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THE ETUDE

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JEAN JACQUES ROUSSEAU, CREATOR.



MUSIC WHERE IT OUGHT TO BE.



ALAS for those who dig in the sepulchres of the past, the interminable catacombs of musical history, only to find the suffocating dust of well-forgotten nonentities and unimportant occurrences. The wonderful story of yesterday is valuable to us mostly because only the very great men and events make sufficient impression upon their times to insure their preservation in the minds of the people. Lately the world has been celebrating the two hundredth anniversary of the birth of a man who, for most of his life, led an existence that was far from admirable. Like Goldsmith, Poe, Wagner and Flaubert, Jean Jacques Rousseau was a kind of social and intellectual paradox.

Rousseau was born June 28th, 1712, at Geneva, Switzerland. Dr. Egar Istel, the renowned German critic, who has made a study of his life, tells us that Rousseau always felt himself a musician although he had little more than the training of the amateur. He wrote one of the most successful little operas of his day (*Le Devin du Village*), a play with musical accompaniment (*Pygmalion*), also the first modern musical dictionary of consequence. In addition to this he wrote upwards of one hundred detached pieces ("Consolations for the Miseries of my Life"). Surely such a meagre career could not do more than make an eddy in the great currents of time. Why, then, has the press of the world been giving so much space to this man who for many years was obliged to eke out his living as a music copyist? Mainly because Rousseau was a great and original thinker who developed his own ideas in such a way that the world was bound to recognize them. His literary works breathe freedom, showing at all times his obstinate opposition to the conventional. In fact, his clear expression of the popular conception of revolt against tyranny is thought by many to have been the germ of both the French and the American revolutions. His story of *Emile* is surprisingly rich in educational philosophy. Yet his own children were miserably neglected. The editorial lesson in his life is one in praise of originality and wide purview. Notwithstanding his bungling, his personal shortcomings in failing to live up to our ideals of human conduct, he remains one of the most determining forces of his time, not only in music but in politics and in education.



GETTING DOWN TO BUSINESS.



THE mechanical engineer can figure to a nicety how much additional energy is required to start an engine after it has stopped. You would be amazed to know how much this amounts to in horsepower in the daily run of an ordinary trolley car. Unless you have stored up enough energy during your vacation to start you "flying" now, your summer holidays were wasted.

The art of lending oneself at once to the work at hand is by no means an ordinary accomplishment. Some students are so filled with a natural inclination for independence, an independence which they misconstrue as individuality, that they have the greatest possible difficulty in working with the teacher. Many actually work against the teacher without having any idea that they are doing this. The teacher is properly a leader. The very word education implies this in its derivation from Latin. Some pupils never seem satisfied unless they are contesting some point with the teacher. This is particularly bad at the beginning of the season when both the teacher and the pupil should have but one idea—that of getting down to business. Depend upon the teacher's judgment.

CLEARLY, too much stress is laid on the importance of what might be called the spectacular side of music. Prior to the Franco-Prussian war, the people of France were led to believe that their army was a most superior fighting machine. What army could parade more magnificently? Where were there more elaborate uniforms? Surely there was the greatest possible efficiency in a body that was so fine appearing? When the test of battle came the tricolor was forced to fall before the hated Prussian eagle. Then the brilliant but mistaken French learned that modern war was not a Napoleonic spectacle, but a Bismarckian reality.

If our music is to be anything more than a spectacular accomplishment, we must perceive that its greatest usefulness is outside of the temples of art and in the homes of our people. Let us, however, support the great artists sympathetically and earnestly.

There is an economic importance to music which few seem to realize. The real strength of our country lies in the protection of the home. Anything which adds to the beauty, interest, usefulness, happiness, comfort and health of the home should be guarded as vigilantly as the government itself. Music, properly used, may become one of the most powerful agents in holding the home together in a delightful bond of common interest. The teacher who can foster a musical interest of this kind is doing something immensely more important than the virtuoso who plays a Debussy *Arabesque* before a few dozen "deadheads" at Bechstein Hall.

Many seem to regard the music that is closely allied to the city as something superior, finer, more momentous than the music of the small town or the farm. Here again we are snared into an error in judgment which might rob music of another opportunity to claim its rightful position as an educational and economic force. Urbanism, the call of the city from the land, is the question which disturbs our thinking statesmen more than any other. The great historian, Dr. Guglielmo Ferrero, has shown how the downfall of the Roman empire was due to the accumulation in cities of thousands of people who were not producers but who were largely "the artisans of pleasure and luxury," such as "masons, stucco-workers, sculptors, painters, dancers, actors, singers." All these "artisans of pleasure and luxury" have an importance to the body politic but only in their relation as educational factors in inspiring, instructing and entertaining those who produce the more elemental necessities of life, food, clothing, shelter, etc. Do not think, for one moment, that we minimize the vast importance of music, art and education. Music has been conceived as one of the most influential factors in civic progress by all the great educational philosophers, from Plato and Aristotle to Froebel and Spencer. It is the abnormal "cityfication" of the arts we would attack.

Certain branches of all expressive arts must always be allied with the city, but do not let us be led into imagining that these more spectacular phases of our activity are the most important. Can you not see how the country teacher who contributes so much to make life in the rural home more fascinating, plays an integral part in restoring the precious equilibrium between the land and the town? All honor to the little girl who sits patiently in her country studio teaching day after day, dreaming perhaps what she might have been if fame had thrown her into the alluring but often heart-breaking artistic arenas of Berlin, Paris, London or New York. Who knows but that she is doing a more salutary work for the State than the laurel-crowned "virtuosin" she idolizes? Obviously, we are approaching a peripetia, a turning of the tables, when the "little teacher" shall come into her own.

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Musical Thought and Action in the Old World.

By ARTHUR ELSON

WAGNER'S INTERMINABLE TRIALS.

Of the literature inspired by Wagner's *Life* and his coming centenary, by far the most interesting deals with the petty obstacles and persecutions that the master met with when bringing out his works. Mark Twain (or was it Bill Nye?) announced the great principle that "Wagner's music is not as bad as it sounds," but it took Europe some time to find this out. In *Die Musik*, R. von Seyditz gives Wagner letters, with comment, showing the composer's dealings with Vienna and the apathetic inertia he had to combat. It was a Chinese ambassador who called the *Rheingold* music for women and children; but most managers and singers thought it too difficult even for men. The stories of performers forgetting one act while learning the next were common enough once, and show that opera was then on a much lower and simpler level than at present—far below orchestral music of the time. Singers, too, were often incompetent, and sometimes even too obstinate to follow the composer's advice. This was true of the *Tristan* rehearsals at Vienna in 1862, where the tenor Ander was unwilling to throw himself into the part, and the *Isolde*, Frau Meyer-Dustmann, would not let *Tristan* get within arm's length of her. Schnorr von Carolsfeld could not come, and Materna was not yet a Wagnerian interpreter. Wagner had angered the autocratic Hanslick, so that his correspondent Esser was almost his only supporter of note, and to him came written directions for the rehearsals. It is in these letters and directions that we see Wagner's great fidelity to art, which often won homage where his tactlessness had destroyed friendship.

In the later sixties *Die Meistersinger* was prepared for Vienna, with the usual story of delay on any pretext until Wagner grew completely disgusted with that capital. Here, too, was found another self-willed singer, the comedian Hölzl. This performer insisted on vulgarizing the role of Beckmesser. Wagner had written, "Beckmesser is no comedian; he is just as much in earnest as all the other masters. It is only his situations and the troubles in which he finds himself that make him appear ludicrous. His impatience, anger, and despair are what make him appear comic, when contrasted with his lyric wooing." Hölzl had played the part in Munich, where he had been the only singer whom Wagner could not influence. "At last I saw," wrote Wagner, "that he simply made this role over into his usual farce-comedy burlesque, in order to do anything with it." This had naturally injured the work, in a performance where Wagner was supposed to be in control.

Munich was the capital of King Ludwig of Bavaria, and there Wagner obtained royal aid; but even there intrigues against his works existed. Judith Gautier noted that Wagner was a favorite of the inhabitants, too, who enjoyed and applauded the Wagner selections. Yet official opposition strove hard to wreck even the command performance of the *Rheingold*. At the close, when the gods cross the rainbow bridge to Valhalla, colored lights were to be played on a cotton-covered structure. At rehearsals this was done properly, but in the performance the lights were deliberately withheld. After many decades the historians are still at a loss to explain this sort of opposition to the music dramas. One can understand the desire for cuts in the longer works, and approve of the recent suggestion to make the *Trilogy* a six-night affair. But the open hostility of many managers is still incomprehensible, unless they wished to be "written down as an ass."

THE PASSING OF MASSENET.

The sudden death of Massenet takes away a prominent man who is none too well known in America. Like many composers, he was not properly recognized at the start, for Bazin rejected him as destitute of talent. But he stuck to his conservatory work, earning his bread by playing the kettle drum in small café orchestras. Soon after winning the *Prix de Rome*, however, he married a woman of some means, and was enabled to begin his career in comfort. The two years he spent in Rome were a happy period, and did much to awaken his artistic impulses. It is a pity that we have few such foreign scholarships in our own conservatories.

Massenet is known here chiefly by one opera, *Manon*. *Werther* has been well given, while *La Navarraise* and *Le Jongleur de Notre Dame* won success in widely contrasted styles, and *Thaïs* is a favorite with certain prime donne. But we still await his *Don Quixote*, while the earlier beauties of *Esclarmonde* should not be laid on the shelf. *Cendrillon* and *Grizelidis*, too, should prove attractive. *Roma* is still very new, but parts of it aroused such admiration at Ostend that the officials sent a message of congratulation to the composer.

Massenet wrote well for orchestra also. His *Phédre* overture is dignified, and his suites form a series of pleasing tone-pictures. If they are tame in contrast with the instrumental riots of Strauss or Mahler, their clear descriptive work is still a worthy contrast to the recondite orchestral searchings of Debussy. The *Scènes Pittoresques*, with their pastoral atmosphere of rustic quiet and the peace of the Angelus, are not in the least obliterated by the rambling utterances of the post-prandial faun.

Massenet, with St. Saëns, was looked upon as lagging behind the procession of modernism; but he should not be called a conservative if that term is meant to imply academic reproach. He is rather to be reckoned as one who won success along legitimate lines, without striving for unusual effects. This is no defect, for the modern school is still in the process of formation. Strauss has given us some finished canvases on a large scale, and Debussy an individual utterance that pleases a certain faction. But nearly all the modernists are still in the stage of groping for effects, and "moving about in worlds not realized," while still lacking the balance and control that are needed for the highest results. Their impressionism seems to aim at the blurring of a Turner rather than the clearness of a Monet.

MORE NOVELTIES.

Busoni's new opera, *The Secret*, is called a "dramatic and musical mystery," but even such a great secret as that will have to come out some time. Other new operas include Lozzi's *Elixir of Life*, which should be much sought for; Florizel von Reuter's *Hypatia* and Wolf-Ferrari's partly finished *Malade Imaginaire*. Alfred Kaiser has written an opera of German revolt in Napoleonic times, with Körner as hero and a text drawn largely from that poet's works. If Kaiser produces anything as good as the third act of Franchetti's *Germania*, he will do well. Two new operas for Karlsruhe are Frederick Könnecke's *Hans Sachs in Paradise* and Henry Biensstock's *Suleima*, the latter composer being only seventeen years old. It seems that Jan Block's *Thyl Uylenspiegel* was incomplete, for we are told that Paul Gilson is finishing it. The story of Peter Schlemihl has given rise to two operas, one by Selim Palmgren and the other by August Brunetto-Pisani. Zandonai's *Conchita* has pleased the London critics; they find it full of dramatic power, with intensity increasing to the end and full measure of originality, but an exaggeration of the ultra-modern tendency to vagueness. A Milan paper states that Mascagni has received an American offer of 200,000 lire for a new *Opera Comique*; and the *Menestrel* now asks what a real composer would get. Meanwhile Mascagni is not in sight; but his elopement with a chorus girl and the pursuit of the pair by his irate wife suggest that he is working up the plot of a verismo opera.

Some Swedish musicians did a sensible thing in holding their music festival at Dortmund, to make German audiences more familiar with their works. Stenhammar's early opera, *Das Fest auf Solhaug*, was included. Franz Berwald's trio and piano quintet proved fresh and inspiring; Sjögren's violin sonata was bright, and Petersen-Berger's national in style; Norman's string quartet melodious and Stenhammar's, in a minor, lofty and noble if a trifle long. Among larger works, Berwald's *Symphonie Singulière* showed an attractive interweaving of themes; Aulin's violin concerto was again beautiful; Hallén's *Toteninsel* proved only fair; Alfven's *Aus der Scharen* had good points, his third symphony was full of life, and Berg's *Träumereien*, an example of the troublous modern style. Among the vocal composers were Lindblad, Södermann and Liliefors.

Novelties for Queen's Hall include J. H. Foulds' *Musical Pictures*, an Elegy by Alfred Hale, Frank Bridge's suite, *The Sea*, music from Quilter's fairy play, *Where the Rainbow Ends*, Coleridge-Taylor's new *English Dances* by Algernon Ashton, also from abroad Glazounoff's *Dance of Salome* and Enesco's second Roumanian rhapsody.

"CHERCHER LA FEMME."

The women have been active in many ways. Antonietta Lanzarini wrote a successful cantata to Whitman's words, while Silla Morriconi and Signora Mazzanti have produced good religious choruses. A Naples comedienne, not liking the bored look of her audience, took off her shoe and threw it at an auditor; so *The Etude* readers may ask (if they can pronounce it), "Who's the shrew who threw the shoe?"

In Athens the women have become addicted to the picture hat, to such a degree that police interference became necessary; and the commissioner, one Emmanuel Zimbrakakis, has now forbidden the wearing of such headgear at public entertainments. His name alone would seem rather awesome, but there are penalties attached—200 francs fine or fifteen days' imprisonment. If a responsible male escort is present, he must be penalized instead of the lady in the case.

Ethel Smyth was arrested recently for complicity in a suffragette attempt to burn Lewis Harcourt's house. No doubt she came under suspicion because her music was so fiery. But she was freed, presumably because she was able to write a cradle song, and thus earn an acquittal by proving a lullaby.

SUCCESSOR TO THE GALLERY OF MUSICAL CELEBRITIES SUPPLIES A GREAT NEED.

On the opposite page we present our new *Etude* Feature Department, which will be known as "The Master Study Page," and which is introduced to our friends as a successor to our much appreciated innovation "The *Etude* Gallery of Musical Celebrities."

The Gallery of Musical Celebrities was commenced in February, 1909, and has presented over two hundred and sixty portrait biographies of famous musicians. We believe that no similar collection, either in size or scope, has ever been published. The Gallery was conceived and planned by the Editor of *The Etude* and the biographies written by Mr. A. S. Garbett. The success of the feature has demanded the republication of one hundred and fifty selections from the entire series which now appear in attractive book form under the names "Musical Celebrities" and "Eminent Musicians."

We are now taking the vote of our readers with the view to supplying one or two more Gallery pages with portrait biographies of musicians we have not yet published. A complete list is given in *The Etude* for August, and readers who are interested in securing some special portrait-biography should secure the August issue and read the list given. We do not agree to publish any names except those demanded by a number of readers.

THE MASTER STUDY PAGE.

We believe that our readers will find in "The Master Study Page" a successor to the Gallery even more useful and practical. This page will be devoted to one of the great masters each month. It will take up each phase of the master's life and work, and present it with all its points of interest, just as you might take up a diamond and watch the shafts of light from each facet.

The page will be especially useful to clubs, history classes, etc., but may be read by individuals with equal profit. The human and picturesque side will be emphasized, but not at a sacrifice of the substantial educational features. For the rest we wish the new department to speak for itself. We shall be glad to have you tell us whether you like "The Master Study Page" and wish to have it continued, as you did so unanimously in the case of *The Gallery*.

"Why in the name of all the saints," asked the master, "have you come back to Bologna—you, the most accomplished singer in the world?"

"Because," said the pupil—"because—because, dear master, I feel that I don't yet really know how to sing."

"My son," was the reply; "that is what none of us shall know on this earth. In the next world there may be more time, for when we are young we have the voice but not the art; and when we are old we have the art but not the voice."

ALL inmost things, we may say, are melodious; naturally utter themselves in song. The meaning of song goes deep.—Carlyle.



The Master Study Page The Real Beethoven

1770-1827

"Plaudite amici, Comaedia finita est"

BEETHOVEN'S PERIOD.

BEETHOVEN was born at the beginning of the most powerful social and intellectual wave in modern history. The sixteenth, seventeenth and eighteenth centuries had been marked by almost unceasing warfare of state against state. With the year 1770 we find a new kind of warfare coming into general prominence, that of the people against monarchy resulting in a marvelous revival of the spirit of liberty; mental, artistic and political. The seedlings of Rousseau, Franklin, Patrick Henry, Voltaire, Jefferson, Payne and other iconoclasts detested by the aristocrats of the times, were developing the massive oaks which provided the timber for at least two great republics, France and the United States. Beethoven teemed with this new spirit of liberty. Haydn and Mozart, literally, knelt before the royal throne, avoiding innovations which might prove revolutionary. With Beethoven, however, all was different and he may be regarded as the first composer of a new epoch.

BEETHOVEN'S ANCESTRY.

Beethoven's family, originally from a village near Louvain, Belgium, moved to Antwerp about 1650. The prefix "van" is not a sign of nobility. Beethoven's grandfather was a bass singer in the court band of the Elector of Cologne, at Bonn, Germany. His father was a tenor singer in the same body. Beethoven's mother, the daughter of the chief cook at the palace of Ehrenbreitstein, was sweet-tempered and benevolent. The father was drunken and abusive. In fact the boy was repeatedly obliged to recover his hopelessly intoxicated parent from the police authorities.

BEETHOVEN'S BIRTHPLACE.

Into such a home and with such parents came Ludwig van Beethoven, born in Bonn, Germany, December 17th (baptized 17th), 1770, just one year after the birth of the little Corsican infant that was to disturb the equilibrium of political Europe, as Beethoven upset the musical balance of the world. The father's income was limited to about 300 florins a year. Even at that time one hundred and fifty dollars was a small amount, and the poverty of the Beethovens can easily be imagined.

BEETHOVEN'S EARLY TRAINING.

The penury-stricken father realized the boy's great talent. Remembering the fortunate childhood of Mozart, he forced the little fellow to practice with so much cruelty that we are not surprised that the child repeatedly rebelled. His father taught him both the violin and the clavier. His general education was greatly hampered and had it not been for the fortunate friendship of educated people later in life he might have suffered from this. At nine Beethoven studied music with a tenor singer named Pfeiffer. Later he received lessons from the organist of the court chapel, van der Eeden. In 1781 the English chargé d'affaires gave Beethoven 400 florins to pursue his work.

His next teacher was van der Eeden's successor, C. L. Neefe. Beethoven became so proficient that Neefe appointed him as his deputy organist and Beethoven, at the age of twelve, often substituted for his teacher. At this age he was able



BEETHOVEN'S BIRTHPLACE.

to play most of Bach's *Well Tempered Clavier*. Shortly thereafter we find the boy "celebrating in Orchester," directing the band at the court theatre. In the same year Beethoven's first pieces (*Schilderung eines Mädchens* and *Three Sonatas for Piano Solo*) were published.

At the theater the operas of Gluck, Salieri and Paisiello were given, and the youth was greatly benefited by this experience, although the theatrical company was



MAX KLINGER'S FAMOUS STATUE OF BEETHOVEN.

discontinued in 1784. Beethoven lost little, as he had given his services free. After playing for a short time at a church in Bonn, Beethoven was engaged by the Elector as an organist at a salary of 150 florins, and his father was retained at his old stipend of 300 florins a year. In 1785 Beethoven was enabled to study violin with Franz Ries.

BEETHOVEN'S LATER EDUCATION.

In 1787 Beethoven journeyed down the wonderful Rhine to Vienna. There he had a few lessons from Mozart. At their first meeting Beethoven's playing made little impression upon the older master. The latter thought that Beethoven was merely playing an exhibition piece. The youth begged Mozart to give him a theme upon which to improvise. Mozart did so and then went to an adjoining room with some friends. In a few minutes he said, "Pay attention to him. Some day he will make a noise in the world."

Returning to Bonn, Beethoven made the acquaintance of Count Waldstein, who assisted the young composer greatly. Beethoven in return dedicated a Sonata, Opus 53, to him, and the Sonata is now generally known as the Waldstein Sonata. In 1788 the Elector broadened his musical scheme and increased the scope of the work at the court opera, with Reicha as director. Beethoven played second viola in the band of thirty-one pieces and retained his position as second organist.

Haydn, then at the height of his fame, passed through Bonn in 1792. He was honored by a dinner given by the Elector's band. Beethoven's cantata, composed for

the occasion, won the admiration of Haydn and influenced the Elector to send the young man to Vienna to



MANUSCRIPT OF BEETHOVEN.

study with the great creator of the symphony. Beethoven remained with Haydn a little over a year, paying him at the rate of twenty cents an hour for his lessons. Dissatisfied with the lack of attention he was receiving from Haydn and realizing that he needed the painstaking care of a real teacher, rather than the fame of a great master, Beethoven sought other teachers, among them Schenk (composition), Schuppanzigh (violin), but most renowned of all, Albrechtsberger, the renowned specialist in counterpoint who, after months of hard work, said this about Beethoven: "Have nothing to do with him. He has learnt nothing and will never do anything in decent style."

BEETHOVEN'S LATER LIFE.

In Vienna Beethoven found innumerable friends, willing publishers and limitless opportunities for making his works public. He played in public as a pianist for the first time in 1795, performing his C major Concerto. His two greatest rivals were the now forgotten pianists, Steibelt and Wölfl. He won the homage of monarchs and despite his infinite boorishness and well-nigh unforgivable eccentricities became the foremost figure of his time in the Austrian capital.

BEETHOVEN'S PERSONALITY AND APPEARANCE.

Beethoven was short and thickest, with very broad shoulders. His hair in youth was very black. His eyes "like jet" were exceptionally brilliant and penetrating. His teeth were regular and despite his careless habits were kept clean. His head was large and his forehead made impressive by his heavy hair and thick eyebrows. From early youth his face was pock-marked, but his complexion was ruddy. Perhaps the most just appreciation of his appearance comes from his admirer, the Countess Gallenberg: "He was meanly dressed, very ugly to look upon, but full of nobility and fine feeling and highly cultivated."

Despite his irregular habits Beethoven was a most painstaking worker, saving his themes with the penurious care of a miser and devoting them with the most minute attention to details. Brusque to rudeness, thought-



LYSER'S PEN DRAWING OF BEETHOVEN, WITH THE MASTER'S AUTOGRAPH SIGNATURE.



BEETHOVEN'S FATHER.

BEETHOVEN'S MOTHER.

less of others, irascible and selfish at times, he was nevertheless charitable and willing to provide for his less fortunate relatives. He loved a practical joke and was guilty of many. He was so independent in his manners that the nobles who patronized him regarded him as a freak and refused to be insulted. Truthful, yet ironical, he presented so many strange contrasts that he was always in the public eye. His greatest love was for nature and his daily walks in the woods and fields inspired many of his works.

BEETHOVEN AS A PERFORMER.

Carl Czerny, one of Beethoven's pupils, declared that "his playing of the slow movements is full of the greatest expression," while the pianist Tomascheck said, "His grand style of playing, especially his bold improvisation had an extraordinary effect upon me; I felt so shaken that for several days I could not bring myself to touch the piano." Sir George Grove, who received his information from those who had heard Beethoven, also speaks of "the loftiness and elevation of his style and his great power of expression in slow movements, which, when exercised upon his own music, fixed his hearers and made them insensible to any fault of polish and mere mechanism." Little wonder that Beethoven was called the "giant of players" by his contemporaries, and the "god among players" by his biographers. He approached the piano in a spirit of play, often striking it with the palm of his hand and rubbing his fingers over the keys as a master would caress an animal. Applause was met with a grimace or even rude remarks.

BEETHOVEN AS A CONDUCTOR.

Beethoven, we are told by thoughtful critics, was too impulsive to make a good conductor even of his own works. As he grew deaf it became exceedingly difficult for the players to follow him. He endeavored to suggest his wishes by the contortions of his body. In diminutive passages he would shrink until his body almost disappeared behind the conductor's stand. In a loud passage he once became so demonstrative that he knocked the lamps off the music rack.

BEETHOVEN AS A TEACHER.

Whatever may be said of Beethoven's irregularities as a teacher, the fact that he was the teacher of Carl Czerny and Ferdinand Ries, and that they were exceedingly enthusiastic about him, remains as permanent evidence of his ability, "when he wanted to teach." By others we are told that he had an aversion to the enforced performance of regular duties, especially in giving lessons. He feared no one, and even rapped the knuckles of the Archduke Rudolph, when the latter fingered badly.

BEETHOVEN'S DEAFNESS.

Picture the greatest musician of his time at the zenith of his career,



BEETHOVEN'S GRAVE IN VIENNA.

afflicted with the direst calamity that could affect a tone-poet and we see the tragic spectacle of Beethoven awaiting the deafness that he knew would seal the music of the world forever from him. Despite the fact that he had a piano made with additional strings to reinforce the tone he could hear so little that it was painful to watch the great Titan of music play. In a letter to his brother (1802), which he requested

to be opened after his death, the master told of his woes. This letter came to be known as Beethoven's will. One strikingly pathetic passage is, "Joyfully I hasten to meet death. Should he come before I have the opportunity of developing the whole of my artistic capacity he will come too soon in spite of my hard fate."

BEETHOVEN'S FRIENDS.

The friends of the great musical creator were strangely chosen—one moment plebeian another aristocratic. In Bonn, members of the Breuning family assisted him in his early struggles, and gave him that indispensable environment of culture which his own home denied to him. Eleanor von Breuning not only knit comforters and made waistcoats for him but inspired him to nobler ideals of life. Beethoven admired many women from Babette Koch, the daughter of an inn keeper, to queens and empresses. In turn he was admired by them, but no scandal of any kind attached itself to his name. His letters, written in such an execrable hand that they were often refused at the post office, burned with effusive messages of emotion. Yet, Beethoven never married. Three wonderful love letters found in Beethoven's desk after his death reveal that he was engaged at one time to the Countess Theresa von Brunswick, whom he called his "eternal beloved" ("unsterbliche Geliebte").

Owing to the patronage of several noblemen, Beethoven was relieved of much of the financial anxiety which hampered many of the composers of the past. Among the most notable of these were the princes Rudolph, Lobkowitz, Kin sky, Galtzain, Liechowsky, Razumowsky and others. Lobkowitz, Rudolph and Kinsky provided an annuity amounting to four thousand florins, which, though affected by the fluctuating currency of the times was of great help to Beethoven. Among many who might be classed as friends of Beethoven were Sir Julius Benedict, Camilla Brantano, George Ser Sonata with Beethoven and later secured the degree of Mus. Bac. at Cambridge. Count von Brown, Count von Brunswick, Czerny, Grillparzer, Gyrowetz, Hummel, Hüttenbrunner, Kreutzer Kuhlau, Maelzel, Moscheles, Schubert, Rode



BEETHOVEN PLAYING FOR HIS FRIENDS.

and many others whose names may be found in the dedications of his pieces. Anton Schindler deserves special mention, since he became a veritable slave to Beethoven. Bygones (a negro violin virtuoso who played the Kreutzer taking his abuse with patience and forgiveness).

BEETHOVEN'S COMPOSITIONS.

The writer, von Lenz, divided Beethoven's life into three creative periods, and this classification has been widely accepted. These divisions are chronologically, 1790 to 1800, 1800 to 1815 and 1815 to 1827. Many of Beethoven's most famous works are classified in the second period although his life was being continually enlivened by his great affliction. The best-known catalogue of the master's works contains 256 opus numbers and about thirty unclassified compositions. Several of these works are composed of many separate numbers as in the case of the Twenty-five Irish Songs, Op. 223. It will thus be seen that his separate compositions actually number more than twice the figure represented by their opus numbers.

Beethoven's one opera *Fidelio* was first produced in 1805, and is still played in some of our great opera houses. Two masses (C and D) his *Mount of Olives* and the cantata *The Glorious Home* are his principal contributions to choral music, although the Symphony Number Nine contains a choral setting of Schiller's *An die Freude*.

Of the nine incomparable Beethoven symphonies the most popular are: Number Three, *The Eroica* in E flat. Originally dedicated to Napoleon. When in 1805 Napoleon abandoned his republican doctrines and became Emperor of France Beethoven destroyed the dedication; Number Five in C minor; Number Six, *The Pastoral* in F; and Number Nine, *The Choral* in D minor. *The Battle of Vittoria* written for Maelzel, the inventor of the Metronome, might also have inspired this piece. Of the nine overtures, the *Leonore* heard. The music to *Ernani* and *Prometheus* is dramatic and powerful. The violin concerto, Opus 61, is one of the greatest compositions in the literature of the instrument. The most famous of the five piano concertos is the fifth and pianoforte (*The Kreutzer* is Opus 47 in A). Five sonatas for violin and pianoforte and thirty-eight sonatas for pianoforte solo. In addition to these he wrote 21 sets of variations for pianoforte and numerous smaller pieces. His eight piano trios, two quartets for strings, five string trios, and one sextet for wind, one septet and one sextet for strings and wind. No list less than an actual catalogue can define his complete works. The Grove Dictionary devotes eight pages of fine type to this list.

HOW BEETHOVEN DIED.

"Plaudite amici, comedia finita est," said Beethoven over and over again during the last few days. What clearer indication can we have of his intensely dramatic nature, "Applaud, my friends, the comedy is ended."

Suffering greatest agony from dropsy, planning works he knew that he would never finish, fighting Fate with a broken sword, Beethoven passed away during a terrific storm of snow, hail and lightning, March 26, 1827. Out of the clouds came a thunderclap which terrified all those at his bedside. The unconscious man awoke, shook his clenched fist at the elements and then sank into this immortal sleep. What a divine climax for such a life. Schubert had called during the last days, but Beethoven was too far gone to do much more than recognize him.

The Requiems of Mozart and Cherubini were chanted for the repose of his soul. The actor Aschütz, who was to read the funeral oration written by the playwright Grillparzer, was halted at the cemetery gates, since no actor could at that time step upon consecrated ground. It is estimated that at least twenty thousand people attended the funeral of Beethoven.



THERESA VON BRUNSWICK.

FAMOUS BEETHOVEN SAYINGS.

"Art, who can say that he fathoms it? Who is there capable of discussing the nature of this great goddess?"

"It is art and science alone that reveal to us and give us the hope of a loftier life."

"Art is a bond that unites all the world; how much closer is this bond between true artists?"

"Liberty and progress are great conditions in the empire of music as in the universe."

A BEETHOVEN PROGRAM.

(Suitable for the Average Club Meeting)
Grading 1 to 10.

1. PIANO DUET. *Allegretto from Seventh Symphony*, Grade 4
2. VOCAL. *Know'st Thou the Lamb*, Grade 3
3. PIANO SOLO. *Sonata, Opus 10, No. 2, First Movement*, Grade 5
4. VIOLIN SOLO. *Adagio Cantabile, from Sonata*, Opus 23, No. 2, Grade 5
5. PIANO SOLO. *Sonata, Opus 27, No. 2 (Moonlight)*, First and Second Movements, Grade 6
6. MIXED VOICES. *Come, Ye Disconsolate*, Arranged by W. Dressler, Grade 3
1. PIANO DUET. *Menuetto from Septet*, Opus 29, Grade 3
2. VOCAL SOLO. *Faithful Johnnie*, Violin and Cello Obligato, Grade 3
3. PIANO SOLO. *Funeral March from Sonata*, Opus 26, Grade 5
4. VIOLIN SOLO. *Adelaide (vocal part played as violin solo to regular accompaniment, unless some one capable of securing this song may be secured)*, Grade 5
5. PIANO SOLO. *Andante Chibre from Sonata*, Opus 14, No. 2, Grade 5
6. PIANO DUET. *Turkish March from Rhapsody of Athens*, Grade 5

The experienced teacher may easily arrange a program of Beethoven's more advanced works if the material is at hand to give them the proper interpretation.

BOOKS UPON BEETHOVEN.

Beethoven, by Crowest; *Beethoven*, by Fischer; *Beethoven*, by H. A. Rudall. *Beethoven, a Biographical Romance*, by Ran. *Beethoven and his Nine Symphonies*, by Sir George Grove; *Beethoven, Depicted by his Contemporaries*, by Ludwig Nohl. *Life of Beethoven*, by A. Schindler. The most famous book of all is *Beethoven's Leben* in three volumes (German), by the American, Alexander W. Thayer.

QUESTIONS.

1. How did the social attitude of Beethoven differ from that of Haydn and Mozart?
2. What were the nature of the home surroundings in Beethoven's childhood?
3. Who were Beethoven's first teachers?
4. What great masters became Beethoven's teachers in later life?
5. What were the main characteristics of Beethoven's piano playing?
6. Was Beethoven an able conductor?
7. Had Beethoven any pupils who became famous?
8. Describe Beethoven's appearance.
9. Tell something of Beethoven's great affliction.
10. Name five of the most important Beethoven compositions.



BEETHOVEN'S PIANO.

The Awakening

An Editorial

By JAMES FRANCIS COOKE

ONE night last July, a gambling crook of the species known as a "squaler" fell dead on one of the incandescent streets in New York's vice zone. The jackals who pistoled him rode away in a luxuriant automobile, undisturbed by the many police whom they were obliged to pass. The next morning *blast* New York awoke, rubbed its eyes, and began to wonder whether it was really an American city or bureau-ridden St. Petersburg, impossible Constantinople, Whitechapel in the dynasty of "Jack the Ripper," darkest Sicily, the crimson Congo, or Monte Carlo on a spree. Then the probe commenced revealing iniquity after iniquity until the whole country was stupefied with an exposure of conditions almost beyond belief.

Why does THE ETUDE, a paper devoted to music and education, meddle in this matter which, apparently, has little to do with anything except the slum politics of the metropolis? What do the readers of THE ETUDE care whether New York is becoming "the city of tragedies"—whether the newspaper report that there were thirty murders in one recent month in New York, against the eighteen for one year in London, is false or true? Why have we any concern about the great city which in many ways might exist as a separate empire, with its Tower of Babel population, self-sufficient, self-efficient, as independent of the country as a whole as Paris, Cairo, Yokohama or the treacherous Rome of Tarquin the Proud? Why do we call attention to this disgrace when we know from years of residence in the city that the circles of crime are limited to certain districts? The metropolis contains hundreds of thousands of splendid Americans who feel the shame of the city's pitiful weakness in combating the "system" that holds its own by murder and wholesale brigandage, alleged to be performed by the very men the citizens hire as guardians of their safety. Why do we give any thought to the New York gambler—when everybody knows that the city is one of the great gambling centres of the world? Wall Street makes it that. The main difference between the gambler downtown and the gambler uptown is one of machinery. One operates in stocks, margins and *aqua pura*, the other operates with cards, roulette wheels, *champagne* and other ingenious devices for extracting the golden metal from the gullible. Speculation is the society name for a kind of glorified craps. What can THE ETUDE reader have to do with these contraptions of the underworld? Why do we take your attention with them?

IN THE WHIRLPOOL.

Because the arbiters of the musical and theatrical taste of a large part of the American public are located in that very area of gilded depravity which made the killing of the gambler Rosenthal possible—continually surrounded by its depressing atmosphere and forced to witness the disheartening manner in which wrongdoers acquire their ill-gotten wealth, strangle justice, and laugh in the face of human decency. Only a man of great intellectual and moral strength could live in the midst of such conditions without being drowned in them. One who can keep up in that whirlpool, holding fast to principles that responsible men call "manly" is far stronger than the nimble pambly sermonizer who has never been brought face to face with any more serious temptation than a grab bag at a church fair. The situation in New York calls for big men—supermen—men with strong minds, large hearts and healthy consciences. There are such men, their service to the best in music and in the drama in America revives our mangled hopes

for more entertainment which may at least be free from the disgusting evidences of the territory in which it was born.

DEGRADING MUSIC.

Startling as it may seem, one of the leading ways in which the vice of New York communicates with the country as a whole is through the venal profanation of music and the stage. The few reprehensible New York periodicals that pander to the lower instincts have a very trifling circulation in our ninety million population. Obscene art and literature in New York are quickly scotched, but music born and bred in dives, coupled with unthinkable words, sneaks into the home through the medium of many questionable theatrical performances. The few men who make an open market of nastiness are held in bad odor by the New York managers, publishers and actors, who realize that in the long run their own business interests will be injured by them. Still these men exist. It remains for the American people to unite in a campaign to put them down.

PRUDERY AN INJURY.

Nothing could be more disastrous to American music and American drama than an era of prudery. The kill-joy earnestness of the zealots continually seeking a Cromwell, to exchange bloody rebellion for some other form of mental and bodily activity, rarely lead to permanent forms of art. Every instance of narrow Puritanism, however necessary it may have been at the time, has been suffocating to higher artistic development. Contrast the products of our own picturesque William Billings, with those of his European contemporaries, Haydn and Mozart.

The enemies of prudery do not plead for licentiousness. They seek to secure decency coupled with common sense. They do not seek to evade the broad human problems that discipline the mind and fortify the soul. They do not strive to escape the vital sociological questions which since the time of Euripides and Aristophanes have been answered in the theater with the greatest possible force. The cañon between Ibsen's *Ghosts*, Pinero's *Second Mrs. Tanqueray*, Hauptmann's *Hannele*, Henry Arthur Jones' *Mrs. Dane's Defence*, or even Brieux's unnecessarily clinical *Les Avariés*, and some of the hopelessly degrading musical shows of the last five or ten years is as wide and as deep as the Colorado.

WORTHY MUSIC FOR THE STAGE.

Good plays with good music are continually being produced by representative managers. Horatio Parker, George W. Chadwick, Edgar Stillman Kelley, Victor Herbert, Reginald de Koven, Alfred Robyn, Harry Rowe Shelley, and other American composers have been employed to give their best. Mr. George W. Chadwick's accompaniment to the Henry W. Savage production of *Everywoman* was a wonderfully clever piece of writing for the stage. Again, plays filled with warm human interest, such as *Rebecca of Sunnybrook Farm*, *The Music Master*, *Shore Acres*, *Pomander Walk*, and the exquisitely funny *When Bunty Pulls the Strings*, do more good than we can possibly estimate. They may not be great drama, but they must not be mentioned in the same breath with the pieces that focus upon the Moulin Rouge or other Continental resorts of bad odor.

It would be a monstrous injustice for us to lead our readers to believe that more than a comparative few of the managers in New York are influenced by the besotten environs of the theatrical district, as it would be to assert that the *New York Times*, one of the most

representative examples of clean American journalism, stood for the territory in the midst of which it looms up like a watch-tower in a battlefield of riotous living. We are not attacking New York as a city. We know that in the right circles and with the proper espionage a young girl may be safer in New York than in many a small town. What we do desire to condemn is that cancerous growth of the metropolis which at this moment may be infecting the morals of our youth in one hundred thousand American homes. There are a great many splendid men and women not only among the actors and singers of New York, but among the much-abused managers. These people are all equally anxious to abolish the influence of the life in Gotham's lobster palace and gambling territory. Alas, for the life which is nothing other than a fantastic death! Shall we permit its filthy influence to reach out over the footlights in countless towns right into the families of some of the best meaning and most unsuspecting citizens?

HOW THE OBJECTIONABLE SONG IS POPULARIZED.

How does the infamous song come into existence? Harry B. Smith, author of the libretto of *Robin Hood*, and dozens of other pieces, has given us a hint. The composer and the librettist hand in their completed work to the manager. The rehearsals commence and the stage door is besieged by representatives of microscopic publishers, all fighting like vandals to get a hearing for their songs. Sometimes the songs have real merit, sometimes they are absolutely worthless products of the cheapest kind of untrained intellects. Sometimes they are filled with the venomous virus of the social ulcers of New York. Never does the song have any direct bearing upon the subject of the libretto, or bear any relation to the composer's musical scheme. The manager is either moved by the personal persuasion of the publisher, the whim of one of his singers, a bribe or his own belief that the song may "carry" the piece. In the last point he has good precedent because some pieces have been "carried" by particularly taking songs. Even *Robin Hood* owed a lot to *Oh, Promise Me*.

FALSE SUCCESS.

The song gets on. The gallery is packed with whistlers, claquers, etc., etc., all of them Hessian hirelings of the song publisher. The song is greeted with a kind of up-roar from the gallery. It is demanded again and again. The people in the lower part of the house have little idea that they are being buncoed into taking part in making a worthless song a valuable property for some trifling publisher—soon lend themselves to the psychological influence of the mob and find themselves applauding sentiments they would be ashamed to think about in their own homes. The song has a run—some publishers report that the run rarely survives six months. If the song is merely illiterate, meaningless, bathos or sickly sentiment it can do but little harm, but when it is reeking with the offensive allusions found in some of the songs of the day, it is time that a musical Board of Health be appointed to disinfect the whole nauseous matter. We do not believe that the people of this country want songs of the pestilential kind. We believe that the so-called hits of this order are entirely artificial. We are confident that the offensive musical numbers do not exist because of a genuine demand, but because they are pounded into the people with theatrical sledge hammers by the panders that the respectable publishers of New York and every other city are all anxious to annihilate.

DEALERS IN SLIME.

The awakening which has come through the killing of the gambler Rosenthal and the exposure of the monstrous conditions in the New York tenderloin, gives the musicians of America an opportunity to purge the art of the fetid influence of a few brainless, soulless, conscienceless purveyors of theatrical and musical slime, born of the unmentionable sewers that surround the New York theatrical district. These men live by selecting the worst, the most revolting, the most nauseous things in life, because they recognize in them what they consider a highly attractive form of amusement. With these pieces come songs and jokes so vile that they are little better than the yawns of brothels. At a recent vaudeville performance in a theater which makes a boast of catering to women and children, we heard three songs so suggestive that the motto *Honi soit qui mal y pense* became ridiculous in the face of them. Not even the cabaret singers of Montmartre could make their meaning any more brutal. One of these songs is now being sung in the homes of numberless unthinking people who, in their efforts to be smart, have no idea that they are chanting the foul liturgy of the red light district.

A SERIOUS QUESTION.

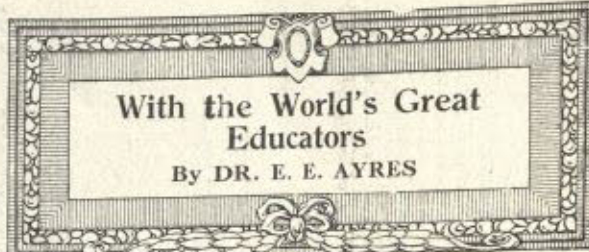
Our theaters are filled six nights and two afternoons each week. Fortunately, most of the productions are beneficial rather than detrimental. Our churches are rarely open more than three times a week. In an age of religious scepticism the theater is becoming more powerful in its hold than ever. It is your responsibility to see that this influence is safeguarded. You cannot afford to be passive. You must above all things never neglect an opportunity to instill a spirit of personal nobility in your young friends which will make them shun shows coming from the putrid theatrical dump-heaps, and patronize those which do provide real drama, worthy music and inspiring fun, but all without degrading. We have a right to demand that the arbiters of our theatrical entertainment be something more than men with barren minds, diseased bodies and souls drowned in mercenary licentiousness.

HOW YOU MAY HELP.

Reaching the eyes of many hundred thousand people THE ETUDE may become a great force in safe-guarding the spirit of decency. Its readers may take an active part in exterminating the bad influence of the questionable song. How is it to be done? Certainly it cannot be accomplished by muck-raking. Denouncing special songs advertises them. Their publishers court such notoriety. In England audiences have a custom of booing and hooting anything which does not meet popular approval. In this country we resort to the deadly silence. Theatrical performers virtually live upon applause. Let self-respecting people lose no opportunity to show their attitude toward music and plays surrounding suggestive ideas and the managers will soon have their ears to the ground.

The astute play-producers of New York are beginning to realize that the influence of Broadway as a "crown of success" has greatly lessened. They see musical plays succeed that have never been near New York. They are beginning to wonder why, when the answer in many cases is written in the mud dragged from the mire of the Tenderloin. The people in the smaller cities are refusing to swallow anything just because it has an artificial run on Broadway. They are demanding more real operetta of the type of *The Mikado*, *Pinafore*, *Robin Hood* or *The Serenade*. Let us do everything to encourage the managers who are striving to provide clean entertainment, clean songs and clean theatrical material. Let us believe that the brutal awakening of last July will not stop with a farcical prodding of the uninformed thugs who may be in the New York police department, but will strike deep into the minds and business instincts of those who have shamed the theatrical and music publishing business in New York. If this be the result, the murdered gamster, despised even by his own kind, will not have given his checkered life in vain.

As the world grows cleaner and better—and it clearly does; as men become stronger and nobler—and they inevitably will; as the moral standard becomes higher—and it surely must—the deplorable conditions found in the tenderloin will naturally disappear. But let us have the privilege of working with the forces that will remove the contemptible proofs of shame in our new world-metropolis, proofs which, alas, have given most foreign peoples an entirely mistaken idea of the full measure of uprightness and personal integrity for ever the attributes most cherished by the greater number of those who are proud to call themselves Americans.



With the World's Great Educators

By DR. E. E. AYRES



FÉNELON.

FÉNELON.

A. D. 1651-1715.

"The foremost gentleman of France."

FAMOUS EDUCATORS OF THE EARLY CHURCH.

The great Protestant clergymen, such as Comenius, were not alone in their enthusiasm for education. The Catholic Church has always had her scholars and educators. Professor Monroe, of Columbia University, writes eloquently of the Benedictine monasteries as "homes of study, and depositories of ancient learning." "In these restless ages of rude culture, of constant warfare, of perpetual lawlessness and the rule of might, monasticism offered the one opportunity for a life of repose, of contemplation, and of that leisure and relief from the ordinary vulgar but necessary duties of life, essential to the student. Thus it happened that the monasteries were the sole schools for teaching; they offered the only universities of research; they alone served as publishing houses for the multiplication of books; they were the only libraries for the preservation of learning; they produced the only scholars; they were the only educational institutions of the period."

After the Revival of Learning the Jesuits developed a really wonderful system, and for at least a century, nearly all the great men of Christendom were trained in their schools. These institutions of learning have still an honored share in the world's work. They were from the beginning celebrated for their thoroughness, and their most famous maxim was, *Repetitio mater studiorum*. They also made much of the difference between "leading" and "driving" their pupils. One of their most frequently quoted representatives thus expresses the ideal of the Jesuit teachers: "The instruction of youth will always be best when it is pleasantest. . . . That which enters into willing ears, the mind runs to welcome, seizes with avidity, carefully stows away, and faithfully preserves." Many of the great men, who received training in these schools, became in turn independent teachers and influential writers on educational topics. They were the instructors of the kings and the statesmen of Europe. Of these independent Catholic teachers perhaps the greatest was Fénelon. Saint Simon declares that those who had the guidance of Fénelon were led by "the greatest hand that ever was."

BIOGRAPHICAL.

Born of a noble and cultured family, Fénelon received his early training at home. He went later to the Jesuit college at Plessis, and finally to the Seminary of St. Sulpice at Paris, where he was ordained to the priesthood. It became evident in his youth that he was "a born teacher," and he was put in charge of a Catholic school for girls in Paris. Before he was thirty years of age he had written his masterly work on *The Education of Girls*, the first systematic attempt ever made to deal with that subject, and doubtless the most important of his many great books. His reputation as an educator soon caused him to be engaged as the teacher of Louis, the Duke of Burgundy, the grandson of the reigning King Louis XIV, and eventually heir to the throne. Fénelon had a difficult subject in the young duke, but his achievement in the transformation of the passionate, weak, arrogant and obstinate boy into a courteous, cultured, modest, self-controlled and almost saintly man, has always been regarded as one of the miracles of educational history. It was "a triumph of art, against brute nature, and irresponsible strength."

Fénelon was made a member of the French Academy in 1693, and became an Archbishop in 1695, and devoted the closing years of his life to his pastoral duties. Like all really great teachers he was wonderfully versatile. He was a preacher of highest rank, an orator with few equals, a great nobleman, both in character and in behavior, a wise adviser to the Crown, a classical scholar of renown, an author whose literary style was well-nigh perfect, and a faithful and sympathetic pastor, but he was preëminently an educator. Comenius has well said that "nature predestined him to the world of education."

FÉNELON'S METHOD.

Some of the most interesting books in French literature were written by Fénelon as text-books for his pupil, the duke. One of these is the collection of *Fables*, from which we can learn something of his interesting method of dealing with his pupils. He would not preach to a student directly about his conduct. His method was indirect, and altogether delightful. The following will illustrate his way of teaching Ethics: The young duke, "the born terror," one day resented some criticism of his teacher and rudely shouted, "No, no sir! I know who I am, and who you are." The next day Fénelon had him read the fable of "Bacchus and the Faun." Bacchus had been guilty of excesses that were neither elegant nor correct, and the Faun had jeered at his faults of speech. Bacchus said: "How dare you jeer the son of Jupiter?" The Faun replied: "Alas! How does the son of Jupiter dare to make mistakes?" It is said that all these Fables were prepared especially with reference to the needs of the duke at the time.

So also the *Dialogues of the Dead* are imaginary conversations of the great men of the past, prepared for Fénelon's pupil. Thus the great teacher made History interesting, as he made all other subjects. The *Telemachus*, also written for the duke, has been called "a manual, in which all the wisdom of antiquity was gathered by a master hand, and expressed in almost perfect style."

Fénelon has been called "the foremost gentleman of France," as well as "the greatest ecclesiastical soul since Saint Bernard." It was impossible for him, so perfect was his breeding, to assume an austere or imperious air in the presence of a pupil. A great lawyer said of him: "Though in reality he governed others, it was always by seeming to give way." If he found one study uninteresting to the pupil, he passed promptly to another. He was constantly diversifying methods and studies. The Golden Rule of Pedagogy was, in Fénelon's opinion: *Make the lessons interesting.*

QUOTATIONS FROM FÉNELON.

1. "Pleasure must do all."
2. "We must always place before our students a definite and agreeable aim to sustain them in their work."
3. "Indolence makes the pupil negligent, and disgusts him with whatever he does."
4. "There are natures like ungrateful soils, upon which culture has but little effect."
5. "The naturally quick and sensitive are capable of terrible mistakes—passion and presumption do so betray them; but they also have great resources. . . . We (teachers) know how to make them attentive, and to awaken their curiosity. We have the means of interesting them, and of stimulating them through their sense of honor."

[This article is the fourth in the present series prepared by Dr. E. E. Ayres. The previous contributions have dealt with Aristotle, Montaigne and Comenius. Music teachers are prone to know a great deal about music and very little about the broad general principles which underlie the art of teaching. Of course, there are numerous exceptions, but we feel that Dr. Ayres's articles are among the most useful and helpful ever printed in THE ETUDE. His warm appreciation of the best in life, his broad justice, his scholarly attainments and his experience fit him eminently to prepare this series. Dr. Ayres is a Baptist clergyman, who at present holds the chair of Greek in one of the largest universities in the country. He taught music for a number of years and published a work on counterpoint. He had lectured extensively upon pedagogical and psychological subjects. His daughter Miss Cecile Ayres is a virtuoso pianist who has appeared before large audiences and with famous orchestras here and abroad. Dr. Ayres's present articles are well worthy of permanent preservation by these teachers. Any music teacher who reads and digests these little monographs, giving the very quintessence of the lives of greatest educational thinkers, cannot fail to become a better teacher.—EDITOR OF THE ETUDE.]

Reminiscences of Some Famous Musicians

Written Expressly for THE ETUDE by the well-known American Composer

DR. CHARLES CROZAT CONVERSE



DR. WILLIAM MASON

[The following interesting monograph of yesterday in American music by Dr. Converse reverts to one of the most picturesque periods in our national musical history. Dr. Converse was born at Warren, Mass., in 1852. He has had a wonderful opportunity to view the extraordinary musical progress in the United States. Mr. Converse is directly descended from the Royal family of ancient France. One of his ancestors crossed to England with William the Conqueror. The first American ancestor of his name came to this country in 1636. He is also a descendant of that ubiquitous ancestor, Miles Standish. While studying law and philosophy in Leipzig, Germany, he became so much interested in music that he became the pupil of Rietter, Hauptmann and Plaidy. Later he studied organ with the famous concert organist, Haendel at Berlin, and acquired much from the advice and friendship of Spohr and Liszt. His orchestral compositions have been played by the orchestras of Theodore Thomas, Anton Seidl and other leading organizations. He was one of the editors of the Standard Dictionary, and created a pronoun common to both genders which was thought valuable enough to include in that work. For a time he practiced law with great success. From a popular standpoint he is best known through the hymn, "What a Friend I Have in Jesus," which was adapted by Ira D. Sankey from a hymn found in one of Dr. Converse's Sunday-school hymns. Sankey frequently claimed that over seventy-five million copies of this hymn had been circulated and that it had been sung wherever the Christian religion has gone. Dr. Converse has also composed much successful service music, anthems, etc., and has written important essays upon literature.—EDITOR OF THE ETUDE.]

WHEN one stands at the top of a hillside, overlooking a great valley, things come up to the vision that those who are working in the valleys never see. From the pinnacle of eighty years I look back upon the musical progress of America with the liveliest interest. Casting my eye over the fields and forests and hills—not omitting the rocks—for something that would be of peculiar interest to readers of THE ETUDE, three noted figures stand out prominently. They are only names to many readers of THE ETUDE, but my friendship with these men was at the most active point in my work, and my memory of them is as bright and as fresh as though I had said good-bye to them only last night at the threshold of old Steinway Hall, instead of—yes, it is years ago. My good friends were Louis Moreau Gottschalk, William Mason and William Vincent Wallace.

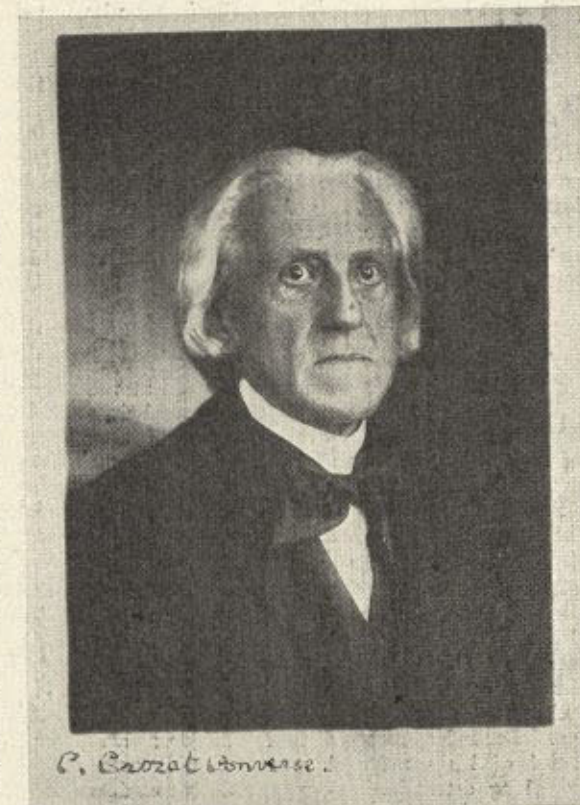
LOUIS MOREAU GOTTSCHALK.

French courtliness (his mother was the daughter of a count) and English learning (his father was a Doctor of Science of Cambridge University), combined with American progressiveness and the languorous atmosphere of New Orleans, where Gottschalk was born in 1829, made him one of the most distinctive types our country has ever produced. His ease of manner and his personal magnetism were remarkable. His tours in both America and Europe were very successful. There was much that the student's of to-day might have learned from his playing. I heard him play many times, I his only listener, and he regarded me as one who understood and honored his pianistic masterliness. This subjection of the piano to the purposes of his genius was influenced by his study of violin which he began at the age of six years, and by his intercourse with the composer Berlioz in subsequent years. The piano was his orchestra. No composer for the piano surpasses him in the command of its instrumentation, a practical example of which we have in Gottschalk's *Last Hope*. Seated at the piano as statuesquely as Liszt before the orchestra of the Opera House at Weimar, he commanded its instrumental resources as no other pianist than Liszt whom I have heard, and so personally composed as to cause the hearer to feel that the instrument was the player instead.

Let the piano student strive to attain the Gottschalkian instrumental supremacy, using the *Last Hope* as its illustration. His *Le Mori* is highly characteristic, too,

and worthy of careful study by that pianist who is ambitious to possess the splendid honors extended to Gottschalk in Europe or their American sequences.

As a composer, Gottschalk cannot be classed with the great masters, but his natural tunefulness, originality and delicacy of expression were delightful. His orchestral compositions, which he made a feature of so many of his concerts, are more obsolete to-day than the works of Palestrina or Orlando di Lasso. So much for the moving hand of time. Gottschalk was a charming friend, brilliant and engaging, but not with-



A RECENT PHOTOGRAPH BY AIME DUPONT, BEARING AN AUTOGRAPH SIGNATURE OF THE OCTOGENARIAN COMPOSER.

out a proper temper when irritated. I remember once when we were engaged in conversation in Hall's music store in New York (who can remember Hall's?), a proof of his famous piece, *The Last Hope*, was brought to him. The unimaginative printer evidently could not conceive of such a lugubrious title to the piece, and he accordingly changed it to suit his fancy. It read "The Latest Hop." Gottschalk let his temper have full swing, and the famous title was saved to the world.

WILLIAM VINCENT WALLACE.

Wandering here and there about the globe, rarely stopping very long at one place, Wallace was a cosmopolitan at a time when travel was a trial and national barriers were more distinct than in this day of flying machines, steamboats and automobiles. During the time he was in America I met him several times. He was genial, warm-hearted and broad-minded. His Scotch-Irish ancestry was evident at all times. His own hardships were such that he once said to me,



L. M. GOTTSCHALK

pointing to his three-year-old son on his lap, "I would rather see this boy clobber shoes than see him a music master." Wallace played the piano well and the violin brilliantly. His opera, *Maritana*, was exceptionally successful.

The loss of his fortune by the failure of a piano factory in New York in the stock of which he had invested it, did not embitter him. When commenting on it he remarked that "we musicians should not invest in speculative trade." When speaking of his musical education, he ascribed the vocal quality of his piano pieces such as *Le Rêve*, and of his operatic melodies to his study of the violin under his bandmaster father, and said that he thought all music students should study this instrument.

DR. WILLIAM MASON.

Dr. William Mason represented a much more advanced epoch than either Gottschalk or Wallace. He came back from his wonderful experiences with Moscheles, Hauptmann, Richter, Dreychock and Liszt representing the forward movement in pianistic art in America. Like his father, Dr. Lowell Mason, he was very progressive, brilliant and tactful. His insight into educational problems at the keyboard was nothing short of remarkable, and with his American gift of seizing the practical at first glance, he took the pupil to the solution of the problem without waste of time or energy. I remember his playing his *Silver Spring* for me, the technical peculiarity of which invests it with a charming effect—and a technical mastery is a *sine qua non* in playing this piece. There is no better or more useful etude than this composition for acquiring accurate delicacy of touch. When associated with Theodore Thomas in chamber-music concerts, Mason kept the piano admirably subservient to the other instruments, evidencing his thorough mental grasp of the works performed. As an interpreter of Chopin's music he was not surpassed by any contemporary virtuoso. On hearing him play from memory some of Chopin's most exacting compositions, my manifested delight at his marvelous technical fluency caused him to exclaim: "Twelve hours a day on them did it."

Pianism, as methodized and materialized in his most valuable technical works, is robbed of half its terrors by Dr. Mason, and the learner is encouraged at every step. Mason's geniality so pervades his instructional system as to render the first half of the old Latin saying, *Ars longa, vita brevis*, pleasantly quotable by the student in his progress, his enjoyment leading him to confess that if pianistic art is long, yet with Mason as guide it is inspiring, and its reward must be attainable by earnest endeavor.

Dr. Mason was a man of splendid judgment, never failing to encourage a worthy student, but at the same time never failing to point out the folly of a musical career to any student whose talents did not warrant the continuance of study. He was particularly fair in his judgment in prize contests, going into the matter with great earnestness and anxiety to see that the most worthy contestants received the prize. His method of teaching was very different from that of Plaidy, with whom I studied in Germany.

MENDELSSOHN'S "MARTINET."

I well remember my acquaintance with Plaidy. Over one hundred years have elapsed since his birth, and he has been dead almost forty years. Plaidy appeared personally more like a plumber, so that he was ever to us young fellows, "Old Man Plaidy." He was the

antipodes of Mendelssohn, who apparently chose him to be his musical martinet at the Leipzig Conservatory when establishing it. A wise choice was Mendelssohn's; one which Plaidy honored with a profound personal and artistic regard for the great composer, and an entire devotion to his tutorial duties.

Plaidy early took me into his cordial friendship and welcomed me at his bachelor home, presided over by his good mother. At his house one evening, to my inquiry: "What is the essence of your technics, Professor?" he answered, "It is treating the fingers as so many separate hammers to be trained to produce an equable tonality. I require every pupil to be seated at the piano, and to extend the right hand at the keyboard. Then I raise and let fall each finger, observing its comparative strength, putting my right hand on the keys and showing the pupil, with the action of my fingers, how to use his when playing my five-finger exercises so as to develop the action of those which require developing, and to restrain that of those which require restraining, treating his left hand likewise, and making him practice my five-finger exercises until he has acquired the requisite tonal equality in his playing."

"Then I let him try an octave till he can play it perfectly, and thence on to the subduing of the entire keyboard. I warn every pupil against Schumann's attempt to develop his right third finger by tying one end of a string to it, passing the string over a pulley attached to the ceiling, attaching a weight to the other end, of the string, and then working his finger till he broke it and was obliged to give up all hope of becoming a piano virtuoso."

Although only studying composition, I availed myself of Plaidy's invitation to sit in his class-room and observe his technical drilling. His catholic use of material was seen in his commending the piano studies of Czerny, Clementi's *Grados ad Parnassum*, and others. When grasping my hand at parting from me, he exclaimed: "Don't look for any art encouragement from anybody. Even my musical father-in-law talks only of 'the great Meyerbeer,' preferring his *Robert* to anything I have composed. As *le diable* is in that opera, I don't complain."

EMANCIPATION IN MUSIC TEACHING.

BY C. W. FULLWOOD.

THE successful business man of to-day strikes out on original lines of his own. He is daring without being reckless; having studied out a plan of action, he goes ahead and gets results. The old conservative methods of his father will not do for this hustling competitive age, so there must be emancipation from the cut and dried business ways of former days.

Somewhat similar conditions apply to the music teacher. The day is past for so many finger exercises to each pupil, so much technical material to be measured out to each and every student. To-day the teacher is expected to take into account the physical, psychological and temperamental possibilities of his pupils. The child with a delicate physique is not expected to do the same amount of work as one with a robust, healthy body, and it is not profitable to expect a child of slow mental processes to get along as rapidly as one who is naturally bright.

The young teacher needs to emancipate himself from the old idea of giving instruction by rote in books or etudes. It is not desirable for him to do for a pupil what the pupil can do for himself. The teacher is a guide, not a manufacturer of brains. It should be the teacher's aim to make the pupil mentally as independent as possible. The pupil should be taught to think for himself, starting with the right principles of technic and fundamental knowledge, and yet free to develop his own individuality.

The child who has mastered a simple melody has an increase of mental capital. He enjoys doing things because he can do them well. And being mentally alert to his own possibilities, he is ready to conquer another difficulty in that he is mentally alert to his own possibilities. A short time ago, a pupil of mine, after going through a portion of the lesson material with each hand alternately, said: "I can put it together myself. I can do things better when alone." I, as teacher, had started the plough,

but she was ready and willing to run the furrow through the technical field by herself with her own team of hands.

FAMOUS MYTHOLOGICAL CHARACTERS IN MUSIC.

ARION.

AMONG the musicians at the court of Periander, who reigned over Corinth about 625-585 B. C., none stood higher in favor than Arion. Nevertheless, a time came when he wearied of his life at court, and besought the king to permit him to visit Sicily, where a great musical contest was to be held. Periander endeavored to persuade his favorite to give up the idea. "Pray stay with me," he said, "and be contented. He who strives to win may lose." And he pointed out the dangers which confront all who leave the high road of safety for the alluring but treacherous paths of adventure.

Arion answered, "A wandering life best suits the heart of a poet. The talent which a god bestowed on me I fear would make a source of pleasure to others." Accordingly he was permitted to depart.

There was none in Sicily who could surpass him, and he was soon in a position to embark for home much richer, both in wealth and reputation than when he started. The wind was fair, the sun shone, and the water rustled pleasantly against the sides of the vessel, so Arion was well pleased with his adventure, and looked forward to the time when he would be received again by his friend and patron, Periander.

About the second day out, however, he heard the seamen plotting against him, and the warning of the king came back to him with new force. Soon he found himself surrounded with sailors who sought his life, telling him that if he had a grave on shore he must be prepared to die on the spot, but if not he would be cast into the sea.

"Will nothing satisfy you but my life?" said he. "Take my gold and welcome. I willingly buy my life at that price." But the sailors refused, and Arion knew that his hour was come. One last request was granted. He was permitted to die as a musician should, in order that Apollo, the god of all musicians, should not be offended.

THE AID OF APOLLO.

Arion clothed himself in his finest raiment, adorned himself with gold and jewels, and stood at the ship's rail, singing the death-song, his perfumed hair, streaming out behind him. Sweetly he sang of the heroes of Elysium, calling upon Orpheus, who had braved the dangers of Tartarus for the sake of Euridyce, subduing all Hades with the charm of his music. Then, the song finished, Arion leapt fearlessly into the sea.

But the wonderful sweetness of his music had drawn all the inhabitants of the deep near the ship, especially the dolphins, which enjoyed the special favor of Apollo. While Arion was struggling in the water one of them came to his assistance and carried him swiftly to the shore.

As soon as Arion landed his sorrows were forgotten. Periander received him with open arms and heard of his wonderful adventure with amazement. The king determined to punish the wrongdoers and Arion remained in concealment until the ship arrived bearing the sailors. They were immediately summoned to appear before Periander, who questioned them as to the whereabouts of Arion. "We left him well and prosperous in Tarentum," they replied. But even as they spoke Arion appeared clothed in his finest raiment and adorned with gold and jewels, just as they had last seen him when he plunged into the sea. The sailors fell prostrate at his feet believing he was a god. Arion forgave them the injury they had done him, and at his request they were not slain, but were bidden to betake themselves from Corinth never to return.

A New York Methodist Episcopal church, which has recently taken a poll of its congregation to determine the ten best hymns, announces that the following received the requisite number of ballots: Nearer My God to Thee, Abide With Me, Jesus, Lover of My Soul, I Love to Tell the Story, Lead Kindly Light, Rescue the Perishing, Rock of Ages, Onward, Christian Soldier, What a Friend We Have in Jesus, Just As I Am. Three others were tied for the tenth place: Love, Divine, All Love Excelling, Faith in Our Fathers Living Still, in the Cross of Christ I Glory.

CALENDAR OF FAMOUS MUSICIANS, OCTOBER



Jenny Lind.
Born Oct. 6, 1820, at Stockholm.
Died 1887.
Most Famous Singer of Her Century.
Her voice ranged from the D above middle C to the E above the treble staff. It was a soprano of bright, thrilling and remarkably sympathetic quality.



Giuseppe Verdi.
Born Oct. 9, 1813, at Busseto, Italy.
Died 1901.
Most Famous Italian Opera Composer.
Best known works: *Il Trovatore*, *Aida*, *Rigoletto*, *Otello*, *Falstaff*, *Traviata*, *Ersani*, *the Manzoni Requiem*.



Emil Sauer.
Born Oct. 8, 1862, at Hamburg.
Distinguished Virtuoso Pianist.
A famous pupil of N. F. Chopin and Liszt. Sauer has toured with great success since 1892. His playing is both poetic and intellectual.



Theodore Thomas.
Born Oct. 11, 1835, at Eisen. Died 1905.
Famous Orchestra Conductor.
Founder of the Thomas Orchestra, of Chicago. Thomas exerted incalculable influence on American musical development.



Georges Bizet.
Born Oct. 25, 1838, at Paris. Died 1875.
Best known works: The operas *Carmen* and *L'Arlesienne*. In addition to these, however, he composed about 150 piano pieces, songs, etc. He possessed rare genius.



Franz Liszt.
Born Oct. 22, 1811, at Raiding, Hungary.
Died 1886.
Most Famous of all Virtuoso Pianists.
Best known works: symphonic poems, *Dante*, *Faust*, *Tasso*, *Orpheus*, *Hamlet*, etc., concertos, rhapsodies, operatic transcriptions, etc., three oratorios, masses, psalms and songs.

Selected Technical Truths from World Famous Pianists

Gems of Pedagogical Thought Crystallized in the Crucible of Time and Experience

Don't Imitate

Don't imitate anyone. Keep true to yourself. Cultivate your individuality in all your practicing and do not follow blindly in the paths of others.

FRANZ LISZT.

Fast Playing

Do not play too fast. You must bring out the harmonic and melodic beauties, and you can not do that if you treat the piano like a sewing machine.

HANS VON BÜLOW.

Avoid Fatigue

Physical weakness from too much practice is just as bad as mental fatigue. To permit the muscles to get over-tired is to spoil the tone, at least for the time being and some time must elapse before they can regain their former elasticity and vigor.

I. J. PADEREWSKI.

Thought in Playing

Fine playing requires much deep thought away from the keyboard. The student should not feel that when the notes have been played his task is done. It is in fact only begun. He must make the piece a part of himself. Every note must awaken in him a kind of musical consciousness of his artistic mission.

S. V. RACHMANINOFF.

Phrasing and Fingering

Phrasing is closely allied to the subject of accentuation and both subjects are intimately connected with that of fingering. Without the use of the proper fingers it is often impossible to execute certain phrases correctly.

F. B. BUSONI.

Polished Playing

Each note in a composition should be polished until it is as perfect as a jewel—as perfect as an Indian diamond—those wonderful, scintillating, ever-changing orbs of light. In a really great masterpiece each note has its place just as the stars, the jewels of heaven, have their places in their constellations.

VLADIMIR DE PACHMANN.

Saving Time

The technic which saves time is the technic of the brain, which directs the fingers to the right place at the right time. This may be made the greatest source of musical economy. If you want to save time in your music study see that you comprehend your musical problems thoroughly.

XAVER SCHARWENKA.

Be Punctual

Be punctual in all your practice. Everything with me goes by clockwork. My house is like a dove-cote.

FRÉDÉRIC CHOPIN.

Intelligent Practice

Don't simply run over the keys as a parrot runs over its pet phrases. That is not real practice. Goodness knows—the parrot has practice enough but it can talk to the day of doom without increasing its mental capacity. All practice must be intelligent—progressive, self-developing.

EMIL SAUER.

Years and Tears

It is only with labor of years and tears bitter as death that the true artist is developed. Few realize this. Consequently there are few artists.

ANTON RUBINSTEIN.

An Ounce of Prevention

Remember that an ounce of prevention is worth a pound of cure. Avoid sowing the seeds of mere mechanical playing, which, devoid as they are of musical feeling, can only beget their own kind.

DR. WILLIAM MASON.

Real Practice

Continually playing a piece over and over is not what I call practice. When I want to learn a new piece I do not keep the notes in front of me on the music rack. I throw them on the top of the piano so that I have to get up every time I want to look at them. After the image of the passage to be memorized is well in mind I sit down at the instrument and try to reproduce it—notes, touch, pedaling and all. Learn a passage just once. Afterwards only repeat it.

THEODORE LESCHETIZKY.

Impossible Pieces

To those who are still in the preparatory stage of development I am glad to give one word of advice. Do not play pieces that are away beyond your grasp. Pupils who do this are committing the greatest fault in our American musical educational life.

FANNIE BLOOMFIELD ZEISLER.

True Interpretation

Really artistic piano playing is an impossibility unless the outlines of technic have been erased to make way for true interpretation in the highest sense of the word.

JOSEF HOFMANN.

Listen!

It is absolutely necessary to listen to every note you play. Music is sound, and must be studied accordingly.

WILLIAM SHERWOOD.

Ideas for Earning a Musical Education

By CAROL SHERMAN

A man's heart deviseth his way. —Proverbs xvi.

EARLY in life it was my good fortune to learn that necessary as money is, it contributes but little to real happiness—that happiness was comparative and in a large measure a mental attitude. Nevertheless, responsibilities that demanded money made me alive to the necessity for securing it in every legitimate and honest way I could devise. At the same time I strove to be square with my fellows and not stand in the way of anyone who deserved to go ahead as much as I did.

If necessity is the mother of invention, ambition is the father of finance. I was ambitious and I was surrounded by ambitious people. Everything was "get ahead." How? That was the question, and a difficult question for a boy who had been born with the silver spoon in his mouth and then had it politely removed by an irritating and fickle female named Fortune.

The cost of my first music lessons was defrayed by my grandmother, but there still remained the difficulty of securing exercise books and pieces—then as prodigiously expensive as rare editions. Finance was in my soul, and I realized that there was nothing that would expand with greater profit than a few grains of popcorn over a hot stove. Popcorn it was—exploding at the rate of 100 per cent. over our kitchen fire. I put it up into little bags and sold it to my former playmates among the well-to-do children, whose parents admired my first attempts at finance and my lectures upon the marvelous expansive propensities of popcorn. One elderly gentleman was so amused by my optimism and faith in the future of popcorn that he had me go in and repeat my fiduciary harangue to his wife. At the same time he reminded me that since our family fortune was sunk to the wreck-paved bottom of Wall Street it was not well to be too optimistic.

I don't recollect just exactly how much my popcorn enterprise netted me, but I do remember that one week I made nearly four dollars. Pretty good for a boy of twelve working out of school hours. However, the four dollars was the result of a popcorn booth at a children's fair in a large church, with which I had split the profits. Whether the church missionary society spent the four dollars for yellow ochre face powder for the hungry Mongolians I never knew—my four dollars went for a complete set of the books of the Lebert and Stark method, which with the assistance of an over-zealous and old-fashioned Stuttgart teacher served to stiffen my fingers in an almost fatal manner.

A GIRL FROM GEORGIA.

From that time to the present day I have taken a very natural interest in observing the cases of students who have taken their fate in their own hands and earned the funds to continue their studies. Later, in many years of teaching, I met dozens of such pupils. I believe that it will interest some of THE ETUDE readers to read about a few of the ingenious plans for earning money that popped up here and there. Incidentally, I could not help taking a kind of extra interest in such pupils—giving them extra time and attention. I have no doubt that other teachers do the same thing as such pupils usually have the initiative which leads to later success.

A girl from Georgia came to my New York studio, with the surprising and beautiful assurance that she expected to live in New York, go to the opera, and the concerts, study and prepare herself to take a position in a Southern musical college and do it all with an assured income of not more than seven dollars a week. This is how she went about it. She discovered that near every large city there is some suburb where living is cheap but comfortable—where board may be secured in a home rather than in a boarding house.

She advertised for board and received many answers. She called upon all until she found a family where there were a number of young girls. She called the attention of the mother to the fact that the dress she had on was made in the South by her own hands. The mother was impressed and consented to let the young lady have board at a very low rate with the assurance of a little assistance in dressmaking. The student's next step was to try to sell several short stories she had written to New York magazines. All were returned. She took them to a syndicate and received the same treatment. She realized that she had not time to waste in that direction any longer.

Armed with Southern grace, a confidence in the chivalry of men who know that they are dealing with a self-respecting lady and her fascinating optimism she visited the advertising agencies with the hope of getting work as an advertisement writer. Finally, after the usual number of rebuffs, she located a firm that made a business of printing programs for small events and taking their profit from the advertising they secured. They wanted a solicitor of advertising. The student made twenty dollars the first week, found time for study and remained in New York for nearly two years, working hard and living comfortably. She became the representative of a musical paper in a distant city and in this way secured many seats for musical events free of charge. When she went home she secured a fine position and has earned a good income ever since.

BEARING THE MILLSTONES.

The next case is somewhat pathetic—one which no one could ever forget. The student was a New Yorker of Scotch ancestry, who had had a smattering of musical training in her youth. I should say that she was about thirty when I first met her. She told me that she was married, that she had two children and that her husband had been sick for many months. She was uncertain as to the outcome of his illness and felt that it was imperative for her to prepare for a dreaded emergency. She also had her mother in her home and she too might be dependent upon her for support.

What could she do under the circumstances to earn a musical training that would fit her for teaching? Naturally, I told her that there were dozens of teachers who knowing the circumstances would not charge her anything for instruction, provided she could keep her home going during the time required for preparation. I agreed to give her two lessons a week at seven o'clock in the morning, the only periods I had open. I suggested that she try securing subscriptions for magazines. This she did in a thoroughly business-like manner, never once mentioning her own misfortunes and entering each home with a cheerfulness and enthusiasm inspired by necessity rather than the ugly spectre quartered in her home. I remember that she had a canvas-covered carrier made so that she could show the magazines she carried quickly and effectively.

She was a good talker, carried ready blanks and a fountain pen, and Jean d'Arc could have had no more firm convictions of the sacredness of her mission. Was she not the bread-winner?—the home-maker? Was she not to see the grateful eyes of her children and her helpless husband when she came home? Imagine playing Czerny and Moscheles to an audience like that! Grandma did the housework and the home was run with the very greatest economy. There is not a great fortune in securing subscriptions. There is not a very comfortable living. Often the income was over \$25 a week—sometimes it ran under \$10. Some weeks there was next to nothing.

After two years of work the little mother made a start with a few elementary pupils. Her income now averaged from \$25 to \$35 a week throughout the year. She found that the acquaintance she made when soliciting subscriptions helped her immensely in securing pupils. She was very business-like and preserved a list of all the addresses she had taken, and her circulars got out regularly over that list at least twice a year. The father is no more and one of the children will be earning his own way in a year or so. If this mother, chained hand and foot, could make subscription getting pay while she was studying, how much more efficiently should the young student provide for her musical necessities in the same way.

SUGGESTIONS WHICH MAY BRING RESULTS.

It would be possible to cite a number of cases of students who have made good in music and who have earned their own way. It would be safe to say that far more students who earn their own way succeed than those who have all their expenses paid through the stored-up financial energy of some industrious parent. The following ideas are partly original suggestions and partly plans that I have seen worked out. All of them are practical ways of earning a side income during the time required to secure a musical training. This is being done all the time, and the world is coming to have even more respect for the young gentleman who walks into his B. A. with a mess hall napkin over his arm than the "proud scion" who smashes into it in a six-cylinder Benz.

Taking attractive kodak pictures of children in the streets, mounting them tastefully and selling them to fond mothers at 40 per cent. profit. (One student made upwards of \$18.00 a week at this, and became so skillful in selecting his subjects that he rarely wasted a film. One mother ordered three dozen prints and two dozen was a fair average. The student was in poor health when he started, but the outdoor work helped him immensely.)

Securing orders for a "wet wash" laundry which made a business of washing clothes thoroughly, sending them home damp to be ironed at home or aired in the back yards. The idea was new and it took a good talker to introduce it. The laundry paid the young lady who secured orders a percentage upon the work received through her. Her income was frequently twenty dollars a week.

Doing mending for busy housewives. This student was a neat, quick sewer, and found little difficulty in selling her time to wealthy women at the rate of seventy cents an hour. Three hours a day brought her enough to make up the money she needed for her work. She was living in her own home and her clothing and board was provided by her parents.

Visiting secretary. There should be plenty of opportunities for a young person to find work of this kind. Many people cannot afford to have a secretary all week, but many a doctor, dentist, lawyer or even music teacher would be glad to depend upon a regular hour of secretarial assistance once a week.

HOME OCCUPATIONS.

Preserving fruits. We know of one young woman who has made a handsome income by studying this very necessary occupation and producing jellies and jams so good that her customers never think of going to a grocer for them. This lady has not only been able to induce her own musical tastes but has secured fine tuition for her daughters who are her helpers in the preserving kitchen, and who visit the early morning markets with her to get the pick of the best fruit.

Making candy. Another profitable occupation for the girl who has a home in which to work. One girl, guided by necessity in a town in upper New York State not only made "tin money" through her cleverness in making and selling toothsome sweetmeats, but has made "diamond pin" money as well.

Binding music. A young man in New York got this idea. He went to a book bindery and got a job which he held long enough to grasp the theory of the thing. Then he visited the big studio centres of the city, told his story, dropped a hint of his musical ambitions, and usually went home with a big bundle of music under his arms. This he did for over four years earning useful funds to go on with his work and actually selling out his "route" when he got through to another student, who for all I know, may have dispensed with it in a similar manner. Of course, this could only be done in a large city.

Playing for well-to-do invalids. This idea is often carried out by teachers as well as students. One millionaire invalid who recently died in New York hired an organist to play his fine pipe organ in his residence. Salary \$3500 a year.

In fact, there are so many ways in which munitions of musical war may be earned that anyone who has the will to enter the conflict may find a way. Opportunities are simply dancing all around you. Above all things do not permit yourself to think that you are a martyr. Go into your money-making work with the spirit of fun, and let heart and Broadway when you know in the bottom of your soul that some day the money you are earning is going to pave the way for a few steps toward the great stage of the Metropolitan Opera House. Your customers are entering laugh at the joke of the thing and enjoy the prank you are playing upon fate. Goodness knows, Beatie Abbott, Orville Harold and others were even vaudeville "artists" before they made fate "stand and deliver." If you have found a profitable side line that other teachers might employ why not send the idea to the editor.



Musical Discoveries

Written Expressly for THE ETUDE by the Well-Known
Composer and Critic

FELIX BOROWSKI

[Mr. Felix Borowski was born in London, England. His father was a Pole of noble birth, who taught his son piano and violin. His general education was received in private schools in London and Tunbridge Wells. His teachers of music in London were Jacques Rosenthal (violin), Adolf Pollitzer (violin) Dr. Charles W. Pearce (theory). Later he went to Cologne where he studied with Jensen (composition), Heuser (piano) and Japha (violin). He taught violin in Aberdeen for a time, and then removed to London where he produced many successful compositions, his Russian Sonata attracting the attention of Grieg. In 1897 he became professor of composition at the Chicago Musical College. He has also been a critic for different Chicago papers. His compositions are characterized by a fine natural musical sense, lofty idealism and excellent craftsmanship. His "Adoration" for violin is one of the most played pieces for the instrument.—EDITOR OF THE ETUDE.]

It is at once a fascinating and a difficult investigation which has for its *raison d'être* the discovery of musical discoveries. Such an investigation must be fascinating because there is a certain piquant satisfaction in tracing the origin of things to the source from which they have sprung; it is difficult because in so many cases—in nearly all—the existence of numberless affairs of art has been the result of evolutionary processes rather than the offshoot of a sudden and an unexpected stroke of inventive inspiration on the part of some gifted men. The difficulty is added to in certain cases by the nebulous condition of musical chronicles in earlier periods of time.

Inventions which were of material assistance to the progress of what may be called modern music could not come into being until some one discovered a method of expressing musical ideas in writing—the invention of musical notation, in a word. This invention had, first of all, to consist of a staff which would permit the pitch of sounds to be designated, and secondly of a method of indicating the duration of notes. Now a primitive species of notation had been employed by the ancient Greeks and Romans, and in the eighth century a species of stenographic notation—it is known to us as the "Neume" system—was in general use. But there was no staff, and therefore no precise method of fixing the pitch of notes.

THE INVENTION OF THE STAFF.

The first great invention arrived, therefore, with the discovery of the staff. This came about with the employment of one line, the pitch of which was supposed to represent the note "F"; but no one knows who was the musician to whom it first occurred to fix the exact pitch of the "Neumes" placed upon this line. Probably it was some humble but ingenious monk—for, after all, it was the monasteries that, in the earlier days of art, accomplished the most for music and painting and sculpture.

The staff was then, however, in a merely rudimentary state. We arrive at the invention of one such as is known to us to-day; and this brings forward the name of Guido of Arezzo. This Benedictine monk, who was born about 995 at Arezzo, in Tuscany, was undoubtedly the inventor of the four line staff; whether he was also the inventor of some other things—solmization and the clefs for instance—is less certain. The discovery of giving time and rhythm to music came later; nor is it possible to say who was the first to invent notes of different value, or who invented the signs which we call "rests." Bar lines did not come into existence until about three hundred years ago.

THE FIRST PRINTED MUSIC.

The gratitude of music-lovers should go out to the man who first made printed music possible. Now the art of printing music followed very shortly the invention of printing books. The first to print music of any kind from type was Ulrich Hahn, a Roman printer, who brought out a Roman missal with notes in 1476. His work was quickly taken up by other printers. Our

modern system of printing sheet music from engraved copper plates was invented by Simone Verovio, of Rome, who published, by this method his collection of Canzonets entitled *Diletto Spirituale* in 1586. But music typography has, to be sure, undergone remarkable changes and improvements since that time.

By the time the sixteenth century had well started the rapid dissemination of printed music led to the not less rapid development of different forms in the art itself. But the century had grown old before any important inventions bearing upon modern music came into existence. It was the rise of instrumental art which was responsible for many of the inventions which, primitive enough three hundred years ago, have since grown into wonderful and complicated forms of art; but in the sixteenth century instrumental music as a separate and independent branch was in its infancy, and it was the handmaid of vocal art. Yet neither the opera nor the oratorio could here come into existence without it.

THE FIRST MAKERS OF OPERA.

Who invented opera? The answer to this question will not be difficult to discover; for the first work which contained the principles of dramatic composition was Jacopo Peri's *Dafne*, set to a poem by Ottavio Rinuccini and first brought out at the house of Jacopo Corsi, at Florence, in 1594. Yet it is worth while to remark that a scene of this opera had previously and experimentally been composed by Count Bardi, and that the whole principle of operatic construction, and particularly the exploitation of the solo song with accompaniment of some instrument or instruments—had been discussed and experimented with by the members of Count Bardi's artistic circle. Yet Peri's *Dafne* was the first opera. The history of early dramatic composition brings us to another inventor—Claudio Monteverde, to wit.

WHAT MONTEVERDE DID.

It is not as the discoverer of anything peculiarly operatic that Monteverde's name is gratefully remembered by the world of art. Rather were his inventions connected with harmony and with orchestral effect; but in these two branches of music his innovations were of the utmost importance. Born in 1567 (May 15th?) at Cremona the composer was, as to his youthful career, violinist in the service of Duke Gonzaga, at Mantua, and later was maestro at St. Mark's Cathedral, in Venice. As a harmonic innovator Monteverde startled the connoisseurs of his day with progressions in his madrigals that were, for that time, sensational indeed. Unprepared dominant sevenths are mild and conventional effects in modern harmony, but in the last years of the sixteenth century Monteverde's introduction of them brought desolation of spirit to masters and to a public which had been fed upon the harmony and upon the polyphonic severities of the older school. So anguished were many learned professors by the radicalism which the Mantua master had invented that one—Giovanni Artusi—rushed angrily into print in a protestation against Monteverde's "Modern" harmony. But the doom of the ancient order of things had been sounded; Monteverde had thrown open a gate through which many a great and brilliant genius was later to pass, and the old path was destined to remain grass-grown and untrodden forever afterward.

Momentous as were the Italian master's harmonic innovations, his orchestral inventions were not less epoch-making. Here it was the opera that gave Monteverde his opportunity. One of the outstanding features of his orchestra was the predominance of stringed instruments—and the necessity of this predominance

has never been questioned since his day. For the accompaniments of his opera *Orfeo*, produced at Mantua in 1608, Monteverde employed an orchestra of two harpsichords, two bass viols, ten tenor viols, two little French violins, one double harp, two large guitars, two organs of wood, two viole di Gamba, four trombones, one regal, two cornets, one little octave flute, one clarion and three muted trumpets. For this orchestral body or for orchestral combinations like it, the composer invented effects which have been eagerly adopted by countless composers since his day. In his work *Il Combattimento di Tancredi e Clorinda*, produced at Venice in 1624, Monteverde employed for the first time the tremolo on stringed instruments to lighten the intensity of the dramatic situation in which *Tancredi*, in a duel, mortally wounds his lover whom he has not recognized. In the same composition he invented that device of plucking the strings of bowed instruments with the finger—a device which we call "pizzicato." In *Tancredi* Monteverde employed this effect to illustrate the clashing of swords. It will readily be seen, therefore, that the master was not only the first to invent orchestral effects that are familiar to every music-lover, but that he was one of the first to discover the possibilities of orchestral color as a means of deepening the pathos or the fervidity of dramatic situations, which could not adequately be expressed by the voice of the singer alone.

THE FIRST ORATORIO.

Having considered the invention of the opera, and the discoveries that diverged from it, the oratorio follows by an easy and natural transition. The invention of the oratorio did not, however, come into existence with any startling suddenness. The discovery of opera was prepared by centuries of previous evolution—for opera can be traced back to the dramas of ancient Greece—and oratorio was the offshoot of the miracle plays, or as they have been called, too—moralities or mysteries—which abounded in the Middle Ages. However, the true inventor of the form which, in later years was to be fertilized by the genius of George Frederick Handel, was Emilio del Cavaliere, who brought out in 1600 at Rome the first oratorio, *La Rappresentazione dell' Anima e del Corpo*, the text of which had been written for him by Laura Guidiccioni.

It is significant that Cavaliere's oratorio was produced the same year as that which saw the first representation of Peri's opera *Euridyce* at Florence; for the principles—they were really vital principles—which went to the construction of the opera, also went to that of the oratorio. *La Rappresentazione dell' Anima e del Corpo* was not a work of the character of *The Messiah*. Performed in the Oratory of S. Maria the composition was nevertheless not devoid of theatrical peculiarities. There were characters who represented The Soul, the Body, Life, Pleasure, The World, Intellect, Time; and these were costumed to fit their parts, and they acted and even danced. The orchestra comprised instruments which, for the most part, have survived only in the memories of men. They were a Lira doppia, a clavicembalo, a Chitarone and two flutes. Cavaliere suggested that the sopranos voices could be supported by the unison of a violin. The orchestra, after the manner of the Bayreuth orchestra, was heard but not seen.

THE ADVENT OF THE PIANO.

Putting vocal forms to one side, there should be considered the discoveries that have been made in the field of instrumental art. First, however, it will be interesting to survey the inventive accomplishments of men who were the first to give to the world certain instruments that are the foundation of modern music. The most widely played are undoubtedly the piano and the violin. The piano is, so to speak, a mushroom among instruments, for its growth does not extend beyond a period of about two hundred years. There were, it is true, keyboard instruments resembling it whose history stretched back into the centuries, but as a vehicle of sound, the tone of which is produced by strings being struck by hammers, and not plucked with plectra as in the earlier instruments, the piano did not find existence before the first decade of the eighteenth century.

There can be little doubt as to the identity of the inventor of the piano. He was Bartolommeo di Francesco Cristofori, a harpsichord maker, who, born in 1655 at Padua, was, in 1687, induced by Prince Ferdinand dei Medici to transfer his labors from Padua to Florence. It was in 1711 that the first account of Cristofori's invention of the piano appeared.

and this account was written by one Scipione Maffei, who published it in his quarterly, "Giornale del Letterati d'Italia," and who had personally inspected the new piano at Florence. Cristofori called the instrument Piano e Forte, for the reason that the ability of the performer to play loudly or softly was controlled by touch; but other manufacturers soon rushed into the field, and it was not long before Cristofori's claim to the inventorship of the piano was disputed. His right to it is, however, now generally conceded.

ORCHESTRAL INSTRUMENTS.

The violin, like the piano, possesses a long and illustrious line of ancestors; but the relationship of the violin to its forbears is much closer and more intimate than that of the piano to its predecessors—so close, indeed, that it is not very easy to say when, or by whose agency, the violin, as we term it to-day, first came into existence. The invention of the modern instrument is often credited to Gaspar Duifoprugcar, of Bologna, a maker who lived early in the sixteenth century, but there is much uncertainty as to the correctness of the claim. It is more than probable that the inventor of the violin, whoever he may have been, did not live earlier than the middle of the sixteenth century. Many orchestral instruments are of great antiquity, the names of their inventors having been long lost in the graves of time. But all these instruments have been subjected to great improvements in construction. In connection with these improvements—particularly in the case of the flute—the name of Theobald Boehm (born in 1794 at Munich) has been given immortality. But although Boehm was, by his practical experiments, and by his endless patience, the constructor of the flute which is familiar in every orchestra to-day, he was not really the inventor of the principles which revolutionized nearly every wood-wind instrument since his time. This inventor was Captain W. Gordon, a Swiss of British descent, who obtained a commission in the Swiss Guard, in Paris, and who, an amateur flutist, devoted himself to the improvement of the instrument in 1826. Ten years later Gordon's mind gave way and Boehm carried to a successful issue the modifications which Captain Gordon had left unfinished.

The modern orchestral composer would be sadly handicapped if he was deprived of the clarinet, yet this instrument is of comparatively recent invention; for it was brought into existence by Johann Christopher Denner, a manufacturer of wood-wind instruments at Nuremberg, who invented the clarinet about 1700. The instrument did not, however, come into general use until the end of the century. Neither Bach nor Handel employed it, but Mozart discovered its value as early as his third symphony written in 1778. A word should be devoted—not to the inventor of the horn, or the trumpet, for these instruments are of uncertain origin—but to the invention of valves or pistons which, by giving the instruments a complete scale, and a more certain intonation, opened up to composers a field of orchestral effect that had been closed to Mozart and Beethoven and other masters of their day. The invention of the valves was claimed by Heinrich Stölzl, but it is now clear that he merely bought the invention from the oboist Blümler, who had discovered the principle of the valves in 1813.

THE EVOLUTION OF THE SYMPHONY.

As to the invention of forms peculiar to orchestral composition, it may be said that the largest and most complex of them—the symphony—is really an outgrowth of the old overture and the old suite. The name "sinfonia" was in use for instrumental combinations as early as the fifteenth century, and it was quite commonly applied to the instrumental introductions to operas in the eighteenth century—and many of these pieces contained three movements. But the symphony, as it is known to us now is another matter altogether.

There can be but little doubt that the practical founder of the modern symphony was Johann Stamitz, who was born in 1717 at Deutsch-Brod, in Bohemia. There were orchestral works entitled "Symphonies," written by composers who preceded Stamitz in their activities, but the latter musician was the first to use the sonata form, the slow movement, the minuet and trio and the finale, which were so remarkably developed by the time Beethoven had reached the years of his maturity. The writer has not seldom been asked who invented the concerto. Now, an answer to that question must depend upon an exact definition of the word. The name "concerto" was given in the sixteenth century to sacred vocal pieces with instrumental accompaniment, and probably the oldest use of the

word occurred in the Concerti Ecclesiastici of the Gabriels, uncle and nephew. At a later period the word was applied to a combination of voices or instruments—and this is, indeed, its true significance. In that sense Bach, in certain of his church cantatas—in "Es wartet Alles auf Dich," for instance—entitled the opening chorus "Concerto," and the word was also applied in the eighteenth century to orchestral compositions, without any special prominence or brilliance having been given to a particular instrument. The first instrumental concertos whose feature consisted of a solo part with instrumental accompaniment has been generally held to be the Concerti da Camera of Giuseppe Torelli, who brought out the first in 1686. But Bononcini—who was at one time the rival of Handel—had published a work for violin solo and two violini concerti in 1677; yet Torelli may be regarded as the inventor of the violin concerto, in something like its present form. The first piano concerto would seem to have been written by Johann Sebastian Bach.

This article has investigated the beginnings of comparatively few musical things. Many more could be considered—the invention of not a few musical forms—the overture, the symphonic poem, the song without words, the various dance forms, etc.

Much interesting material could be set down concerning miscellaneous matters connected with music—the invention of the metronome, of analytical programs, of recitals, of mechanical instruments, such as the orchestrion and the pianola, the tuning fork, conservatories, etc. But these must, perforce, wait for future consideration.

SOLVING THE MISSED LESSON PROBLEM.

BY LOUIS C. HEINZ.

MISSED lessons have doubtless caused more annoyance and financial loss to the teacher than any other factor in his work. The teacher has enough to worry him without this cause which is avoidable and, therefore, has no right to exist. If this matter were to be brought before the parents and pupils with tact, it could easily be adjusted because in the majority of cases it is only thoughtlessness. No pupil would knowingly be guilty of unfairness, for that is just what it would be to a teacher if the pupil expected the teacher to bear the loss of missed lessons.

ARRANGEMENTS FOR LESSONS.

The proper time to have the "missed lessons" subject clearly understood is when arrangements for lessons are made. It should be understood that every missed lesson is to be the pupil's loss, excepting in a case of protracted illness. The annoyance to the teacher for this reason is bad enough, for this time is frequently a loss to him, even if there is a waiting list, it may not be convenient to the waiting pupil to take a special hour, and it is not good policy to change a number of lessons to make the time suitable for the new pupil. In no case should the teacher suffer loss for temporary illness, inclemency of the weather or social engagement.

Every teacher is only too willing to make up missed lessons at his earliest opportunity, but he should never be expected to make them up by extending the term or even give the missed lessons after the close of the season. Extending the term would mean a loss to the teacher. Making up the lessons during vacation time would mean robbing the teacher of the time he has set apart for his own studies, improvement and well-earned rest.

The pupil should really not expect the teacher to make up any lessons because the matter can be evened up in this way. As a rule when a pupil of mine misses a lesson I divide the time or at least the greater part of it between the preceding pupil and the pupil following. For that reason I try to have pupils get into the habit of coming to the lesson 15 minutes ahead of time. In this way things are about evened up during the season.

Another good plan. When sending in an excuse for missing a lesson is to ask for instructions (providing it is done in time), concerning material for the next lesson. The teacher can then use the lesson period of the missed lesson to write the pupil some valuable advice and map out the work for the following lesson.

"I DIDN'T HAVE TIME TO PRACTICE."

To my mind the poorest excuse ever devised for missing a lesson is the one in which the pupil writes, "Please excuse me for my lesson as I have been un-

able to practice," and then the following close, "hoping this may not inconvenience you I am, etc.," the closing phrase needs no comment.

Not having practiced nor being properly prepared for the lesson is no excuse for missing a lesson. If the pupil must miss a lesson the least loss to the pupil is when he is prepared, but when not prepared he needs the lesson, most of all to get an incentive and new inspiration to work. Without that the pupil may "take it easy" and come with no better prepared lesson the next time. When the pupil comes with an unprepared lesson the teacher can do work for which he would not have the time to do when the lesson has been properly prepared. It often happens that such occasions the lesson has been of special value.

For example, the teacher can take the time for some special technical work which the pupil may need or may have neglected; he may also give his attention to the practice of difficult section of a study or piece, the pupil can never get too many illustrations in "How to Practice." This can be done so much more satisfactorily whenever the teacher has a little more time at his disposal. He can also give some additional attention to interpretation, reviewing some old pieces or do some sight-reading.

These are only a few examples of the many ways in which the time can be spent with profit. Without a doubt the pupil will find that the lesson has been of as much value if not more so than when the lesson has been prepared. The pupil needs lessons regularly, when unprepared, most of all. To every fair-minded person it must be evident that missed lessons should never be a loss to the teacher. With a little extra effort on the pupil's part the missed lessons may be very seldom and the missed time may not be entirely lost.

THE WRIST IN PIANO PLAYING.

BY J. H. GIDDINGS.

[EDITOR'S NOTE.—The following is from a little pamphlet entitled "A New Musical Truth," which has elicited the enthusiastic attention of Moritz Rosenthal and other pianists. The following published by permission of the author.]

THE wrist, I consider a great and most valuable factor. It is the bridge by which all energy is conveyed to the finger pad. I think the wrist is more valuable than any of the other parts singly with but one exception, that of the brain. The brain controls all, and nothing can be done unless commanded to act by the brain. Nerves, muscles and nervous energy cannot be applied to do anything by themselves. Control must be a conscious control, that is, that the moment the pad of the finger touches the key of the piano and becomes connected with it, that moment the brain is conscious of the knowledge that all parts are connected together from the knuckle joint, including all parts between it and the upper part of the body. The brain will enable you to be come absolutely conscious, at once, of both the quality and volume of tone produced after striking a single note or chord. When all these parts are connected in the manner in which I desire them to be, you will realize it by the knowledge being conveyed to you by the brain that there is then existing or present the greatest amount of elasticity obtainable; and at the same time it is possible, if required, to apply the greatest strength you possess. In doing this, there must not be any exertion that is unnecessary. Every muscle in finger, hand, wrist, arm and body must be absolutely in a normal condition, no exertion being present anywhere.

In order to have this condition existing, the wrist must be slightly elevated above the knuckle joint; it needs but a very slight elevation, scarcely perceptible, but sufficient to be conscious that it is resting at the knuckle point, being supported by the finger from the tip or pad. From the wrist to the elbow, the forearm of the arm must be lowered until the elbow, at the lowest point (if a straight line were made from the elbow from the point to the keyboard) would be, when reaching the keys, about a half of an inch lower than the top of the keys; when down, you would then realize that the elbow was held by the wrist. The arm from the shoulder to the elbow is held by being connected with the body, the lower part of the arm from the shoulder moves forward and connects with the elbow; the body is connected with the shoulder naturally and its weight and force are added also.

The Last Flight of the Polyphonia Limited

A Personally Conducted Tour to the Homes of Bach, Schubert and a Little Excursion into A. D. 3000

By LOUIS C. ELSON

[In the issue for August which was devoted to "The Merry Side of Music," Mr. Elson commenced the present series of imaginary articles which concludes in this number. In the first Mr. Elson flew with his wonderful albatross (which has the ability to go in any direction through the centuries with the swiftness of the fairy wish) and landed in the Vienna of Beethoven and Mozart. After interviewing them exclusively for THE ETUDE, he next determined to approach old Father Bach and Franz Schubert as the following entertaining installment reveals. Mr. Elson has attempted to adhere to the traditional and historical statements of the Masters as closely as possible.—EDITOR'S NOTE.]

AFTER my brief experience with paleolithic man and his three-noted composition I determined to go boldly to the fountain-head of music. Therefore, I steered my monoplane towards Leipsic and set the time motor going forward. When the latter had reached A. D. 1735, I checked it and made my descent. It was easy enough to find the Herr Cantor Bach, for he was in the Thomaskirche almost every day, rehearsing his choir or playing the organ. I found a serene and stately gentleman, with a charming lady seated beside him. The lady was his second wife, a good musician and a fine soprano singer. Poor lady! She afterwards died in the Leipsic almshouse.

The great composer welcomed me heartily and was at once interested when I asked his opinion of my orchestral works. I gave him my "North and South" tone-poem to look over first—and also last, as it turned out. While he prepared to examine it Frau Bach said to me, "He is always courteous and good-humored, except when some one tampers with the purity of music. Then he gets very angry or sarcastic."

BACH'S IRONY.

Bach suddenly looked up from the score. At first there was a thunder cloud upon his brow, but it suddenly changed to an odd, quizzical expression. "I cannot teach you myself," said he, "but if you will go to my house and look up my son David, he will be just the kind of teacher you need. He gave me the address and I departed, somewhat puzzled by the worried look upon the pleasant face of Frau Bach. Arrived at the humble domicile I plied the knocker heartily. "I wish to see young Bach," I said to the girl who opened the door. "Which one?" she asked, "there are fifteen of them." (There were later on five more, a regiment of twenty children.) "It is David that I am looking for," I replied to the maid. She looked rather astonished, but led me to an upper chamber where a misshapen youth was sprawling on a couch. He gibbered at me and began mumbling sentences which had no meaning. One glance was enough; David was an imbecile, an idiot.

A little reflection convinced me that Bach had thus made a rather severe reflection upon my tone-poem, and I felt that it would be useless to interview him again. Therefore, I sought my aerial machine and soon left Leipsic and A. D. 1735 far behind me. I steered for Vienna and the nineteenth century again. When the time-record indicated 1825 I shut off the motors and came gently to earth. This time the city looked familiar, not essentially different from what it did when I visited Beethoven. I found my way easily along the streets and seeing a music shop with the name "Diabelli" over the door, I entered and inquired for Herr Schubert. The music clerk grinned a little and pointed to the street corner a little distance off. "You'll probably find him there," said he, "in the tavern."

"KANER WAS?"

I did find him there, surrounded by a Bohemian circle, each member of which was a celebrity in music, painting, literature or law. Von Schober, Randhartinger, Jenger, Schwind, and several others were there. I ventured to seat myself near the table where they were gathered, when Randhartinger came up to me and asked what I desired. I told him that I desired of all

things to make the acquaintance of Schubert. "That will be easy enough," he replied, "if you are active in any branch of Art. The first question Schubert puts to any newcomer in this Kneipe is 'Kanner was' (does he know anything?) so that we have nicknamed him 'Kanevas.'"

I explained that I was an American and a composer, and was soon introduced to Schubert, who was short and thick-set, a trifle apoplectic-looking, with a very pleasant smile and a kindly glance that shone through



"SCHUBERT PLAYED THE 'EARL KING' ON A COME."

his large round spectacles. "An American!" he shouted, "that's good. Do you know that I love to read your American author, James Fenimore Cooper. If the American music were as good as the 'Leatherstocking Tales' no one could ever find any fault with it."

I could not broach the business of music study in that circle. In fact, I was told that Schubert firmly declined to let any business whatever enter into that charming society. Therefore I was humbly glad to order a succession of bottles of wine, which I paid for with some old English guineas which I had taken with me on this extraordinary voyage. Schubert was by no means a drunkard, but he could absorb more wine than anyone else in that thirsty company. I found that they had given him another nickname—"Schwammerl"—"the sponge"—because of his wonderful powers of absorption.

SCHUBERT'S SOLO.

He grew constantly more genial and playful. When the waiter came to take his order he held his hand under the table and stretched out some of his fingers. "So many bottles," he cried, "guess the number." Finally, he took a comb from his pocket, wrapped a thin paper around it, and played the "Earl-king" with a burlesque pathos that set us all into convulsions of laughter.

He was very different the next day, when I called at

his room for a more formal visit. He had just received a note from a publisher offering him forty kreutzers (twenty cents) each, for his last batch of songs and adding a strong hint that he composed far too much to expect publication of all his works. I expressed curiosity as to his piano works and he sat down at the instrument to play me one of them. Although he played with beautiful expression there was much lacking in his technique and he broke down twice, at last exclaiming—"The devil himself couldn't play that stuff!" and threw the music upon the floor—his own music.

He was gentle enough in his treatment of my music when he came to examine it. He said that it did not appeal to him at all. He was a firm believer in melody, and he held that music without melody was like playing "Hamlet" without Hamlet. "Generally, people deny the power of Melody when they are unable to invent it. But believe me, even if there are some epochs when composers attempt to discard melody, the world will always return to it. The art of tune is the art of Music." He declined to take me as a pupil, saying that we were altogether too different in our tastes and aims to agree, and besides teaching made him very irritable, and he wanted to keep a pleasant memory of my entrance into his Kneipe.

A TRIP TO THE FUTURE.

And now a new thought entered my mind. Strange that I had not come upon the idea before. Instead of going to the past for my musical instruction, I would pry into the future. I mounted the seat of my flyer and set the time-motor forward. Back to America I went, but not the land that we know at present, for I did not check my time-motor until it had reached A. D. 3000. Then I descended in New York. Oddly enough it was smaller as a city than it is at present. I soon found out the reason of this. Every man, woman and child had his individual flying-machine, propelled by a power derived from a substance like Radium, but much more plentiful. It was an easy matter to fly four or five hundred miles in a couple of hours. As a consequence the population was spread much more evenly over the earth, and what we call rural districts had ceased to exist. A man might readily work in New York and live in Maryland.

Many other wonderful changes might be chronicled, but I must confine myself to the musical ones only. I soon found an eminent composer of the thirty-first century who agreed to help me to comprehend what changes had taken place in music in the centuries before his time, for he was a historian as well as a composer. I inquired especially regarding his opinion of the music of the twentieth century. "Not much of it has survived," said he, "but it must have been an interesting epoch. Beethoven existed about that time, or perhaps a trifle later, and was the best of them all. A peculiar habit of the time was to picture this or that character in opera by a phrase or a figure. This was done by a man named Wagner or Pognier. Nowadays we picture each character by having it accompanied on a special instrument. It is strange what different kinds of work the old composers did. There was a man named Strauss, for example, who at one time would compose very intricate operas and at another would write the most tuneful waltzes."

"We have recently discovered a strange Japanese score called the 'Mikado.' Oddly enough it was not composed by a Japanese but by an Arab or Turk named Soleivan. It shows that the Japanese were fond of tune. After the twentieth century for a short time there was a peculiar change in Music. The compositions grew longer and longer and had less and less melody. Meanwhile music grew louder and uglier. Every concert became so complicated that sometimes auditors would study a program for a month before going to hear it. To an auditor listening to the music without such preparation the concert became absolutely meaningless."

"Finally the great Von Schneckenburger began to write music which could be comprehended without previous preparation and founded the modern school. For all that we have now instruction in Musical Appreciation, all over the world. In our schools we do not make the pupils listening whether they are able to or not, but we train each child to understand the charm of music, the form and the meaning of the more difficult phases, and give them the opportunity to hear the simpler styles without any explanations whatever."

A WONDERFUL CONCERT.

"Can we go together to a concert?" said I to my instructor.

"Certainly," responded he. "When?"

"Now, at once."

"Let us see, it is now 8 P. M. in Yokohama. Let us hear what music they are having there."

He took a wireless receiver from his pocket and adjusted it, placing it at my ear and fastening it on. In a little while I heard a voice announce "Von Schneckenburg's 'Praise of Universal Peace,'" and then I heard most tender themes supported with a richness of orchestration that I had not deemed possible. One instrument in the score puzzled me since it was like the pianoforte, but with touches of shading that are impossible with us.

"Oh, that is the piano with the electrical pedal," said my guide, in response to a question. "It allows the pianist to shade exactly as the violinist or vocalist does. It has made the piano our chief instrument, certainly the most expressive of them all, for one can swell a tone, or cause it to tremble, and in short give it every possible expression."

"But do we not pay for this concert?" I asked when the program was finished. "The state does that," was the answer, "these concerts are for the whole world, and anybody with a receiver can pick them up. Each city gives concerts at 8 P. M. for the benefit of everybody."

"Would you like to hear some of the voices of the singers of long ago?" asked my teacher. I assented gladly, and we entered a building in which there was a large organ-like instrument with pipes of every conceivable size and shape. My teacher drew a list from his pocket.

"Fundamental 80, First overtone 5, second 4, third 2½, fourth 1½, fifth, sixth and seventh, 1 each, the rest ½ each," said he. The organist mixed this combination as calmly as a drug clerk would mix a prescription, and then played a melody which sounded as if executed by a fine tenor voice.

"You are astonished at this," said my guide, "but it is nothing so very remarkable. We have long since discovered the elements of every tone, its proportion of fundamental and overtones, so that we can write down the quality of any voice or instrument and can reproduce it from the record at any time. It is only carrying the theory of Helmholtz to its logical conclusion."

BACK TO HOME AND MUSIC.

My brain was beginning to whirl with the novelties of the thirty-first century. I felt that I had investigated enough. I was getting homesick for a good, old-fashioned symphony concert and an evening at the opera. I determined that I would try and worry along in the future with what the twentieth century could provide me. Therefore, I rushed to my time-machine (even the thirty-first century had not yet invented that) and set the dial at 1912. Whirr went the wheels and in a little while I found myself back in my own classroom ready to teach the young idea how to shoot at musical ideas of the present. But I remembered that in all my flight, both in the past and future, there was a lack of appreciation of my tone-poems with their impressionism, their unresolved dissonances, their long developments, their massive and intricate scoring. Therefore I went to the grate with "North and South" and all its companion pieces; placed them carefully upon the bars; lit a match and realized for the first time how much of fire there was in them.

THINGS FOR THE PUPIL TO FORGET.

Forget to watch the clock while practicing.
Forget that your piece goes quickly until after it goes well slowly.

Forget to be nervous when playing for friends.
Forget the latest popular song, or the latest "rag." It will be forgotten by everybody sooner or later. Why not take the lead in forgetting?

Forget to stiffen the wrist.
Forget your failures.

Forget the latest "holiday fiction" novel for the sake of a good book on musical history, musical theory, or some other musical subject that is going to help you in your life work.

Forget the most frequently studied Piano Method of all—the Slipshod Method.

Forget the call of the Big City or the lure of Foreign Study. The greatest music center at which you can study is neither in New York, Paris, London or Berlin, nor even in Vienna. It is in your own heart.

Forget the small vanities and petty jealousies, remembering only that music is the most universal of the arts, and makes its appeal to all of us, whatever our nationality or degree.

WHAT EVERY TEACHER SHOULD KNOW ABOUT TEACHING.

HOME-STUDY HINTS ON THE GREATEST OF ARTS.

BY DR. E. E. AYRES.

"No sane man can doubt," says Professor Titchener, of Cornell University, "that there is a relation between the science of mind and the art of teaching." To know something of this science of mind called Psychology, and to discover its relation to the art of teaching, is the duty of the progressive teacher. Much is known about Psychology, but how to apply the principles of this difficult and complex science is a real problem. Every teacher tries in his own way to solve it, and, if he really grows in intelligence, becomes more modest about it every year. It is a startling fact that those who know most about Psychology are precisely the most reluctant to speak of Pedagogy as an exact science. Professor Royce, of Harvard, is quite in harmony with the foremost students of the human mind when he warns us that "there is no universally valid science of Pedagogy that is capable of any complete formulation and of direct application to individual pupils and teachers." He therefore concludes that teaching is an art not a science.

But all agree that the art of teaching must rest upon psychological foundations. Many a teacher has achieved success without having read any formal treatise on Psychology, but every such teacher has by observation learned much about the human mind. No reading can take the place of such first hand study. The observer may be greatly helped, however, by reading such books as the following:

William James, "Talks to Teachers;" Horne, "Psychological Principles of Education;" Search, "The Ideal School."

SOME PRINCIPLES UPON WHICH ALL ARE AGREED.

1. The teacher must recognize the fact that each pupil is in many ways unlike every other. No two should be taught in exactly the same way. No inflexible "method," or "course of studies," is rational or possible. Every successful teacher will choose the studies and compositions to be used, with a view to the taste, and the already awakened interest of the individual pupil in hand. It is not sufficient that the learner shall have the necessary technique for the new task proposed. The teacher must have reason to believe that a genuine interest in the given lesson can be awakened; otherwise the lesson will prove valueless.

2. It is necessary therefore to begin always with the already existing interests. Not only do pupils differ in their possible interests, but also it is to be remembered that the interests of one period of growth differ from those of another in the same individual. The teacher must therefore study the peculiar preferences of his pupil at the given moment, in such matters as rhythm, major and minor keys, lyric, dramatic, contrapuntal, or other styles, etc. What the pupil really likes, even if it be commonplace, must be the starting-point from which he can gradually be led, if desirable, to something else. Thus his work can be made interesting. And without a lively interest there can be no real attention, and without attention no understanding. George A. Coe, for many years Professor of Psychology at the Northwestern University, and now a specialist in Pedagogy, has published the following as his confession of faith: "The core of good teaching consists not in dissipating present interests, experiences and ideas, but in expanding them in the right direction." He would also endorse the assertion that the core of bad teaching consists in ignoring or ridiculing the already existing interests of the pupil. What the pupil already cares for is a part of his capital. It must not be squandered, but invested and carefully conserved. The teacher can give him nothing to take its place. He can only teach him how to use it.

3. We must seek to develop the individuality of the pupil, not to make him a poor copy of his teacher, nor to force upon him the standards of any school, but to help him to find himself. Here the music teacher has a great advantage over those of us who are compelled to lecture to large classes. For individual instruction affords the ideal opportunity for the development of what the wise old Tacitus called "the demonic sense of individuality." How pitiful is the failure of the teacher who finds nothing to reverence in that mysterious thing we call "personality." It is the pupil's chief asset. Fortunate is that teacher who knows how to make the most of it. Each soul has its own flavor. "It is only as one has learned precisely what he is as distinguished from others that one be-

comes valuable." A carpenter one day said to Professor James, "There is very little difference between one man and another, but what little there is, is very important." "This," says the great psychologist, "goes to the root of the matter. The zone of individual differences is the zone of formative processes, is the real stage of the living drama of life."

4. We must encourage the pupil to listen for himself, and to give expression to his own honest feelings of admiration or of dislike, to say whether he finds the composition under discussion expressive of sadness or of joy, of agitation or of repose. He should have his own views as to the composer's intentions as to rhythm, or tempo, or accent, or phrasing. Such judgments may be crude, even absurd, and should be qualified at times (not always) by the maturer judgment of the teacher. But by all means the student must be encouraged to make his own personal reaction to every concrete case. Merely to have mastered the technical difficulties, and to have memorized the work is not to make such a reaction. The music must become a part of the pupil's world of felt reality. Let us keep putting to him the question, "What does this music suggest to you?" Thus will the imagination be developed. It is not at all necessary that any given composition should suggest to one person what it suggests to another. But it should suggest something in actual life that causes the same kind of emotional reaction. Thus, the law of association should be invoked. All that we learn must be connected in some way with real life, if it shall become vital.

5. The whole science of Pedagogy resolves itself into this one principle: "Make the work interesting," which is only another way of saying, "Secure the pupil's undivided attention." Pedagogy may make numberless suggestions as to how this is to be accomplished, but to get the attention is our problem. The great genius is simply the man who has found his work absorbingly interesting. Here again Professor James might be quoted at length, for he teaches in his Psychology that the difference between the "old fog" and the "genius" is that the one finds few points of interest in the thing under observation, while the other finds something new and entrancingly interesting every time he looks at it. The ability to find points of interest makes a good and promising pupil; the ability to lead the pupil to these points of interest makes a good teacher.

6. There are two kinds of attention necessary to the success of the student of music, voluntary and involuntary. The latter is always present when a thing is immediately interesting. But sometimes the interest is "not a felt good, but a conceived good." For example, difficult exercises may become interesting as a recognized means to an interesting end. To be able to find such a conceived good more interesting than that which is immediately felt is a mark of superior talent. To be able to make the pupil aware of the distant good, and enthusiastic about it, is a mark of great teaching ability.

FIND A JOY IN YOUR WORK.

BY MRS. LILLIAN M. WHITE.

ONE of the first requisites for success in teaching is, as Elbert Hubbard tries to impress upon his hearers and readers, joy in the work. Emerson says, "The high prize of life, the crowning fortune of man is to be born to some pursuit which finds him in employment and happiness, whether it be to make baskets or broadswords, or canals or statues or songs;" and this brings to mind the words of a music-loving literary light who heard Patti sing during the time of her greatest triumphs. "I went to hear Patti sing, resolved to hear her secret and I found it an open one. Patti never does a thing unless she loves to do it. As well feed the body on burnt air as the spirit on forced emotion. Never do anything unless you love it. Never talk without thoughts that must be uttered; never sing without music that overflows; never live without life that must go out in love. Remember, the heart has more to do with singing than the lungs."

The application is evident. There must be on the teacher's side so great a desire of imparting, of diffusing the knowledge gained, that nothing but a sense of happiness and satisfaction is felt during the lesson hour. Nothing is so true as that enthusiasm is contagious. But with boundless enthusiasm on the part of the teacher, there must be an intimate understanding of the differences in musical taste and perception, in different natures, and at whatever cost the interest of the pupil must be aroused. This is the great problem which confronts all teachers.



Selecting Standard Classics for the Study Season

Useful Pianoforte Pieces for Special Development

By CLARENCE G. HAMILTON

[In the following article Mr. Hamilton does not attempt to give a complete list of all the pieces which might be used to develop special phases of pianoforte technique. All one may do in an article of this size is to employ representative pieces. The value of this article to the teacher and the student must be read between the lines for by comprehending the best mode of procedure it is not difficult for the reader to adapt to these ideas pieces with which he is already acquainted.—EDITOR OF THE ETUDE.]

REACTING from the old endless system of strict technical development, the modern piano teacher is seeking to feed the musical sense of his pupils by applying technical principles as early as possible to the study of reputable pianoforte works. Up to perhaps the third grade such a course is not practicable, since few if any classics are available, and the pupil would not be prepared for their complexities if they were. But from this grade on, an increasing number of compositions by the great masters can be found which are well adapted for emphasizing the pupil's phases of development and at the same time well fitted to train his musical taste and judgment.

The present paper aims to present a list of such compositions, extending through those within the third and sixth grades, inclusive. It is suggested that the study of each selection be preceded by some technical drill upon the points emphasized. Before beginning work upon a scale piece, for instance, special scale gymnastics should be practiced, either of a general character, or, what is better, in figures derived directly from the piece itself. The student should also note that the chief distinction between "study pieces" and the ordinary études lies in the fact that the former involve a greater variety of technical work than the latter. Hence care should be taken to prepare the fingers not only for the special technical work which forms the main object of study, but incidentally for all other technical difficulties which may surround it. For instance, in studying a scale piece, one must perhaps reckon with attendant chords or embellishments.

Beginning now with simple technical work, that is, work consisting of a single succession of notes, we distinguish three groups. The first of these we classify as finger-work proper, involving the use of the fingers in every variety of succession, primarily in their normal or five-finger position. The second group deals with scale successions, and the third with arpeggio figures.

FINGER-WORK IN ATTRACTIVE PIECES.

For the early grades of finger-work Schumann's charming children's pieces give excellent material. Of his Opus 68, the *Melodie* No. 1, the *Trüllerliedchen* No. 3, the *Stückchen* No. 5, and the more elaborate *Knecht Ruprecht* No. 12, combine graceful figures with tuneful melodies, in about grade III. Turning to the older writers we note as somewhat harder the *Gavottes* I and II from J. S. Bach's *English Suite* No. 3, in G minor. Also of about the fourth grade are Bach's *Bourrée* No. 1, from the *Second English Suite*, and the first *Minuet* from his *First Partita*, in B flat. These Bach selections involve scale and arpeggio figures, as does the bright *Fantasia in C major* by Handel and Beethoven's delicate *Albumleaf Für Elise*.

Nineteenth century composers are represented in the fourth grade by Bendel's suggestion of Wagner's "Flying Dutchman," called *In Santa's Spinnstube*; by Jensen's *Elfin Dance* Op. 33, No. 5; and by Bargiel's *Idylle* Op. 32, No. 1.

Between the fourth and the fifth grades comes the invaluable first movement from Haydn's *Sonata in F major* (No. 20 in Peter's edition), as well as his slightly more difficult *Gipsy Rondo* and his *Rondo in A major*.

Bach is again represented in grade V by the second, fifth and seventeenth *Preludes* from the *Well-Tempered Clavichord*, Vol. 1, and the *Courante* from

Partita V. The sparkling finger-work of Mozart is here available, especially in the two movements of his *Sonata in F*, No. 5, most of the variations from his *Sonata in A*, No. 12, and the first movement from the *Sonata in G*, No. 14 (Peter's edition).

Mendelssohn's *Two Clavierpieces* in B flat major and G minor fall within this grade, as does the Chopin *Waltz in B minor* Op. 69, No. 2. A *Saltarelle-Caprice* in B flat by Théodore Lack is more pretentious, as is also Chaminade's *Les Sylphides*, of which the middle section furnishes fine finger drill.

For the sixth grade, consult Bach's *Third Prelude* from the *Well-Tempered Clavichord*, Vol. 1, the *Gigue* from his *Fifth French Suite* and the *Fantasia* from his *Third Partita*. Mendelssohn has a *Perpetuum Mobile* Op. 119, and Chopin a *Prelude* Op. 28, No. 3, in G major, which furnish material respectively for the right and the left hands.

MAKING SCALES FASCINATING.

Turning now to scale figures, we find a pleasing piece of third grade material in Pacher's *Austrian Song* Op. 69. Beethoven's *Six Easy Variations* in G and his *Variations on Nel Cor*, as well as his *Bogallete in E flat* Op. 33, No. 1, are rich in scales, and fall in grade 3½.

For grade IV we turn again to Bach's *French Suites*, of which the *Airs* from the second and fourth are especially good. The two *Passepieds* from his *Fifth English Suite* are of especial interest. Scales combined with arpeggios adorn Mozart's *Sonata in C* No. 15, first movement; and Beethoven's *Rondo*, Op. 51, No. 1, enlivens its scales with various embellishments. Of modern character is Benjamin Godard's brilliant *Second Waltz*, with its recurring bass figure.

Bach's *Courante* from the *Fifth* and *Gigue* from the *Sixth French Suites* introduce us to the fifth grade. At this point the *Scherzo*, which forms the last movement of Beethoven's *Sonata* Op. 14, No. 2, is invaluable as a study of short, quick scale runs. The Chopin *Waltz in D flat*, Op. 64, No. 1, combines scales with varied turns. Again, short scale figures predominate in Massenet's *Aragonesa* from the *Ballet "Cid"*, and in Grieg's *Pavillon*, Op. 43, No. 1, the chromatic scale is interwoven in continual passage work.

A more difficult and thorough study of this scale occurs in B. Godard's *Valse Chromatique*. Mendelssohn's *Spinning Song*, No. 34 of his *Songs Without Words*, and Rheinberger's *Ballade in G minor* approach the sixth grade, as does also the first part of Schubert's *Impromptu in E flat*, Op. 90, No. 2, and the last of his variations in B flat which make up the *Impromptu* Op. 142, No. 3. Another concluding variation of value is that which ends Handel's so-called *Harmonious Blacksmith*.

PRACTICAL ARPEGGIO STUDY.

Many of the pieces already cited include prominent arpeggio figures. Of others, in which they become the predominant feature, we suggest, of grade III, Bach's *First Prelude* in the *Well-Tempered Clavichord*; several of his *Twelve Little Preludes*, especially numbers 1, 3, 5, 8; and numbers 3 and 6 of his *Six Little Preludes*. Bach gives us fourth grade material in his *Courante* of the *Second French Suite* and the *Gigue* of the *Fourth English Suite*, both of which contain useful embellishments. The *Scherzo* of Beethoven's Op. 2, No. 2, is made of a graceful arpeggio figure.

Passing toward the fifth grade, we mention Bach's *Fifth, Fifteenth and Twenty-first Preludes* in the first volume of the *Well-Tempered Clavichord*. The *Gigue* from his *First French Suite* and the *Allemande* and *Gigue* from the *First Partita* are all of fifth grade. In the *Minore* part of Beethoven's *Sonata* Op. 7, third

movement, an arpeggio figure is rampant in both hands, as also in the concluding *Rondo* from his Op. 14, No. 1. The Schubert *Impromptu* Op. 142, No. 2, and the Mendelssohn *Albumblatt* Op. 117 contain equally good material.

In grade sixth we place the last movement of Beethoven's Op. 26, inimitable for the equal work in both hands; the chief division of Schubert's *Impromptu* Op. 90, No. 4; the Mendelssohn *Prelude* Op. 35, with its cantabile basis; Schumann's *Des Abends* from the Opus 12, and *Vogel als Prophet* from Opus 82; the Chopin *Waltz in E minor* (posthumous); the last part of his *Nocturne* Op. 55, No. 1; his *Andante Spianato* from Op. 22, splendid for left hand work; and, finally, Godard's *At the Spinning Wheel*, Op. 85.

There are not many available pieces, outside of formal études, which are formed of long arpeggios. Ehrlich's *Barcarolle in G*, of fourth grade, is among these. In the next grade are the trio from the *Scherzo* movement in Beethoven's Op. 2, No. 3; Grieg's *To Spring* Op. 43, No. 1, and Sinding's *Serenade in D flat*. The latter composer's *Frühlingsräuschen* is of the sixth grade, as is Raff's brilliant *Villanella* Op. 89.

INTERESTING EMBELLISHMENTS.

Under finger-work we have cited compositions which either involve embellishments directly or else contribute toward their practice. For special work in this line we naturally search the early classics, since ornamentation reached the level of a fine art in the day in which they were written. Bach's *Twelve Little Preludes*, Numbers 1, 2, 5 and 11, as also Numbers 1 and 6 of his *Six Little Preludes*, are third grade examples of this embellished style; while in the fourth grade Dequin's *Le Coucou* and F. Couperin's *The Little Windmills* and *La Fleurie ou La Tendre Nanette* are excellent. Note also in this grade the *Adagio* from Haydn's *Sonata in E minor* (No. 2 in Peter's edition), and the first movement and Minuet from his *Sonata in G*, No. 11.

The highly-adorned right hand part in the *Andante* from Bach's *Italian Concerto* claims first place in grade V. Turning again to sonata movements, we especially commend the *Adagio* from Haydn's *Sonata in E*, No. 13, the first and second movements of Mozart's *Sonata in G*, No. 14, and the *Molto Adagio* from Beethoven's Op. 10, No. 1. The antique flavor of the *Pastorale in E minor* by Scarlatti is paralleled in modern dress by Godard's dainty *Bergers et Bergères*.

Chopin's delicious embellishments find their natural expression in the *Nocturnes*. The familiar Op. 9, No. 2, in E flat is our chief fifth grade specimen, while to the sixth grade belong the *Nocturnes* Op. 32, No. 1, in B major and Op. 37, No. 1, in G minor. The same composer's *Mazurkas* demand much tasteful emotional playing. Of these the Op. 6, No. 1, in F sharp minor, the Op. 7, No. 1, in B flat and the Op. 33, No. 4, in B minor fall in the sixth grade. Another specimen from Bach, the *Prelude in B flat* from the *First Partita*, fitly closes this list.

DEVELOPING THE TRILL THROUGH PIECES.

A form of embellishment especially important for study is the trill. Contributing to this are the fourth grade *Minuets* from Bach's *English Suite*, Number six; the second movement from Haydn's *Sonata in F*, No. 20, and variations 1, 2, 5 and 6 from Mozart's *Sonata in A*, No. 12, first movement.

(In the next issue Mr. Hamilton will contribute a second article in this series dealing with pieces which are useful in the study of chords, cantabile playing and the staccato touch.—EDITOR'S NOTE.)

THE FAULT OF OVER-EMPHASIS

BY C. A. EHRENFECHTER.

A COMMON fault in accentuation is a lack of power in strongly accented full chords, causing a certain tameness and inanimation. On the other hand, too much force is often used in the accentuation of single notes, causing a hardness of tone which is offensive to hear. The fault in the first instance is most frequently due to insufficient technical qualification; while the second is generally caused by misapplied force in the endeavor of "playing with expression," chiefly noticeable in the efforts of the indifferently trained amateur.—Delivery in Pianoforte Playing.

The quality which Chopin most valued in the player was a sympathetic touch.—Charles Willby.

Jules Massenet, Eminent French Master, Passes Away

THAT the horrible scourge of cancer should have removed anyone who has brought so much beauty into the world as Jules Emile Frederic Massenet seems one of the ironical tragedies of Fate. The great French composer died in Paris, August thirteenth, after a long period of intense suffering. His whole life was one of industry, and although he profited enormously from his work he was deeply infatuated with the work itself rather than the thought of possible gain.



MASSENET AND HIS LIFE-LONG FRIEND, SAINT-SAENS. FROM A PHOTOGRAPH TAKEN FOR THE "PARIS MUSICA."

Massenet was born at Monaud, near St. Etienne, France, in 1842. His father was an "Iron King," and the son was brought up with the cyclopan tympani of the foundries ringing in his ears. His mother was an excellent pianist, and Massenet received his first lessons from her. The father's ill-health led to the loss of his business and the mother was compelled to support the little family by music teaching. When eleven years old Massenet played Beethoven's Sonata, Opus 19, so well that he was admitted to the Paris Conservatoire. Ten years later, in 1863, he won the much coveted "Grand Prix de Rome." In the meantime, it is needless to say that he had worked very hard, not only with his studies but in that important occupation of keeping the wolf from the studio door. Indeed, it is known that Massenet played the tympani in a Parisian theatre, receiving fifty cents a performance for his services. He also played in a *café* and, in fact, kept up this menial but instructive work until the day he won the Prix de Rome, which gave him a sum of eight hundred dollars a year for three years.

WHEN MASSENET WAS A DRUMMER.

While Massenet was acting as a drummer in the Théâtre de la Saint-Martin in Paris, it is said that during the performance of a play in which Napoleon was the central figure, the actor who played the part failed to hear his cue and did not appear at the first entrance in response to the frantic cries of the populace, "Vive l'Empereur." Massenet, however, banged away at his drums in such a terrific manner that the audience thought that the actual entrance of the little Corsican was not really intended.

In Rome he reached out for higher and greater things. It was there, where according to his own words, "I began to live; there it was during my happy

walks with my comrades, painters or sculptors, and in our talks under the oaks of the Villa Borghese, or under the pines of the Villa Pamphili, I felt my stirrings of admiration for nature and for art. Now I had ceased to be merely a musician; now I was much more than a musician."

While in Rome, Massenet met Liszt who induced him to accept a position as teacher in the home of Mme. Saint-Marie where Liszt had been invited to teach. Massenet did so and succeeded in falling in love with his talented pupil and marrying her in later years.

MASSENET'S OPERAS.

Massenet's first opera was *La Grande Tante*, which did not bring the composer more than the transient notice of the fickle Parisian public. The same may be said of his next opera produced in 1872 and called *Don César de Bazan*. The first to attract attention was his *Marie Magdeleine* with its sacred background. The operas which have brought him the most renown are: *L'Adorable Bel-Bou*, 1874; *Bérençère Anatole*, 1876; *Le Roi de Lahore*, 1877; *Hérodiade*, 1881; *Manon*, 1884; *Le Cid*, 1885; *Esclarmonde*, 1889; *Le Mage*, 1891; *Werther*, 1892; *Le Carillon*, 1892; *Thaïs*, 1894; *Le Portrait de Manon*, 1894; *La Navarraise*, 1894; *Sapho*, 1897; *Cendrillon*, 1899; *Grisélidis*, 1901; *Le Jongleur de Notre Dame*, 1902; *Cigale*, 1904; *Cherubin*, 1905; *Ariane*, 1906; *Thérèse*, 1907; *Bacchus*, 1909, and *Don Quichotte*, 1910.

The leading rôles in most of Massenet's operas are feminine. This is attributed to the composer's great fondness for the fair sex. Many of his best known pieces were composed with some particular prima donna in mind. He was very much devoted to the artistic work of Calvé and the American singer Sanderson. Massenet's best known interpreters in America have been Mary Garden, Charles Dalmores and Maurice Renaud. He owed a distinct debt to the business genius of Oscar Hammerstein in making his operas popular in America. Few of Massenet's works, apart from those written for the theatre, have attained any popularity. The melody known as *Longing*, Op. 10, the *Aragonesa* from the ballet of *Le Cid* and the *Méditation* from *Thaïs* have become current successes, speaking from the popular standpoint.

MASSENET'S POSITION IN MUSICAL HISTORY.

It has long been a fashion for critics who have not commenced to gain the efficiency that Massenet possessed to belittle his works as "weak and sugary," "inexpressably monotonous," "superficially versatile" (see the Grove Dictionary). Despite all this critical opposition the works of Massenet are more popular now in our large opera houses than they have ever been. Some acute critics have observed that Massenet's music is peculiarly suited for the opera since it does not obtrude upon the dramatic picture, but rather makes an effective frame.

Massenet was an officer of the Legion of Honor and a member of the French Institute. He was so wrapped up in his work and so constantly engaged in it that he had little time for his friends. In fact he even refused to attend performances of his own works after he had given the necessary attention to rehearsals, etc. He was an inveterate smoker, and was always seen with a cigar in his mouth. When he commenced to compose, the outline of the work was so clearly fixed in his mind that he wrote with great rapidity and rarely corrected a single page.

In writing to Herzogenberg, who had sent him his variations for four hands on a theme by Johannes Brahms, Brahms expresses himself as follows on the variation as a form:

"I could wish that one might be able to distinguish between the title variations and what might be called fantasia variations—or something of the kind, to which almost all modern variations really belong. I have a particular liking for the form of the variation and think that with our talent and strength we ought to be able to bend it to our purpose. Beethoven shows especial power in managing it, and he can rightly translate the term as variations. What has been composed after him, whether by Schumann, Herzogenberg, Nottebohm, is something different. Against this form I have naturally as little as against music itself. But I wish that one might distinguish it through the name as well as through the style." As a matter of fact Beethoven did so; he uses the term "alterations" (*Veränderungen*), e.g., the 33 variations in C minor.

THE DEATH OF SAMUEL COLERIDGE-TAYLOR.

THE untimely death of Samuel Coleridge-Taylor will be deeply regretted by the English musical public and by his many admirers in this country. He was the son of a native doctor of medicine of Sierra Leone (South Africa), and an English mother, but was born in London, August 15, 1875. His early life was spent in Croydon, near London, and he gained his first musical experience, like so many English composers, singing in a church choir. He became a violin student at the Royal College of Music in 1890, and also studied composition under Sir Charles Villiers Stanford. He attracted wide attention while still a student by his setting for chorus and orchestra of *Hiawatha's Wedding Feast*, which was produced in 1898 at the Royal College. He subsequently added two other sections to this work, *The Death of Minnehaha* and *Hiawatha's Departure*, thus completing the work which, in spite of much activity, still must be regarded as his finest composition.



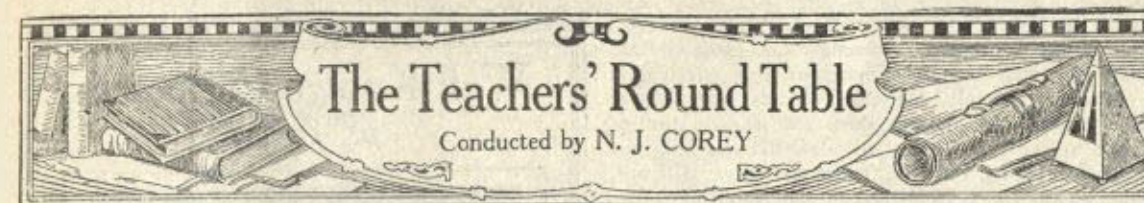
SAMUEL COLERIDGE-TAYLOR.

Coleridge-Taylor has been active in all branches of composition, his works including many choral compositions in the larger form, besides anthems and songs, orchestral suites, a symphony, chamber music, incidental music to important dramatic productions. His most recent composition was a concerto for violin and orchestra specially written for Miss Maud Powell, the famous American violinist.

As a composer of songs Coleridge-Taylor has been very successful. Two well-known examples of his work in this connection are *My Algonquin* and *Thou Art*. These works well represent the chief characteristics of his style of composition—rich, warm melody, striking and unusual harmonies, and very attractive rhythms. Coleridge-Taylor has done for the negro in music what Paul Laurence Dunbar has done in literature. He is not destined, perhaps, to find a place among the immortals on the summit of Parnassus, but he was a sincere, truthful artist, who always had something interesting to say, and could at times rise to passionate heights. The general character of his music had points of resemblance to that of Dvorak, Tschaiowski and Grieg.

No man was more deeply concerned for the honor of his art than was Coleridge-Taylor. He could not bear that music should be slighted in any way. The writer was once present at a concert given by a ladies' string orchestra in Croydon, at which Taylor was conducting. The audience was a somewhat fashionable one, and did not see why it should stop talking for the sake of the music. No sooner had the music started than a loud murmur buzzed down from the gallery. Suddenly Coleridge-Taylor rapped the desk, stopped the orchestra, turned glaring on the audience and shouted, "Silence! The concert cannot go on while this noise continues." It discontinued with a jar like the breaking-off of a talking-machine record.

He married an English wife, the daughter of one who befriended him in his struggling days, and leaves two children, a boy and a girl named, respectively, *Hiawatha* and *Minnehaha*, after the two principal characters in his most famous work. He was a man of great refinement, and never failed to do everything in his power to encourage and assist those less fortunate than himself in the difficult profession of music.



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.

GRADING.

"I have no clear idea of the shades of technical difficulty represented by the numbers of the Standard Grade. Some writers use the numbers one to seven, while the Mathews' Graded Course uses from one to ten. Can you suggest how I can determine with accuracy the grade a given pupil may be able to play? Could you give a list of compositions which would fairly represent the different degrees of difficulty associated with the various grades?"—H. F. B. BERMUDA.

The ability to grade music properly can be only learned by experience. There is no rule that can be laid down which will make it possible for one to determine which grade a given piece may belong in. It is difficult to give a "clear idea" of this because the various grades do shade into one another so imperceptibly. Furthermore, the grading of certain pupils is uncertain. For example, one pupil may be well advanced in the fifth grade, in so far as scales, arpeggios and general technique is concerned, but be very deficient in octaves and hence unable to play many pieces for which they are well fitted otherwise. Again, many advanced players make but sorry work of the simple contrapuntal music of Bach. There are many things, therefore, that need to be taken into consideration in grading both pupils and their music. For the last sentence in your question I would refer you to the October and November issues of THE ETUDE of 1911, in which you will find a list of pieces and études that will answer your query in a comprehensive way. In the November issue the two articles conclude with a "Composite" list which you will find valuable. As to the figures one to seven, or one to ten, their use is purely a matter of individual preference.

WORKING AT A DISADVANTAGE.

"1. I am handicapped by the fact that I have to take my three hours' practice in the evening after working all day. I am also discouraged when I find that after I have left the piano for an hour I cannot play a given piece that I played with fluency an hour before. Can you tell me the cause?"
 "2. How long is it necessary to study theory in order to compose away from the piano?"
 "3. If I should take up music as a profession at my advanced age do you think I would be able to achieve success? In spite of physical and pecuniary disadvantages I am willing to work hard."—B. L.

1. Three hours' practice in the evening after working all day is almost more than any human frame can stand, at least for long. Your difficulty may be caused by a condition of permanent fatigue, which can only be rectified by a return to a normal condition of living. Your devotion to the cause of music is certainly praiseworthy, but unless you have unlimited strength and vitality I should fear a nervous breakdown. The condition you mention points towards it.*

2. Composing away from the piano should begin from the first lesson in theory. Your facility in this will depend, therefore, on the amount of study you can give and whether or not you are naturally gifted. Your first writing should be done away from the instrument, so that the question is not how long before you can compose, but how long will it take to acquire proficiency. This cannot be answered at long range.

3. This third question is one that cannot be answered except after familiarity with your work, and the amount of time it takes you to accomplish a given task. There are a few questions which are vital to those who ask them, but which can only be answered by experimentation conducted by home teachers who are familiar with your talent and ability to learn. As for achieving success, this is something that can never be absolutely predicated of anyone, so many modifying conditions are there that enter into the equation.

(*NOTE.—Modern psychological investigators have shown convincingly that bodily fatigue also tires the brain, and from this we may infer that practice with a tired body is largely wasted practice.—EDITOR OF THE ETUDE.)

EAR PLAYERS.

"I play a good deal by ear, and memorize quickly, but find it hard to read music. Do you think I would ever be able to read music easily? I play pieces fairly well, but can hardly play scales."—M. J.

The answer to this question, which will also answer many other similar ones that we receive, is simple. Place yourself in the hands of a competent teacher with the determination of accomplishing your aim. Abide by the directions that he or she gives you, and practice faithfully and conscientiously. Begin at the beginning and work up. If you cannot play your scales and technical exercises, you still have all the preparatory work to accomplish. But you must proceed step by step along the road that every other good player has had to travel. There is no royal jump that can be made. The ability to read will grow gradually and simultaneously with this study if it be prosecuted seriously. If you can play by ear and memorize, you doubtless have musical ability. But no matter how great the musical talent, it needs ever and always the most careful sort of training, and the most conscientious and perseverant application to the task that has been set for it. Whether or not you may be able to learn to read readily will depend upon the earnestness with which you devote yourself to your work.

SMALL PUPILS.

"1. What shall I do with a first grade pupil who reads the notes fairly well, yet invariably strikes the wrong key?"
 "2. Is it not advisable to teach all the major scales first, and then the minor?"
 "3. I have a delicate child of nine years, whose fingers are so slight that it is extremely difficult for her to employ the right kind of finger action. Would you advise me to wait until they have more strength, or will she meanwhile develop wrong habits hard to overcome?"—J. S.

1. Evidently she needs to be confined to the simplest of the most elementary work. If she "invariably" strikes the wrong key, she evidently does everything wrong. There is little use in correcting a wrong note after it has been struck. It neither makes the music right, nor establishes the right finger motion for the passage. The entire phrase should be immediately repeated slowly, and an endeavor made to play it correctly. Your pupil's studies and pieces should be marked off in short phrases, and these played over and over, first with each hand singly, and then together, until the given passage can be played as it is written. Unceasingly impress the three following most important points upon her: (1) Slow; (2) Slow; (3) Slow. It is rare to find even fairly good players who have any conception of the real meaning of the word slow in piano practice. Far too many teachers allow their pupils to practice with the stumbling habit, which means slow progress. They forget that every time a pupil stumbles at a given point he is only practicing and perfecting that stumble. He stumbles a little better every time he reaches the crucial point. The only correct manner of practice is to play short phrases slowly enough so that stumbling is practically impossible. When it can be easily played at this speed, then gradually increase the tempo.

2. On the educational principle of one thing at a time, it is better to teach the major scales first. After these are thoroughly fixed in the pupil's mind, then introduce the companion minors.

3. It is not a question of advisability, but one in which you will be compelled to wait, for only the vegetable kingdom of nature can be forced. Confine your pupil to comparatively simple pieces, gradually adding those that are aesthetically of a higher character, thereby educating her musical taste. Much can be done along the line of musicianship, even though she be not able to advance technically at a rapid rate. It would be a very fortunate thing if such pupils could be provided with pianos whose actions were so light that almost a breath would depress the keys. The action of the modern piano is much too hard for small chil-

dren with weak fingers. There are two principal motions in playing the piano, finger motion, and hand action. Generally finger action is established before hand motion is taken up. In the case you mention, hand motion may have to receive the greater share of attention for a time, until the hand grows larger and stronger. It would be interesting to hear from any teacher who has been obliged to follow this course with pupils similar to the one you mention, and know the result of his or her experiments. Was, or was it not difficult to teach the pupil to use correct finger action after having first learned and practiced hand action for some considerable time?

ACCOMPANYING.

"Is there a field for one trained especially as an accompanist? I play Bach Inventions, Beethoven Sonatas, and music of that grade well. I have played accompaniments, traveling in several States, and my work has occasioned a great deal of comment for its excellence. Should an accompanist possess a virtuosic technique? My 'sympathetic touch' is constantly and especially remarked upon. Would a period of study with a leading teacher in a large city help me to find a position?"—P. L.

Granting the truth of all you say, you would without doubt be highly appreciated as an accompanist. A virtuoso technique is not an absolute necessity, but of course the greater your command over the intricacies of modern music the better your chances with singers who introduce selections from the later Wagnerian dramas with their complicated instrumental scores. You might be called upon to accompany the "Magic Fire Scene," from the *Walküre*, for example, in which you would find an experienced technique a *sine qua non*. For advanced accompanying of this sort a high grade of musicianship is necessary. For the average work done by singers, however, you would find your present technique ample.

Anything that increases your acquaintance and puts you in touch with those in the large cities who have to do with musical enterprises, especially traveling concert companies, would be of assistance to you. Study with an expert and influential teacher would certainly be of benefit to you in two ways. It would increase your musicianship, and therefore your commercial value. Also a letter from him to managers would help you to command their attention. In order to secure positions you would need to be in one of these large centers, as you would need to demonstrate your ability to any manager looking for an accompanist. Very frequently in traveling concert companies the pianist is required to furnish one or two numbers. You would, therefore, need to work up some of your most brilliant pieces to their highest perfection, and keep them permanently in your repertoire. Do not make the mistake of preparing too many. A few which have been perfected will answer the purpose.

UNNECESSARY ANXIETY.

I have a very long letter from ETUDE Reader, who describes her progress through the past few years until she has become a player of considerable advancement. She is very much worried, however, because in a concert, when playing from memory she became confused and mixed some of the measures, and wonders if it indicates any serious fault in her training or ability. To show a desire to overcome any fault is praiseworthy and indicates a certainty of future progress. But to show so much anxiety over a comparatively small matter is needless. It need give serious worry only when it is discovered that it is likely to happen at every public appearance. Many great players have forgotten their music when before the public, but have only looked upon it as a matter for chagrin and not for serious anxiety. ETUDE Reader is getting along very nicely, and need have no doubt but that she may become a successful player, especially as her lapse of memory only occurred in her encore, which she had not properly prepared, not expecting that the enthusiasm of the audience would demand it. On the contrary she should feel encouraged that her principal number was so highly appreciated that another was demanded.

The performance of a fugue may be aptly compared to the delivery of an oration. The orator gives out his theme and expatiates upon it in various aspects, treating it from different points of view. He presents his subject from all sides. Passages will occur in his speech which he finds it requisite to utter in a subdued voice. Interpolated phrases in the manner of parentheses, enunciated in a manner perhaps in striking contrast with that of the general oration, will sometimes derive their force and effect from that very contrast.

Study Notes on Etude
Music

By PRESTON WARE OREM

HUNGARIAN DANCE—BRAHMS-PHILIPP.

The celebrated Hungarian Dances by J. Brahms (1833-1897) were composed in 1868, in their original four-hand form, and were first played by the composer and Frau Clara Schumann (widow of Robert Schumann). Subsequently they were arranged as solos and were played in concert by the composer and others with great success. The themes are from genuine Hungarian folk dances, idealized into permanent art-works by Brahms. No. 6, in D flat, has proven one of the most popular. Our new edition has been carefully revised and re-edited for modern recital use by the well-known French pianist and teacher, I. Philipp. In this form it will be found eminently satisfactory. Pieces of this type are played in very free style, with the strongest possible contrasts and exaggerated rhythmic effects. A good idea of the general effect desired may be obtained by listening to some of the numerous Hungarian orchestras. Note carefully all the interpretative markings as supplied by the composer and editor.

BY THE BROOK—R. DE BOISDEFFRE.

This is an exceedingly graceful and characteristic number by a modern French writer, whose special instrument is the violoncello. The construction of this piece suggests a melody played by a stringed or other solo instrument, accompanied by zephyr-like arpeggios. The idea is very poetic. To aid in the interpretation the notes are printed in two sizes. The notes of larger size indicate the principal melody, the smaller notes constitute the accompanying parts. Deliver the melody with a singing tone and play the accompaniment with the utmost delicacy.

VALSE CELESTE—H. TOURJEE.

Mr. Homer Tourjee is the talented son of the late Dr. Eben Tourjee, founder of the New England Conservatory. *Valse Celeste* is his latest piano composition. It is in the modern idealized style as popularized by Schmitt, Poldini and others. It should be played in rather slow time, with gentle rhythmic swing and good expression.

SECOND TARANTELLA—WM. DRESSLER.

In this clever composition two famous themes from Rossini are introduced. Both these themes are in tarantella rhythm, a rapid and jerky 6/8 movement. Around these Mr. Dressler, who is a veteran writer and teacher, has woven some very interesting and characteristic original material; so that the whole piece may be regarded as the very apotheosis of the Neapolitan folk dance. It will require nimble fingers and a strong rhythmic sense. The pace should be animated, even furious in places.

SWEDISH EQUESTRIAN MARCH—
H. BROSTRÖM.

This is a highly characteristic number by a popular Scandinavian writer. The composer has given a few words of description with each section of the piece. The galloping rhythm, consisting of a figure of two sixteenths and an eighth, is particularly effective. Played at a brisk pace and with firm accentuation this piece will prove very taking. A light forearm will be required throughout. The sixteenths should be taken with a "down-up" motion and the chords in eighth notes with an "up-arm" touch.

HOMAGE TO THE MASTERS—H. D. HEWITT.

In these three interesting numbers of easy grade, written in classic vein, the composer endeavors to suggest the styles of three of the great masters. The first piece is the theme of a slow movement in the style of Beethoven, such as will be found in some of the earlier sonatas. The second piece in the set is a minuet in the style of Mozart. The third piece is a solemn march such as will be found among the operas of Gluck. Pieces of this type tend to develop musicianship and serve as a preparation for the serious study of the classics. The sooner the pupil is introduced to the higher classics the better.

ASHES OF ROSES—W. ROLFE.

This is an expressive drawing-room piece by a popular American writer. Pieces of this particular type depend absolutely for their success upon their melodic appeal. In playing them the pianist should endeavor to cultivate beauty of tone and the singing style, also bringing out the emotional side. In the delivery of sustained melodies on the pianoforte the *super-legato* or "clinging" touch should be employed. In this touch the tones overlap slightly, just sufficiently to ensure continuity of sound.

WHISPERS OF THE WAVES—C. W. KERN.

This is an effective drawing-room piece of about the third grade. Pieces of this type should be played with taste and expression, and, as they do not make exacting technical demands upon the player, an opportunity is afforded to cultivate the habit of accuracy and attention to detail.

ELLE ET LUI—HENRY PARKER.

This is a light and tuneful waltz, lying well under the hands and easy to play, the most recent composition of the well-known English writer, Henry Parker. Mr. Parker has a fresh and never-failing vein of melody, which is displayed in his instrumental pieces as well as in his songs. This little waltz will answer equally well for dancing, for teaching purposes, or for recreation.

THE ROYAL HUNT—JULIUS HOLZER.

This is a graceful and vivacious "hunting piece" by a successful modern writer whose specialty is teaching pieces of intermediate grade. The two principal themes, which are of similar melodic structure, alternate in an interesting manner between D minor and D major. This is an excellent study piece and one that would go well in recitals.

THE FOUR-HAND NUMBERS.

There are two excellent duet numbers this month. I. V. Flager's *With Song and Jest* is a polka caprice, very lively and entertaining, but not difficult to play. The general effect of this piece is very full and brilliant. It is popular already in the solo form.

R. Volkmann (1815-1883) was a Saxon composer who was greatly encouraged in his musical studies by Robert Schumann. He lived chiefly in Hungary and wrote a great quantity of music in all styles. His four-hand pieces are very clever and have been much admired. *Under the Linden Tree* is a typical specimen. It is in the style of a rollicking folk dance. It is symphonic in character, suggesting the orchestra, and reminds one in certain passages of both Haydn and Brahms.

RITOURNELLE (VIOLIN AND PIANO)—
F. BOROWSKI.

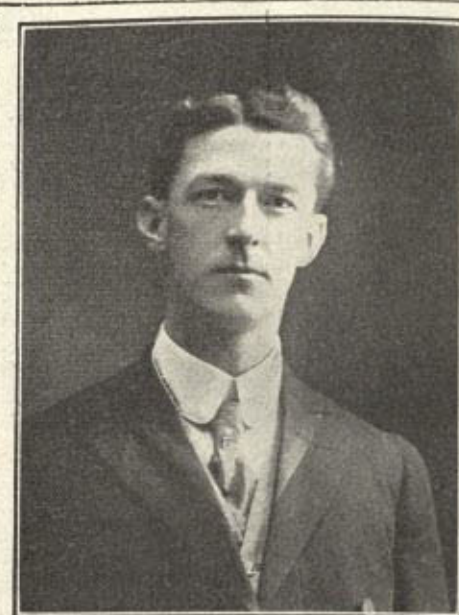
This is one of the popular original violin pieces by Mr. Felix Borowski, whose *Adoration* is so justly celebrated. *Ritournelle* is in the style of an old-fashioned gavotte or *bourée* with *musette* (bagpipe) movement attached. It should be played in broad style, with zest and good humor.

MELODIE (PIPE ORGAN)—G. N. ROCKWELL.

This is a very useful organ number. Good slow movements are in demand, especially those which are somewhat ornate in character and afford opportunity for tasteful registration. This piece fills all the requirements. On its first appearance the principal theme will be taken on a good solo stop with soft accompaniment. In the final section it will be assigned to the Vox Humana or some appropriate soft combination, while the flute takes the ornamental accompanying figure.

THE VOCAL NUMBERS.

Three new and original songs are given this month. Mr. Galbraith's *My Sweetheart for Aye* is a lively and melodious number with a catchy refrain. A portrait and sketch of Mr. Galbraith will be found on this page. Mr. Gordon B. Nevin's *Old-time Garden* is a tender and touching home song, which will be liked. Mr. Jules Jordan's *My Dearie* is an expressive love song, simple in construction but very effective and emotional, the work of an experienced singer and writer.

Well Known Composers
of To-day

J. LAMONT GALBRAITH

Mr. GALBRAITH is a native of Glasgow, Scotland. At an early age he gave evidence of exceptional musical ability, and possessing a fine soprano voice, was elected solo boy in the Choir of Pollokshields Parish Church, where he became conversant with the best church music and received his first organ lessons. When his voice changed he continued his studies in piano, organ, theory and composition under some of the foremost professors of his native city.

While still in his "teens" he received his first appointment as organist and choir-leader, and he has held several important positions in that capacity, including Partick Parish Church, Glasgow, and New St. James' Church, London, Ontario. He has also acted as conductor of the Glasgow Kyrle Choir and the London Male-voice Choir, and was Professor of Singing at Virginia Intermont College. While residing in London, Ont., he composed and produced with marked success a comedy opera, *Strophon's Bride*, in which the principal parts were taken by his pupils.

Mr. Galbraith has made the voice his special subject in teaching, and he is a pupil of Mr. William Shakespeare, of London, and of Signor Giulio Moretti, late of Milan. He holds the diploma of Licentiate of the Royal Academy of Music, London, England, as a teacher of singing. During the past few years Mr. Galbraith has spent much time in composition, and his work has met with the encouraging approval of the American publishers. Mr. Galbraith is now located in Richmond, Va., where he officiates as organist of the First Presbyterian Church and Holy Trinity Episcopal Church. Mr. Galbraith was awarded the Second Prize in Class A (Concert Songs) in THE ETUDE VOCAL PRIZE CONTEST, recently concluded, for his composition entitled *A May Madrigal*.

WAGNER ON HOW MENDELSSOHN CONDUCTED BEETHOVEN.

"MENDELSSOHN's performance of Beethoven's works was always based only upon their purely musical side, and never upon their poetical contents, which he could not grasp at all; otherwise he would himself have brought other far other wares to market. For my own part, Mendelssohn's conducting, despite its great technical delicacy, always left me unsatisfied as to the root of the matter; it was always as though he could not trust to letting that be said which Beethoven meant, because he was not at one with himself as to whether anything was meant, and if so, what? Thus he always held on to the letter with the finest of musical cleverness, and thus was like our philologists, who, in their expositions of Greek poets, must always point out the literal characters, the particles, the various readings, etc., but never the real contents."—(From a letter of Richard Wagner's to Theodor Uhlig.)

To Miss Esther Otto

WHISPERS OF THE WAVES

REVERIE

CARL WILHELM KERN, Op. 268

Andante M. M. ♩ = 69

p *calmato* *a tempo* *cresc.* *dim.*

rit. *ten. ten. mf a tempo* *cresc.*

last time to Coda *Piu mosso*

f *calmato*

Meno mosso *rit.* *p* *mf*

calmato *a tempo* *calmato* *cadenza ad lib.* *rit.* *D. C.*

Meno mosso *p* *rit.* *calmato* *a tempo*

morendo *dim.*

CODA

BY THE BROOK

AU BORD D'UN RUISSEAU
SÉRÉNADE CHAMPÊTRE

R. de BOISDEFFRE, Op. 52

Allegretto grazioso M.M. ♩ = 72

pp

p grazioso

molto espressivo

rit. dim. pp

a tempo

poco rit.

Un poco piu lento

p espressivo

rit.

Tempo I.

meno

a tempo

p grazioso

dim.

pp

p cantando

p sempre

rit.

THE ETUDE
WITH SONG AND JEST
POLKA ELEGANTE
Secondo

I.V. FLAGLER
Four hand Arr. by R. Ferber

Tempo di Polka M.M. ♩ = 108

THE ETUDE
WITH SONG AND JEST
POLKA ELEGANTE
Primo

I.V. FLAGLER
Four hand Arr. by R. Ferber

Tempo di Polka M.M. ♩ = 108

UNDER THE LINDEN TREE

SECONDO

ROBERT VOLKMANN

Allegro molto M.M. ♩ = 126

Allegro molto M.M. ♩ = 126

f *sf* *p* *ff* *cresc.* *D.C.*

UNDER THE LINDEN TREE

PRIMO

ROBERT VOLKMANN

Allegro molto M.M. ♩ = 126

Allegro molto M.M. ♩ = 126

f *sf* *p* *ff* *cresc.* *D.C.*

THE ETUDE ASHES OF LOVE

MELODY

WALTER ROLFE

Andante con tenerezza M.M. ♩ = 72

p *pp* *mf* *f* *ff* *pp* *Lento* *For Fine only* *rit.* *a tempo* *mf Basso marcato* *ff* *accel.* *rit.* *p D.C.*

2nd TARANTELLA

SOUVENIR DE VENICE ET DE ROSSINI

WM. DRESSLER

Vivace M.M. ♩ = 152

mf *f* *poco rall.* *a tempo* *poco rit.* *ad lib.* *accel. cresc.* *f* *p a tempo*

Rossini (16 Measures) *Ta.* *ff* *mf* *p* *mf* *f* *ff* *poco rall.* *a tempo scherzando* *poco rall. cresc.* *a tempo* *poco rit.* *ad lib.* *accel. cresc.* *f* *p a tempo*

THE ETUDE

Rossini (48 Measures)

Rossini (48 Measures)

f marcato

Ad.

f

mf

tutta la forza

f

THE ETUDE

HUNGARIAN DANCE


BRAHMS-PHILIPP

Vivace

poco sostenuto

No. 6

[illegible]

a)  b) In the same manner as a)

Copyright 1905 by G. Schirmer

THE ETUDE

ELLE ET LUI

HE AND SHE

VALSE LENTE

HENRY PARKER

Allegro vivace

Andante sostenuto M. M. ♩ = 108

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

SWEDISH EQUESTRIAN MARCH

HILDUR BROSTRÖM
AT A CANTERVivace M. M. ♩ = 126
THE START

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AT A GALOP

AT A GALOP

a tempo p

p

OVER THE HURDLES

OVER THE HURDLES

f

1 2 3

AT A TROT

AT A TROT

pp

ff

REARING AND PLUNGING

REARING AND PLUNGING

poco a poco cresc.

AGAIN AT A CANTER

AGAIN AT A CANTER

dim. e rall.

p a tempo

p

f

AT A RUN

AT A RUN

ff string.

cresc.

fff poco rit. e dim.

HALT!

HOMAGE TO THE MASTERS

IN THE STYLE OF BEETHOVEN

Adagio con espressione M. M. ♩ = 63

H. D. HEWITT

p

mf

IN THE STYLE OF MOZART

Tempo di Menuetto M. M. ♩ = 144

f

p

mf

TRIO

cresc.

f

p

p

Menuetto D.C.

IN THE STYLE OF GLUCK

Tempo di Marcia (maestoso) M. M. ♩ = 108

p

f

p

THE ETUDE

THE ROYAL HUNT

JAGDZUG

JULIUS HOLZER

Vivace M.M. ♩ = 126

Musical score for "The Royal Hunt" (Jagdzug) by Julius Holzer. The piece is in 6/8 time, key of D major, and consists of 12 measures. It features a piano (p) and forte (f) dynamic range, with a "giocoso" (playful) tempo marking. The piece ends with a "Fine." marking.

THE ETUDE

TRIO

Musical score for "Valse Celeste" by Homer Tourjee. The piece is in 6/8 time, key of D major, and consists of 12 measures. It features a piano (p) and forte (f) dynamic range, with a "leggiero" (light) tempo marking. The piece ends with a "D.C." (Da Capo) marking.

VALE CELESTE

HOMER TOURJEE

Grazioso M.M. ♩ = 126

Musical score for "Valse Celeste" by Homer Tourjee. The piece is in 6/8 time, key of D major, and consists of 12 measures. It features a piano (p) and forte (f) dynamic range, with a "Grazioso" (graceful) tempo marking. The piece ends with a "rit." (ritardando) marking.

THE ETUDE

Lento

mf *poco a poco cresc.* *accel.* *rit.* *a tempo*

Con gracia

accel. *mf*

a tempo

accel. *f* *dolce rit.* *un poco a poco rit.* *p* *legatissimo*

rit. *Con moto* *mf* *piu lento* *poco rall.* *dim.* *poco accel.*

brillante *legato* *poco rit.* *p* *accel.*

cresc. *poco rit.* *Presto*

THE ETUDE
RITOURNELLE

FELIX BOROWSKI

Allegro ma non troppo

VIOLIN

Piano

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

1st time *rall.* *last time only* *rit. molto* *Fine*

p *cresc. sempre* *dim.* *rall.* *rall.*

a tempo *cresc.* *rall.* *D.C.*

To my Pupil, Elizabeth B. Cox
MY DEARIE

JULIAN JORDAN

Andantino

Thou art my tho't, sweet-heart al-loy, my dear-iel! Thou
 I'll tell thee now, tho' strange it seems, my dear-iel! Thou

art my one su-prem-est joy, my dear-iel! I think of thee when far a-way, I
 cam'st to me, 'twas in a dream, my dear-iel! A rap-t'rous dream, 'twas long a-go, 'twas

dream of thee by night and day, Here in my heart thou liv'st al-way, my dear-iel!
 in the gold-en long a-go, I knew not then but now I know, my dear-iel!

I'd strew thy path with ro-ses sweet, my dear-iel! I'd
 I know thou wert the dream love fair, my dear-iel! The

cast all treas-ures at your feet, my dear-iel! Such is the love thou dost in-cite, When
 dream love fair, so won-drous fair my dear-iel! The vis-ion that I ev-er see, A

cresc. *f* *p* *poco rit.* *a tempo* *cresc.* *poco rit.* *a tempo* *f* *a tempo* *poco rit.* *a tempo*

in thy pres-ence all is bright, 'Tis glo-rious noon, there is no night, my dear-iel!
 vis-ion now no more to me, For thou hast said it me, all me my dear-iel!

poco rit. *a tempo* *f* *p* *pp*

OLD - TIME GARDENS

D. BURROWES NEVIN

GORDON BALCH NEVIN

Moderato

1. I love to breathe the fra-grance That's
 years have come and gone— Since

waft-ed on the breeze, From quaint old-fash-ion'd gar-dens, That flour-ish'd by the sea, For
 you were by my side,— And I, my love, have walk'd a-lone, To watch the flow-ing tide,— When

in those old-time gar-dens, There bloom'd the ro-ses fair,— You loved to weave in
 in my dreams I've wan-der'd Close by—the o-cean wide,— I've al-most thought you

gar-lands, And wear them in your hair.—
 pres-ent, And walk-ing by my

2. The side.—

mf *f* *pp* *mf* *pp*

Also Published for Low Voice

THE ETUDE
MY SWEETHEART FOR AYE

AVÈ GALBRAITH

A LITTLE COUNTRY MAIDEN

J. LAMONT GALBRAITH

Moderato M.M. $\text{♩} = 72$

Moderato M.M. ♩ = 72

1. A lit - tle coun - try maid - en, in
2. The years have swift - ly flown, and with

M.M. ♩ = 88

kilt - ed gown of gray, Comes trip - ping through the mead - ow sweet, be - neath the flow - ring May. With
locks of snow - y white, With - in a lit - tle cot - tage home, soft shel - ter'd from the night, With

a tempo

hands de-mure-ly fold-ed, with glance that scarce will stray, To greet the lov-ing youth who meets her there, The
wrink-led brow and toil-worn, be-neath the lamp's clear light, She sits be-side her part-ner frail and old. But

a tempo

rit.

on her blush-ing cheek she feels a kiss, And hears a song that fills her heart with bliss;
joy with - in her heart still reigns a king, In mem - 'ry sweet she hears her lov - er sing:

a tempo *rall.*

pp

Love - light, star - ry bright is hid - ing in your eyes, dear, Shy - ly look in my face and say:

pp

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THE ETUDE

Musical score for "The Song of the Lark" by George F. Root. The score is in 2/4 time and features a vocal line and piano accompaniment. The lyrics are: "Friend, I give you my heart to-day, Love - light, star - ry bright is flood - ing the world with joy, dear, Ev - er dar - ling, I love but you, my sweet - heart for aye. sweet - heart for aye." The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like "rit.", "f", "frespress", and "rall."

MELODIE IN F

Andante M.M. 84

GEO. NOYES ROCKWELL

The musical score consists of two systems. The first system has three staves: a top staff labeled "Manual" in treble clef, a middle staff in bass clef, and a bottom staff labeled "Pedal" in bass clef. The key signature has one flat (B-flat) and the time signature is 8/8. Above the manual staff, there are performance instructions: "Gt.org.Flute or soft 8 without coupler." and "Swell org.soft 8 & 4". The pedal part includes markings like "Ped.org.Λ soft 16 coup.to swell". The second system continues the music across four staves, with additional markings such as "rall.", "Swell both hands", and various fingering numbers (e.g., 1, 2, 1, 5, 3, 4, 5, 4). The notation includes complex rhythmic patterns, slurs, and dynamic markings.

Gt. soft 8ft.

dim e rit.

Swell Vox Humana & Tremolo

Bourdon 16ft. uncoupled

mf

f

dim e rit.

Mezzo Swell both hands

p

Vox Humana off

p

dim. e rit.

Swell closed

THE ETUDE

Making Musical Club Work Interesting

Practical Hints of Immediate Value at This Season

By DR. ALLAN J. EASTMAN

IN THE ETUDE for September, 1911, I had the honor of contributing an article upon "First Steps in Starting a Musical Club," in which the following points were discussed in special paragraphs, "Securing the Members," "The Club Purpose," "Meetings," "Club Fees," "Musical Programs," "Musical Events," "Study Features" and "The Club Library." I showed how the club could accumulate a very desirable library at slight expense, and gave a list of nearly one hundred of the best books. One of the paragraphs was called, "Parliamentary Incumbrances," and it indicated the manner in which many a worthy club has been brought to ruin by fussing too much over inessential parliamentary questions. While the members might be studying musical history or kindred subjects with profit, some neurotic individual prefers to spend the time arguing over some easily dispensable point of order.

However, since the machinery of the organization is regarded with due awe by many, it has occurred to the writer that many of the readers of THE ETUDE would be interested in learning how to lay the corner stone of the organization, the constitution.

HOW TO PREPARE A CONSTITUTION.

Why is it that the individuals who are considering the formation of a club become so very serious about a constitution? I heard of a little coterie of art-loving people who had met at each other's homes for some years and who decided that it might be desirable to form their little circle into a regular club with all modern improvements, constitution, by-laws, etc., etc. Suddenly the peaceful little gathering split up into hostile camps, each fighting for his own conception of what a constitution ought to be. Indispensable as a constitution is, with most organizations, it has become an obstacle rather than a convenience in others.

The object of a constitution has been very clearly defined by F. H. Giddings as follows, "The constitution of a society is the organization of its individual members into specialized associations for achieving various social ends."

NAMING THE CLUB.

Starting with this central idea of the chief office of the constitution it is simple to branch out tree-like in describing the main functions of the instrument. They present themselves in the order of their importance to the association. The first is the name and object of the association. In choosing the name it is well for an informal committee to select some thirty or forty names prior to the first meeting of the association and then permit the members to vote upon the question and decide upon the best name. The society as a whole should also have an opportunity to approve of the statement of the purpose of the constitution as presented in the first paragraph of the constitution.

MEMBERS AND OFFICERS.

The second paragraph of the constitution usually has to do with the qualification of members. That is, it describes the classes of members (honorary, active, associate, etc.); indicates what service is expected from members in each class; explains the method of admitting new members.

The third paragraph states what officers shall be selected to conduct the business of the club, what the special duties of these officers shall be, how and when they shall be elected, how long they shall serve and what committees shall be selected to serve the club in special work.

The fourth paragraph determines the time of the regular meetings and special meetings.

The fifth paragraph has to do with deciding what constitutes a quorum and what shall define the determining vote.

The sixth paragraph prescribes the method of amending the constitution.

The paragraphs or sections of the constitution are commonly known as Articles.

BY-LAWS.

The purpose of the by-laws is to describe those functions which are usually omitted from the constitution. These are the standing rules which govern the business of the meetings and to an extent indicate what the officers of the association may or may not do. The by-laws state what the dues shall be and how money may be paid out. They also state what rules of order may be followed at the meetings. Robert's *Rules of Order* is the work most used for this purpose, although few musical clubs will need any such elaborate parliamentary guide as this.

A MODEL CONSTITUTION.

Directness, conciseness and simplicity are the valuable points in a constitution. From many constitutions of musical clubs which the writer has examined the following is one of the best forms largely because of its brevity. It was adopted by *The Ladies' Musical Club of Hoquiam, Washington*:

ARTICLE I—NAME.

The name of this organization shall be "The Ladies' Musical Club of Hoquiam, Washington."

ARTICLE II—OBJECT.

The object of this club shall be to promote interest in the study of music.

ARTICLE III—MEMBERSHIP.

Section 1. The membership of this club shall be of three classes: active, associate and honorary.

Sec. 2. Active members shall be those who will take part in the programs.

Sec. 3. Associate members shall not be required to take part in the programs.

Sec. 4. Honorary members shall be admitted on vote of the club.

Sec. 5. Names for membership shall be presented in writing, with the name of the person presenting it, to the Membership Committee before speaking to the candidate.

Sec. 6. If the Membership Committee passes favorably upon the name of the candidate, the name may be voted upon by the club, two weeks from date of application.

Sec. 7. Election shall be by ballot; three negative votes will exclude from membership.

Sec. 8. Names of rejected candidates cannot be presented again within one year.

ARTICLE IV—OFFICERS.

Section 1. The officers of this club shall be: President, Vice-President, Secretary, Treasurer and Musical Director.

Sec. 2. All officers shall be elected by ballot at the last regular meeting in March.

Sec. 3. The regular term of office of officers shall commence at the adjournment of the last regular meeting in May and shall continue for one year.

Sec. 4. Immediately upon election to office, the President shall appoint her standing committees.

ARTICLE V—MEETINGS.

Section 1. The regular meetings of the Musical Club shall be held fortnightly on Tuesday at 2:30, beginning with the second week in September and closing with the last meeting in May.

Sec. 2. Special meetings may be called by the President or any three members, but no business shall be transacted except that for which the meeting was called, and which shall have been stated in the call.

ARTICLE VI—QUORUM.

One-third of the active members of the club shall constitute a quorum at any regular meeting; but at no time shall the lack of a quorum at a regular meeting prevent those present from proceeding with the program of the day.

ARTICLE VII—AMENDMENTS.

This Constitution may be amended by a two-thirds vote of all members present; the proposed amendment having been submitted in writing at a previous regular meeting.

BY-LAWS.

ARTICLE I—DUES.

Section 1. The annual dues of members shall be One Dollar, payable at the first regular meeting in September.

Sec. 2. Members one year in arrears for dues and failing to pay the same after having been notified by the Secretary, shall no longer be considered members; the name shall be dropped from the roll of membership.

Sec. 3. New members shall pay an initiation fee of Fifty Cents and sign the Constitution within two months from date of election.

ARTICLE II—DUTIES OF OFFICERS.

Section 1. The duties of officers shall be such as are implied by their respective titles, and such as are specified in these by-laws.

Sec. 2. The President shall appoint all standing committees and be ex-officio a member of the same.

Sec. 3. The Secretary shall keep an accurate list of the membership of the club; receive all moneys due the club and pay same to Treasurer, giving or taking a receipt for each sum transferred; notify all delinquent members as required in Sections 1 and 2 of Article I of these by-laws; and shall conduct the correspondence of the club.

Sec. 4. The Treasurer shall pay bills only upon warrants signed by the President and Secretary; keep an itemized account of all receipts and disbursements; and be prepared to report the same at any regular meeting.

Sec. 5. All officers upon retiring from office shall deliver to their successors all money, accounts, books, papers or other property belonging to the club.

ARTICLE III—COMMITTEES.

Section 1. A Membership Committee, consisting of three members shall be appointed to investigate the qualities of the candidates, and report their recommendations to the club.

Sec. 2. The Program Committee, which shall consist of five members, including the Musical Director, shall prepare programs for the regular meetings of the year, and shall have charge of the printing of the same. The program shall be ready the last meeting in May.

ARTICLE IV—ORDER OF EXERCISES.

Call to order.
Roll call.
Reading of the minutes.
Voting on new members.
Correspondence.
Reports of committees.
Unfinished business.
New business.
Program and Chorus Practice.

ARTICLE V—ENCORES.

No encores will be allowed; but bracket numbers may be given.

ARTICLE VI.

Any member who is unable to fill her place on the program must notify the chairman of the Program Committee as soon as possible.

ARTICLE VII—LIMIT OF MEMBERSHIP.

(For the present) no person shall be elected to membership who cannot do solo work.

ARTICLE VIII.

It shall be the duty of the President to appoint a reporter, who shall transmit to the newspapers suitable accounts of the meetings of the club.

ARTICLE IX—CLUB GOVERNMENT.

This club shall be governed according to Fox's "Parliamentary Usage for Women's Clubs."

ARTICLE X.

These by-laws may be amended at any regular meeting by a two-thirds vote of the members present.

PARLIAMENTARY FRICTION.

The object of a constitution is to prevent misunderstandings, halt disputes and lubricate the business meetings of the club. Frequently it is used by members who desire to show their familiarity with parliamentary proceedings as a means to obstruct all sensible progress. The constitution may be referred to as the foundation of the club, and like the foundation of a building it is best kept underground, always present but never protruding. The less a club has to do with parliamentary nonsense the more it will have to do with the active, interesting progressive work of the association.

HOW TO MAKE AN ATTRACTIVE PROGRAM.

Musical history is self-evidently the basis for general interest in musical club work. However, the club organizer should not make the great mistake of omitting practical programs of musical works which may or may not illustrate the work of the composer or the epoch being studied. To omit the recital in the history work would be the same as studying botany without ever peeping into the flower garden.

The main point in the recital is the selection of the material itself. In making up a program, listen to the music in your mind's eye. Do not be led astray by the idea of making a show of the composers' names with the view of making the printed program appear prepossessing. Your audience will come to hear the music not to read the program. This plan is also the best means of determining the order of the pieces upon the program. How do they "hear?" not, "how do they look?"

FLOWER MEETINGS.

The setting of the recital is a picturesque feature which should not be neglected. The ingenious teacher should find out a way to secure flowers in abundance at a low price. By enlisting the interest of a wholesale florist and setting the recital at a time when flowers are plentiful, it is possible to make a display forming a frame for the recital, which few of those who attend will ever forget. One of my acquaintances was a teacher who had a very successful club. At the beginning of one season she was at her wit's end to know how to provide a novelty with which to open the club season. All summer long she had been working upon an interesting program, but she realized that something was needed to give the right zest—the proper bite—to the event. She visited a wholesale florist in a nearby city and found that he was overstocked with dahlias of all kinds and colors. In fact, he was just about

TWO "INTERNATIONAL" PROGRAMS FOR CLUB MEETINGS.
ADULT'S PROGRAM. CHILDREN'S PROGRAM.

GERMAN.	
Peasant Costume of Saxony.	Sonata in A (with variations)
HAYDN.....Sonata in C sharp Minor	MOZART.....
FRENCH.	
Normandy Peasant Costume.	Black Butterflies
GODARD.....En Courant	MASSENET.....
ENGLISH.	
Rustic English Costume.	Rural Wedding
S. BENNETT.....The Fountain	W. MASON.....
IRISH.	
Irish Peasant Costume.	Badinage
J. FIELD.....Twelfth Nocturne	VICTOR HERBERT.....
RUSSIAN.	
Peasant Costume.	Music Box
SAPPELLNIKOFF.....Second Gavotte	LIADOFF.....
SPANISH.	
Peasant Costume.	Tango
LARREGIA.....Coquetuela	ALBENIZ.....
SCANDINAVIAN.	
Peasant Costume.	Great Grandmother's Bridal Valse
GRIEG.....Papillons	OLSON.....
SCOTCH.	
Highland Costume.	Arranged by RICKALY
MACKENZIE.....Scottish Highlands, Op. 23	Scotch Melodies.....
AMERICAN.	
Colonial Costume.	The Giants
MACDOWELL.....Witches' Dance	J. H. ROGERS.....

to throw several dozen away to make place for other flowers. Two dollars spent in the vigorous blossoms of autumn made her rooms a veritable hower. The first impression upon coming in was "Ah!" Naturally, the whole event was much more effective. Wild flowers come in abundance during the last spring months and the early fall months.

I know of one teacher in New York who had planned a recital early in January. Christmas morning she found that one of the neighboring grocers had bought entirely too many Christmas trees. She bought twenty of these trees at five cents apiece and stored them in her back yard. When the night of the recital came the club members walked into a little grove of Christmas trees. The acoustics of the room might have been impaired, but the teacher's ingenuity in providing an appropriate setting was long remembered.

AN INTERNATIONAL MEETING.

The touch of the picturesque in a recital may appeal to the savage in us, but do we not go to see *Die Walküre* and *Buffalo Bill's Wild West* for much of the same reason? Certainly, Wagner had a fine feeling for the barbaric—else he never would have written the *Nibelungen Ring*. Of course, the club should not be encouraged to expect unusual meetings every time. It is the conventional meeting which gives the picturesque meeting its zest.

Children, however, must have their imaginations continually stimulated, and one of the most successful means of doing this is to give an international recital with or without costume. The children taking part should be costumed in the peasant dress of the nation of the composer whose piece they select to play. This same plan has been tried out with adult members with great success. I give two programs with the costume selected:

If insufficient enthusiasm is aroused to induce those who take part in the recital to prepare appropriate costumes, national flags may be substituted. It is possible now to purchase excellent national flags in silk of all the nations named for twenty-five cents apiece. All the big department stores in the large cities keep a fine supply. The Japanese paper flags, which come in strings of twenty or more at five, ten and fifteen cents a package, offer the teacher an inexpensive means of decorating the studio in true gala fashion. Let each pupil wear a silk flag of the nation represented.

Most of us start our musical careers with an ambition to become one of the shining stars who act as beacons to the rest of the musical world. We usually end up, however, by realizing the truth of Sidney Smith's aphorism. "Avoid shame, but do not seek glory—nothing so expensive as glory."

The pathway to science lies over mountains, and very icy ones they are. The pathway to art leads over heights also, but they are beautified with flowers, hopes and dreams.—ROBERT SCHUMANN.

STARTING THE SEASON WITH A NEW PIECE.

BY FREDERICK MAXSON.

THIS question, whether it is better to start the season with a new piece or an old piece, can have but one answer, in my judgment. We must consider temperament, the impulsive nature of the average young American pupil, and the teacher's method of having the pieces studied. To be confronted at the very beginning of the season with the same piece with which the last season closed would seem to the ardent young minds and fingers, rested by the vacation, and anxious to make progress, like a sheer waste of effort, and likely to take away the interest at a time it should be specially fostered. For great things are possible with the pupil who is ready to work, and to work hard. There is no better time in which to strengthen the teacher's hold on the pupil than at the beginning of a new season, and no better way than to begin at once the study of a new and interesting piece.

There are two methods in teaching pieces which are briefly outlined here, and both productive of results. The first method consists in having the pupil work on one composition for months, until it has obtained a considerable degree of fluency and finish. The other way is to have the piece practiced until it has reached the stage described in the second of Plaidy's "Three Rules for Practice." These rules are as follows: "First do a thing *correctly*; then, do it *easily*; then, do it *rapidly*." When a piece has reached the second stage, so that it can be played *easily*, it is safe to drop it temporarily, coming back to it later for the third stage, which requires much more familiarity and quick thinking than the other two. It is a known fact that a piece which has been thoroughly practiced, until it can be played easily, may be dropped for a while with benefit. In the meantime it has undergone a sort of ripening or maturing process in the pupil's mind; so that when its practice is resumed there is a clear idea of the form, and of the notes and fingering of the difficult passages. Practice at this time will produce great results, for it all counts. If there has been a systematic review of the old pieces, which when first studied were selected with a view to accomplishing different musical results, and studying different points of style and technique, a pupil acquires and retains a considerable repertoire, from which he can prepare a number of pieces for public playing at short notice.

Using the first method of teaching and study, a new piece at the beginning of a new season is a necessity, or interest will surely be lost or weakened. With the second method the teacher should take care that a piece was begun long enough before the close of the previous season for it to reach the second stage before vacation. It would then come up in its turn in the systematic review, and the new piece would be the obvious thing with which to begin the season. It is of the utmost importance to awaken and maintain the pupil's vital interest at all times.

PRACTICAL HINTS ON SECURING NEW TEACHING BUSINESS.

BY JOHN J. HATTSTAEDT,
President of the American Conservatory of Music.

It is generally agreed that the business end plays a most important part in the work of a music teacher. Art theories and good intentions do not make up the lack of bread and butter. Success in the material side of life brings good cheer and stimulates one towards renewed effort.

THE QUALIFICATIONS OF SUCCESS FOR THE TEACHER.

Special qualifications are demanded to gain success in teaching music, some of them being altogether indispensable. Among these are the following:

1. A thorough musical equipment.
2. A fine mentality.
3. A strong personality.
4. The gift of imparting knowledge.
5. Unbounded energy, resourcefulness, patience and tact. Engaging manners, good habits and good moral character. A strong desire for self-improvement.

The methods of securing business vary somewhat, according to the demands of the local environment, but, in the main, hold good anywhere.

The first thing to do is to make one's self known to one's constituents. This is comparatively easy in the smaller communities, where the local paper may serve as a medium. It is more difficult in the larger cities. This accounts to some extent for the many sensational methods of advertising. Here might be mentioned those based on the "no cure, no pay" system or to guarantee a finished course in twenty lessons, the unlimited promising of lucrative positions, patent methods, insuring great results, etc. Even the teacher in smaller cities or towns is often tempted to try sensational methods. He fully recognizes the American predilection for so-called fads which rarely fail in attracting attention. Some of these new theories are set forth in a cloud of high sounding words which really mean nothing whatever, but are calculated to allure and deceive the credulous.

I earnestly advise the honest teacher to stick to honest business and art principles. Quack methods thrive only in mushroom style—they evaporate quickly and leave an unpleasant odor.

GETTING RESULTS WORTH WHILE

Let the teacher learn to utilize the available material in his community in the most intelligent and practical way. The results might not be immediate, but after once being accomplished are liable to become permanent.

1. Interest the parents to have their children begin the study of music at an early age, say from four to six. Fortify yourself with strong arguments against the prevalent notion that an early beginning means a waste of time and money, but try to convince the parents that it is an absolute essential in attaining a high degree of musicianship.

2. Arouse the interest of the parents for the study of music among their boys.

3. Introduce class meetings, both for small children and adults. Let the children's classes be conducted according to approved kindergarten methods, the others, for recital purposes and for the discussion of interesting topics, such as the great composers, the history of musical art, including the art forms, elementary harmony, ear-training, etc. Extend occasional invitations to the parents, in order to win their interest.

4. Foster musical taste in your community by the organization of a musical club or a choral society or by the hearing of good music through visiting artists.

5. Try to keep yourself abreast with modern educational thought, by reading of good books, good musical magazines and hearing of good music, but do not introduce anything for the sake of novelty only. It is very desirable to occasionally attend a Normal Session or special course for teachers given by some accredited institution.

"It takes a long time to bring excellence to maturity," said Publius Syrus, a wise old Roman author of many epigrams. In saying this, he summed up the entire philosophy of education, for the only true method of imparting knowledge in music as in anything else lies in allowing the student to grow week by day.



Department for Singers

Conducted by Eminent Vocal Teachers
Editor for October
FREDERIC W. ROOT

A LESSON FROM EXPERIENCE.

BY FREDERIC WOODMAN ROOT.

I PRESUME that there are few of us who have not found that our earlier ideas upon most subjects have been undermined or demolished by later experiences.

The first concepts regarding the teaching of singing are usually very much in need of the later experiences for correction and guidance. Where we have only our own experience to depend upon, the correction and guidance arrives too late to spare us the regrets, oftentimes bitter ones, which the haunting recollection of early mistakes brings to us.

AN EDUCATIONAL SYSTEM.

Some day the accumulated experience of the best workers in the field of voice will be formulated and recognized. At present voice teaching is so much a matter of individual opinion that no pedagogic system is generally conceded to it.

And latterly the varying opinions current in the musical world are being still further disturbed by divergent opinions put forth with a great assumption of authority by throat specialists who having treated the mucous membrane of distinguished singers and having special knowledge of anatomy, feel called upon to enlighten the voice teachers.

Young teachers of singing are apt to be enthusiastic, confident and intolerant of ideas which call in question the narrow line of thought and action which they have adopted. But the logic of events is convincing; and, after a time, unless they have had the grace to make sufficient use of the experience of others, such teachers are likely to see where they have made mistakes and to regret them according to their degree of intelligence and conscience.

When a pupil begins lessons he is usually told something of the organs of singing and their use, and then is set at practice to develop and control these; this may be right. But here are some considerations that are not generally appreciated and which may show that such is not always the right course.

THE ESSENTIAL PRELIMINARY.

Voice culture for musical purposes is of no use to one who cannot sing. One's first singing should be done with no thought of the voice.

The voice in a considerable compass is available for use whenever one has the desire and the impulse to sing.

The voice however cultured has no value for singing if it does not conform to the laws of rhythm and pitch, if the singing has not correct time and tune.

If the singer has not mastered time and tune, and is not fluent in musical phrase he has not gained the degree of musical intelligence which makes cultured tone possible. A badly produced voice may be from a halting,

hazy conception of the music to be sung; in which case time spent in training the vocal organs is wasted.

An object of compassion is the pupil who, with mind ill at ease as to the pitch or rhythm of the song or exercise, is yet trying to sing it "bringing the tone forward," or "placing the voice in the head," or "giving the sound nasal resonance," or "controlling the breath at the waist," or, worst of all, "giving it expression!" It is like the school boy "speaking his piece" with gestures while trying to remember the words.

WORKING ON THE WRONG PROBLEM.

And so teachers often work long, faithfully and well with a pupil's breathing, tone placing, enunciation, etc., and are disheartened with results because they have been expending their energies on the wrong problem.

They may be in full agreement with the proposition that a pupil's mental equipment, his musicianship, must be adequate in order that voice culture may produce the desired result; and yet take the ground that the elementary things of music are not their province, that they are specialists, and that subordinate teachers and other agencies, piano and harmony practice, etc., should be relied upon to give the training which is exclusively mental.

I regard this assumption as totally false. A pupil goes to a teacher to learn to sing; and if a high price is paid for lessons it is upon the supposition that the teacher receiving the fee has some special knowledge of how to make the pupil a good singer. Now, if the pupil's success depends primarily upon wise guidance of his mental processes, if the teacher's specialty of physical training can be made fruitful of good results only in conjunction with the developed mentality of the pupil, the teacher has no right to his fee, be it high or low, unless he takes cognizance of that mentality and superintends the entire process of education for singing. He need not actually give the piano or harmony lessons which are to contribute to the pupil's education; but he should see to it that these are not abortive, that they really bring the pupil to a competent reading and understanding of music. To accomplish this end among the majority of students, the voice teacher will have to include in his course of instruction sight-singing, to some extent, and the training of ear and perception that goes with it.

THE TEACHER'S MUSICIANSHIP.

Instrumental musicians and critics sometimes affirm that vocal teachers do not turn out musicianly pupils because they themselves are not musicians. It is true that fine voice or certain personal characteristics will bring apparent success to one who is deficient in the educated mentality which a teacher of singing should have.

Let not such instances, however, mislead any who are fitting themselves to teach vocal music.

The career of the charlatan is precarious and usually brief.

Where music in schools is as well taught as in many sections of our land and where musical culture is so general that young people absorb it naturally, there are some pupils who come for voice lessons who are mentally prepared to be taken at once into the science of the vocal organs and their uses. Still it is more common to find pupils whose voices are naturally good and likely to develop with but little analytical guidance but whose perceptions in musical phrase and rhythm are quite undeveloped.

THE PREVAILING IDEA.

Under the influence of the prevailing idea, a young voice teacher taking a pupil of the latter class might feel that he was failing to do justice to the case if he devoted the lessons given during the first weeks or months to ear training, music-reading with perhaps some rote-singing, with no more attention to the mechanics of voice than to mark breathing places and to insist upon clear enunciation. He would, however, be taking the right course, one that would produce more satisfactory results within a given time than any other one which lays foundations of mental processes at the time when they should be laid, foundations required to make possible the highest attainments of which the pupil is capable.

Perhaps a teacher to whom this course were proposed would say to himself, "that doesn't seem to me like voice-teaching! That's what they do

in other departments of music. My business is voice-teaching; and my circular states that I teach the celebrated method, and the method endorsed by such a lot of great names never contemplated the childish business of beating time and singing *do re mi*."

Now that is what's the matter with voice teaching. It is top-heavy. It is forever trying for a flower without a stalk.

PROCESS AND RESULT.

Nearly all the numerous articles upon the subject which one sees in print deal definitely with results and lazily, if at all, with processes leading to those results. It is the literary aspect of the subject that we find continually exploited in magazines. The flower is interesting but the stalk is not. Yet the slow, normal growth of the stalk is the most essential feature of floriculture if a fine product is expected. The parallel in vocal education is obvious; the teacher may expect results proportionate to his care of primary, fundamental conditions.

This truly pedagogic aspect of the subject is constantly discredited, however, by the fact that many of the best musicians never consciously passed through elementary conditions of musical education.

Mozart, Mendelssohn and others had a perfect conception of music as children; and a host of others of lower degree through inheritance and environment begin music study at a point beyond the plodding stage.

Some illuminating statistics could be compiled if a large number of music

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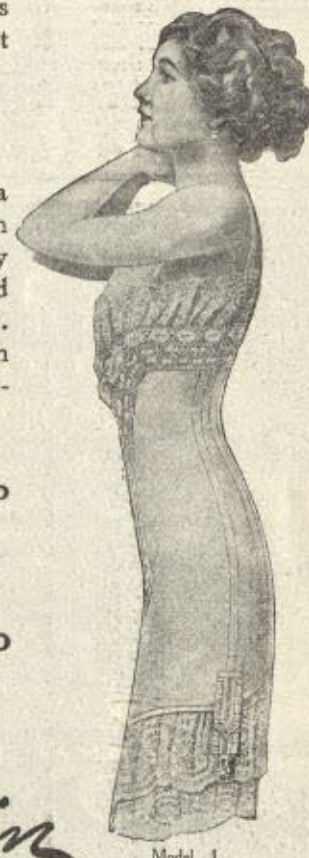
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teachers would report from their own experience upon the degrees in which pupils at the outset of their studies have perception of musical values, rhythm, tonality, modes, intervals, grades of music, etc. My own experience leads to the belief that while some would pass through elementary work rapidly, a very large proportion of singing pupils—nearly all of the younger ones—need to take up the primary mental training either previous to or in connection with work in vocalization.

COMPREHENSIVENESS OF SIGHT-READING.

This mental training is most comprehensively included in a systematic course to master sight-reading. The study of harmony is perhaps more often recommended for the purpose. But harmony is frequently undertaken before pupils are prepared for it. That science cannot be pursued to the best advantage until the student has learned what good sight-singing prepares him to do, viz: to think in musical phrase.

Though common is often made that singers are not good musicians, that they can't read music and keep time, articles which appear in such abundance for the behoof of those singing students and teachers who need the advice of their elders, seldom recommend the voice teacher to include sight-singing in his work, and never give it due emphasis.

There is, however, a book which does this subject justice. I refer to *Musical Education*, by Prof. Albert Lavignac, of the Paris Conservatoire. In that institution, probably the best of its kind, no pupil is allowed to go without the fullest development of musical mentality.

TOP-HEAVY VOICE TEACHING.

Again referring to top-heavy voice teaching, by which I mean giving pupils elaborate training for power, compass and execution which they are not prepared to make good use of, I should like to ask any who have paid me the compliment of following my remarks if it is not a reasonable ideal of voice teaching with average pupils to so train and direct them that they shall be able to sing simple songs at home and in the social circle, playing their own accompaniments; to read fairly well at sight hymn tunes, school music and the new songs that come to them; to carry a part independently in duet, trio or quartet; to help the children by getting them about the piano and singing with them and other homely offices?

Would some extra graces of vocalization without this practical ability be preferable?

I think that the majority of pupils prefer the extra graces. These are more showy and more interesting in the acquirement than are the solid, if modest, attainments. Without doubt the full ideal of vocal education includes both. But few pupils carry their studies so far as that, and few teachers have the experience necessary to bring pupils into the higher realms of vocalization. All, however, of intelligent teachers and pupils can do fundamental work aright if they want to and it has been the aim of these remarks to show how widely useful and important this work is; and therefore how serious a mistake it is on the part of a teacher to neglect it.

GOOD WILL OF THE PUPIL.

Here another difficulty arises. The majority of pupils will "take lessons" only so long as the work is interesting to them; and schooling the mind in the elements of music is a slow and irksome matter in many cases. Pestalozzi says: "The measure of teaching is not what the teacher can give but what the pupil can receive." It would be a blind devotion to ideals on the part of a teacher who would insist upon a pupil's doing something which leads to a refusal to do anything.

But there can hardly be any among voice pupils that are "worth while" who cannot be brought to do willingly some part, small it may be, of the work of musicianship.

For instance, what pupil would find it too irksome to beat time while the teacher played or sang the vocalise or song of the lesson? or to identify the keynote each time it occurred in a melody?

Here is where the skill and invention of the teacher comes in—to find steps that the pupil can take successfully and so prepare him to take others.

TO PLAN FOR PRACTICE.

A great difficulty in the work of voice culture with beginners is to plan for their practice away from the teacher. Tone work is risky. However well the teacher provides for it, the pupil is so rarely careful of important details in practice between lessons that many teachers forbid it for a time.

Work in musicianship, however, can be safely undertaken in home practice. There is a regular course with text books for this. But outside of that there is much that can be done, principally in connection with the piano, playing melodies, counting the time and learning accompaniments complete or in part.

Copying melodies on music paper or composing tunes, melody only, writing down the notes, are valuable means of progress whether the tunes written have musical value or not.

Still another difficulty in the path of a teacher who realizes that the mental side of his instruction is the most important part, is the attitude of the pupil's family and friends when they demand immediate results.

Our sincere sympathy is with the teacher whose patrons would be impatient with good work and slow progress, but pleased with screaming singing though it outraged all the laws of musicianship and taste.

Something can be done for pupils of this class; but to do it worthily lays a heavy tax on the teacher's intelligence and patience.

Among those beginning upon the profession of voice teaching, a strenuous and exclusive pursuit of vocal "method" often results in spoiling a pupil's chance of becoming a good singer.

Impaired voice and bad style are too frequently the outcome, as the older teachers well know, whereas all work done in the line of musicianship and taste is likely to be helpful and is sure to be safe.

Any one who has heard and studied a great deal that is good ought to need no teacher to spur him on. The student should always bear in mind the greatest models, and emulate them, playing a great deal with accompaniment; he should become more and more familiar with masterpieces, and enter earnestly into a sense of their beauties; then the gradual development the pupil attains will place him above the common run of amateurs.—Moscheles.

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SOME VOICE CONTROVERSY.

BY FREDERIC W. ROOT.

A YEAR or so ago the Sunday papers of Chicago gave an unusual amount of space to the discussion of voice training; and considerable controversy between throat specialists and voice teachers ensued. A recent article on this subject was headed, "Chaotic Conditions in the Vocal World Attacked by Scientists, Defended by Pedagogues," which caption contains an error. The pedagogues join in the attack though they may differ with the scientists as to the remedy. We welcome all the exact analysis and correct definition which science can give; but we believe those will do little toward bringing order out of the "chaos" because the scientific searchlight is continually turned upon the less important parts of the subject.

In the past half century there has been a long succession of efforts to make good sight-readers of singers by means of improved methods of notation; and we have seen the staff so constructed as to give especial prominence to the keynote; we have had note heads with the figures 1, 2, 3, etc., in them to show which member of the scale was represented; we have had notes of different shapes for the different relative pitches; we have had a numeral notation with no staff; also a notation with initials standing for *do re mi*, etc., and other scientific methods for obtaining that desirable and comparatively rare product, a singer who reads music with certainty.

NEED FOR GREATER MENTAL GRASP.

The outcome of all this has been the gradually dawning comprehension that the essential thing in sight-reading of vocal music is the mental grasp of music itself and that the method of its representation is comparatively unimportant.

Likewise in voice culture the relative importance of physiology, definitions, analysis, formulas, etc., on the one hand, and purely musical perception on the other is likely to be misunderstood. The deplorable showing of bad singing and impaired voices all about us convinces the scientifically disposed beholders, that the teachers need instruction regarding the construction and functions of the instrument they deal with; and they come to the rescue sometimes with theories of astounding imaginativeness and sometimes with that which is rational and presumably helpful.

Teachers of singing are glad of any help they can get for their difficult task, the most difficult in the entire field of common education, and they give hopeful heed to the outsiders who would put them right.

Good singing is a question of heart and mind more than of the body. And therein lies the difficulty of the voice teacher's problem. If it consisted mostly in "controlling the breath," "practicing softly," "relaxing the throat," using "nasal resonance" and the other mechanical or definable things which scientific outsiders preach for the salvation of the vocal profession we should get on swimmingly under their tutelage.

PREACHERS AND TEACHERS.

To be sure, these preachers do not consider themselves outsiders—mere theorists. They claim to have tested all their theories and proved them. We find, however, that their tests are all with advanced or especially gifted singers. They point to De Reszke, Nordica and their class, assume that their vocalism has resulted from pursuing a course according to certain theories, and leave you without a leg to stand on while teaching your average pupil with whom mental and physical conditions are so very, very different.

I am not disputing the practical correctness of what writers like Dr. Muckey,

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Dr. Fillebrown and Dr. Curtis tell us about the vocal organs. The reason why their teachings do not work out generally, the reason why they do not apply effectively to the mass of teachers and pupils is mainly that they seem to make the mechanism of singing the prime essential; but also because their presenters lack perspective. The apparent assumption is that some item named is good for all voices at all stages of development and for all expressions.

Although they use other forms of tone both for resonance and for expression, if you ask singers like Plançon and Witherspoon and Gadsby and Eames (especially Eames) if nasal resonance or breath control or some other specific is the thing for the voice they may all give a forzado affirmative; the one who would raise a question is supposed to be crushed. But take that idea to your studio and try it on Jennie and Molly and Billy and Tom, and you will usually find that a number of other ideas must be worked out before that particular one can have any meaning for them. Or it may be that when their best tones are developed that the sensation is not the one

described. Or it may be that you must counsel against the idea of nasal resonance or some other "essential" according to the theorists in order to get a tone that is not disagreeable.

CHAOTIC CONDITIONS.
The chaotic conditions in vocal education which our scientific critics complain of will experience little improvement because of scholarly deliverances, for the reason that the critics occupy themselves with the results of vocal training, the developed tone, and pay little or no attention to the steps which all but exceptionally gifted singers must take to attain those results. It is of little use to rose culture to study the flower and ignore the stalk. What these critics say regarding many things such as breath control, free throat, etc., are the common-places of vocal training. Other things that they say about conscious and unconscious vocal faction, cavities of the head, etc., are interesting and perhaps indirectly useful. Some of their theories are wide open to argument—the voice a stringed instrument, for instance. Take a string one inch long of any known substance and

see if you can tune it from one pitch to the next above without breaking it. The vocal cords, however, have a range of two or three octaves.

If a likely young singer is taught from the outset to read music, to know good music, to express himself freely in such music as appeals to him and to use the vocal organs normally under competent supervision for two or three years, the scientists who then look him over will find that his case proves all their theories!

COMPETENT SUPERVISION.

This competent supervision is helped very little by what the scientists appear to think so important—the component elements of tone, acoustical laws, the classification of the larynx as a stringed instrument or otherwise, the cooperation of the frontal, maxillary and other sinuses—many items which, being capable of exact definition and description, are unanswerably rated as "science," the whole being used to sandbag the voice teachers who in the meantime are individually—there is no cooperation as yet—working out the subtler and more important problems of their profession.



Department for Organists

Conducted by Eminent
Organ Teachers

Editor for October, EDWARD M. BOWMAN

[In spite of the fact that Mr. Bowman is best known to our readers as an excellent teacher of piano, and as the author of *Master Lessons in Piano Playing*, he is also a most excellent organist. He was a pupil in Berlin of Haupt, and of Batiste in Paris. He also stayed long enough in London to become on friendly terms with Sir Frederick Bridge, and was one of the first, if not the first, American to take an English degree, mainly on the strength of his organ playing. Mr. Bowman was at Calvary Baptist Church in New York for many years.—THE EDITOR OF THE ETUDE.]

GIVE THE ORGAN MORE CHANCE IN THE CHURCH SERVICE.

There is much less opportunity to hear good organ music in the course of the average Church Service to-day than there was formerly. There is therefore just so much less encouragement to the organist to study elaborate or even fairly well-developed organ compositions. The opportunity to play such music is craved by every competent, healthy-minded organist, a fact, the evidence of which is seen in the custom followed by many organists of giving a short prelude-recital before the beginning of the service proper. The order of service program will have an announcement on it something like this: "Services at 11 o'clock and at 8. A short organ recital will be given by the organist preceding each service, beginning at a quarter before the hour." Or, "At 10:50 A. M. and at 7:50 P. M. the organist will give a short organ recital." Or, "You are cordially invited to attend a ten-minute organ recital prior to the regular church service. The selections to-day are as follows"—(here would follow the titles).

Two purposes are served by this undignified scheme. One is, the organist gets a chance to play a good selection all the way through. The other is, some people—those who love music enough to listen to it even at the disadvantage of being obliged to tolerate, at the same time, the tramp, tramp, tramp of ushers and the gathering congregation—will be baited into coming early to church.

SWEET, BUT BUSINESS.

I knew an organist some years ago whose pastor said to him one day very sweetly: "Hereafter, Professor, I think that you had better begin your Organ Prelude about five minutes before the hour for service, instead of, as heretofore, on the hour." What was the organist's reply? It was a good one; I have always felt good and straightened up my spine a little stiffer every time I have thought of it. He said, with an innocent tone of voice and unruffled temper: "Dr. Brown, is the Organ Prelude a part of the service?"

"O yes, certainly," was the pastor's reply. "What are the hours of service in our church?" softly rejoined Mr. Organist. "Why, eleven and eight o'clock, Professor."

"Well, then, Doctor, if the organ prelude is a part of the service and the service begins at eleven and at eight, do you not think that I had better begin the organ prelude at the appointed hour?"

"Oh! very well, Professor, do just as you have been doing, hitherto."

It was all so courteous and honeyed, but

the logic of it was irresistibly concise and conclusive. That pastor saw the point and felt it, too, and retreated as gracefully as he could. The organist continued in that position some years, but received no further requests to shunt his organ selections out of the proper hours of service.

PLACE OF THE ORGAN.

Granting that the organ is worthy a place in the church service—and if it is not worthy, pray what instrument is so?—it should utter its praise at a time and under conditions which will enable its voice to be heard with respect and effect. To play organ music while a congregation is assembling is disrespectful to the Divine Art, degrading to the organist and a disgraceful usage of the noblest instrument of music that we possess.

What minister would stand in his pulpit and read the Scripture, offer prayer, begin his sermon or even talk while the congregation entered the church and found their seats? Not one. Indeed, what usually happens in the early portion of the average service, while the stragglers and late-comers are being seated? Does the minister go on with his portion of the service? Everything is held up until these "nuisances" have paraded themselves, or their new clothes, to their seats. However, it seems to be the custom to let the grand organ go on playing. "See the conquering hero comes; Hallelujah! hardly knew yer!" trying to mitigate the disturbance and at the same time bamboozle the audience into believing that the services have been going right along.

ORGAN AT OFFERTORY.

Again, when the offerings are being taken, it is expected that there will be some specially fine music by the solo quartet, a soloist or by the full choir; or, perhaps the organist will play an offertory selection. If there is singing, the collectors usually wait at the other end of the aisle until the vocal number is concluded. Then they come tramping down to the pulpit or altar. But, if it should chance to be an organ selection that is being played during the taking of the offering, it rarely occurs to the collectors to respectfully wait until the piece gives indication of a cadence and then come forward. Instead, they keep on collecting and furnishing a kind of financial carillon obligato to the organist's phrasing. If a prayer of consecration is to follow there is only one thing for the organist to do and that is to cut short the playing and let the composer's ideas of music-form, climax and cadence "go to grass."

Probably the collectors are not chosen for their musical knowledge or taste and therefore they cannot be expected to know the psychic moment when they should start to bring the offerings forward.

USE OF SIGNALS.

For this reason, in Calvary Baptist Church, New York, I had installed a tiny electric flashlight just where the collectors can see it and know from me that I have reached the point in the piece where it will work out right for them to come forward. All the points in our

service which, to be effective, require unanimity in action, or where there is danger of higgledy-pigglediness, are controlled by signals operated by the organist. There are a dozen or more, flashlights, buzzers, telegraph-sounders, etc., all as inconspicuous as possible. The service, as a consequence, moves smoothly and as though everything just luckily comes out even. Too much cannot be done to secure such a result.

WHAT KIND OF MUSIC?

In conclusion, let me insist that the organ is worthy a place in the best part of any church service, provided, the selection is appropriate in character and the performance reverent in spirit. By this I do not mean that organ selections in church should always be slow and sober—as some people seem to think—any more than the anthems or Scripture selections or the utterances of the preacher should always be somber and solemn, or any more than that it should always rain or be dull weather on Sunday. Nature is joyous, on Sunday as well as on other days; the floods clap their hands and the hills sing together, and we are bidden to be "joyful in the Lord."

There is no reason to bar from the church service brilliant organ music. I would expurgate, however, music that from its association is likely to call up scenes and feelings that are incongruous with worship to God and the uplift of our minds and hearts to the best things of which we are or may become capable. In these days of a rich literature in organ music, it is wholly unnecessary to use selections from the doubtful sources of most dramatic music.

TWILIGHT ORGAN RECITALS.

Instead of the ineffective, undignified Prelude-Recital, I would heartily recommend that form to which I have given the name "Twilight Organ Recital." Briefly, this is a short program of legitimate organ music, of varied character, classic and romantic, loud and soft, slow and brilliant, which follows the sermon and final hymn and precedes the benediction. Following the hymn, and sometimes during a selection by the solo quartet, the lights of the auditorium are lowered to a "twilight" effect. For example, let the choir and congregation sing the hymn "Softly now the light of day." As the lights are being lowered—as gradually as possible—have the choir (with closed lips) "hum" the tune through again. Then let a quiet organ selection follow, either in the same key or one closely related. Two or three other selections may follow, taking a full half-hour. At the close of the recital, the lights should be raised again to about half their usual radiance, the benediction or a prayer and benediction pronounced and the audience allowed to disperse without Postlude.

THE ADVANTAGES.

The advantages of my Twilight Organ Recital are that the service preceding it serves to prepare the spiritual nature of the listener; the lowered light concentrates the attention on hearing instead of seeing; and those in the audience who do not care to hear the recital have an opportunity to retire during the last hymn or selection, before the recital begins. A sympathetic audience is secured. The organist will play better, his hearers will listen better, organ music will be better understood, and the total result will be increased respect for the organist, increased enjoyment for the listener and increased understanding of organ music. Let my brother organists try it. I shall be glad to hear their verdict.

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AN ANTIQUE AND UNIQUE CURIO.

THE Organ Editor's summer home for many years has been on one of the loveliest islands along the coast of Maine—Squirrel Island. Somebody has answered the oft-repeated question, "Why do you call it Squirrel Island?" by saying that the reason is that "there are no squirrels here." As a summer resort or place in which to recuperate strength, nervous energy and blood—enthusiasm for the battle of life, it has few if any equals in any country. Here came for a number of years the well-known, admirable organ builder and man, John H. Odell, of the Odell Organ Co., New York. He and Mrs. Odell were frequent and honored guests in this home. In the course of the firm's repairs, exchange of stops, and building of new organs for Old Trinity parish, New York, Mr. Odell came into possession of the set of pipes composing an organ stop technically called a "Mounted Cornet," which was and probably is still unique in the United States. The Cornet, as is well-known, is a Mixture, the effect of which is to make the tone more brilliant. The designation "Mounted" means that the pipes of this particular stop were placed by themselves at a distance from the regular sound-board where it is customary to plant the mixtures, that is, they were "mounted" by themselves and the wind conveyed to them by a special wind-trunk.

Some difficulty to be surmounted, or some peculiarity to be overcome, rather than any advantageous tone-effect to be derived, was probably the reason why this Cornet was mounted. It boasts four ranks of pipes, and is, probably, as I have said, the only specimen ever in this country. It was voiced in England in 1804—108 years ago—and, strange to say, the voicer's name was also "England." Mr. Odell treasured it many years as a valuable and unique curio, refusing all offers from parties who would like to have become its owner. Finally, as a mark of personal friendship to the writer, he presented it to him as a souvenir of the kindly relations subsisting for half a lifetime. Here the Mounted Cornet has occupied an honored place for many years. Around the living-room, which is about 20 feet square, and open to the roof, there runs, at the level of what might have been a second floor, a gallery or balcony. On the face-board of a conspicuous place on this gallery stand these interesting pipes, in total order but speechless, mute reminders of the early history of organs in the United States and the part taken therein by Old Trinity Church, New York.

NOISELESS STOPS.

ONE of the beautiful things about the mechanism of the modern organ, if machinery can be beautiful, is the arrangements made for noiseless stops, couplers, etc. In the olden days it was not unusual to hear the organist change the registration with so much rumpus that the transition sounded like some lachrymalian artillery of champagne corks. Nothing is so annoying to the slumbering pillars of the church as to be roused from a peaceful Sunday morning lullaby of Baptiste's by the banging of stops. But what is the poor organist to do when he gets hold of the diapason and it refuses to come out with the persistency of a tenacious weed? Some organists have resorted to rubbing soap on the rods so that there may be less friction, but even then it seems almost impossible to avoid a commotion. The careful organist who sees the advantage in having his service as noiseless as possible will prepare his "registration" as far as possible in advance, so that he may have time to "extract" the stops silently.

THE PEDAL PIANO AT HOME.

No one has any idea what a help the pedal piano is when the student uses it in the home, until one has tried to do without it. The writer, like so many other organists, was obliged to start his career with a position in a very small church. There was a two-manual organ, a little bit asthmatic, but on the whole pretty reliable. It was run by a human dynamo, who received twenty-five cents an hour when he was sober. Winter came on and while the organ blower had little difficulty in keeping warm in an unheated church, the writer, clad in a heavy overcoat, found Bach and Widor at twenty above zero hardly the thing to inspire musical zeal. Then came the pedal piano. Oh, what a relief! It did away with the tipping organ blower, it did away with the arctic auditorium, it did away with journeys to the church. It required a little ingenuity to provide for the absence of two manuals, but one soon becomes accustomed to that. Most students, who become familiar with the manuals long before they study the pedals, will find that the great essential is to get the hands to work with the pedals. Starting with little exercises like those in Stainer's organ method and then attempting some of the simple fugues of Bach the progress one may make is truly astonishing.

PRACTICING ON A "DRY ORGAN."

TIME and again when the blowing apparatus is out of order or when a parsimonious church committee objects to the use of power, the organist is obliged to practice upon a windless organ. The wise organist who has mastered the principles of concentration never pities himself when he is called upon to do this. He knows that if he practices right and "hears with his eyes," he can do almost as much without the tone as with it. Dudley Buck used to practice without the wind time and again just from preference. He told the writer that he could often think things out better without the sound than with it and that it was a tremendous relief to get rid of the sound now and then. Musicians never seem to realize that the ears get tired with too much vibration just as the eye gets tired. The ears are never closed. Like the skin they are always open to sensation. Try the dry organ plan now and then and see if you do not acquire a keener idea of the true musical content of the pieces you select to practice.

ORIGINAL EFFECTS IN ORGAN PLAYING.

It is amusing to see how the average young organist will accept the registration marked in a piece without ever dreaming that it might be varied and improved upon. The differences in tone color and the powerful effects are two of the advantages of the organ which the piano does not possess. The piano, it is true, gives the performer a control over the touch that the organ can not give.

Mixing tones on the organ is like mixing paints on a palette. The artist is guided by his eye, the musician by his ear. What would you think of a color-blind artist? Would he not be an anomaly? Yet thousands of organists never open their ears to the tone colors filling the great pipes which make the modern organ. Have you never perceived that some colors are dark and somber and that others are brilliant? You may form your taste by studying the registration printed in pieces, but you will never become a great interpreter of the instrument until you mix your own musical pigments.

AUGUST HAUPT.

IN the early seventies Berlin was the mecca of the pilgrim student in search of musical instruction and a musical atmosphere. Here dwelt Joachim, the King of the Violin; Loeschhorn, Theodor Kullak, and Heinrich Barth, piano teachers; Rubinstein and other eminent pianists lived a part of each year in Berlin, and Wagner was an occasional visitor and guest.

August Haupt was organist at the Parochial Church of Berlin and a Professor in the Royal Institute for Church Music. He was a pupil of Dehn, the elder, who was himself a pupil of the great Bach. Haupt had thus derived a great many traditional readings and phrasings of the Bach works, and numbered among his organ pupils many names of Americans who have since won distinction, if not eminence, as virtuosi.

Haupt was master of an extensive repertoire of the Bach compositions, including all the great preludes and fugues, the passacaglia and the fantasias, and was wont to play them in public without notes.

For his church playing he made extensive use of Bach's Choral Preludes, of which he knew a large number by heart.

Haupt was very patient as a teacher and was always ready with an appropriate illustration or an opinion by Bach, or Dehn, or some other old-time authority, concerning whatever topic might be under consideration.

Haupt lived a very simple and tranquil life. He held by a life tenure his appointment as Parish Organist. He used to say that his most strenuous days were at Easter-time, when, according to statute, all the members of the city departments and the soldiers of the garrison were obliged to attend the Communion, and therefore many extra services were held in order to accommodate the crowds which thronged the Parish Church on Easter Day.

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RELATION OF ORGAN TOUCH TO THAT OF THE PIANO.

BY DR. S. N. PENFIELD.

Does the one injure the other? Surely they are entirely different. We have all heard good pianists spoil a hymn tune or an organ solo, and on the other hand have also heard a good organist murder a piano solo. Is success, then, on the two instruments incompatible? Read history with care, and especially the lives of Bach, Mendelssohn and Saint Saëns, and learn there is no such incompatibility. They and many others were renowned pianists and famous organists. They had mastered the peculiarities of both instruments and kept the touch of the two separate and distinct.

To be sure, Bach's instrument was the clavicord, but its touch was extremely delicate and sensitive, while that of the seventeenth century organ was stiff and clumsy compared with ours of to-day. This, of course, shows that one can excel on both instruments, but not necessarily that it is advisable to try to do so.

Is it or is it not advisable? Here are some pointers that have a bearing on the case. The ordinary piano touch requires a very loose wrist and a free lifting of the fingers, but not very high. Rapid and *leggiere* passages demand a freer lifting of the fingers. Legato playing on the piano is of two grades. For the ordinary legato the rule is to leave the old note simultaneously with striking the new note. This corresponds to the old-fashioned well curb where two buckets are fastened, one to each end of the chain, so that one is falling while the other is rising. They of course pass each other at the half-way point of the well. As a consequence one has left the water before the other reaches it. A similar thing happens with the fingers. The old key is left just before the new one is touched. Still for ordinary running passages this gives a practical legato, and very many pianists never acquire a better one.

The perfect legato consists in making the two notes apparently to overlap each other by the least trifle, so that the departing tone will seem to the ear absolutely to join the coming tone. This is essential for the so-called "singing" touch. But the common failing of piano students and amateur players is that they quite forget to take up their fingers at all, especially in the left hand. This sounds slovenly, but shows even more on the organ, where the effect is really hideous, and for once the organ gets its revenge.

Organ playing requires an invariably firm, quick pressure on the keys, and this in all movements—slow or fast, loud or soft. This is especially important with the old tracker action, so that the valves will instantly open. The staccato of the piano does not exist for the organ. The organ staccato is made by the firm pressure above mentioned, followed instantly by the lifting of the fingers. It practically corresponds to the so-called slurred staccato of the piano.

ORGAN LEGATO.

Organists get their preliminary studies on the piano or the cabinet organ. From the former they come to the organ with a firm, decided touch; from the latter, with a weak, nerveless touch. In this the piano has the advantage. A perfect organ legato is an essential, but the ordinary piano legato is not a legato on the organ—certainly not with the big pedal pipes. All organ pipes speak a trifle sluggishly, so that with many combinations there is a perceptible interval between the instant of the attack of fingers or feet upon the keys and of the tone reaching the ear. The experienced organist discounts this and secures a perfect legato effect.

Thus we find, first that while the touch

of the piano and organ are and must be kept distinct, the piano student brings to the organ the sharp touch which is requisite, and second, that the organist brings to the piano the perfect or over-lapping legato which is essential in all "singing" passages; and we see that the study of each instrument helps the other if the player but uses his ears and his wits. Many concert organists really find it highly advantageous to do the preliminary preparation of manual parts at the piano; and if they have a pedal attachment, of the pedal part as well—and yet run no risk of injury to their organ touch.—From the *Musical World*.

THE GOSPEL HYMN.

BY H. C. HAMILTON.

The attitude of many organists toward the gospel hymn to-day is often one of antagonism and even intolerance, and had the organist his way about it, the gospel hymn might be laid aside indefinitely. That it has been abused, no church musician will deny, but if he be fair, he cannot but admit that it has also filled a place in real devotion. As in many things there are always the two sides to be considered, and music of a poor character can be found in any type of composition, as too many church anthems and sacred solos of an inferior class show.

The trouble with so many hymn tunes is that they display a total lack of inspiration, and this is especially true of the majority of the later tunes, many of which are written for some special services by some one, who, though his intentions may be of the best, is, to be candid, no musician. It is a matter of regret, that music of the poorest sort is considered not only good enough, but even the most fitting avenue of public praise or prayer. The only reason for this seems to be that such tunes are "catchy." That they are so is apparent to any one, but the "catchiness" is more in the "go" of the piece than the tune. Many of the later productions of the "gospel" kind consist of nothing more than a very commonplace melody, a rhythm which appeals more to the feet than to anything else, and the inevitable modulation to the dominant—always in a very striking and unmistakable manner.

Defend it as one may, the gospel hymn is not worship, for such music does not appeal to the soul, the very thing the speaker will soon be trying to reach. It, however, has a drawing power for a certain class, but whether they go for any benefit is a question. Better music of an attractive character has always been a power for good, and there is no reason why the better class of hymns cannot be more drawn upon by religious workers.

THE MOST USED FINGERS.

DOUBTLESS the most used fingers are the first three fingers on each hand. It is hard to believe that in the time of Bach the thumb was just coming into general keyboard use. The thumb is really a kind of older brother to the two other fingers. It should be able to play around them with the friskiness of a puppy. Nothing dulls pianoforte playing like a lethargic thumb. An excellent exercise for the hand as a whole is to make a kind of trill first with adjoining note, then with thirds, fourth, fifth, sixth, and then octaves, using the thumb first with the second finger, then with the third and fourth and the fifth finger. Of course most hands will find it impossible to trill an octave with the thumb and the second or the third finger, but it may often be done with the fourth, and with comparatively little assistance from the wrist.

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Department for Violinists

Edited by ROBERT BRAINE

VIOLIN OCTAVES.

EDITED BY ROBERT BRAINE.

OCTAVES in violin playing are at once the delight and despair of violinists, delight when the player succeeds in playing them in approximately good tune, and despair when they refuse to yield to the most persistent practice. Octaves in passages of any difficulty are as a rule confined to solo playing. In orchestral scores, while we occasionally meet with passages in octaves for the violins in the lower positions, we find that as a rule in melody passages, and passages in the higher positions, the octave passages are marked *divisi*—(divided)—i. e., the violinists sitting to the right of the stand playing the upper notes, and the ones to the left the lower. This insures clean, perfect intonation.

The late famous violinist, Edouard Remenyi, once said to the writer: "I consider octave playing on the violin in hard passages one of the most difficult feats the solo violinist has to contend with. In the case of the piano the distances between the keys are the same from the lowest to the highest octave, but in violin playing as we ascend towards the bridge, the fingers must be drawn gradually closer together, owing to the gradual shortening of the vibrating portion of the strings. To do this so accurately that both notes shall be true and the octave in pure and exact intonation is of extraordinary difficulty, and requires as persistent practice as a juggler must give to some of his most difficult feats—in fact, it carries us into the realms of legerdemain."

I quite concur with Remenyi's opinion as to the difficulties of octave playing. How often do we hear famous violinists play impure octaves in difficult passages. In learning to play good octaves on the violin an acute musical ear will be of great assistance to the student, but the ability to detect the slightest impurity in an octave will be of no use, unless coupled with long and persistent practice in developing the mechanical ability in the fingers to make the correct measurements on the fingerboard which will result in perfect octaves. Like any other feat requiring extraordinary muscular precision, incessant practice is required.

Learning to play perfect octaves takes so much time that some violinists have wondered whether the game is worth the candle. While the orchestra violinist is not required to be so proficient in octave playing in the case of the solo violinist this department of violin technique is worth all the labor which is necessary to master it. Brilliant passages in octaves are marvelously effective in solo work, and never fail to rouse an audience. The standard concertos, and other difficult compositions for the violin abound in such passages, making good octave playing an absolutely necessary part of the technical equipment of every concert violinist.

One of the principal reasons that octaves must be mastered so perfectly is that it is so easy for even a casual listener to detect any slips from true intonation. Passages in thirds and sixths can be played slightly out of tune without

being so much noticed, but octaves must be exact. I once knew a newspaper musical critic who seemed oblivious to slips in intonation in playing double stops of other intervals than the octaves, but let the player play these out of tune and he heard from it in no uncertain manner in the notice about the concert the next day.

With the exception of "fingered" octaves, where two sets of fingers must be used, octave passages are executed with the first and fourth fingers, which move simultaneously. The fingers must move with a quick, deft jerk from one octave to the next, so that the intervening slide is heard as little as possible. Both fingers must be kept on the strings and not lifted, except where necessary in passing to the next two strings. Lifting the fingers in octave playing is one of the most frequent errors of a student in the early stages, and must be constantly corrected by the teacher. The best introductory practice to learning octaves is by playing them in arpeggio form. I know of no better exercises than the scales. Let the student take the octave scales as given in Schradieck's or any other good scale studies and play them in the following manner:



In the above exercise fingers should be kept on the strings as if each two notes were being played as an octave chord. When the scales in octaves can be played in this manner in fair intonation, the following exercise which combines the arpeggio and chord can be taken up. The arpeggio serves as an introduction to the chord, and if either note is out of tune it can be corrected while the arpeggio is being played, so that the chord following will be in tune.



After mastering the scales according to the above two exercises, the octave scales can be played as written, only that it is an excellent plan as an introductory exercise to play each note of the scale four times, and later twice as in the following exercises. The object of this is to give the player an opportunity to correct the intonation of the chords while repeating them, if they are not in correct tune.



Finally the scales are played as written, as shown in the following example:



After they have been mastered in single bows the octave scales must be practiced slurred in groups of two, four, and eight notes, as shown in the Schradieck scale studies.

In connection with octave scale studies, there are many excellent octave études to be found in standard violin studies which can be studied. In the Kayser Etudes, Etude No. 36 (No. 34 in some editions), is an excellent study for octave playing in arpeggio form. The famous octave exercise, No. 23 in G minor in the Kreutzer Etudes, is an admirable study and should be thoroughly mastered by every violinist. The many octave passages which occur in concertos and other important violin pieces can be studied with advantage in the manner indicated in the above exercises.

FINGERED OCTAVES.

"Fingered octaves" are those in which, instead of the first and fourth fingers sliding from chord to chord, different sets of fingers are used. The example given below indicates the principle upon which fingered octaves are executed.



While the principle of "fingered octaves" may have been understood in the early days of violin playing, it is only within the last half century that they have been used at all extensively. A violinist who had been an intimate friend of Wieniawski, the famous violinist, once told me that he was with him at a concert when Wieniawski heard for the first time a *bravura* passage in fingered octaves instead of the old way of using only the first and fourth, and sliding from chord to chord. He said that the great violinist's face wore a look of blank amazement.

To play fingered octaves in good tune, one needs a hand with a large reach, and they can only be acquired with immense practice. Of course, passages in fingered octaves sound much cleaner than those played with only the first and fourth fingers, since the sliding is entirely done away with. Among modern violinists, Willy Burmeister, the great German violinist, has mastered the art of playing with fingered octaves in the highest perfection, and some of the passages he plays border on the miraculous. A number of well-known compositions of the perpetual motion type have been arranged in octaves for the express use of virtuosos who are adepts in playing fingered octaves, and make a sensational effect when played in this manner.

By the application of the principle of fingered octaves, trills in octaves can be produced, the lower notes of the trill being taken with the first and third fingers and the upper notes with the second and fourth. There is such a trill in the first movement of the well-known *Légende*, by Wieniawski.



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THE IMPORTANCE OF GOOD STRINGS.

THE average amateur violinist or violin student, who buys cheap violin strings and keeps them on his violin until they break, no matter how ragged and toneless they may have become, has no conception of the immense care which is bestowed by the artist violinist on his violin and the choice of his strings. A writer in the *New York Musical Courier* tells of the great care devoted to stringing their violins by the members of one of the greatest string quartets in the world. He says:

"Quite another feature, bearing purely on the mechanical side of their art, is the question of preparing their instruments for public performance. In the matter of strings innumerable difficulties have been encountered. After long search and careful study, the Fionzaleys have found that they could obtain the best metal strings in Berlin, and the best gut strings in England, though the raw material for the latter comes from Italy. Even this selection does not constitute an infallible rule, for in damp weather they have found that they cannot use the E string of English manufacture, but must substitute a peculiar kind found only in Paris. During the quartet's recent tour of California great inconvenience was caused by the variable weather, and two sets of strings were required, one for dry days and another for the damp.

"In connection with the use of strings comes the problem of tuning, which is no simple matter from the Fionzaleys' standpoint. Each string is carefully tested and tried, and its perfect accuracy as to tone quality determined before the musicians are satisfied. It is not at all unusual for the quartet to devote fully half of its rehearsal period to what is generally considered the simple problem of tuning up. "Closely allied to the question of strings is the problem of mutes. While on a new, cheap instrument ordinarily any kind of mute will do, on old Italian instruments, such as the Stradivarius, Guadagninis and Testori, notes that are unsatisfactory in tone and quality will result unless the mute is carefully chosen. To meet this need the Fionzaleys have spent much time and thought choosing mutes of wood, corncob, ivory and other material. Finally they found that aluminum mutes produced the best results, but even these cannot be used in the usual way, for it is necessary to find a special position for them in order to acquire equality of tone through the scale."

THE VIOLIN AS A CONCERT INSTRUMENT.

ONE of the best known concert managers in New York city said recently that while a piano teacher is surer of being able to work up a large teaching business than a violin teacher, the concert violinist has a better chance of obtaining paying concert engagements than the concert pianist. Owing to the fact that the number of piano students the world over is so greatly in excess of the number of violin students, a much greater number of eminent pianists is developed. He also stated that the general public as a rule enjoys a violin and piano recital more than a piano recital, for one reason because the violin is probably the most popular of all musical instruments, and for another because in the violin recital with piano accompaniment we have two instruments instead of one. The demand for high-class violin recitals seems to be growing all the time.

JUST PLAIN HARD WORK.

SENATOR GORE, the famous blind senator from Oklahoma, is noted in the United States Senate for his remarkable memory. As memorizing music is based on the same general mental principles as memorizing other things, every music student will find Senator Gore's views on the subject of much interest. When asked recently by a Washington correspondent as to his theory about memory he said:

"Well, I knew that I simply had to recollect the things that I heard. I couldn't run to books, or make notes and then read them afterward. So the substance of matters that I heard was stored away in my mind systematically. I have never attempted any feats of memorization. I can quote figures, if I am making a speech on a financial subject, simply because I engrave them on my mind for a particular use at a specified time. After all, remembering things is just plain, hard work."

Every actor, and professional musician who does solo work from memory, knows that his daily bread depends on his memory, so nature comes to his aid and helps him to remember. Every violin student who has a modicum of talent sufficient to make it worth while to learn the instrument, can learn to memorize if he will but set about it in earnest. He can certainly memorize one bar. If he can remember one bar he can remember two, then four, then eight, then the whole piece. The trouble with so many is that they make one or two spasmodic attempts, and then give up.

STRING CASES.

STRING cases, made of aluminum or glass with a cover which screws tightly on the case so as to make it practically air-tight, can now be obtained in the music stores. They come in flat models, so that they can be carried in the pocket at the end of the violin case. These string cases not only keep the strings from drying out, but keep them from getting bent and twisted, as they are apt to do if left lying around loose in the case. It is remarkable how long strings can be kept fresh when preserved in an air-tight receptacle.

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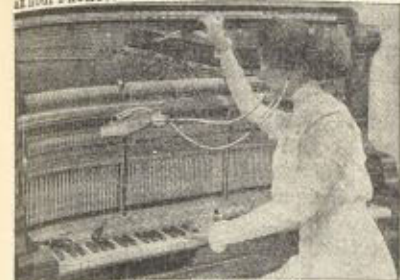
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Violin Questions Answered

L. M. K.—Get Danciel's Method, first book, *Harvest of Flowers*, by Weiss, and *Harvest of Man's Violin and How to Master It*. These will not doubt assist you in making a start without a teacher, although even a few lessons in the beginning would be the best if there is a teacher available in your town. 2—A tempered scale is the one with intervals as used in tuning instruments with a fixed pitch, such as the piano and organ.

E. T.—Compositions are not written for the E string alone for the violin. Possibly you are thinking of violin pieces for G string solo, such as the Bach aria arranged for G string alone by Wilhelm. 2—In bowing, the bridge. In this way the hair in soft passages or by using more pressure bring the entire width of the hair into use.

F. A. M.—The bad tone of your D string may be caused by several things. The string may be of bad quality, or false, the bass bar or some part of the violin may be unglued and loose, the sound post may have fallen down, the chin rest may be adjusted so that it touches the tail-piece, which frequently causes a rattling tone, or the end of the string may go into the tail-piece may be so long that it touches the violin. Possibly your bow is not in good order, the hair being too old, or not sufficiently rosin with fingerboard and see if there is a little gutter under the string, caused by the pressure of the fingers on the string. This causes a bad tone, and can be remedied by leveling the fingerboard. If none of the above suggestions solve the difficulty, take it to a good violin maker, who can no doubt remedy the matter.

C. L.—Nicolas Lupot was the greatest violin maker of France. He has frequently been called the French Stradivari. He was born in Stuttgart in 1758, and died in Paris in 1824. In his violins he imitated the workmanship of Stradivarius as closely as possible. I have known him to sell at prices ranging from \$500 to \$1,200. The value of your violin depends upon whether it is a genuine Lupot, and upon its state of preservation, tone, etc. You had better submit it to an expert as to whether it is genuine.

H. G.—The Juvenile Violinist, consisting of ten melodious pieces for violin and piano, by Frederic A. Franklin, will be about what you want for your pupil who has been studying about a year.

C. G. B.—If you have studied Kreutzer's Etudes thoroughly, you will find it of the greatest benefit, to review them according to the directions in Massart's work, *How to Study Kreutzer*. In this work Massart, who was a great French violinist and teacher in the Paris Conservatoire, took up each exercise in Kreutzer which was capable of being played with different bowings, etc., and indicated the different methods of playing it. Some of his suggestions, such as playing certain of the exercises in octaves, application of up and down bow staccato, etc., are of extraordinary difficulty and could only be mastered by the greatest technician. The large number of different bowings, amounting to over 200, which Massart has made to the celebrated second Kreutzer Etude (for bowing) form one of the chief values of his work.

T. R.—The violins of Maggini are large in pattern, and have a double row of purfling. These violins have a large and mellow tone. They are much esteemed by violinists and command high prices.

H. D. F.—The habit of letting down the strings after playing has often been condemned in this department. If you make a habit of doing this you may save a few cents in strings, but you will lose much more in the difficulty of keeping your violin in tune. After the strings have been let down, it is quite a while before they will stand in tune, and you will lose half your practice time in tuning.

N. H.—The *Souvenir de Moscow* by Wieniawski is a work of great beauty, and very effective as a concert solo. However, it is quite difficult, and requires an advanced concert violinist to do it justice. From what you say of your technique, you would be wasting your time in attempting it. Take something which is within your ability. You will gain no credit from your audience in struggling with a piece far beyond your powers.

K. U. B.—How often your bow should be re-haired depends entirely upon how much playing you do. Violinists who play several hours a day have their bows re-haired every few weeks. If you only practice an hour a day, every six months or so should be sufficient.

Let your eyes be open to see the good and pleasant things of life; your ears open to hear the cries of those in distress, and your feet, shod with the sandals of love, swift to run to their relief.—Henry Sabin.

MECHANICAL MUSIC.

A REMARKABLE occurrence is reported from London, where a "player" piano was used as a soloist at a concert at the Queen's Hall. The mechanical piano played the Grieg concerto, accompanied by the London Philharmonic orchestra, directed by no less a conductor than Arthur Nikisch, whom many claim to be the world's greatest orchestra conductor. The very novelty of the occurrence invested it with great interest, and the trial was voted a success, although many musical people were horror-struck at such a piece of sacrilege. The ice having been broken in regard to the use of mechanical instruments, in such a spectacular manner, as at this London concert, the turn of the mechanical violin will doubtless come next. I recently heard a mechanical violin play the D minor concerto of Wieniawski, and whatever its shortcomings of tone and delivery, it certainly got the notes all in. These mechanical violins are being constantly perfected, and it is hoped by their manufacturers, that many of them can be sold to take the place of human performers. To show the attention that is being paid to them by employers of music the following special from New York city will be of interest:

"In the Hudson Theater yesterday afternoon a demonstration of a mechanical violin and piano 'player' was given before a number of theater managers. The instrument is manufactured in Leipzig. A perforated roll of paper, similar to those used in playing pianos operates a mechanism which fingers the strings, and presses real violins against a revolving circular bow. At the same time a piano is played.

"William Harris, A. L. Erlanger, Samuel Harris, and Alf. Hayman, all well-known New York managers, were at the demonstration. One of the instruments will be installed in the Gayety Theater next week. The interest of the managers led to the suggestion that they were looking for a mechanical strike-breaker in case their musicians carry out a threatened theatrical strike."

VIOLIN COLLECTORS.

MANY wealthy men collect rare old violins instead of postage stamps or coins. One of the most notable collections of violins ever made in the United States was that left by General Hawley, of Hartford, Conn., who died some years ago. He had almost \$100,000 invested in rare old instruments. Some time after his death his collection was sold. A large number were bought by a Western music dealer, who has sold many of them. The violins in this collection are now scattered all over the world.

Among the most enthusiastic lovers of violins among American millionaires was Henry O. Havemeyer, who died not long ago. Mr. Havemeyer was president of the Sugar Trust, and a man of great wealth. After a day of strenuous fighting of financial battles in Wall Street, he loved to go home and get out his violin masterpieces and play on them, for he was an excellent amateur violinist. At his death the appraisal of his estate showed that his collection of violins was valued at \$29,400, and a viola at \$3,000. Among the notable violins in the collection was the King Joseph Guarnerius, valued at \$12,000, another Guarnerius at \$4,000, and a Stradivarius at \$5,000.

In the case of a real lover of violins the collecting of fine old instruments is certainly more sensible than paying fabulous sums for postage stamps and coins or even pictures.

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The Children's Page

Edited by JO-SHIPLEY WATSON

MISS MARSH'S LETTER TO HER NIECE IN THE COUNTRY.

NEW YORK CITY,
October 1, 1912.

DEAR EDITH:—The summer is really gone at last and we are all down to hard work and glad of it. I don't know what piece you memorized this summer, but I sincerely hope it was the Grieg Sonata; you know, dear, these so-called-long pieces are not impossible for small-players and you do have such a self-satisfied feeling when you do something really big and worth while, even concertos are not impossible for you if you look at them as small pieces put together, for that is really what they are. You often see Grieg's *Menuetto* from his sonata played as a single number and single movements from concertos are frequently given; so that proves what I've been trying to preach these years and years. Do a big thing once in a while—stretch up and out of the old ruts. We are all inclined to narrow down into a self-satisfied routine and you know its just as possible to do a big thing in a little place as it is to do it in New York City or Paris; remember Emerson's mouse trap, someone will wear a path to your door if you deserve company. It's all wound up inside your innermost self and it doesn't take a foreign education or a "trip abroad" to bring it out, either. You see, I'm back to that well-worn hobby of mine, "Do it yourself—you can if you will."

Perhaps you would like me to change the subject and tell you of some of the sights I have seen this summer. You might call them peeps through a pin-hole for I'm sure no one but your foolish old aunt would ever take time to peep through so small a space, or you might call it the "power of good music."

The first happened in a Western city on a crowded street corner—it was the usual street musician doing his usual act of playing his violin for alms. Not at all uncommon, you'll say; but the curious part was that his violin had a most glorious tone and *Alexander's Rag Time Band* sounded fearfully out of place on its strings. Little by little the rag time edged away and got all tangled up in a Paganini Concerto. The crowd grew until a policeman interfered—a Conservatory student standing near knew the shabby musician was an artist. After a few questions he invited the young fellow home with him and there he is right now, enjoying the privilege of assistant-teacher in the "Con" and you may be very sure this never could have happened if the lad had not played "good music" well, and this is a true story, too.

The plot of the next story is not half so interesting; but there is food for reflection if you see deep enough—and to me it is wonderfully significant of what the people really want; if some one could only be made censor of all the music in our land! You know here in New York people eat from dawn to dawn; it's one continuous gastronomic act and with it, of course, goes music of all sorts.

Skilled conductors leading fine orchestras, for which great sums are paid, all

this as an adjunct to dining. I am still countrified enough to take my music separately; but the world thinks otherwise, hence the mixture of cutlets and Wagner, Puccini and fricasees; but that's another story.

What I started to tell you was this: As I was passing one of those deliciously gay, eating places one evening I heard music of an excellent kind. It flowed out into the street from the open windows and it seemed to bathe the yellow taxis and brass-buttoned flunkies in a new kind of glory. I stopped just long enough to catch the tune of Wolf-Ferrari's *Jetrels of the Madonna*.

Around the corner a crowd had gathered at the side windows. Men and women were peering over the pointed guard rail. Mothers held up children to see—not the diners but the singer, a tall and beautiful lady, dignified and calm as the night outside, who sang so perfectly that even some of the chatter stopped inside, and when she had finished a sigh escaped from the dusky crowd outside, and a shabby girl beside me said, "If I could sing like that I wouldn't want no diamond rings." And this is also a true story because I pecked myself.

Just remember when you are asked to play next time to give the people the best you have. Don't ever think for a moment, Edith, that they won't appreciate it. They will in the end if not at that particular second. Just try to have them hear what you put in it. If you put nothing but fingermark into your music, then nothing but fingermark comes out; but try to express something and watch the response.

Think of your music as the seed of the most beautiful flower and you the sower. Think of the place you scatter it and its influence for good, and then just think of the privilege that is yours, Edith, dear, so be careful this winter not to waste any of the precious seed and just watch your harvest at the end of the year. Your loving,

AUNTIE MARSH.

MABEL.

MABEL was one of those surprising kinds of pupils; you never were sure what she was going to do next, and you were never wholly prepared.

One lesson would be amazingly accurate; and in your secret soul you cherished the thought of "bringing out" a prodigy; the next lesson would be filled with naturals that should be sharpened and sharps that should be made natural; one time she would observe the staccato and legato marks and the next time she would forget them all; sometimes she phrased so well and played so expressively that you had visions of being pointed out as the teacher of the celebrated Mabel Blank, and again she would play like an automatic piano.

After Mabel's lesson one felt as though one had walked into an open door in the dark; for Mabel's errors were as surprising, and the test to one's nerves quite as damaging.

Mabel had talent, lots of it, though she didn't look the part. Her curling hair was brushed into two stiff pig-tails which stuck out defiantly, and the china buttons of her pinafore looked like so many superfluous eyes down her back.

"Now, Mabel," I said, gazing steadily into the center of the china buttons, "you must—absolutely must—play things at least twice alike; it's ridiculous the way you forget!"

"Artists don't play things twice alike; you said so." And Mabel's braids seemed to stick out stiffer than ever.

Why is it, I wonder, that pupils always seem to recall the trifling things we say, and forget the important ones?

"But, Mabel, you're far from an artist and sharps must be sharpened, and you must not miss all those treble notes up there!"

"Rubinstein missed treble notes, lots of them, and they were more enjoyable than other people's right ones, you said;" and the china buttons winked defiance. Something had to be done.

"Mabel," I said, quietly, though I wanted to shake her. "Of course, no one knows but that you may be a Carreño or a Zeisler or an Essipoff to some day; but the path from here to there is certainly long and devious, and it seems to me that you have strayed away off into the thorny bushes, and if some way is not shown us we may never see that path again." Mabel looked really serious, so I went on:

"There are no short cuts to success, and whenever we try to take them we land in some briar patch like this." "But, Miss Keeting, at the recital, Mrs. Dorking said I looked like a seraph and played like an inspired angel."

"Yes, I know you did play well; but, dear, your playing was not very accurate, was it? And that's what I mean to get at this very day, for even angels, according to the pictures of them, seem to be orderly."

So we began that morning to work a miracle, and we kept at it for two years, and it's so easy and so helpful I know every other Mabel in the United States will want to try it, too.

Devote ten or twenty minutes each day to making a neat copy in pencil of some piece, study or exercise, including all the signs of staccato, legato, repeats, pedal marks, marks of expression, words indicating tempo, and fingering. It is amazing the number of things we learn to observe that were unobserved before; the dots, the rests, the fingering and accent marks, the expression signs and the way the stems of notes go, up or down according to the position, and oh, so many little things that printers and editors must see and know all about, that we music students stumble over unthinkingly or else miss altogether.

Beethoven could think whole symphonies and Wagner whole operas, but these had to be set down in notes, and what would the result be, do you suppose, if Beethoven or Wagner had left out dots and rests, repeats and marks of expression!

Mabel provided herself with blank music paper, a piece of art gum (for there was much erasure at first), and several lead pencils, and then we began with simple triads and short tunes, and we went on until one day we had finished Mendelssohn's *Spring Song*, and if any of you play this just try to copy it and see for yourself. Mabel played from her own copy, and this

year they tell me she is the best sight-reader at X University, for Mabel is eighteen now and looking forward to "a career," and in her last letter she says:

"DEAR MISS KEETING:—Prof. G. of the music department, says I am a dependable player; he is to take me to the city to-morrow to meet Madame R., whose accompanist I am to be for a short Chautauqua engagement this summer. I feel like shouting, 'Oh, you old copy exercises!' Honestly, I know I would be pumping the old village organ to-day if it hadn't been for those copy exercises."

A CLASSIFIED PRACTICE DIRECTORY FOR 1912-13.

A regular practice time is always the best practice time.

Begin when you should and don't put it off.

Count aloud.

Don't watch the clock.

Either you practice or you don't, there is no half way.

Finger nails must be kept short.

Go ahead, don't wait to be told.

Have plenty of light and fresh air in the room.

Indeed you need a metronome.

Jerky playing is headless playing. Use your mind—listen.

Keep head up and don't look at the names all the time.

Learn to think first and to play second.

Molly and John can wait—practice time never does.

Nobody can "make" you—you must be willing.

Open your ears as wide as you can.

Perhaps you do not know your scales. They are the most perfect melody we have.

Quite a number of persons "take lessons" who never play. Are you one of them?

Rests are also music.

Strenuousness is not virtuosity.

Tempos are also a part of the music and must be regarded.

Unless you memorize you do not know your piece.

Vary the routine.

Whether your hands are large or small doesn't matter half so much as the condition of the mind.

X-rays are good things. Turn them on your work.

Yes; I believe every one can play intelligently if he will try hard enough.

Zeal must be our lodestar. There is nothing too difficult; if it were, it would not be.

AN OUT-OF-DOOR GAME.

THE COMPOSERS.

The children are seated in a circle. One of the number calls out, *Tannhäuser*, and throwing a knotted handkerchief at some one, begins to count ten. The child who receives the handkerchief must give the name of the composer, Wagner, before the ten counts are concluded or he pays a forfeit. He then throws the handkerchief to some one else and the game goes on.

Said Rubinstein Chopin de Wad:

"I am having my fingers all shod;

Some say I can play

Much better that way

While o'hers say "Carry a hod."

WHAT IS A CANON?

SALLY had studied her history lesson, but you know things usually go by opposites, and so it happened that the very question the Professor asked her was the one she didn't know.

"And now, Miss Sally," said the Professor, "tell the class what the canon is."

Sally was twelve, she had never seen a canon, nor had she ever heard one, and yet she knew that a canon was remotely connected with Dick and his regiment out in the Philippines, because brother Dick had written about the cannon in the artillery, describing it as a huge instrument with a thunderous tongue; so Sally answered, "Please, sir, it's an instrument of the artillery with a thunderous tongue."

The Professor laughed loud and long, while Sally sank into her seat. "It's an instrument all right, because we call it 'a rule,' but not an instrument of war, my dear. It's just one of the very plain rules of music; for music must have form, you know, and the canon is one of the earliest forms we have."

"Now we can illustrate the canon form this morning by singing *Three Blind Mice*, which you all know."

The class woke up a little at this suggestion, and the Professor divided them into three sections, each section to begin two measures behind the others. "Now," said the Professor, "when we are under way you will see how we all chime in harmoniously together; we will be singing the same air a few measures apart and the whole will have a pleasing sound because it is made by rule, and the rule is called a canon."

So they sang *Three Blind Mice*, and then some one said, "Oh, Professor, please let's sing *The Last Rose of Summer*."

"But every theme is not suitable for a canon," the Professor said. "It would not do to pick a tune at random. If we did, in most cases the result would be a hideous discord, so you see the tune or theme must be chosen and harmonized with reference to the effect, and that's why writing even a very simple canon is not especially easy."

"I don't think they're easy to play, either," said Mildred. "I just think *Kunz's Canons* are the awfulest things teacher ever gave me."

"They are somewhat awful," as you say; but only at first, and I'm sure we need them if we ever intend playing Bach. Try to think of them as you do of *Three Blind Mice*, as an interesting puzzle, or as something to be worked out according to rule and not according to a beautiful effect. This canon form is part of the mathematics of music, and we all know by this time that music is an exact science. The old composers seemed to love these musical puzzles they wrote in such a way that when the singer had sung them from beginning to end he could then, turn the page upside down and sing them from end to beginning. There was another sort of trick in canon making; it was called the 'Crab Canon,' because it began at the end and could be sung backwards or forwards."

"There's one thing," said Paul. "The canon is short."

"Yes, canons are short in instrumental music," said the Professor, "because this form, this constant repetition, sounds monotonous to the extreme in instrumental music. In vocal music the singers could carry on the round just as long as they felt inclined or had sufficient breath, but we shall

see that composers use the canon very sparingly."

Clementi's Sonata in G major, for piano, has an example of canon writing in the second movement (*allegro*). The trio of the movement is a canon in contrary motion.

Jadassohn, the well-known teacher of harmony at Leipsic, was a master, an expert, in this form; his Scherzo in F sharp minor, for piano, has a clever and graceful canon.

In the working-out portion of Beethoven's sonata for piano, in B flat, Op. 106, there is a canon in fifths.

"But I believe," said the Professor, "that we are more interested in Kunz's *Canons* just now, for he is more simple, easier to understand and leads us on gradually to an understanding of the Fugue. They stimulate our fingers and our minds, they make us alert to two themes instead of one. They are fine ear-training exercises, because through them we are taught to listen to two parts at the same time. If you cannot see beauty in Kunz, you can see duty, and I believe we will like him better after this little talk on canon, so we will change Sally's definition a little and say that a canon is the instrument by which we measure our progress, and its tongue is not thunderous, but wondrous."

WHO ARE THEY?

My life was a merry round of pleasure. I was blessed with the priceless treasure

Of friends, wealth, genius and fame, No want or suffering is attached to my name.

I am the most fortunate musician known, The refined and cultured ———.

My days were filled with sadness, I knew not joy or gladness, But my memory will endure forever, My name, you will forget it never; All my works in sadness woven, Bear the stamp of the great ———.

Tinkle, tinkle, little spinet, How much music there is in it When the little fingers play That tiny piece you made to-day. Who can be so dreadfully smart Unless it is the boy ———.

I was a good, kind-hearted man, Who opened the way to music-land. My works give you the right start To the wonderful land of Art. So therefore don't begin to knock Because you have to practice ———.

I was a student, young and gay, With great talent, so people say. Once when I ran out of paper I cut an awfully silly caper And wrote my music on my cuff Until I thought I had enough. Alas! alas! Ah, here's the rub! I lost my cuffs in a soapy tub; It didn't take so very long To wash away that brand new song. But people said it did no hurt, "There's plenty more songs in young ———."

EVOLUTION.

SchuMann
MozArt
BaCh
MenDelssohn
BerliOz
Wagner
Schubert
Liszt
HandeL

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Mail Order Music Supplies.

Elsewhere in these notes we have mentioned our prediction with regard to the prosperity of the current-teaching year just beginning. The month of September fully bears out our expectations. There seems to be a very healthy condition to the entire educational conditions of the country. Our business during the summer with the music trade of the country has been phenomenal—greater than ever before in the history of the house. This speaks well for the general good business feeling in every section of the country.

Every teacher who has not used the ON SALE plan of this house should let us send a package of ON SALE music to be used and ordered from during the entire year, returns and settlements to be made at the end of the year. This in addition to the regular orders which we solicit and which we guarantee will have the most prompt attention that we can give.

The success of the mail order music supplying, as done by the Theodore Presser Co. for 25 years, has been because of promptness in the filling of the orders, because of the careful attention which every order receives and because we have the interests of the musical profession of the United States at heart; our every move is to lighten their labors. We give the very best discounts in every instance and the most lenient terms.

The promptness with which an order is filled is not only because we attend to it the day it comes, but because of the immense stock which we carry, which means that what you order is here when you order it and it does not have to be ordered elsewhere before it can be sent. While this is not always the case, it is more often the case with us than with any other music house. There are but a few houses in the United States to-day who even pretend to carry a stock of general publications of all publishers. We not only carry a stock of publications of every American publisher, but there is no better foreign stock of music to be found anywhere.

Postal card order blanks are free. Our first catalogues will be sent for the asking, or, better still, an initial order is the best test of our service. An ON SALE selection would be of great value to any teacher, even though their regular orders were placed with their local dealer. In buying indirectly, insist on the Presser Edition.

New Music On Sale.

Thousands of music teachers have found it of great convenience to have sent to them, during the busiest months of the winter teaching season, about ten pieces of new and standard music each month. We send out about 5 or 6 of these packages to any responsible person who desires them, charged at our regular liberal sheet music discount; any not used, returnable at the end of the teaching season the same as the regular ON SALE packages. This is used by many teachers not only to freshen their ON SALE supply of music but in a great many cases is sufficient of itself for their needs. A postal card will bring this

NEW MUSIC ON SALE, the only responsibility is the postage after the first package. The sending can be stopped at any time.

On Sale Returns and Settlements.

The new season is well launched and, as has been predicted, the month of September is larger than the largest month that this business has ever experienced. We want not only every patron of last year to continue their dealings, but we would like every teacher under whose notice this falls to try the mail order facilities of this house.

Music that has been sent ON SALE during the past two years must be returned if it has not already been returned. Music which has been sent ON SALE during the last year can be kept another season, thus saving transportation two ways, on the condition that a settlement is made, to be arranged by correspondence, for the amount that has been used up to the present time. The advantages to be derived from dealing with this house are so many and our efforts are so great to give the greatest convenience in every item of our dealings, that we ask that where it is impossible to make the returns and settlements we be corresponded with in regard to this.

Some few of our patrons, because of an unsettled account, have been known to transfer their trade for a season. For persons who desire honestly to take care of their obligations there is no necessity for this; correspondence with our credit department will without doubt effect some sort of a settlement so that we will continue to have the favor of your business and the patron, the many advantages to be derived from dealing with us.

Octave Studies, Czerny, Op. 553.

This is one of the standard works which will be added to the Presser Collection. Czerny's Octave Studies are about the best known of all studies devoted to this special purpose. They may be taken up to good advantage by well trained third or fourth grade pupils. There are six studies in the book, interesting and well contrasted, furnishing excellent drill for both hands.

In advance of publication we are offering this volume at the special low price of 15c, postpaid.

New Beginners' Method An Immediate Success.

The cordial response which has met the "New Beginners' Method," by Theodore Presser, has been one of the most welcome experiences in the business. An unprecedented sale, enthusiastic patrons and extraordinary interest indicate that the work will be a permanent addition to the literature of musical instruction. Of the hundreds of instruction books that have been written comparatively few survive.

Some are prepared to supply an obvious commercial demand, others are the work of zealots with "crank" ideas, others have been compiled by well-meaning teachers of advanced pupils who have

little sympathy with the child's interests or his mental processes. "The New Beginners' Method" is simply a thoroughly logical, extremely clear, systematically graded first book, built to meet the daily needs of thousands of teachers whose livelihood depends upon the successful use of a practical book of this kind. All waste has been carefully cut out, and yet no important steps have been omitted. There are no "jumps" for the pupil to span. Everything goes ahead step by step, and everything is based upon that great teaching necessity "interest." Pretty melodies and helpful duets have been liberally provided.

Diabelli Sonatinas. These two opus numbers will be published in one volume in the Presser Collection. They are standard educational works and are among the few surviving works of this order that are used extensively at this time. They have lived since Beethoven's day and bid fair to live for centuries longer. They have the classical element in them, which accounts for their having survived until the present time. They may be used in the earlier grades, but they are too well known for us to go into details at this time.

Our special price on the two numbers in one volume is but 20 cents, postpaid.

Concone, 15 Etudes. This extremely popular work will be published in the Presser Collection during the current month. There is no work by this popular author that is more used at the present time than Op. 31. These studies are almost pieces; they might be styled study pieces. Some of them would make most excellent recital pieces for pupils in the third grade. They lie naturally under the fingers, although possessing considerable technical worth. They correspond in some respects to Heller's Studies and will make a most excellent substitute for them.

Our advance price is 20 cents, postpaid.

Mozart's Sonatas. We will continue during the current month the special offer on our fine new edition of Volume 1 of Mozart's Sonatas. This volume of sonatas is very extensively used and contains some of the very best numbers, both from the musical and educational standpoint. Our edition follows the noted Cotta edition, but the plates are newly engraved and have been very carefully prepared. Every piano student who is far enough advanced should have a knowledge of the sonatas of the great masters, and no better preparation for the works of Beethoven can be found than the sonatas of Mozart.

For introductory purposes in advance of publication the special price on this volume is 40 cents, postpaid.

Mastering the Scales and Arpeggios. Ever since the days of Scarlatti and Bach scales and arpeggios have been looked upon as the daily bread of the piano student. Wilhelm Bachaus, the greatest technician of our time, states emphatically that he owes his wonderful accomplishments at the keyboard largely to the incessant practice of scales and arpeggios.

The forthcoming work by James Francis Cooke, entitled "Mastering the Scales and Arpeggios," is by far the most comprehensive, complete and understandable work upon the subject ever prepared. It will include all the best material found in the larger manuals of scale practice and also a vast amount of additional practical instructive material which makes the book indispensable for the regular use of every teacher who pretends to do his work thoroughly. A mention of some of the sections of the book indicates its scope. A Preparatory Sec-



SEÑOR ALBERTO JONÁS

KATE DOUGLAS WIGGIN says that the best things in life come in the greatest abundance,—air, flowers, light, etc. Sometimes we fail to appreciate things just because someone has not had the audacity to ask an enormous price for them. If *THE ETUDE* we have planned for the next few months were to sell for fifteen dollars a copy, we couldn't make the subject matter and the music more interesting. Among the unusually good things we have been arranging for you is a short series of highly important articles on

Milestones in Pianistic Progress

by
SEÑOR ALBERTO JONÁS

the famous Spanish pianoforte virtuoso, long resident in the United States, and now one of the foremost piano teachers of Berlin. Señor Jonás is the teacher of Pepito Arriola, the remarkable boy pianist. In the present series he has traced the development of the piano from the time of the first string instruments down to the present. There are other unusual articles coming from Moszkowski, Henschel, and many others of similar standing. To miss a single copy now is to miss *THE ETUDE* at its best. Subscriptions may be received at any time. The Jonás series starts in November, a fine month in which to induce your musical friends and pupils to join the ever increasing *ETUDE* family.

tion (entirely original in its plan and scheme) which gives the means to prepare the pupil theoretically and practically for the elementary scales. Complete manual of Scale Practice. A System for attaining exceptionally high speed in the shortest possible time. A complete history of the scale. A complete description of the relation of the major and minor scales. Abundant arpeggio exercises. This work, upon which the author has been engaged for over seven years, is being placed upon advance sale prior to publication at the rate of 30 cents per copy. This will be withdrawn as soon as the work is issued.

Sacred Quartets for Women's Voices. Quartet singing for women's voices is decidedly on the increase. It is an interesting and effective form of ensemble singing. Sacred quartets in particular are much in vogue, and we have in preparation a book which should fill all needs along this line. All the selections are either absolutely original or else they are newly arranged and they are all such as cannot fail to please.

In advance of publication for introductory purposes we are offering copies of this new book at the special low price of 20 cents, postpaid.

The Piano Beginner. By Louis G. Heinze.

We will publish during the present month a work that will be suitable for almost any teacher's use. Mr. Heinze is one of the leading teachers of piano in Philadelphia and has had some forty years of experience with all kinds of piano pupils, and therefore puts into this work a vast amount of experience. The selections that he has made are taken from the very best sources. His arrangements and alterations are the original part of the book. There are purposely no explanations given, as many teachers prefer a work of this kind that simply gives good material and allows the

teacher to use his own individuality in explanation.

Our special offer will be extremely liberal on account of this work being one that can be generally useful. We are sending a copy of the work to anyone subscribing in advance for the sum of 15 cents, postpaid. As the work is entirely engraved this offer will only last during the current month.

Wick's Piano Studies. The special offer on these celebrated piano studies will be continued during the present month. It was these studies that made pianists such as Clara Schumann and Maria

Wick. They are used to a great extent by some of our best teachers. They are first of all original and interesting, besides being exactly suited to the purpose for which they are intended. It is for their distinctive qualities that they became so famous. There are many editions of this celebrated work on the market, but our edition will be one of the best.

The special price in advance of publication is 20 cents, postpaid.

The Pennant. The "electric" college spirit, which has the effect of rejuvenating everyone who is brought in touch with it, courses through the new operetta "The Pennant," by Oscar J. Lehrer. This is not exactly a professional operetta, although it has the smack of the real thing—again, it is not an amateur piece in style, in that it lacks the tame Sunday-school Cantata flavor of the average amateur work. Yet, it can easily be rendered by a few capable young singers even though they have had little or no stage training. Any smart musical director can make it "go" if the proper number of rehearsals are given. A little preface gives an explanation of all the stage terms used. The work is full of pretty, inspiring tunes, simple in type but appropriate and the lines are very

funny. The work is now published and the special offer is withdrawn; a copy will be sent on inspection to anyone interested.

Marchesi Vocalises, Op. 15. This is the last month that this work will appear on special offer. The plates are entirely engraved and in the hands of the printer. Therefore those desiring to procure a copy at the special price will still have an opportunity this month to do so.

The popularity of this work among vocal teachers is unquestioned. It is the work in this line of which we sell the greatest number.

Our advance price, postpaid, is 25 cents.

New Gradus ad Parnassum—Right Hand Technic. By I. Philipp.

"Double Notes" of this series is now ready and the special offer on this volume is hereby withdrawn. During the current month we are offering another new volume of the series at a special introductory price. The next volume to appear will be "Right Hand Technic." This volume is devoted to the development of the right hand in all phases of modern technic and it will contain some of the best studies ever written for this particular purpose.

The special advance price of the new volume will be 20 cents, postpaid.

Melodic Piano Studies. By Hermann Vetter.

These studies will be published for the first time in America by us. They are used in Dresden, Berlin, Stuttgart and Prague Conservatories. The author is a professor in the Royal Conservatory in Dresden and it is generally understood that he was a teacher of Rubinstein. These studies are intended for the equal development of the hands and they also have the rate of execution strongly marked. Of late years there has not been any decidedly original contribution toward piano etude literature, but we consider this work by Hermann Vetter one of the foremost contributions along this line.

This volume will be sent postpaid to those who purchase in advance for 15 cents.

New Parlor Album for Pianoforte. This album will contain the very best numbers in our catalogue of about medium or third grade pieces. Only those pieces that have found special favor will be used in this volume. It will contain principally the works that have appeared in *THE ETUDE* from time to time. The readers will know from this just about what kind of a volume this will be. The demand for a work of this kind is very great and no one need hesitate to order at least one copy of this New Parlor Album.

Our advance price will be 20 cents, postpaid.

First and Second Grade Study Pieces for the Pianoforte. By E. Parlow.

This book is nearly ready, but the special offer will be continued for one month longer.

It is an excellent work to supplement or accompany an instruction book or graded course. It offers pleasing as well as instructive material for the young pianist in the first two grades. The pieces are all short and characteristic, very tuneful and interesting. Only the very easiest pieces are used.

For introductory purposes the special price is 20 cents per copy, postpaid.

Operatic Selections for Violin and Piano, Compiled and Arranged by F. A. Franklin.

We take pleasure in announcing this new volume. Some of the best melodies ever written are to be found in the standard operas. These melodies sound particularly well when arranged for

a solo instrument such as the violin. In this new volume the selections are easy to play for both instruments, but they are arranged in an exceedingly effective manner. These selections will prove a delight to both players and will afford excellent ensemble practice. Among the numbers are such gems as "Sextet from Lucia," "The Miserere," from *Il Trovatore*, and the "Waltz" from Faust, etc.

For introductory purposes during the current month we are offering the book at the specially low price of 20c per volume, postpaid.

The Little Pianist, Czerny, Op. 823. This useful volume will be added to the Presser Collection, and during the present month we are offering it at a special price. Czerny Op. 823 is well and favorably known among all teachers having to do with pupils of the early grades. It is one of the best preparatory books used for the purpose of supplementing any pianoforte method or graded course. It is one of the most popular of Czerny's elementary opus numbers.

During the current month the special introductory price is 25 cents, postpaid.

20 Piano Duets for Teacher and Pupil, Op. 996. By A. Sartorio.

This is one of the latest works by this popular writer of educational piano music. It is one of the brightest and most interesting duet books of the kind that we have seen. The pupil's part begins with both hands together and in five finger positions playing in whole notes. Then it progresses gradually until later on the pupil's hands play independently and finally leave the five finger positions. The duets are carefully graded and may be taken up by an absolute beginner. All the duets are melodious and the teacher's part is interesting throughout.

In advance of publication we are making an introductory offer on this volume of 20 cents, postpaid.

SOME SAYINGS OF HAYDN.

The invention of a fine melody is a work of genius.

God bestowed a talent upon me and I thank Him for it.

I certainly had the gift, and by dint of hard work I managed to get on.

Melody is the charm of music; and it is that which is most difficult to produce.

Art and composition tolerate no conventional fetters; mind and soul soar above them.

The happiest genius will hardly succeed by nature and instinct alone in rising to the sublime. Art is art; he who has not thought it out has no right to call himself an artist. Here all groping in the dark is vain; before a man can produce anything great, he must understand the means by which he is to produce it.

GUTHRIE.

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Dr. Ralph Dunstan in his excellent little *Cyclopaedic Dictionary of Music*, defines the overture as "the instrumental 'opening number' of an opera, oratorio or play." He then proceeds to give six different kinds, as follows:

1. "Lully," or French Overture. First movement, *Grave*; second, a Fugue, sometimes followed by a minuet. Examples: Handel's *Messiah*, *Judas* and *Samson*.

2. "Scarlatti," or Italian Overture. First movement, *Allegro*; second, *Slow*; third movement, *Allegro* or *Presto*. Example: Handel's *Athaliah*.

3. Classical, or Symphonic Overture. In the form of the first movement of the sonata or symphony, but without repetition of the first part, and generally less developed in the *Free Fantasia* (or "development"). Examples: Mozart's *Don Giovanni*, *Figaro*, etc.; Beethoven's four overtures to *Fidelio*; the Overture to Mozart's *Zauberflöte* is a fine example of a classical overture combined with a fugue.

4. Concert Overture. An overture in classical form, not connected with any particular work, but written for concert performance. It is generally of a descriptive, romantic or program character. Examples: Gade's *Ossian*, Mendelssohn's *Hebrides*. (We might also add to Dr. Dunstan's examples, Tchaikowski's "1812," Saint-Saëns' *Phaeton*, etc. Such works as Wagner's *Tannhäuser*, Goldmark's *Sakuntala*, and Weber's *Oberon* overtures, though written as overtures to operas, come distinctly under this head.)

5. Potpourri Overture. A loosely connected string of melodies from the work; as most overtures to light and comic operas.

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THE MIDSUMMER HIGHLIKS of the Bohemian Club of San Francisco always provide something interesting for us to talk about. This year they have resulted in the production of an American music-drama, *The Attainment of Pan*. The writer of the text was Joseph D. Redding, and the composer was Henry K. Hadley. The work has been received with the utmost cordiality. It may be remembered that Mr. Redding was the librettist of Victor Herbert's *Natoma*.

THE death has recently occurred of one of the best-known American writers of hymns, William G. Fischer. He passed away in Philadelphia at the age of seventy-seven. Among the best-known of these hymns are, "I Love to Tell the Story," "Whither, then, 'A Little Talk with Jesus.'" From 1858 to 1888, says *Musical America*, Mr. Fischer was when the famous Moody and Sankey revival was held in the old freight depot on the site now occupied by the Wanamaker store. He directed the chorus of more than 1,000 voices. Mr. Fischer also taught music and with a special faculty for imparting knowledge. He was a pioneer in the piano business in Philadelphia.

It is interesting to note the efforts being made to bring music into the New York Ghetto. There is a community in Brownsville near Brooklyn, formed by Jews from the Slavie countries who have migrated from far and near to Manhattan. Their musical well-being is being cared for by the Brownsville Institute of Arts and Sciences, and the Hebrew Society of New York and the Manhattan Symphony Orchestra of fifty players are also being engaged in providing music for workers. The immense strides made in bringing good music to the people by special workers in our big cities is one of the most remarkable signs of the times.

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At Home.

PIERRE V. R. KEY, the music critic to the New York World, has computed that Greater New York spends \$15,000,000 a year on its music.

THE Metropolitan Opera Company is to cooperate with the De Koven Company in giving a season of Opera Comique at the Century Theater (formerly the New Theater) in New York next spring.

AMONG the numerous rumors as to the doings of Oscar Hammerstein, the one that appears to have most foundation is that he is to found a chain of opera houses throughout the large cities of the United States.

A TRAVELER states that the sand of a certain desert emits a musical note. This, says *London Opinion*, is a big improvement on the old-fashioned "howling wilderness."

A NOTWORTHY performance of Gounod's *Redemption* was given by members of the Summer School at Brookfield Center, Conn., under the baton of Mr. Herbert Wilber Greene, the well-known vocal teacher of New York and Philadelphia.

MR. N. J. CORRY, Secretary and Manager of the Detroit Orchestra Association and editor of the Round Table Department of THE ETUDE, has been spending his vacation in Colorado, where he attained what may be regarded as the summit of his career. He climbed to the top of Long's Peak (altitude 14,295 feet) which is said to be the most difficult climb in Colorado.

CHARLES M. HATTERSLEY, a well-known musician of Trenton, N. J., died recently in his sixty-sixth year. He was the first man to play *Dieci* on the piano. When a young man in New York, Charles Emery, the composer, hummed the tune to Mr. Hattersley, who immediately played it on the piano. After the notes had been written down the melody spread like wildfire.

EVERYBODY will be relieved to know that the Dippel-Reordi war has been settled. For a year business has been at a standstill between the manager of the Chicago-Philadelphia Opera Company and the head of Italy's leading publishing firm. The effect so far as the general public is concerned has been that Puccini's operas have been laid on the shelf for a time. Now that peace reigns again opera-goers in Chicago and Philadelphia will again have adequate performances of *Manon Lescaut* and *Madama Butterfly*.

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THE revolution in Mexico is not going to interfere with the Mexican opera season. Among the singers engaged are Bond, Sammarco and de Segura.

MARY GARDEN is to sing again at the Opera Comique in Paris. She will sing first in *Traviata* and afterwards in other works in which she has previously sung in Paris. After leaving Paris she will go to Boston.

OPERA in the open! Humperdinck's *Hansel and Gretel* was recently given on the first stage at Zoppot, Germany, before an audience of more than four thousand people. The performance was a great success.

THE Berlin *Signal* calls attention to the extraordinary fact that the famous pianist Paderewski is hugely successful in all countries except Germany where they have never learned to appreciate his unquestioned art. In London recently Paderewski was received with enormous favor.

A HORN player in the Quinlan Opera Company, now in Australia, has received a legacy of \$35,000 for having saved a child from drowning some time ago near London. The child's father has just died, leaving a will with this provision.

EDUARD D'ALBERT has changed the name of his new opera, to receive a production this month in Dresden. From *The Dead Eyes* to *The Chain of Love*, we cannot help thinking he will gain by the change, as the first title is decidedly gruesome.

THE tendency to use living animals in productions of opera seems to grow, says *The New Music Review*. Horses have often been used in operas, but seldom so many of them as are used in *The Girl of the Golden West*. Mr. Hammerstein introduced a goat in *Dinorah* and had trouble with the goat even on the nights he didn't appear. The geese in *Königslieder*, the dogs in *Tannhäuser*, the canary in *Versipelt* and the bear in *Jonas* made last year's repertoire at the Metropolitan Opera House parable of the nature of a zoological garden. Now, however, Mr. Siegfried Wagner introduces sheep in his new opera *Banadethrich*. During the pastoral scene of the second act, at the representation in Vienna, the sheep were let loose on the artificial prairie which formed part of the decorative scheme. It was very green, but very artificial, and after the sheep had tasted it they began to ban in no uncertain manner.

Abroad.

FELIX DRAESKE, the veteran German composer, has completed a "Sinfonia Comica."

WOLF-FERRARI's opera, *The Jewels of the Madonna*, has been produced with great success in Leipzig.

THE new building of the Imperial Academy of Music in Vienna is rapidly being completed.

THERE is a rumor abroad that Caruso is studying the rôle of *Tannhäuser* for the Berlin opera.

DURING the nearly twenty years Dr. Carl Muck was director of the Royal Opera in Berlin, he conducted 1,701 performances of opera.

A YOUNG Italian composer named Edo Camussi has selected the play of Sudermann, *Fire of St. John*, as a theme for operatic treatment.

PUCCINI's *Girl of the Golden West* has now reached Australia. It has been given in Melbourne by the Quinlan Opera Company.

THE Brooklyn Sängerbund has been heard in Berlin, and has been very enthusiastically received by large German audiences.

NICHOLAS, Czar of Russia, has granted an additional annual pension of \$500 to Jean Sibelius, the well-known composer.

WE are informed that a set of variations and a sonatina in C Major for the mandolin were recently discovered in Dresden and proved to be the work of Beethoven.

A TWO days' Dvorak festival has been given in Plymouth, which is a favorite haunt for tourists in Southern France.

DR. EDUARD ISTUD, of Germany, has discovered among some old manuscript music a sketch of a symphony in C which Wagner wrote in 1831-2 when at Leipzig.

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THE Berlin Laryngological Society reports the case of a man who it is claimed, can sing in two voices at the same time. The singer's normal voice is baritone, but while singing he is able to accompany himself in a higher key.

IN spite of the fact that 300,000 persons attended the closed fiscal year with a deficit of \$200,000, which had to be made good by King Friedrich August. Oscar Hammerstein is sure, then, of at least one sympathizer in aristocratic circles.

IN the performance of *Pagliacci* given this past season at Covent Garden, London, the audience witnessed the unusual spectacle of a husband and wife playing the principal parts in an opera, the husband being M. Servellac, and his wife was the artist who is known to the world as Mme. Donald.

ERMANNO WOLF-FERRARI, whose operas *The Jewels of the Madonna*, *The Secret of Suzanna*, etc. were so successful in America last year, is finishing a new opera in two acts based on Molière's *Le Malade Imaginaire*. He has also commenced an opera in three acts entitled *Honi soit qui mal y pense*.

A LOCK of Beethoven's hair is in the possession of Frau Alfred van Heyne of Berlin. She obtained it from her father, the once noted singer, Theodor Wachtel. It was given to her by the singer Cramolini, who was a friend of Beethoven and cut it off immediately after the composer's death.

A FRENCH paper says that a manuscript discovered in Strassburg proves that the national hymn called the *Marseillaise* has not been composed by Rouget de l'Isle. The air was itself a revival of the old war-song of the army of the Rhine sung by the soldiers of Louis XIV.

LOSCALVALLO's new opera, *Gipsies*, is to be given a production at the London Hippodrome in the early fall. In it he makes use of a new musical instrument called the "contraviole," which is said to combine the notes of the violin with those of the "cello," and even some of those of the contrabass.

WHAT is the world's oldest instrument? According to Professor Inayat Khan, says the *London Musical News*, it is the Venna, the invention of a musician living in the days of Akbar the Great. Any of us who are to be given in London introducing this instrument, together with two others, the Seta and the Pipera.

DR. ESTHEL SMYTH, the English opera composer and brilliant singer, who was recently arrested on the charge of attempting to set fire to the British Colonial Secretary's residence, has been acquitted. She is already suffering imprisonment for the use of woman suffrage, and has written a drama entitled "1910," which portrays the suffragists and anti-suffragists in a Parliament Square riot. She is going to set for false arrest.

ONE of the leading organists in Australia is a woman, Miss Lillian Frost. She was born in Australia and had three years' training in England. She has given organ recitals at St. George's Hall, Liverpool, and in the leading cities of Australia, having especially successful at the Town Hall, Sydney. The organ there is one of the largest in the British dominions and in some respects the most complete musical instrument in the world.

IT will be interesting (writes a correspondent to the *London Observer*), to know what still becomer of the famous Alma-Tadema's organ, perhaps (with the exception of Burne Jones' instrument) the most famous in London. Sir Lawrence designed it himself of ivory, ebony, inlaid woods and mother of pearl. At Lady Alma-Tadema's Tuesday evening parties every well-known artist, English or foreign, played or sang, and the words signed his or her name on little velvet squares partitioned off on the undersides of the piano lid.

THE following anecdote of a conductor's career, says *Musical America*, was told recently by Felix Weingartner in the *Wiener Allgemeine Zeitung*: "On a certain occasion," says Weingartner, "I proposed to the director of the Deutsche Stadttheater to give Beethoven's 'Fidelio.' 'Fidelio?' he answered. 'Is that another bit of trash for which one has to pay royalties?' 'No, royalties are never demanded for *Fidelio*,' said I, and turned to the director called after me: 'I say, who did the composer of *Fidelio* die?' '1827,' 'All right, let us give *Fidelio*.'"

MUSIC via wireless is the latest development of modern science. Experiments were recently made in Toulon harbor on board the yacht of Prince Albert of Monaco. The apparatus which is to be seen at the Anglo-French Wireless station at Chelvey, near Slough, England, is comparatively simple and can, it is understood, be worked at small cost. It consists of a series of small keys, arranged piano-like. Each of these when depressed makes an electric contact that creates a circuit tuned to a different musical pitch, and supplied with electrical energy from a continuous current dynamo, the music being transmitted by means of the rapid variation in the intensity of the ether waves.

REGARDING the subventions given to State theaters by foreign sovereigns, we read in

Le Menestral, of Paris, that the Emperor of Austria bestows \$150,000 per annum upon the Imperial Opera, besides making up any deficit, which during the last two years has averaged \$100,000 or more, while the Burg Theater receives \$100,000. Sums are also given to theaters in Buda-Pesth and Prague. The German Emperor gives \$225,000 to the Berlin Opera House, besides \$100,000 to the Comedy Theater. Two theaters in Munich receive \$150,000 from the King of Bavaria. The King of Saxony gives \$100,000 to the Dresden Opera, the Grand Duke of Hesse gives \$50,000 to the Darmstadt Theater, and the King of Denmark gives \$35,000 to the royal theaters in Copenhagen.

ANYONE anxious to form a royal concert party should apply to the leading monarchs of Europe. A diplomat who is familiar with the facts of the crowned heads of Europe has given the following information to a correspondent of the New York World:

Albert, King of the Belgians, tenor. He knows Wagner by heart and plays as well as he sings.

Ferdinand, Czar of the Bulgars, basso. He has a voice that appears to come out of the cellar.

Emperor William of Germany, baritone. He is very fond of solos and choruses also like pickles, which put an edge on his voice.

King Victor Emmanuel of Italy carries the air and is good at straight-away singing.

Ex-Sultan Abdul Hamid of Turkey, accompanist. He plays the organ with the grace and proficiency of a professor.

King Alfonso of Spain, whistler, and can fill in between the acts. Also, he dances.

King George of England, conductor. He was never known to sing a note, but is excellent at handling the baton.

IT would seem that the world was getting tired of the old hammer and string idea for the piano; that is, the inventors evidently think that the world is getting tired of it. We constantly hear of a new instrument being made to make a piano with a tone like the instruments of the violin family. The latest report comes from Graz that progressive city of Austria. The instrument is said to be effective to a limited extent. It is reported that it will permit the performance of the string quartets arranged for the keyboard. The search for an instrument of this kind has lasted over two hundred years. It is hardly likely to come into great prominence.

THE literature of the piano was written specifically for the piano and for no other instrument.

A DINNER was recently given by the Royal Academy of Music (at which Mr. Frederick Corder proposed the toast of the "Ladies." Mr. Corder is Professor of Composition at the R. A. M. and had some interesting remarks to make in rebuttal of the old saying that women cannot compose. The *London Musical News* gives the following version of his speech:

Mr. Frederick Corder, who proposed the toast of "The Ladies," said he wished to deprecate the tone in which it was toast, generally proposed and responded to, namely, a tone of strained facetiousness. He was sure ladies did not like it; that on the contrary, especially in the present day, they wished to be taken seriously. Perhaps they least they wanted it. He had to propose the health of ladies connected with a noble profession, who were as competent artists as themselves. Did we realize how large a part centage of ladies there were to gentlemen at the Royal Academy? He thought it was 80 per cent. Among candidates for the Licentiate he thought the proportion was 92 per cent. and among candidates for the Associated Board he was told it was 90 per cent. Among these there were a large proportion of excellence. If their achievements were seriously considered were there not lady pianists as good as male pianists, lady violinists as good as male violinists? Then they were told that the women were no women composers. He would beg to contradict that. He would assert in all fearlessness that he knew women, not many certainly, but who had attained the highest range of art as much as men. He knew one opera, (not as much as men.) which would do honor to Covent Garden, where, however, it would never appear. And he could say much the same of others. Why these works would come to a hearing it was like the present. To explain on an occasion.

The fact, however, was that women could, and did, do work every bit as good as that by men. Therefore, they should treat the ladies with respect and honor, and he would ask the men to honor the toast.

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Professor of Theory at the New England Conservatory

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Q. Which country of the world has produced the most celebrated pianists?
A. The first question is difficult to answer. Germany has produced a great number. France and Hungary have also a large list of celebrated pianists, while Russia has added many since the time of Rubinstein. Hungary produced the greatest pianist, Franz Liszt. And Hungary has also the credit of possessing many great living virtuosos, among whom I may mention Von Dohnanyi. In violin virtuosity Hungary takes the lead and Joachim, who for a long time was the greatest violinist of the world, heads a long list of eminent Hungarian violinists. But every European country has some famous living pianists to its credit. England (or rather Scotland) has D'Albert (who claims to be a German); Italy has Busoni; Russia has Godowsky, Lievigne, Gabelowitch, etc.; Germany has Sauer; Austria has Rosenthal; Poland has Scharwenka and Paderewski; France has Pugno and many others. It appears, therefore, that one cannot give the preeminence to any special country in the matter of such a universal art as piano-playing.

Q. Is it not true that the virtuosity of Hebrew ancestry to-day far outnumber those of other races?—ISRAEL.
A. The first question is difficult to answer. Germany has produced a great number. France and Hungary have also a large list of celebrated pianists, while Russia has added many since the time of Rubinstein. Hungary produced the greatest pianist, Franz Liszt. And Hungary has also the credit of possessing many great living virtuosos, among whom I may mention Von Dohnanyi. In violin virtuosity Hungary takes the lead and Joachim, who for a long time was the greatest violinist of the world, heads a long list of eminent Hungarian violinists. But every European country has some famous living pianists to its credit. England (or rather Scotland) has D'Albert (who claims to be a German); Italy has Busoni; Russia has Godowsky, Lievigne, Gabelowitch, etc.; Germany has Sauer; Austria has Rosenthal; Poland has Scharwenka and Paderewski; France has Pugno and many others. It appears, therefore, that one cannot give the preeminence to any special country in the matter of such a universal art as piano-playing.

Q. To the last question we can answer yes. In spite of the attacks of Wagner the Hebrew race has been the leader in almost all musical branches, and in the production of virtuosity it has been far ahead of other races. Here are a few names (not a complete list) frequently given as those of famous Jews and Jewish descendants in music: Benedict, Bizet, Bruch, Bruell, Cowen, David, Gerstheim, Goldmark, Adeline and Carlotti Patti, Rachmaninoff, Bloch, Hahn, Hahnemann, Pachmann, Godowsky, Heller, Arthur Sullivan, Hiller, Jadasohn, Mendelssohn, Lassen, Meyerbeer, Moscheles, Moszkowski, Offenbach, Rubinstein, Schullhoff, Franchetti, Brodsky, Gregorowitch, Hauser, Hollander, Hubschman, Joachim, Lamb, Nachev, Wienlawski, Popper, Gabelowitch, Herz, Rosenthal, Friedheim, Joseffy, Parsh-Alvars, Costa, Dumesch, Mahler, Levi, Lebert, Jonas, Henschel, Lili Lehmann, Lassalle, Maurel, Strakosch, Braham, Leschetzky, Ritter, Halvey, Joachim and many others might be named. The theory that Wagner himself was of Jewish descent seems not to be well founded.

Q. Is it likely that intervals smaller than the half-tone will be used in modern music? I am told that the celeste stop on the organ uses such an interval. Please explain what is meant by this.—FLORES and JETSMAN.
A. Such a change is possible. Busoni in his remarkable work on the new methods of music suggests that we are merely at the fringe of our possible tonal material as yet. I have heard Hindoo music with third and quarter-tones and a little while became charmed with some of its effects, although at first it seemed only out of tune.

In some cabinet organs the Celeste is put very slightly out-of-tune, and causes a slight beating, almost a tremolo effect.

In connection with new interval effects in our music, my correspondent may know that Debussy frequently uses a scale of whole-tones, and this effect is not different from the scale used in Siamese music.

Q. What is meant by International Pitch? Is it the same as American Standard Pitch? What pitch is the average home piano? What is the pitch used by the big orchestras?—J. H.

A. This acoustical law may apply. A thin, long, tight string will always give a finer tone than a thick, short and loose one. The grand piano has generally longer, re-atively thinner and tighter strings than the upright.

Yet there are also small-sized grand pianos to be considered. These do not sound as fine as the larger-sized ones but the combination of the proper length, thickness and to some of the deeper strings, to have weight and still get up pitch. Yet if a grand piano is made of a very small size it will not sound much better than an upright one.

Q. What is it about the music of the Debussy and Reger which distinguishes them from the composers of the past? What I want to know is, what can be detected in their music which is so new and different? What is the technical nature of the advance they have made?—INQUIRER.

A. In the case of Strauss, tremendous scoring in his orchestral works; new devices of combination of instruments; great freedom of modulation; often the discarding of definite melody.



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With Debussy the frequent use of whole-tone progressions on a scale like this: C, D, E, F sharp, G sharp, A sharp, C; very delicate scoring also with new combinations and harmonic effects; a picturesque impression rather than beautiful tune.

With Reger great complexity; great contrapuntal ingenuity often the same with Debussy; not only a discarding of much melody but often a deliberate seeking of ugliness.

There is much more to be said on these subjects than could be compressed into my column of answers, and also it must be borne in mind that no one can give a definite summing-up of the value of these ultra-modern composers until much later on. I can only give my own impression, which is that Strauss is the greatest genius (in fact the only one) of the three, and that all three have turned away too far from the paths of melody. This is the 200th anniversary of the year of the birth of Jean Jacques Rousseau, and you will read more or less about him in the magazines at present. It is said that all music must be melody; that melody was the chief, almost the only, deity of music. While I do not go as far as that, I still believe that the future will bring back melodists, like Beethoven, Haydn, Mozart or Schubert into music.

Q. When was music printing invented, and what was the first piece of music ever printed and published? Is there anybody entitled to be called the Caxton of Music?—G. F. C.

A. Very soon after A.D. 1500, the art of printing music from movable types was invented by Ottaviano del Petrucci (of Foscarina, Italy). He was born in 1466. Although there are examples of block-printing of music before his time, he may be considered the Caxton of music-printing. I have in my library some specimens of early blank-letter pages, printed about 1460 or 1470, in which the staff alone appears, since the printer could not produce the music, and the notes are added with a quill pen. The first publications may be considered the first specimens of actual music-printing, and they are very valuable, being sought for by many great libraries and museums where many specimens may be found.

Q. I have heard a great many musicians criticized for being called "professors." When I was a boy every good music teacher was called "professor." I confess that I rather liked it. It gave dignity to the profession. For music teachers have no titles at all. They are simply "Mr." or "Mrs." They don't mind and don't respect the title when they are dignified. A friend told me that in Germany there were lots of professors, and that the title was recognized just the same as a judge or an army officer. Is this so?—READER IN TEXAS.

A. I am afraid the word "Professor" has fallen on evil times in America. I know of a book-black who uses the title upon his name, and more than one barber calls himself "Tonsorial Professor." In Germany the title is recognized, but it is very scarce among musicians. Not one teacher in a thousand has the right to the title, which is conferred by some university or potentate. If any one musician or anyone else, should use the title "professor" without having documents to prove his right to it, he would fall into the hands of the police.

In Germany, on the other hand, they do not have the title of "Doctor of Music." That is conferred by the English universities and of course cannot be legally used by anyone who has not won it fairly. As regards the English, this matter you can find an interesting article in Grove's "Dictionary of Music and Musicians," entitled "Degrees in Music." Summing up I can say that no title is used in Europe among musicians unless there is documentary evidence of the right to employ it, and since there is no such restriction in America it is evident that the titles are valueless, and they are generally avoided by the leading musicians because of this.

Q. Has there ever been any instrument invented for measuring the dynamic possibilities of a piano? We have the metronome for measuring off the time of a piece, but is there any instrument which can be attached to a piano to mark the difference between p, mf, f, and ff?—MUSICUS.

A. Such dynamic measurements are used in certain of the automatic piano-players, but there has been no such system yet applied to the notation of performance. The system above spoken of is very recent and it is not impossible that a notation may yet be invented to give the dynamics more exactly. There is much diversity at present in the marking of these. Some of the Italians and Russians go to extremes in their workings. I have seen "pppppp" marked by Verdi, and "ppppp" often used by Tchaikowsky (see his orchestral score of the "Pathetic Symphony") while Wagner very seldom goes beyond "m" or "pp" leaving the degree of execution to the performer or conductor.

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ON THE COMPOSITION OF HYMN TUNES.

BY HERBERT ANTCLIFFE.

WHAT makes the hymn tune so individual a class of composition is the fact of its having to be sung by large bodies of untrained singers whose voices are unbalanced and often disproportionate, and the necessity for flexibility in expressiveness combined with rigidity and regularity in time. The first of these affects its general character and also in particular its melody and part-writing. The melody should be of such a character that it can be easily learned and easily remembered. No very wide or awkward skips should there be, and any modulation or chromatic movement should be simple and straightforward. The question of vocal range is an important one. It is better to carry a melody upwards rather than downwards if it appears desirable to exceed a very moderate range. This is less harmful, as it is easier to press the voice upwards than to force it down.

With regard to the harmony and part-writing, the great characteristics to be observed are simplicity in the former and interest in the latter. A choir can do much to make or mar a hymn tune, so it is well to give each voice something to make it worth the while of each individual to sing his or her part well. Remembering also that a number of male voices will be singing the treble part an octave lower than it is written, a safe rule to enhance effectiveness is to keep the bass part at least an octave lower than the treble, and to write the treble and inner parts in such a way as to avoid awkward progressions when the parts are inverted. Last, but not least, remember that the tune is intended to aid the interpretation of the whole hymn and not merely of the first and last verses. Put the whole sentiment of the hymn into the music as far as is possible, and do not think that "anything will do."

TURNING PAGES.

BY W. O. PRESTON.

Most of the people who try to turn pages are like the famous clown Marcelline, who has kept New York and London laughing for years through his terrible efforts to help others only to do the thing which will hinder them most. In turning a page for someone who is playing it is usually best to take hold of the upper left hand corner of the page to be turned and then make the movement so quickly that it will hardly be noticed by the performer. In the olden days when it was the custom for virtuosos to play with the music in front of them, it was considered quite an honor to turn the pages, and many lesser musicians boasted of having done it for famous players. Teachers should always insist upon their pupils knowing the first two or three measures on the following page particularly well so that there will be no uncomfortable break. This is particularly the case where the piece to be performed is a duet. Nothing is so annoying for one capable duetist than to have his fellow performer calmly inspect the new measures at the top of the new page as though he were reading them for the first time.

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WIT, HUMOR AND ANECDOTE.

THE three-year-old son of a Methodist minister was with his mother at a gathering of ladies. At the proper time he was given a cookie. He ate it in short order, and asked for another. The hostess said: "I'll give you another if you will sing for us."

"Can't sing," was his reply, "but I know something I can say."

"That will do all right," the lady answered, expecting to hear "Twinkle, twinkle, little star," or some other nursery classic.

But the little fellow drew himself up in real Sunday-school fashion and said his piece:

"God loveth a cheerful giver."

The lady gave him the cookie, and the whole company seemed to be very cheerful about it.—*Harper's Magazine.*

THE Smiths had a boarder named Hannah. Who constantly drummed the piannah;

But Hannah one day

Disappeared, and they say

The truth was the Smiths had to cannah.—*New York Telegraph.*

AN observing little miss of five was visiting one afternoon at a house where there was a player-piano, and she was much interested. On her return home she described it to her mother as a machine into which they poked a porous plaster and ground it up into music.—*Exchange.*

GIBBS—"I understand that your new opera has very catchy music."

DIBBS—"Well, most of it's been 'hooked.'"—*Boston Transcript.*

THE Sunday-school class was singing "I Want to Be an Angel." "Why don't you sing louder, Bobby?"

"I'm singing as loud as I feel," explained Bobby.

IN a New England weekly newspaper there appeared not long ago the following advertisement:

"A stone mason or his daughter may receive one quarter's music lessons in exchange for work on a cellar."—*Youth's Companion.*

IN the *Memoirs of Theodore Thomas*, by Rose Fay, occurs a story of Liszt, whom Thomas met at Weimar. "As we walked to the hotel, it began to rain and I expected to see Liszt turn back, but he continued to walk with me, unconscious of the storm. 'You do not seem to mind the weather,' I exclaimed. Liszt laughed and replied, 'I never take notice of that which takes no notice of me.'"

MRS. BURTON HARRISON, America's most aristocratic novelist, was discussing at dinner American French.

"Our French is remarkable," she said. "Some of us will go to a French play and laugh boisterously at the subtlest and most idiomatic jokes, yet when it comes to ordering dishes from a simple French menu we are all at sea."

Mrs. Burton Harrison smiled.

"A multi-millionaire in a fashionable restaurant," she said, "pointed to a line on the menu and said to the waiter:

"I'll have some of that, please."

"I am sorry, sir," the waiter answered, "but the band is playing that."—*Philadelphia Bulletin.*

"The tout ensemble of the orchestra is remarkably good," said Mr. Newrich's host, at the box party. "Don't you think so?"

"You bet it is!" responded Mr. Newrich, enthusiastically. "I like to watch the feller that's playing it slide back and forth. It looks as if he was swallering it!"—*Milwaukee Daily News.*

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SOME SAYINGS OF LISZT.

WHAT is genius else than a priestly power revealing God to the human soul? The beautiful is only the reflection of the true; art is only the refraction of the thought.

Genius is always endowed with its own sacred intuitions! Poetry ever reveals to her chosen the secrets of her wild domain!

An artist can have abstract ideas, but he cannot serve opinion without making his vocation impossible; for art, like the solution of all opinion, lies in the feeling of humanity.

That musician especially who is inspired by Nature, without copying her, breathes out in tones the tenderest secrets of his destiny; he thinks, feels, and speaks through her.

Broad paths are open to every endeavor, and a sympathetic recognition is assured to everyone who consecrates his art to the divine services of a conviction of a consciousness.

To comprehend art not as a convenient means for egotistical advantages and unfruitful celebrity, but as a sympathetic power which unites and binds men together; to educate one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they should and can do; to rule public opinion by the noble ascendancy of a higher and thoughtful life, and to kindle and nourish in the minds of men that enthusiasm for the beautiful which is nearly allied to the good—that is the task which the artist has set before him.

George Eliot said: "Schubert wrote for silence; half his work

Lay like a frozen Rhine till summer came, That warmed the grass above him. Even so! His music lives now with a mighty youth."

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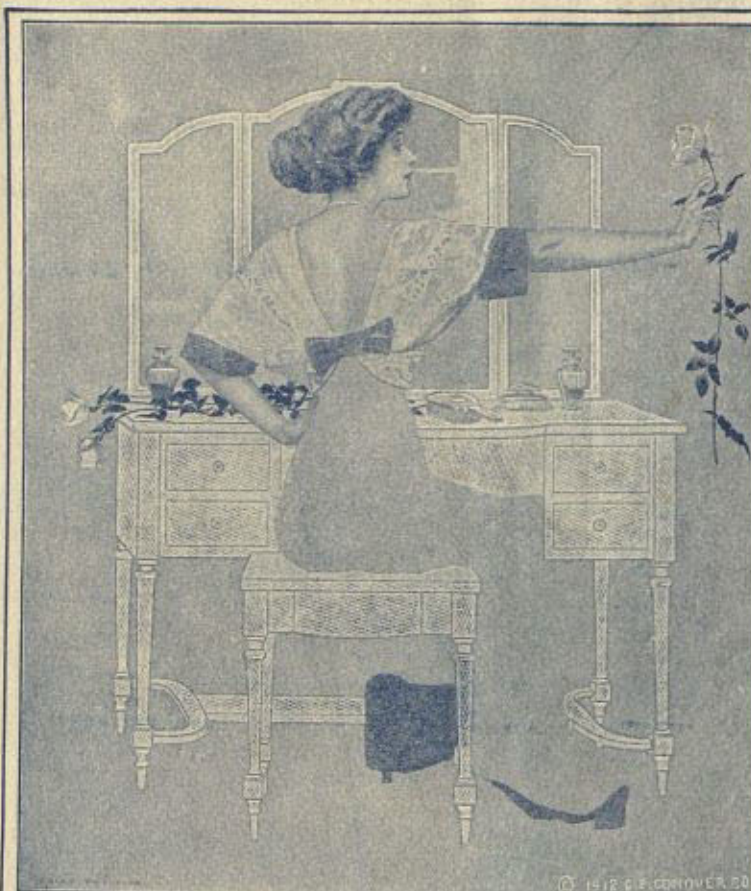
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