Photogravures of the most attractive ETUDE covers of the past year without the reading matter, which will make attractive pictures for holiday gifts whether framed or not. Subjects: Harmony, Visions of Wagner, Schubert Maid of the Mill, Franz Liszt, Mozart at Salzburg, Schubert in the Home, Beethoven Approaching Storm, Hall of Fame, Inspiration. Price, 25 cents each; hand colored, 75 cents each, postpaid. Chopin, Liszt, Rubinstein, Schubert and Schumann. Price, 25 cents, postpaid.

Three Panel Pictures in genuine Photogravure, each containing four great composers, can be easily passepartouted or in many other ways made into attractive Christmas gifts. Price, 10 cents per sheet or \$1.00 per dozen, postpaid.

1. Bach, Beethoven, Mendelssohn and Wagner.
2. Chopin, Liszt, Mozart and Schumann.
3. Handel, Haydn, Rubinstein and Schubert.

Musical Post Cards.

We have an endless variety of styles and subjects. To give some idea of our extensive line, we mention a few:

In Platinotype Postals we have over 20 subjects, and each subject has a series of from 6 to 12 cards.

In the historical line we have some 50 different cards, giving the pictures of great composers and their birthplaces.

We have also the operatic line, which is an artistic series of the various operas. From the above you can get an idea of the large and beautiful line we carry.

The price is 5 cents each or 50 cents a dozen. A dozen of these cards would make a very neat gift.

See advertisement on page 904.

Operatic Selections for Violin and Piano. By F. A. Franklin.

Nothing has proved more interesting to violinists than operatic selections for violin and piano. The market is flooded with books of this kind, but they seem to lack the proper selection or arrangement. Mr. Franklin, recognizing the need of a superior work of this kind, has produced the book which we are now publishing. Great care has been exercised in selecting the cream of the standard operas, taking only such portions as are pleasing and particularly adapted to violin and piano. The arrangements are all that can be desired. The violin part is about Grade 3 and the piano accompaniment about Grades 2 and 3.

The introductory price is 20 cents, postpaid.

Mozart's Sonatas. We will continue this volume one month longer on special offer. This volume contains eleven sonatas, among which are some of the most popular numbers used for teaching purposes. The plates are handsomely engraved in conformity with the celebrated Cotta edition, all carefully revised and edited.

For introductory purposes during the current month our advance price* is 40 cents per volume, postpaid.

Wieck's Piano Studies. These well-known piano studies will be brought out in the Presser Edition in the course of a very short time. They have been tested for the past 75 years and have proved their worth. They are as popular to-day, if not more so than at any other time.

There is a reason for this, and no doubt it lies in the fact that Father Wieck has been able to combine the useful with the agreeable. He was a prominent educational philosopher of his day, and has written one of the most useful books on education, entitled "Piano and Song," a work that every young teacher should read. This work is the practical outcome of his theories. The studies are not at all difficult and may be taken up by a pupil who has had a year and half's practice.

Our advance price is 20 cents.

Octave Studies—Czerny, Op. 553. The extreme popularity of these Etudes has induced us to add them to the Presser Collection. The studies are not only interesting, but they have real merit from an educational standpoint. They are suitable for the third or fourth grade.

As the work is still in press we have extended the introductory offer for another 30 days, giving everyone an opportunity to purchase at the special price of 15 cents.

Mastering the Scales and Arpeggios. By James Francis Cooke.

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ANSWERS TO QUESTIONS

Edited by LOUIS C. ELSON

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point. Questions regarding particular pieces, melo-ramonic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. Who do you consider the ten best living composers of England?

A. Had this question come two months earlier I should have put Coleridge-Taylor (since dead) among the great ones. It is also probable that one or two women composers, Edna Leumann and Ethel Mary Smyth, for example, belong in the list. But as an expression of personal opinion I should make the list about as follows: Edward Elgar, for his large orchestral works; Granville Bantock, for his original modern works; Frederick Delius, for modern works; Cyril Scott, for rare originality in small forms; Josef Holbrooke, for ambitious orchestral works; Edward German, for his melodic charm and folk-song effects; Chas. Villiers Stanford, for his symphonies, etc.; C. H. H. Parry, for oratorios, cantatas, and vocal work; Alexander Mackenzie, for songs, operas, etc.; F. H. Cowen, for romantic cantatas, etc.

This makes ten, but a year ago Coleridge-Taylor would have displaced Cowen. The last four, with Bridge, Macfarren, and others of their kind, brought about the English musical renaissance of 1860-1890; but now they are sometimes criticised for being too conservative and academic. It is almost impossible to make such a list authoritative, but certainly the above ten stand in the front rank of England's music of the present.

Q. How is a trill written in the following manner executed?—PEMPLEXED.



A. A grace note before a trill is added to the trill itself. Therefore, in the above case you must begin the trill—d, e, f, e—and continue it with z and e in rapid alternation.

Q. In Paderewski's minuet I find an example of the turn. This led to a discussion with some friends and I wish that you would give me in the columns of THE ETUDE full and sufficient directions regarding the turn which would cover all cases?

L. H. B.



A. It would be impossible to give rules from the specimens quoted above. Very much depends upon the tempo of the composition, the note which comes before the turn, and the note which follows it. The best editions give the correct interpretation of the turn in the Paderewski Minuet—five notes. For this rule is at least definite; when a turn is over a note (as at example 1 above) quick notes (the note above the principal note, and the note below) before it. If it is a short note let it dissolve into four or five notes—a turn taking the value of the space. The subject would require far more space.

than I can give it in this column, but you will find it explained in the best music dictionaries with illustrations covering the above cases.

Q. I take the liberty of asking for some information through the ETUDE page. I wish to ask for the name of a book on notation, which will assist one in preparing a manuscript for a publisher.—L. K.

A. I am sorry to say there is no book upon this important topic. Probably you can write correctly in even or triple rhythms, but it is the compound rhythms that perplex one. You will find a little about the notation of these in Elson's "Mistakes and Disputed Points of Music," pages 70-75. I would also advise you to look over some good editions of vocal and instrumental music to ascertain some of the rules.

Q. When one finds such a chord as the following in a piano composition not marked as an arpeggio is it allowable to play it as an arpeggio or must it be played flat, that is, all notes at once?



A. It depends upon the size of the hand. The great pianist, Sherwood, had a very small hand and would necessarily arpeggio the notes, using the damper pedal. But he would do it with such lightning rapidity that it would sound as if struck simultaneously. Liszt often made such quick arpeggios in wide chords, so that many people believed that he had a very large hand and wide stretch, thinking that twelfths and even thirteenth were struck simultaneously, which they were not.

Play the above chord to give the effect of a simultaneous stroke.

Q. I am told that when Schubert died his entire estate was valued at about thirteen dollars. How is it possible that a man who produced so many separate compositions could be reduced to such a state of poverty?

S. L. O.

A. In the first place he died young, before his fame had a chance to spread much outside of Austria. Secondly, he was to some degree improvident. Once, after he had sold a large batch of songs to Diabelli, he took his entire Bohemian circle to hear Paganini, at about three dollars per seat. The next week the usual fame was resumed. Then also he wrote too much, so that the publishers were not anxious for his songs. He received less than a quarter of a dollar apiece, for some of his later songs, while his orchestral works found no publisher at any price. It is one of the pathetic stories of music and the poverty of the composer is not exaggerated in the biographies.

Q. Is it absolutely necessary to study harmony in order to use the sustaining (if damper) pedal of the piano correctly? Is there any method of studying the use of the pedal without the study of harmony?

A. O. B.

A. No. The merest rudiments of harmony, the knowledge of chord-formations, will be sufficient to enable you to understand when to sustain a note as fundamental to the harmony by the sostenuto pedal.

DECEMBER BIRTHDAYS.

(Fill in the Blanks.)

On Dec. 11, 1803 H ----- B -----

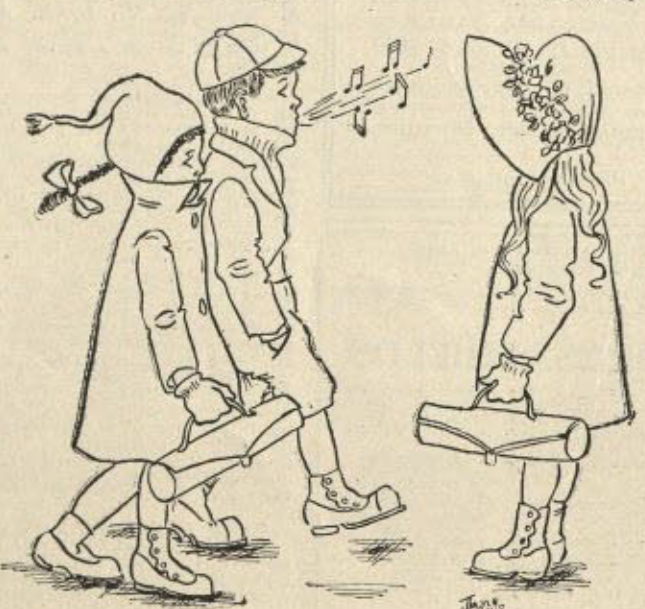
On Dec. 17, 1770 L ----- van

On Dec. 18, 1786 C --- M --- von

On Dec. 22, 1853 T ----- C -----

On Dec. 22, 1819 F ----- A -----

—Jo Shipley Watson.



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The World of Music

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

At Home.

We regret to report the death of Dr. Clement A. Marks, director of music at Muhlenberg College, Allentown, Pa.

A performance of *The Secret of Suzanne* is to be given in Kansas City this winter.

The comic opera by Walter Damrosch and Wallace Irwin, *The Dove of Peace*, received a successful premiere in Philadelphia.

Richard Strauss' *Salome* has been produced in San Francisco and has made a great impression upon music lovers at this, its first production on the Pacific Coast.

The Brooklyn Institute under Prof. Hooper now has over 7,000 members. Lectures on the different arts and sciences, and elaborate musical offerings will be provided during the coming season.

Max Spicker, one of the best-known musicians in New York, died recently at his home in that city. He was born in Germany in 1858, and was known both here and abroad as a composer and theorist.

The San Carlo Grand Opera Company has opened a successful operatic season in New York—in the neighborhood of East Fourth Street and the Bowery. The house is crowded nightly with Italians.

A tablet has been erected in the corridor of Symphony Hall, Boston, to the memory of the musicians who went to their death making music as the *Titanic* sank, April 15, 1912.

Dr. Muck, conductor of the Boston Symphony, has declared, according to Philip Hale in the Boston *Herald*, that neither in Scandinavia, Russia, The Netherlands, France nor Germany does he know of young composers that give genuine promise.

The Sinfonia Fraternita of America announces the offer of \$100 in gold and a Prize Gold Medallion for a quartet for strings composed by an American citizen. Further particulars may be obtained from Harry D. Kaiser, 1653 E. Passyunk Ave., Philadelphia, Pa.

The New York Philharmonic Society has succeeded in finding a thousand subscribers at ten dollars each, thereby complying with the terms of the Joseph Pulitzer bequest, which entitled them to their half million dollars. Far more subscriptions were received than the bequest called for.

This appointment of municipal organist of Portland, Me., has been accepted by Mr. W. C. McFarlane, the New York organist. The new city organ is the gift to the city by Mr. C. H. Curtis in memory of the late Herman Kotschear. The salary attached to the post is \$5,000 a year.

The W. W. Kimball Co. prize of \$100 offered by the Chicago Madrigal Club in its tenth annual competition has been awarded to Mr. Louis Victor Saar, of Cincinnati, Ohio, for his setting of *I Know a Maiden Fair to See*, by Longfellow. The judges were Mr. Arthur Burton, Mr. Wm. E. Zuehl, and Mr. D. A. Clippinger, director of the club. The composition will be sung at the club's second concert of the season.

At the beginning of this, its fortieth season, the Oratorio Society of New York presents an interesting series of concerts. Among the works to be given are *The Elijah*, *The Messiah*, *A German Mass*, by Otto Taubmann. The society's present conductor is Mr. Louis Koehnlich, who succeeded Dr. Frank Damrosch when the latter found the growing responsibilities of the Institute of Musical Art sufficient to occupy all his time.

The first number of the new journal, *Harvard Musical Review*, has been received at this office. It is published monthly, and its purpose is mainly to provide a medium for musical articles of more than passing interest. The first number does great credit to the enterprise. It contains a most interesting article by Arthur Foote, the well-known composer and articles of equal value by Walter R. Spalding, T. M. Spelman and Nicholas Roosevelt, in addition to a little music. We sincerely hope its sponsors will maintain the high standard they have set themselves in their first issue.

Owing to the fact that no government support is provided for music in The Hague, given in Rotterdam for many years, but owing to the death of many of its supporters it languished and finally died out.

On the other hand the Royal French Opera at The Hague lasted from the beginning of the last century until last year, when the Royal Theater was closed on account of the danger of fire. The Dutch cannot erect opera-houses with the true Hammerstein difference to obstacles, and consequently they have no opera at The Hague. Small wonder the diplomats have chosen The Hague for Peace Conferences! There is, however, a flourishing Wagner Society at Amsterdam, and we are told that it will not be long before there is a Wagner Theater at The Hague.

The report of the committee appointed by the National Federation of Musical Clubs for the investigation of the types of music in use in the country is extremely interesting. Among other things the committee recommends that a committee shall be appointed to investigate the types of music in general use in modern Sunday-schools and to use their best endeavors not only to secure a better quality of Sacred Songs, but to advocate the use of those already presented by the best exponents of this class of music. They also urge our public schools, while not directly concerned with our sacred forms to recognize their value, and the power of truly better music to refine and ennoble life and character, and by raising the standard of music to improve the musical taste and intelligence of our young people.

The debut of Leopold Stokowski as conductor of the Philadelphia Orchestra was a promise of a marked improvement in the organization during the near future. His applause was long and hearty, and there is little doubt that musicians in the City of Brotherly Love have reason to congratulate themselves on having secured the services of a young enthusiastic conductor with more than a touch of genius in his make-up. The principal items on the program were the Brahms Symphony No. 3, and the Beethoven *Symphony No. 1*, in C Minor. These were conducted without the aid of a score and were given a sane, well-balanced presentation. The most remarkable thing about Stokowski, in the sense of a superior, is his keen insight into the music of high order, and one is at a loss to know which to admire most, his electric vigor or his dignity and reserve. The orchestra has, of course, attained a high reputation under the baton of his predecessor, and Carl Pohlig but it is not too much to say that it is destined for higher things if it promise of the early concerts under Stokowski are to be fulfilled.

Abroad.

BUSONI was recently obliged to disappoint his London audiences owing to a nervous breakdown.

EMIL SAUER recently celebrated his fiftieth birthday. He is at present in Dresden.

The English play *Kismet* has been given in Munich with special music by Gustav Mrazek.

SCHUMANN's opera *Faust* is to be given at Milan during the season. This will be its first performance in Italy except in concert form.

CARL BUSCH, the conductor of the Kansas City Symphony Orchestra has had the honor of knighthood conferred upon him by the King of Denmark.

CARUSO's appearance in Berlin resulted in 30,000 applications for the 3,000 seats available in spite of the fact that the prices were heavily increased.

A new pianoforte concerto by Sir Charles Villiers Stanford is to be performed by Mrs. Rosenthal, who finds it much to her liking.

The Prince Regent of Bavaria has given orders for a bust of Wagner to be placed in the "Walhalla" built by Ludwig I, Wagner's great supporter, on the Danube.

DR. VOIGT, the well-known choral conductor recently visited Germany and was much impressed with the German Singers' Festival at Nuremberg at which 35,000 singers marched the street.

DR. HANS RICHTER closed his career as a conductor at this summer's Bayreuth Festival. He enjoyed the friendship of Richard Wagner himself, and his name is indelibly associated with the highest Wagnerian traditions.

MR. THOMAS BEECHAM, having found opera as unprofitable as Mr. Hammerstein, has organized a wild band to be known as the City of London Civic Band. It is to be conducted by Emil Glimmer, formerly first clarinetist in the Beecham Orchestra.

In April next on the occasion of the celebration of the twenty-five years' reign of the Emperor William, a grand Bach-Bethoven-Brahms Festival will take place at Berlin under the direction of Arthur Nikisch and Siegfried Ochs. The Philharmonic chorus and orchestra will take part.

The copyright of *Parafal* expires on December 31st. Performances of this work are to be given at the Paris Grand Opera and at the Monnaie Theatre in Brussels on January 2d. This is decidedly prompt.

HINRICH KNOKE, the well-known tenor is said to have established a vegetarian conservatory in Munich, as he believes that the vegetarian diet furnishes the most adaptable form the power needed to develop an operatic singer.

RICHARD STRAUSS's new opera, *Arcturion* ad *Vasos*, has been produced at Stuttgart with the usual *clat*. As usual the only agreement the critics can come to over it is that it is an extraordinary work. Record prices were paid for seats.

The London Philharmonic has celebrated its hundredth anniversary by a dinner and by a concert representing the works of English composers. In memory of the death of Coleridge-Taylor, his orchestral Ballade in A minor was performed.

The Dippel management has engaged a young English tenor, who from the age of seven until three years ago worked as a miner in a colliery. His voice, however, attracted the attention of the manager of the colliery who assisted him to receive the necessary education.

SELFEDGES, the successful American department stores in London, have erected a magnificent organ in the building so that shoppers may hear music while spending their money. This is a novelty for London, though familiar enough in New York and other American cities. The opening recital was given by Mr. E. H. Lemare, England's foremost concert organist.

RAFTIME MUSIC, says the London *Evening Standard*, may have its merits but it does not seem quite the right thing to dine to. According to one description, "it sets everybody on the jump. People drop their knives and forks and snap their fingers to the lit of it as soon as the melody begins." This would be awkward with asparagus!

ACCORDING to *Le Guide Musical*, the musical amateur of Shanghai has no complaint. The city fathers, composed mostly of Englishmen, set aside the sum of \$30,000 each year for the purpose of orchestral concerts, which are given each Sunday, and are often attended by as many as 100 people. The orchestra is composed chiefly of Germans and natives of Manila.

VLADIMIR DE PACIMANN has decided to live in Paris so as to be near his children. After the divorce of Mme. de Pacimann, she was married to Labori, the celebrated Dreyfus advocate. Nevertheless, the great pianist continued his interest in his children, and one of them supervised their education. One of them is in the office of the Labori, and all parties are on thoroughly good terms with each other.

An effort is on foot in England to purchase the London Opera House and by Mr. Oscar Hammerstein as a permanent home for National Opera. Many prominent British musicians are interesting themselves in the matter. Including Sir Alexander Mackenzie, Sir Frederick Bridge, Sir Hubert Parry, Sir Charles Stanford, Sir Walter Parratt, London Ronald and Ben Davies.

FRANCES ALLITSIN, the well-known English song-composer, died in London after a short illness from pleurisy. She wrote a piano sonata and the two overtures, *Undine* and *Overture Slavonique*, but her chief success have been gained in the field of song writing. Many of these have won great popularity, especially *A Song of Thanksgiving*, *There's a Land, Love is a Bubble*, *The Stars of June*, etc.

SIR HENRY WOOD, says the London *Musical Opinion* had a nasty mishap recently while driving in a taxicab to conduct a Promenade Concert. The taxi collided with a wall, and Sir Henry's face was so badly cut by the shattered glass that he had to receive surgical attention. He was able to conduct his orchestra, however, and in explaining his lacerated state to his audience, he remarked that for once he was glad that he was able to turn his back to them.

OSCAR BIE has recently pointed out in *Die Musik* that times have changed with the regard to the rewards of composers. In the eighteenth century, the composer Telemann got 300 thalers a year, while 15,000 thalers were squandered on the stage setting for a Temple of Solomon. Immense sums are now paid on scenic effects, but quite recently Richard Strauss received \$1000 a night for conducting his *Elektra* in London.

The "Rich American" is evidently making things hot for the Europeans. Witness the following passage from the London *Musical*:

News: "The Burgomaster of Bayreuth has made the statement that as much as \$893 has been paid for a five dollar seat at the Bayreuth Festival while \$20 to \$25 has been paid for the poorest seats in the gallery. He declared that this was giving the place a bad name, and that steps ought to be taken to remedy the evil. But what are you to do when rich Americans insist on going?"

The success of Frederick Stock in Berlin with the Berlin Philharmonic Orchestra is very gratifying in view of the fact

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A CHRISTMAS REUNION.

BY JO-SHIPLEY WATSON.

Of course no one had expected an invitation, so it was a surprise and every one decided to go, and they went.

It was held on Christmas Eve in the old red brick house around the corner. Lighted from foundation to attic, every window beamed a welcome, even the bare trees rustled in expectant surprise. "Ting-ting" went the bell, it was the old fashioned kind you have to pull out hard. No one answered and John pulled again, enough to break the wires. There was a rush and a hush inside and the door swung open wide like arms and the hall lights beamed like stars.

"Oh, John, isn't it lovely," said Jean, walking timidly behind. "It's the perfectest thing I have ever seen."

"Just you wait," John replied. "Perhaps you'll wish you hadn't come!"

A tiny butler with whole notes for eyes and a quarter rest for a nose waved them in with a musical staff. "Merry Christmas, Merry Christmas," said he. Jean answered "Same to you, same to you," and they all walked down the hall into the ballroom.

It was a truly noted assembly, even the ticket checks were tiny gold notes, golden notes dangled from dresses and hats. There were bouquets of notes. The carpet itself bore a design of notes.

The official guide who took Jean and John in charge pointed out the celebrities. In the right box sat Good Music and Beauty. In the left were Practice Time and Patience, as pretty as two French dolls and not at all the sort of persons you would ever pick out for such annoying individuals. Time and Rhythm were coming down the aisle and behind them were Sight Reading and Memory. Everywhere there were bright, beautiful smiling faces.

"Well, what kind of a party do you call this?" John asked of the gold noted official.

"This is the annual assembly, the time when the Spirit of Music calls all the workers together; it's a kind of checking up system and handing in of reports, you know, quite like any other kind of business."

Jean looked nervous and began to wish she hadn't come; but the gold noted official said, "Don't worry, little girl, your record is very good." John was wishing that he had not accepted the invitation, when the curtain went up and revealed such a gorgeous Christmas tree that he forgot all his troubles.

There it stood dangling in gold notes, music seemed to stir its branches, and themes from Mozart and Beethoven floated out into the hall; there were snatches from Schumann and Schubert, things Jean and John had learned and forgotten, and there in the center of the stage stood The Spirit of Music in a dress of rosy pink silk.

As she stepped forward the audience rose.

"Dear friends and music lovers," she began, "this is our annual reunion; we have made an exception to our rule this year in admitting our little fellow music workers; we hope they may carry away pleasant thoughts of us and our sincerest wish is that they may know and understand us better."

Good Music rustled out of the box and stepped from the wings, the Christmas tree waved its spangled boughs, the orchestra struck up a Fanfare, the audience waved laurel branches and threw wreaths upon the stage.

It was evident to Jean and John that Good Music was a popular speaker.

"I have good news," said Good Music. "Our boys and girls are liking me better; each year there is a greater call for me in the unexpected places, too, and I find I am gaining on my enemies Rag Time and Popular Songs. It is my music that is being heard in the very places where Rag Time has held sway for so long, in cafés and moving picture places; classic dancers have used my music as a mode of expression; many of us have seen Mendelssohn's 'Spring Song,' Chopin's 'Funeral March' done into dance."

"It is my music that stays, and let me say once more that Good Music produces the same effect upon the mind as fresh air and pure water upon the body. Follow me, pursue me and you will find that my path leads to all that is 'Good, just and beautiful.'"

There was loud applause as Good Music left the stage and Jean whispered to John, "Oh, do you suppose he knows that I play Rag Time sometimes?" "Not a doubt about it," answered John, "so I'd quit it before next Christmas if I were you."

Then the Spirit of Music requested Practice Time and Patience to step forward.

Practice Time bowed low and said, "Let me ask one question of our visitors here: do we look like the terrible monsters that you have pictured us?" There was a chorus of "No, no!" "Well, then, I am pleased that you can see us to-night as we really are and not as we seem to be to your imagination."

"I represent that little phrase, 'Do it now.' If the boys and girls would just remember that I am only ugly when I am neglected and cast aside then they might understand."

"No one in this whole big world of ours likes to be set aside and forgotten; we love to be loved, and I require it most of all. Such a wee space of time is mine, such a tiny part of a big round day that I grow jealous of intrusions and excuses. I lose my temper completely when people say, 'Oh, I can practice after supper or to-morrow.' 'To-day,' 'Now,' these are my watchwords, and I can assure every boy and girl present that I give the best I have to every one if I am not frowned down upon and scowled at as an unwelcome intruder."

"Look at me as one of your greatest privileges—merely to learn how to practice will be one of your greatest discoveries. So please hurry and find me. There are always large rewards out for my whereabouts." Every one laughed at this and Patience, who was the next speaker, said, "My partner has covered the ground, so well that it is only necessary for me to repeat this, my favorite phrase, 'It is often necessary to make a long and difficult descent in order to reach the mountain peak.' So there is where I come in, to guide you. When you are going down into the dismal canons of technique and difficulties you are really ascending the mountain, and with Patience as your guide you will reach the top, never fear."

Sight Reading and Memory were then asked to step forward. Sight Reading peered over his glasses and began with a sigh, "I've had a busy season, a strenuous one in fact, dear friends. As usual, I have been trying to impress upon the students of music the necessity of good sight reading. You all know how I feel neglected and how intensely I resent it."

Continued on page 909

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A CHRISTMAS REUNION.

(Continued from page 908)

"Of all the branches studied at school, which, my dears, do we use the most. It's reading, of course; every morning we read the papers and we don't have to read them over twenty-five times to grasp their meaning; but this is what happens with the music student every day in the year. He stumbles along over this great fundamental while he fools the public into the belief that he is a thorough musician."

"No one knows much about playing or singing until he can read notes as readily and fluently as he reads a book."

There was much loud applause. "And music will never take its rightful place in our national life until we all know how to read."

Memory came forward and said, "Just a word here, my friends; let me add that you will never really know your piece until you have memorized it. Do this away from the instrument and the music will never leave you; learn it so thoroughly that you could write it out from memory. That's the only true way to memorize." Memory cast a glance at Jean and said, "Little girl, try it with the very next short piece that is given you and see how well my plan works; you will never really know what I am trying to tell you until you have worked it all out for yourself. Try it, dear, before our next meeting."

Jean was much too nervous to reply, but she knew Memory was right, and I'm sure she will try.

After the speaking there was beautiful music and refreshments; as favors, there were boxes of notes that flew open with a spring and gave out themes from the Wagner operas.

There were many novel things to see and to listen to, strangest of all the conversation was all music, beautifully harmonized.

As they said "Good-bye" to the members of this musical party Practice Time called after them and said, "Always remember, my dears, 'To have learned how to learn is the greatest step forward.'"

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To Teacher—I'll give those horrid scales perfectly fingered and sharpened just right, the seventh chords resolved and a pair of arpeggios, and for extra measure a Bach Prelude.

To Mother—I'll give my newest piece all memorized. I'll also play that Beethoven Adagio she likes so well. I'll recite to her my minor scales and play and sing a Christmas carol.

To Jane—I'll play for her to dance—a waltz, a two-step and a minuet. She loves it so, it is a shame I never play when I am asked.

To Walter—I'll play a rousing march, with drum and life and all that; he likes to whistle and beat time so I'll play the tuneful tunes that fit his range.

To the Neighbors—I'll go with silent tread across the snow so quietly and sing about the Shepherd's Flocks and the sweet Nativity. A surprise I'm sure is in store for them, as boys and girls have little time for things outside, but love, you know, means to give, and giving brings back love again to you so what better Christmas gift than giving love to those to love to give it back again.

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