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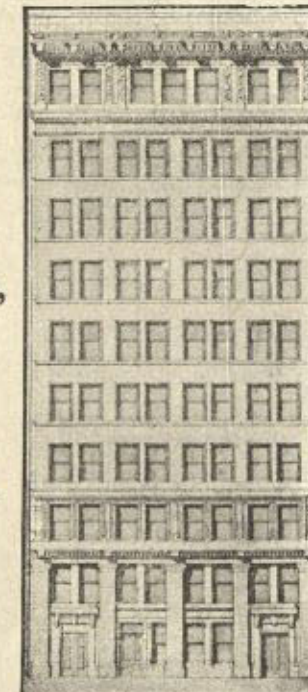
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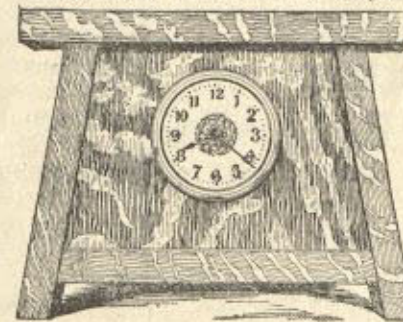
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G. W. CHADWICK When I am Dead, my Dear-est. G♭ (c-b-ab), E♭ (c-f)	Mme. Schumann-Heink
O, Let Night Speak of Me. E♭ (d-g), D♭ (c-f)	Reinald Werrenrath
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THE ETUDE

AUGUST, 1912

VOL. XXX. No. 8



MUSIC IN TOSPY-TURVY LAND.



VACATION REST.



ONE of the infallible signals of the gentle art of falling into a rut is the conviction that one is absolutely and unequivocally right. Every day, every hour, science, art, statescraft, theology and commerce move as incessantly as does the crust of this dear old sphere itself. Sometimes the movement is glacial in its slowness, but, nevertheless, "the world do move." All our mountain peaks were once at the bottom of the sea, and the briny old ocean itself was at one time as fresh as a mill-pond.

The moment you attach yourself to any educational dogma and declare that it is irrefutable you are digging a rut from which you may have some difficulty in extricating yourself some day. Better by far adopt the Italian idiom, "Chissà dove saremo domani?" Who knows where we shall be to-morrow? A fine motto from the land of earthquakes and volcanoes.

It may never have occurred to you, for instance, that music could be read backwards as well as forwards. That's just what they do in at least one part of the Orient to make the notation correspond with the direction of the language. Shall we say that this is wrong? The oriental is simply making the modern world conform to his venerable customs.

If you don't quite see why the dignified and pedantic ETUDE should have this issue of mirth and humor (alleged and proven), don't sit back in your rut and condemn it. Look at the following hymn, loaned especially for our "Mid-Summer Holiday" ETUDE, by Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania. It may lead you to realize that things don't have to be done in the way in which you have always been doing them—that they may be done in exactly the opposite way. This hymn is from a collection of hymns published in Syria, and after a little practice you will find it quite as easy to read music crab-fashion as in our approved manner. Even "Old Hundred" may be turned inside out.

نظم ثانی

آهسته



(Play from right to left, reading backwards)

Perhaps the thing you need most of all is the little jolt which this issue may give to your precious conventions—a jolt that may knock you out of a long-hallowed rut.

ONE of the most unusual recent scientific statements of particular interest to brain workers has come from Prof. Lee, of Columbia University, New York, who, after years of investigation of the psychological aspects of the subject of rest, points out that there is irrefutable proof that most of us seek vacation rest in the wrong manner. Not that we do not need plenty of fresh air, fresh food, fresh surroundings and the delightful exhilaration that comes with outdoor life, but that the vast amount of hard physical exercise that some people take with the idea that they are resting their brains actually leads to brain fog.

Prof. Lee has the records of numerous experimenters who have proved that the brain may be tired by physical exercise and that the body may be tired by mental exercise. The thing we all need in abundance is good, healthy, dreamless sleep. If physical exercise leads to that and is not done to excess it is restful, but exhausting bodily exercise may leave your brain in worse condition at the end of your vacation than before. Consequently, do not feel guilty when you lie in a hammock with a time-devouring book, listening to the drone of insects and the songs of the birds.

If you haven't a hammock, try going to bed early for a week and adding another hour to your sleep schedule. It may make your musical activity twice as productive next season.



LAUGH AND THE WORLD LAUGHS
WITH YOU.



THIS is the first ETUDE ever sacrificed to Folly. Now and then we have permitted ourselves to break the pedagogical crust with a smile, but in this issue we have paid open tribute to the merry side of music. We promise not to do it again for a long time. How will you like it? That depends upon how you take it. Lord Byron tells us "All who joy would win, must share it—happiness was born a twin." All that we ask is that you do not take it too seriously. The Germans who at times possess a keen comic sense that sets the nations a laughing, can be downright serious in their humor at other times. We recently received sixteen volumes from a German publisher, each volume devoted to humor and caricature in music. Now and then there is something that is unquestionably funny, but the average American would recommend most of the books as interesting historical sedatives of certain efficiency.

After all, the world has been laughing about music for hundreds of years. In fact, the first caricatures upon musical subjects were found in ancient Egypt. In this issue is a unique series of pieces in which the old German folk-song, "s Kommt ein Vogel geflogen," is parodied in the styles of the different German composers. No one but the erudite and clever Siegfried Ochs could have done this so well. Original? Oh, no—Alessandro Poglietti, an ingenious Italian, tried the same plan in 1683. However, we shall let the humor of the obelisks and the middle ages alone for that of to-day.

We have tried to make this issue like a Carnival issue because the idea reminded us of those spontaneous outbursts of fun-making that have saved much European zeal from exploding into a revolution. Continental statesmen well know the political value of public fun in the shape of expositions, bazaars, fêtes, parades and carnivals. Who wouldn't rather have a Kirmesse than the bloody shambles of Austerlitz and Waterloo?

Musical Thought and Action in the Old World.

By ARTHUR ELSON

HARMONY AS IT MAY BE.

ERIK SATIE, recently hailed by some as the pioneer of the modern French school, says that he is no composer. Some froward persons have even suspected as much before, citing the moss-grown anecdote of Richard Mansfield and St. Peter, Mansfield, applying for a free seat in the celestial regions, was met by the remark that no actors could get in. Soon, however, Irving happened along, and was passed in at once. "How does he get by?" asked Mansfield. "Oh, he's no actor," was the reply.

But Satie, it seems, does not mean it in this way. He says he has always been a phonometrician, or words to that effect. To quote his statement (in the music society *Revue*), he takes "more pleasure in measuring a sound than in listening to it." Phonometer in hand, he works "joyously and surely." Also, if one takes the *Fils des Etoiles*, the *Morceaux en forme de poire*, *En habit de Cheval*, or the *Sarabandes*, one sees that musical ideas did not govern their creation, but scientific thought. "Philophony will rule the future," he adds.

We are very sorry, but we seem to have been in an old-fashioned rut when we leaned back in our symphony chair to enjoy Beethoven. Satie attacks this sort of thing with a machine that registers the pitch and strength of sounds. Soon he will show that the ninth symphony is several hundred kilograms greater than the Jena work. The *Revue* may be merely indulging in a little carnival joke of its own; but somehow all this seems to bear the earmarks of sincerity. We have been taught to accept the "musical stippling" of detached and disconnected chords, and the prizing of tones for their own sake is only one step farther in the same direction.

Speaking seriously, it cannot be denied that the modern school builds in a freer style than Beethoven, or even Wagner. But have the radicals any real basis or system upon which to work? Freedom of style may be justified when a composer turns to it after mastering musical form; but there are many men who wallow blindly in the new musical freedom without having ever really understood the beauties of the earlier schools. This reveling in haphazard effects is too easy; almost anyone can do it, while few can write symphonies that even faintly reflect the clear beauty of classical times. The present writer has a little method that shows how easy modern composition must be. Sit down at the piano and shut your eyes; pick out an octave in the left hand; play chords against it in the right hand, still keeping the eyes shut. Do not try to guide the right hand, but let it fall at random. By playing the hands alternately, and varying the rhythm, or even putting chords into the left hand, a number of effects can be obtained, and very few will be too queer for use in a modern work. One does not believe that Scriabin employed this method in his *Prometheus*; but he could have done so and obtained quite legitimate effects. A. Eaglefield Hull wrote a recent article on modern harmony, but the subject demands shorter treatment; there is only one rule now, "Everything goes."

One of the things that might have been said differently is quoted in the *Musical Times*. At a certain London concert some songs were given by Mrs. Reginald McKenna, wife of a cabinet minister. The unknown reviewer called her "an accomplished musician as well as a composer," and now the *Times* is about ready with a list of composers who are not accomplished musicians.

Mrs. McKenna, at least, fared well enough; better than a certain banquet singer of some time ago. It seems that the fishmongers of a certain city were to be entertained vocally at their gathering by one of their number, who was an excellent singer. But the types would not let it rest at one, and the announcement contained this sentence: "A pleasant time may be expected, as none of the fishmongers will sing."

A more overt attack was made by the types upon a New York keyboard expert, who tried to advertise as "the well-known pianist," but appeared on the circular as "the milk-man pianist." Kitty Cheatham, too, received attention from the types. She advertises as a *disease*, or musical declaimer, but one paper called

her a *disease*. Perhaps she is catching; at any rate, her humor is infectious.

Gioconda caused one critic to grow ambiguous. The heroine of that opera is a needy street singer, and the reviewer wrote, "Madame N—— appeared as the poor singer, and carried out her rôle very faithfully." Usually, the critic has to be tactful and conceal his feelings.

After the Jena symphony came another Beethoven novelty, a Good Friday cantata for four voices, with accompaniment of three B clarinets, two E horns, one C horn, and trombones—a typical German band. Now Liszt enters the ring, with a cantata, *Hungaria*, and an *Oration*, a religious setting of a poem by Lammenais called *Les Morts*. The former is trivial in value, but the latter shows true greatness and contains many striking effects.

Yet the air is full of more modern novelties, for the Tonkünstlerfest came on schedule time, this year at Dantzig. Its long programs included a *Sturmmythe*, for mixed chorus and orchestra, by Karl Heinrich David; *Der Pilger*, for baritone, mixed chorus, and orchestra, by Gisella Selden; the devils' scene and finale from Alfred Schattman's opera, *The Devil's Parchment*; a violin concerto by Noren; a symphonic prologue, *Pippa Dances*, by Richard Moss; a symphony in D, by Erwin Lendvai; a symphonic poem, *Haschisch*, by Adolph P. Boehm; another, *Nach Sonnenuntergang an der See*, an eerie work by Otto Lies; string quartets by Paul Scheinpfug and Jan Ingenhoven; a Divertimento for string quartet, by Joseph Haas; a sextet for piano, harp and strings, by Rudi Stephan; songs with orchestra, by Heinrich Sthamer; duets with orchestra, by Rudolf Werner; and violin and piano works, by Julius Weissmann and Willy Renner.

English festivals are always with us. The coming occasion at Birmingham will include Elgar's *We Are the Music-Makers*, the fourth symphony of Sibelius, the *Song of St. Francis*, by Walford Davies, and a new Bantock work for orchestra. Director Henry J. Wood will give also the much-discussed *Prometheus* of Scriabin. The magazines have started a crusade against needless noise in great cities, but that is only a coincidence.

Among operas, Busoni's *Brantwahl* seems the most important. Its performance was rated by many as an artistic occurrence of the first rank. It is ultra-modern in style, and seems to have its own modes at times. But it is always clear and effective as well as wholly original. It has "ceaseless motion, untiring elasticity, grace, strength, and rhythmic freshness." The plot, based on a work of Hoffmann, is a mixture of ghostly suggestion, Berlin civilization, and grotesque humor. There are many interesting episodes, and two love scenes of fragrant charm.

Huber's *Simplicius*, already rated a success, deals with the hapless love of Verena, a Wend girl, for the military leader Simplicius. He falls in love with Apollonia, daughter of the head man in a city that he conquers. Verena tries to make her rival return to a former admirer, and gets condemned to death for her interference; but the procession to execution is attacked, and the ending becomes tragic for all.

Other operas include *Der Sturm auf die Mühle*, a Franco-Prussian war subject set by Karl Weis; Richard Mandl's *Griselidis*, and Ivan Knorr's *Dunia*. The last is a Russian village comedy, in which a pair of lovers are opposed by the girl's mother. They get her consent only after catching her in an apparently compromising situation with the village priest, who has to be smuggled out in a meal-bag.

Among orchestral works, Klose's *Elfenreigen* pleased at Dresden, though voted rather quiet for its subject. The same place applauded Liadoff's *Kikimora*, the name being that of a fabled Russian dwarf who played many tricks. Liapounoff's second piano concerto was voted tame at St. Petersburg, while Malichevsky's symphony proved wildly modern. Reger has written a concerto in old style, while Rudi Stephan's *Musik für grosses Orchester* proves him a master of counterpoint as well as orchestration. The latter's habit of labeling his works with the simple title of "Music" is all right as far as it goes; implying, perhaps, that not all modern compositions are really music. But the up-to-date audience likes to know whether the tone-pictures it endures are meant to describe a night in Paris, a strike-breakers' meeting, or merely the taking in of a next winter's coal. The late (and great) Mahler was a case in point. His fifth symphony proved full of strength and contrast, but no one except the composer knew what the riot was about, and he cannot tell us now.

POSITION AT THE PIANO.

By our distinguished Chinese contributor
LEE CHEE TITZ KEE.

鋼琴之演奏法係指一定之姿勢而言。1. 姿勢 2. 姿勢 3. 姿勢 4. 姿勢

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Leschetizky pupil!" Marvelous psychologist! A regular Sherlock Holmes. And then, with a snort of rage, the Master walked away, a massive Dachshund viciously snapping at a link of sausage that idly swung from his pocket.

There, you have the Wagner anecdote orchestrated to suit those musical persons who believe that the composer was fond of nothing but millinery and dogs. Finally, if your publisher clamors for something about Liszt or Chopin you may quote this; not forgetting the allusion to George Sand. To mention Chopin without Sand would be considered excessively inaccurate. I call the story, "Liszt's Clever Retort."

LISZT, THE INVENTOR OF THE LISZT PUPIL.

It was midwinter. As was his wont in this season, Chopin was attired from head to foot in white wool. His fragile form and spiritual face, with its delicate smile, made him seem a member of some heavenly brotherhood that spends its existence praying for the expiation of the wickedness wrought by men. The composer was standing near the fireplace; without it snowed, desperately snowed. He was not alone. Half sitting, half reclining on a chair, his feet on the mantelpiece, was a man, spare and sinewy as an Indian. Long, coarse, brown hair hung mane-like upon his shoulders. His lithe, powerful fingers almost seemed to crush the short white Irish clay pipe from which he occasionally took a whiff. It was Liszt, Franz Liszt, Liszt Ferencz—don't forget the accompanying *Elfen*—the pet of the gods, the adored of women; Liszt who never had a haircut; Liszt the inventor of the Liszt pupil. There had evidently been a heated discussion, for Chopin's face was adorned with bright hectic spots, his smile was sardonic, and a cough shook his ascetic frame as if from suppressed chagrin. Liszt was surly and at intervals said "basta!" beneath his long Milesian upper lip. Such silence could not long endure; an explosion was imminent. Liszt, quickly divining that Chopin was about to break forth in an hysterical fury, forestalled him by jocosely crying: "Freddy, my old son, the trouble with you is that you have no Sand in you!" And before the enraged Pole could answer this cruel, mocking raillery, the tall Magyar leaned over, pressed the button three times, and the lemonade came in time to avert bloodshed.

There, Mr. Editor, you have a pleasing comminglement of romance and colloquialism. Now that I have shown how to play the trick let all who will go ahead and be their own musical Boswell.

But a truce to such foolery. I am wayward and gray of thought to-day. My soul is filled with the clash and dust of life. I hate the eternal blazoning of fierce woes and acid joys upon the orchestral canvas. Why must the music of a composer be played? Why must our tone-weary world be sorely grieved by the subjective shrieks and imprudent publications of some musical fellow wrestling in mortal agony with his first love, his first tailor's bill, his first acquaintance with the life about him? Why, I ask, should music leave the page on which it is indited? Why need it be played? How many beauties in a score are lost by translation into rude tones! How disenchanting sound those climbing, arbutus-like arpeggios and subtle half-tints of Chopin when played on that brutal, jangling instrument of wood, wire and iron, the pianoforte! I shudder at the profanation. I feel an oriental jealousy concerning all those beautiful thoughts nestling in the scores of Chopin and Schubert which are laid bare and dissected by the pompous pen of the music-critic. The man who knows it all. The man who seeks to transmute the unutterable and ineffable delicacies of tone into terms of commercial prose. And newspaper prose. Hideous jargon, I abominate you!

OH, FOR THE VALLEY OF SILENCE.

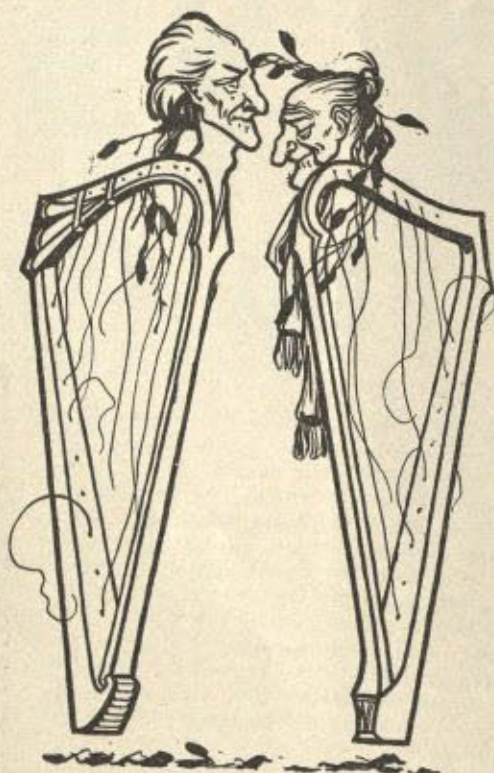
I am suffering from too many harmonic harangues. [Isn't this one?] I long for the valley of silence, Edgar Poe's valley, wherein not even a sigh stirred the amber-colored air (or wasn't it saffron-hued? I forget, and Poe is not to be had in this corner of the universe). Why can't music be read in the seclusion of one's study, in the company of one's heart-beats? Why must we go to the housetop and shout our woes to the universe? The "barbaric yawp" of Walt Whitman, over the roofs of the world, has become fashionable, and from tooting motor-cars to noisy symphonies all is a conspiracy against silence. At night dream-fugues shatter the walls of our inner consciousness, and yet we call music a divine art! I love the written notes, the symbols of the

musical idea. Music like some verse sounds sweeter on paper, sweeter to the inner ear. Music overheard, not heard, is the more beautiful. Palimpsest-like we strive to decipher and unweave the spiral harmonies of Chopin, but they elude as does the sound of falling waters in a dream. Those violet bubbles of prismatic light that the Sarmatian composer blows for us are too fragile, too intangible, too spirit-haunted to be played. [All this sounds as if I were really trying to write after the manner of the busy Princess Sayn-Wittgenstein, who helped Liszt to manufacture his book on Chopin; indeed, it is suspected, altered every line he wrote of it.]

O, for some mighty genius of color who will deluge the sky with pyrotechnical symphonies! Color that will soothe the soul with iridescent and incandescent harmonies, that the harsh, brittle noises made by musical instruments will no longer startle our weaving fancies. Yet if Shelley had not sung or Chopin chanted, how much poorer would be the world to-day. But that is no reason why school children should scream in chorus: "Life, like a dome of many-colored glass stains the white radiance of eternity," or that tepid misses in their teens should murder the nocturnes of Chopin. Even the somnolent gurgle of the bullfrog, around the ponds of Manayunk, as he signals to his mate in the mud, is often preferable to music made by earthly hands. Let it be abolished. Electrocute the composer and banish the music-critic. Then let there be elected a supervisory board of trusty guardians, men absolutely above the reproach of having played the concertina or plunked staccato tunes on a banjo. Entrust to their care all beautiful music and poetry and prohibit the profane, vulgar, the curious, gaping herd from even so much as a glance at these treasures. For the few, the previous elect, the quintessential in art, let no music be sounded throughout the land. Let us read it and think tender and warlike silent thoughts.

And now having too long detained you with my vagaries let me say "good night," for it is getting dark, and before midnight I must patrol the keyboard for at least four hours unthreading the digital intricacies of Kalkbrenner's Variations on the old melody, "Sei ruhig mein Herz, or the Cat will hear you."

OLD FOXY.



THE HARPS THAT ONCE THROUGH CARNEGIE HALL THE SOUL OF MUSIC SHED.

The Germans put us up to it, for this picture is none other than a caricature of the cover of the most distinguished and most dignified musical journal of the fatherland, *Die Musik*. They decided to change the cover and when the time came for their annual carnival issue or *fashionfest* devoted to fun and satire they poked fun at their own cover.

CARNIVAL MUSIC.

WHEREVER there is gaiety there is music. And this holds true of all places from Beer to Bathsheba, from Vancouver to Vera Cruz, and of all ages from the Proterozoic era to the present. It is therefore impossible to give a list of all the music that has relation to the carnival spirit, that spirit which comes over all living things at times, making frisky young lambs skip in the fields, and dignified old gentlemen blow tin trumpets in the street. The following is a partial list, however, of what the chief musicians have done on the subject of the carnival.

As early as 1675, a ballet entitled *The Carnival* was given at the French Academy, the music of which was composed by Lully. Since then the subject has been in frequent use among opera composers, the best known example being Verdi's opera, *Ballo in Maschera*. Auber also wrote an opera entitled *Le Bal Masque*, and Ambroise Thomas composed an opera in 1857 called *The Carnival of Venice*. The well-known *Carnival Romain* of Berlioz is the prelude to his opera, *Benvenuto Cellini*, which abounds with carnival suggestion.

There is a wealth of piano music devoted to the carnival, the most famous of all being doubtless Schumann's *Carnaval*. Schuetz's *Carnaval* Mignon is deservedly popular. Other well-known carnival selections are *Bal Masque* (op. 26), and *Maskenball*, op. 121 (Jadassohn); *Carnival*, op. 52, bk. 2 (Moszkowski); *Bal Costume* (Rubinstein); *Children's Carnival* (Mrs. H. H. A. Beach); *Maskenball* (Bohm); *Carnaval di Milano* (Bulow); *At the Carnival* (Williams); *Little Carnival* (Schmoll); *Horvath* (Poldini); *Aus dem Carneval* (Grieg); *Papillon* (Scene de *Carneval*), Philipp.

For those who may desire to give a "Carnival Recital" by their younger pupils, the following pieces, graded from 1 to 5, may prove suitable. The figures refer to the grade. *Carnival Fancies*, Bassford (2); *Carnival March*, Bonheur (3); *Episode de Bal*, Borowski (4½); *Pierrette*, Chaminade (4); *The Carnival*, Draa (3); *Punchinello*, Dugge (2½); *Carnival Scene*, Fink (3); *Carnival Picture*, Horvath (3); *Spring Revels*, Kern (3); *Festal Evening*, Krentzin (3); *Little Masqueraders*, Kroeger (3); *Flower Carnival*, Lindsay (2½); *Procession of Flowers*, Miller (3); *Carnival Parade* (2½); *Off to the Carnival*, Pendleton (2); *Carnival March* (2); *Pink Domino*, Renard (2); *Domino Dance*, Rowe (3); *Little Carnival* (3); *After the Carnival*, Schmoll (2); *Le Petit Carneval*, Streabbog (2); *Procession of the Masks*, Zimmermann (1).

Where sufficient enterprise is manifested by the parents it would be possible to give a carnival recital in costume, with the familiar figures of Pantomime, Pierrot, Pierrette, Columbine and Harlequin represented. These costumes are not difficult to suggest with simple materials.

FORCING THE ROSEBUD.

BY MRS. M. A. WHITFIELD.

THE little daughter of a friend, who is learning music by approved methods, came to her mother one day and said wearily:

"Mamma, I'm so tired of taking music lessons. I want to stop."

"Why, Gracie, I thought you loved your music."

"I thought I did too, Mamma," said the child, beginning to weep, "but I don't! I hate those old minor keys, and Miss M—— makes me practice them and practice them, and I get all mixed up. I never know when something is going to turn into a minor key."

"Well, dear," returned her mother, consolingly, "you will understand them better when you are older."

"Why can't I wait to learn them when I'm older, then?" asked the child. And we, too, echo Gracie's question—Why?

The prevailing tendency in all kinds of teaching is to burden children with a multiplicity of tasks. This tendency is affecting the musical world also. Too much is required of the average pupil which, in many instances, results in a distaste for an art which has more of heaven in it than has anything else in this world.

In one of E. P. Roe's stories a young girl is represented as forcing open a rosebud to illustrate the futility of demanding maturity from immaturity. We are all, more or less addicted to the forcing process, and we will not heed Nature's methods—Nature who above all others—works slowly and waits for the proper season to bring about the fruition.

WITH THE WORLD'S GREAT EDUCATORS

By DR. E. E. AYRES

MONTAIGNE.

1533-1592 A. D.

"The enemy of all dogmatism."

BIOGRAPHICAL.



MONTAIGNE.

several years traveling over Europe. He made his home for a time in Italy. While there he was made mayor of Bordeaux, in which position he acquitted himself with credit for four years (1581-1585). He was, however, less a man of affairs than a thinker and a writer. Through his instructive and entertaining *Essays* he made himself known and felt everywhere in the world. "No other prose writer of the sixteenth century has been so generally read." His opinions on education marked an epoch in the history of Pedagogy.

HIS VIEWS.

To understand Montaigne we must first fix our attention upon the educational ideals of the age in which he lived. The Greek ideals had been followed by those of Rome, intellectual freedom by the strong arm of authority. The Christian Church had adopted Roman ideals; fixed and definite dogma had taken the place of free inquiry. In the Middle Ages all the great teachers were representatives of the Church. These monks and schoolmasters that preceded the Renaissance deserve high praise, and will always receive it, for they kept the torch burning during the long period of great darkness. What they received from their fathers they taught, and their dogmas were accepted without question. With the rediscovery of the intellectual treasures of Greece there came, in some quarters, a new tyranny, to take the place of the old. The authority of the classics was set up against the authority of the Church.

The significance of Montaigne is seen in the fact that he protested against every kind of intellectual slavery. He would allow neither the Latin theologian nor the scientific Greek scholar to bind him. He reserved the right to examine and cross-examine every dogma, whether of the Church or of the University. He could see many sides to any matter, and kept continually before him the inquiry, "Who knows?" In his "Essays" he tells us much about his childhood and his early training, in order to enforce his own ideas of educational ends and methods. In these he was far in advance of his age.

1. His fundamental contention was that independence of thinking is the supreme thing to be encouraged in the pupil. He denounced all slavish acceptance of any teacher's dogmas. All tradition must be submitted to the pupil's judgment. It must be investigated, and accepted or rejected on its merits, as perceived by the free and unbiassed mind of the student. Montaigne would make short work of the music teacher whose only argument in favor of his interpretation of a classic is that it is "traditional." He would put the question sharply, "Does it mean anything to you?"

2. Thus our Essayist was constantly inveighing against the peril of accepting words as a substitute for ideas. In every age men become slaves to symbols and signs. A thing seems important, not because of what it is, but because it is actually in print, or perhaps some master uttered it. But Montaigne would insist that the word is nothing if it means nothing. What even a great Master has written must justify itself.

HOME-MADE ART FOR MUSIC STUDIOS.

CONDUCTED BY MIRANDA M. PERKIOMEN.

For the First and Last Time

[The contributions to this department this month show what can be done at slight expense to make our studios unique and different from anything that may be seen anywhere on earth. A little ingenuity and a little time will transform any back parlor into a room that your visitors will never forget.—M. M. P.]

M. G. L.: Your idea of covering a can of tomatoes with green velvet and then setting it upon the top of your piano as a metronome stand is an excellent one. However, a can of beets would be symbolical of tempo. Let us have more ideas, Sister L. In fact, you might place a half dozen cans on top of each other and, after covering them with blue *peau du soir* or yellow *crêpe de chine*, use them as a pedestal for your new plaster bust of Creator. A lard-tin, covered with the same material, would make a splendid base.

YOUNG TENOR: By all means embroider your sofa pillows with musical mottoes taken from standard writers. Here are a few to add. "You'll never miss the tenor 'till the Punch Bowl's dry." "A note in the bank is worth two in the epiglottis." "Verily, the diaphragm is mightier than the estuchian tubes," etc. Use green silk and the customary needles.

NEW YORK FRIEND: Save the 20,000 wrappers from Lizzard Soap and you will get a pyrographic outfit free of charge. With this you can do all sorts of interesting things in your studio. A hand-burnt bâton makes a very attractive implement for polishing the knuckles of pupils who don't understand you. In your spare time you can amuse yourself by burning copies of popular songs on penwipers made from old kid gloves. These bring a fabulous price in the stores.

YOUNG TEACHER: Yes, a handsome music cabinet may easily be made from an old refrigerator. Paint it cerise on the outside and peacock blue in the inside. The butter and milk shelf will do for the classics. The ice compartment may be reserved for technical works.

ACCORDION TEACHER: You ask me how to make a magazine rack for little money. Buy a saw horse at any hardware store. Set two boards in the uprights at the top so as to make a trough. Place a board over the bottom for large magazines. Paint the whole affair with gold paint and tie pink ribbons on it here and there.

REDUCED CIRCUMSTANCES: We cannot give an opinion upon your idea for painting your old garden hose pink and festooning it around your studio. We would have to see it first.

HAPPY THOUGHT: Your plan of using your parlor mirror as a blackboard is an excellent one. Use a piece of ordinary laundry soap as chalk. Draw pictures of the great masters upon your mirror. Your friends will admire your artistic ability.

RECITALIST: Yes, you may give a garden fête in your studio, if you choose. Secure all the rubber plants in the neighborhood and set them around the walls. Then sprinkle a generous amount of sawdust on the floors to represent earth. After this cut out the pictures of your favorite composers and paste them over holes cut out of Japanese lanterns as transparencies. Bundles of burning Chinese punk to ward off imaginary mosquitoes will add to the illusion. This will make a delightful affair.

BEETHOVEN's one opera, *Fidelio*, was a failure on its first production. The critics found it cold and passionless. It was Mme. Schröder-Devrient who redeemed it from this imputation upon its revival in Vienna in 1822. Beethoven was present at this performance, "wrapped so closely in the folds of his cloak that only his eyes could be seen flashing from it." The house was hushed in an impressive silence until *Leonore* fell into the arms of her husband, when a roar of deafening applause made it apparent that Schröder-Devrient had risen to the height of genius exacted by the music of Beethoven. The great composer smilingly patted her cheek, thanked her, and promised to write an opera for her. This, of course, he never did, though the singer lived to appear in some of Wagner's earlier operas.

to our own minds; otherwise it would be childish and servile in us to accept it, and certainly worse than folly to praise it.

3. Therefore, Montaigne held up to ridicule the over-valuation of the classics so characteristic of his age. No man was more familiar with the great writers of antiquity. Quotations from the old Masters abound on every page of the *Essays*. Yet he insists that we can never become strong by leaning on other men's arms. He therefore leads the revolt against mere "bookishness." "We may become learned from the learning of others; wise we can never become except by our own wisdom." So he would repudiate the popular maxim, "Knowledge is power." Mere knowledge is but weakness. True power is the ability to think for yourself, or to take the initiative, either in thinking or in doing. Every truly educated man is, after all, a self-educated man. He may have had many teachers, and passed through many schools, but if he has any real power it is his own power, which no one could ever give him, and no one can ever in turn receive from him.

QUOTATIONS FROM MONTAIGNE.

1. "Knowledge can never be fastened on to the mind; it must become part and parcel of the mind itself."
2. "We lean so much on the arm of others that we see our own strength."
3. "Do thy deed and know thyself."
4. "We are all richer than we think, but they drill us in borrowing and begging, and lead us to make more use of other people's goods than of our own."



RICHARD STRAUSS LISTENING TO ITALIAN OPERA.

A MUSICAL TRAGEDY.

Four music *Sharps* lived in a *Flat*,
Though on a modest *Scale*;
They had no *Staff* of servants that
Might serve to *Brace* this tale.
To *Stave* off *Scores* of creditors
They gave *Notes* by the *Choir*;
A *Measure* that was, for a *Spa*,
In *Line* with their desire.
Now *Major Clef* a *Minor* claim
Submitted, and declined
All *Overtures* not in a *Chord*
With what was in his mind.
Said he: "This *Time* I must have cash!
I *Register* this vow:
You shall pay *Tenor* more to-day;
Yes, you shall *Duet* now!"
"We cannot *Baritone* like that—
'Tis *Bass*!" the *Quartet* cried;
"And with our bank account *Solo*—
Alto the debit side!
We'd *Trio* gladly if we could,
Soprano more insist."
Then with an *Accent* from their hands
They closed the tragic *tryst*.
—Philadelphia Ledger.

DO YOU WANT A "REQUEST" GALLERY OF CELEBRITIES?

ONE of the most encouraging and stimulating phases of the editorial work of THE ETUDE is the really enormous interest which our readers take in our work. We are always glad to have your good word, and we want to keep in as close touch with you as possible. When we asked your advice about starting the Gallery of Musical Celebrities, a great number of our readers wrote us postals giving their opinion. Now we want you to spare a little time to write again. We have prepared one more Gallery, which will appear next month (September). Do you want still another one? It has occurred to us that our readers would like to have a vote in making up a "request" Gallery. That is, we shall be glad to have you select six (or fewer) names not among the following whom you would like to see represented in The Gallery before it is discontinued. By looking over the following list the readers will see that the names presented include a larger number of names of musicians in the public mind than may be found in many encyclopedias. For instance, the representation of artists and singers of recent renown, and American musicians who have attained international fame excels in some ways the lists given in the very voluminous and comprehensive Grove Dictionary of Music.

The matter of who should go in the Gallery or who should not go in the Gallery has been very carefully guarded by the publishers and the editor. The sole point of decision has been upon the educational and artistic standing of the musician whose portrait was inserted. As in all cases, the only thing which has admitted a portrait has been the undeniable possession of genuine reputation founded upon known musical worth recognized by musicians generally. We cannot afford to publish any additional "request" photographs which would not hold the same rank as those which have already appeared. It is possible that the requests by popular vote may not be sufficient or of a nature to warrant a request Gallery. Again, it is not unlikely that we have neglected to publish the portrait-biography of some musician about whom our readers feel that they ought to have information for educational purposes. In making your choice, kindly observe the following:

HOW TO SEND YOUR LETTER.

1. Do not send us a lengthy letter on the subject. Simply write the names of the musicians not to be found in the following list whom you would like to see represented in THE ETUDE Gallery. The names may be sent on a postal if desired.
2. Send no names except those of musicians of national or international reputation. Some very worthy teachers, artists and composers may have excellent local reputations, but unless they have already established themselves in very general favor it is not possible to publish their portraits in a department which must please a vast number of disinterested people.
3. Send the names in the numerical order of your preference. That is, place the name of the favorite musician who has not yet appeared in the gallery first.
4. Address all communications pertaining to this subject separately, thus, "The Gallery Editor" THE ETUDE, 1712 Chestnut street, Philadelphia, Pa. If writing a general letter do not make your vote a part of the general letter, but write it upon a separate piece of paper and at the top put the above address. In all cases sign your own full name and address, not for publication.

PORTRAIT-BIOGRAPHIES ALREADY PUBLISHED IN THE ETUDE GALLERY.

- A
Abt, Adams, Albani, d'Albert, Arensky, Auber.
- B
Bach (C. P. E.), Bach (J. S.), Balfe, Bantock, Barnby, Bauer, Beach, Beethoven, Bellini, Berlioz, Bériot, Bingham, Bizet, Blauvelt, Boccherini, Boieldieu, Bowman, Brahms, Bruch, Bruckner, Buck, Bülow, Burneister.
- C
Calvé, Carrefio, Caruso, Chadwick, Chaminade, Charpentier, Cherubini, Chopin, Clarke, Clementi, Corelli, Corey, Cornelius, Cowen, Cramer, Cul, Czerny.
- D
Damrosch (Frank), Damrosch (Walter), David (Félicien), David (Ferdinand), Dancs, Debussy, Delibes, Destinn, Donizetti, Dreyschok, Dubois, Dussek, Dvorák.

E
Eames, Elgar, Elman, Elson, Ernst.

F
Farrar, Faure, Fay, Wolf-Ferrari, Fiedler, Field, Fjellitz, Finck, Flotow, Foote, Foster, Franck, Franz, Freustad.

G
Gabrilowitsch, Gade, Gade, Gade, Garcia (Pauline Viardot), Gaden, German, Gilchrist, Glinka, Gluck, Godard, Goldmark, Gottschalk, Gounod, Grieg, Grove, Gullmanti, Gurilt.

H
Halévy, Hall, Hallé, Handel, d'Hardelet, Haydn, Schumann-Helak, Heller, Henschell, Henselt, Herbert, Hiller, Hofmann, Holmes, Homer, Hummel, Humperdinck, Huneker.

I-J
D'Indy, Jadassohn, Joachim, Joseffy.

K
King, Klindworth, Köhler, de Koven, Rimsky-Korsakoff, Kreisler, Kreutzer, Kröner, Kubelik.

L
Lachner, Lassen, Léhar, Lehmann (Lilli), Lehmann (Liza), Leoncavallo, Leschetizky, Lind, Liszt, Loeschhorn, Loewe.

M
MacDowell, Mahler, Marchesi, Marteau, Mascagni, Mason, Massenet, Melba, Mendelssohn, Meyerbeer, Moscheles, Moszkowski, Motti, Mozart.

N
Nevin, Nicolai, Nikisch, Nordica.

O
Offenbach.

P
Pachmann, Paderewski, Paganini, Paine, Palestrina, Parker, Parry, Parsons, Patti, Perosi, Pierné, Powell, Pucini, Pugno.

R
Rachmaninoff, Raff, Reger, Reinecke, Reissner, de Reszke (Jean), Rheinberger, Richter, Risler, Rogers, Rosenthal, Rossini, Rubinstein.

S
Saint-Saëns, Saronoff, Sand, Sauer, Sauret, Scarlatti, Scharwenka, Schradieck, Schubert, Schütt, Schumann (Clara), Schumann (Georg), Schumann (Robert), Schytte, Sévick, Sibellus, Sinding, Scambati, Sitt, Smetana, Sousa, Spiering, Spindler, Spohr, Spontini, Stainer, Stanford, Stavenhagen, Stock, Strauss (Johann), Strauss (Richard), van der Stucken, Sullivan, Suppé, Svendsen.

T
Tausig, Tetrazini, Thalberg, Thomas (Ambrose), Thomas (Theodore), Thomson, Tschakowsky.

U-V
Upton, Verdi, Vieuxtemps.

W
Wagner (Cosima), Wagner (Richard), Wagner (Siegfried), Wallace, Weber, Weingartner, Widor, Wieniawski, Wilhelm, Wolf, Woodman, Wüllner.

X-Y-Z
Ysaye, Bloomfield-Zeisler, Zimballist.

A NEW ETUDE FEATURE COMING.

WE have announced in the previous article that THE ETUDE "Gallery of Musical Celebrities" will soon be brought to a compulsory close. As a successor to this somewhat epoch-making feature we have arranged a series which we know will please most of our readers even more than the "Gallery." There is no such thing as an absolutely new thing, but by the association and arrangement of ideas, new conceptions and new phases of a subject may be revealed in such a manner that an enormous amount of advantage may be achieved through the new presentation. This is what THE ETUDE has done in arranging for this new feature.

The new feature will not commence until the October issue, but a full announcement will be made next month. It is based upon the closest possible study of the real practical needs of our readers and a sympathetic desire to assist them in as interesting and stimulating a manner as possible. More and more musicians, young and old, professional and amateur, beginner and adept, will need this feature as time goes on. We are printing this notice sufficiently in advance for our readers to appraise their musical friends so that no copies in the series may be missed.

THE law of heredity is the same in the adult male and adult female voice. The characteristics of one parent will assert themselves in the voice of a child of the other sex at the age of fourteen, in addition whatever has been conspicuously like either father or mother in childhood.

Daughters of musical mothers and non-musical fathers, with whom I am acquainted, who could not even carry a tune before they were fourteen found at that age both fine voices and the ability to sing. When both parents are singers the father's voice is more prominent in the first, and the mother's in the second child. Later children show themselves sometimes more evenly balanced.—E. L. Daniels.

DON'T.

Don't object to the ragtime of your neighbor; he may be a little sensitive about your practicing Bach and Reger ten hours a day.

Don't object if your pupil chews gum during the lesson. Let him get some kind of a technic.

Don't let any opportunity pass to show what a fine musician you are by playing music that the fewest possible people can understand.

Don't put your furs away in the piano to save moth balls.

Don't be stingy. If your friends ask you to play a piece play a dozen or as many as they will stand.

Don't sing "Comin' Through the Rye" to your friend with a red nose.

Don't mind practicing at all hours of the night and day. If the neighbors don't like it tell them that they'll be proud to brag of their sufferings when you get famous.

Don't drown out the singer who sings mother songs and lullabies. Any other form of death is preferable.

Don't fail to put "dog ears" on all your music. It looks professional.

Don't worry if the Fifth Nocturne is too difficult for you. Try the Liszt Second Rhapsody. Nobody will ever know the difference.

BUSONI AND THE PRESS.

BUSONI, the famous pianist, has a few pet aversions, and one of these is directed against being interviewed. Naturally retiring and intensely severe he looks upon the cheap publicity which some artists think necessary for success as "banal." As a consequence of this very few really authentic interviews have been secured with this noted performer. He was especially irritated by the aggressiveness of American reporters, and had to be assured of the reporter's musicianship and ability as a writer before he would consent to talk.

Once, while in an American city, Busoni and his manager were amazed upon opening the door of the room in the hotel to find a little woman forcing her way in with a note book and pencil in hand. Busoni was in his pajamas, and as soon as he found out what was wanted he retreated to his private room. After that he confided to a friend that he was of the opinion that "That woman would have had nerve enough to interview the Apollo Belvidere if her editor sent her to do it."

MID-SUMMER REFLECTIONS.

BY S. REID SPENCER.

THERE is more hope for a pupil who makes a mistake, and recovers himself quickly, than for one who rarely makes a mistake but is entirely put out when he does. The greatest artists go wrong sometimes, but they do not stop; they go ahead as if nothing had happened.

KEEPING correct time may be compared to tracing a drawing. If one deviates from the line, one can get back almost at once, but the outline has been spoiled.

COMPLETE repose of manner, and complete self-confidence are essential to success in public performance. A nervous tension on the part of the performer will always be felt by the audience. Undue tension often causes errors that would not otherwise occur. Anybody could walk a foot-wide plank when it is lying on the ground. Place the same plank over a chasm and few will venture to cross.

THERE are five points in which a student is liable to fail: fingering, sight-reading, time, independence of the hands, and ensemble work. All five combined they make a formidable group. Taken one by one, each can be mastered in time.

IT is not necessary for a teacher to point out an error when his pupil shows that he is already aware of it. The errors of which the pupil is ignorant are the ones that need to be pointed out.

A PIECE of music is not learnt as soon as the notes are played correctly.

THE death of Schubert created little sensation at the time as he was still little known outside of Vienna. It is said, however, on good authority, that Schumann, then a youth of eighteen, burst into tears when he learnt that Schubert was no more.

Great Pianists at the Keyboard

Series II

Lessons in Position

The first series was presented in THE ETUDE for May, 1912



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EUGEN d'ALBERT



ANTOINETTE SZUMOWSKA



ARTHUR FOOTE



WILLIAM SHERWOOD



Correct Position at the Keyboard

A Symposium with Contributions from

LEROY B. CAMPBELL, CLARENCE G. HAMILTON, E. R. KROEGER, EDWARD BAXTER PERRY AND MME. ANTOINETTE SZUMOWSKA

(In THE ETUDE for last May a similar series of pictures of famous pianists appeared accompanied by contributions upon the above subject from Amy Fay, J. Lawrence Erb, Harriette Brower, Mme. A. Pupin, Charles W. Landon and others.)

ANTOINETTE SZUMOWSKA.

The question of the position at the keyboard is easily defined in one word: natural. One ought to sit straight without stiffness on a chair not too high (about 17½ to 18 inches is a good height), the arms forming a level line from elbow to hand. The fingers curved gently, with their knuckles sticking out, touch the keys with the tips; the same position of the thumb bringing it almost to the height of the fingers, secures evenness. The elbows kept rather close to the body, and the wrists neither too high or too low.

The whole impression should be one of ease, without effort.

EDWARD BAXTER PERRY.

Replying to your inquiry concerning my theories or rules in regard to the proper position at the piano, height of stool, etc., I can only answer in the words of Simple Simon, "Indeed I have not any."

The most obvious thing in the whole vexed question seems to me to be that it is impossible to formulate any definite rules which will meet the needs of any two people. Such rules, like medicine, would have to be adapted to the special requirements of the individual. The fact that one prominent artist uses a high rotary stool, and another equally celebrated artist insists on a low solid chair, furnishes absolutely no criterion as to what is best for any given pupil. It all depends upon the anatomical structure of the player, especially upon the relative length of the arm from the shoulder to the elbow and of the body from the shoulders to the hips. If the arm is long and the body short, a stool of the ordinary height would drop the elbows well below the keyboard, interfering with directness of attack and a free manipulation of the keys. If the reverse were true, the same stool would lift the elbows too high, producing a harsh tone and clumsy technique.

It is a well-established mechanical law that a rope or belt works more smoothly and easily in a straight line than around curves and angles; hence it would seem advisable to me, as piano playing is based largely upon mechanical laws, to sit at the piano in such a position that the forearm, wrist and hand, from the elbow to the second joint of the fingers, shall be practically horizontal, so that the muscles and tendons controlling the hands and fingers may play easily and freely, unhampered by the necessity of pulling around curves and angles. The old Stuttgart method with the depressed knuckles, and the so-called Leschetzky method, to which so much prominence is given nowadays, and in which (according to many) an important feature is the elevation of the knuckles, seems to me for the above given reason both equally objectionable.

The chief advantage of the rotary stool is that it is readily adjusted in height to the needs of each player; and the only advantage of the chair in my opinion is that it is less likely to furnish an undesirable obligato of squeaks not called for in the musical text. Personally I prefer to take my chances with the stool; the color, whether oak or mahogany, is not essential.

Generally speaking, I think it safe to say that the player should hold his body in an easy upright position; not with the stiffness of a ramrod, but with the suppleness of a highly tempered sword-blade of spring steel; swaying readily when necessary, but immediately recovering its position. The arms should be allowed to drop easily at the sides, not projecting angle-wise as though the player were determined to elbow his way through all difficulties, nor hugged rigidly to the sides as though he had a hole in his sleeve which must at all costs be concealed.

In fact, the whole matter may be summed up in my opinion in a very few words. Select the position and

height of stool which suit you personally best for all kinds of pianistic work as nearly as you can; then keep it the same on all occasions. Any material variation is dangerous, playing havoc with accuracy. And remember that the secret of good playing, mechanically speaking, is summed up in three words—Freedom, Flexibility and Vitalization.

CLARENCE G. HAMILTON.

There have been advocates of very high and very low piano stools. As usual, the middle course is safest. If the stool be low, so that the forearm slopes toward the body, muscular force is wasted by being thrown back toward the elbow, rather than toward the keys. Power is therefore gained by elevating the stool so that the forearm slopes toward the keys. But this position should not be exaggerated, since the wrist tends to stiffen with a high arm, so that a hard, metallic tone results.

The body should be kept in an easy, unconstrained condition, while the arms and all parts of the hands should be free and flexible, except when certain muscles are brought into use in depressing the keys. All useless motions should be avoided.

The right and the left foot should ordinarily be kept respectively upon the damper and soft pedals.

E. R. KROEGER.

I believe the height of the piano stool should be according to the feeling of comfort and satisfaction on the part of the player. In my studio, I have a bench, a stool, and a chair, all of which are used by students. Those who are tall prefer the low chair; those of average height are satisfied with the bench, while short persons take the stool and adjust it to their liking. For myself, I prefer the low chair. As to position, I wish a pupil to sit somewhat erect, the back straight and the head bent slightly forward. Mannerisms, such as moving the head and shoulders with the rhythm, grimaces, etc., I strictly repress. The arms are to be held rather near the body; the elbows not out at an angle; the wrists a trifle elevated to secure flexibility; the hands rather level,—if anything, the side containing the weak fingers a little higher than that containing the thumb and forefinger; the fingers under most circumstances to strike white keys as near the centre as possible and black keys near the tip. My whole idea is to secure devitalization of shoulders, arms and wrists, with firm fingers.

LEROY B. CAMPBELL.

Regarding the position at the piano I would say that the player should always sit in the center of the keyboard, the body slightly inclined toward the piano bending at the hips, and far enough removed that the arms may hang in a graceful curve from the shoulder like the cable of a suspension bridge as opposed to this angle (L).

This point of always sitting as nearly as possible in the same identical position should be observed since the distances for all moves would tend sooner to become automatic.

As to chair or stool, if I were a concert pianist or a student practicing at the same piano constantly I should prefer a chair, the height of which would depend upon the build of the individual; at any rate the under side of the forearm should be just a trifle higher than the white keys. In the studio where the teacher has all shapes and sizes of pupils, a stool is the most convenient since it is so easily adjusted to any height.

The right foot should be near the damper pedal, while the left foot, when not engaged with the *una corda* (soft) pedal, should be drawn in nearer the body to be used as a support or control to the body in its

various moves, especially when the player is using the extreme parts of the keyboard.

In loud playing or *forte* chord passages, the wrist should be higher than in soft passages since in the first case the fingers are simply used as props and the weight can better be utilized from a slightly elevated position; while in soft and rapid runs the fingers work better with a lower wrist.

The hand position should always be slightly arched at the knuckles, especially when resistance is encountered, i. e., when the key has been depressed—reached bottom. This much talked about *arch* is not needed before the key has reached bottom.

Do not go to extremes in any matter, simply be natural.

CHARACTERISTIC FEATURES OF RUSSIAN MUSIC.

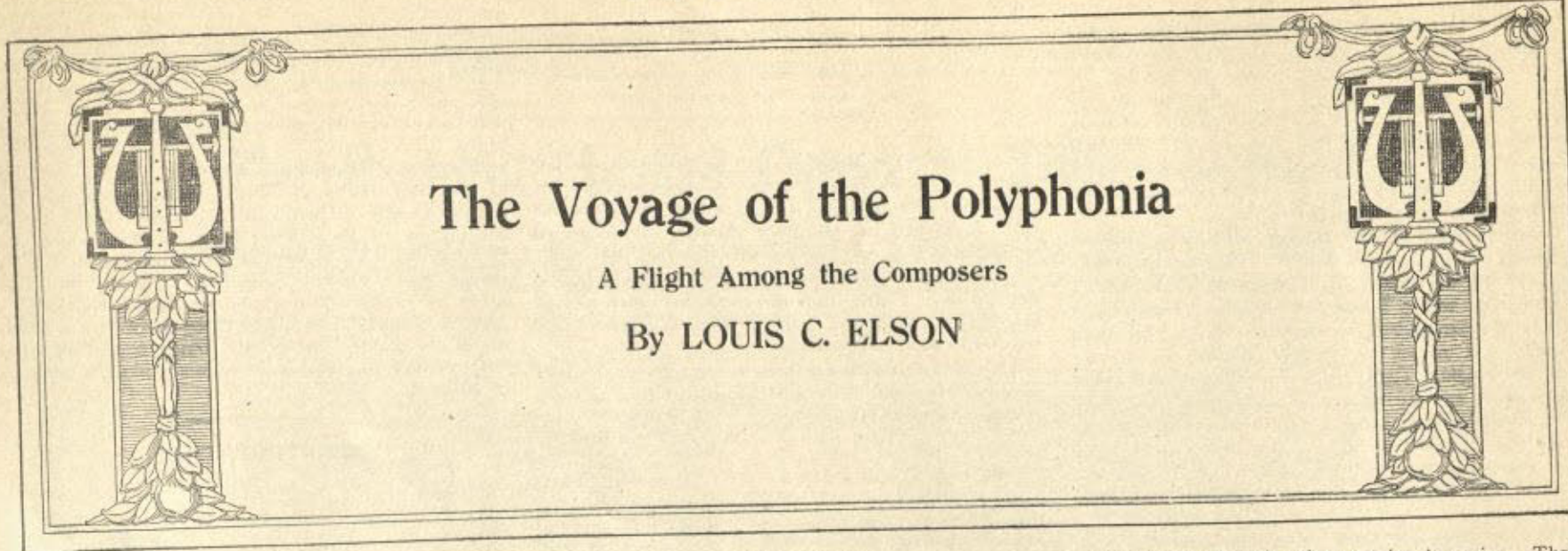
BY SIR ALEXANDER MACKENZIE.

(The following is a part of an address given at the Royal Academy in London by the director.)

WHAT are the striking prominent points in present-day Russian music as we now know it? In the first place it is generally spontaneous, even to impulsiveness. With the exception of a few pianoforte composers, who choose to wear clothes of French cut, and who hardly count, the really important writers are eminently loyal to their country. With all their laudable modernity—and they cannot be accused of lagging behind the times—they are scrupulously neat and clean in their technical methods. Indeed, in comparison with many present-day composers of other countries, they are conspicuously so. Refinement and delicacy are by no means lacking. In the art of orchestration they are masters; of melody, in the old and popular sense, they have plenty. But chiefly we recognise their power—which extends even to roughness at times—and the exceptionally strong, inborn sense of rhythm, which no doubt accentuates this force. Naïveté, ingenuousness, such as we meet in Bohemian music, is rarer. But in spite of that shade of melancholy which overcasts so much of their folk-tunes, we have a considerable amount of sturdy, robust humour. Light and flimsy their music is not. Remember that the most popular Russian folk-dances are performed, both by men and women, in *long boots*! Perhaps in those very boots lies the quality which appeals personally to me most of all: it is that, in contrast to the feverish, bubbly, mawkish art which is so much in evidence just now, the foremost Russian composers of to-day remain natural, manly and sound. So far from exhibiting signs of weakness or taint of decadence, they are marching in increasing numbers from strength to strength.



WAGNER WRITING THE LOHENGRIN SWAN SONG.



The Voyage of the Polyphonia

A Flight Among the Composers

By LOUIS C. ELSON

HOW IT ALL CAME ABOUT.

I did not invent the machine. That was the glory of the Time Traveler (described in H. G. Wells's wonderful "Time Machine"), and the Time Traveler aforesaid was very reluctant to allow me its use even for a summer vacation, until I had promised him that I would employ the apparatus only in musical flights and would not in any way trench upon the scientific research of the original inventor. It was a machine which could plough through Time exactly as a steamship ploughs through the waves. It could go forward through the centuries, or the years, or the minutes, at will, and, by reversing the lever, it could speed



"I LANDED ON THE OUTSKIRTS OF VIENNA."

backward to any given epoch. But it did not move through space as it did through time, and I was therefore obliged to combine a monoplane with its intricate mechanism. When this was done I was entirely equipped for a summer vacation tour such as no musician had ever attempted before.

I had determined that I would put an end to the vague study of composition as I had pursued it in the twentieth century. I had been with one teacher who had a consecutive fit at every consecutive fifth or unresolved seventh that I wrote in my scores, and then with another who cited the fifths of the prelude to the first act of "La Bohème" as the gem of beauty. I had been told that I was too daring, and then that I was not radical enough. And now I meditated nothing less than looking up some of the masters of the past and taking lessons direct from them. I therefore packed up a few of what I supposed were my best compositions, and with feelings of considerable awe and misgiving, took my seat in the Time Monoplane, Polyphonia Limited. The Time Machine I turned on the backward track and set the dial at an even century, so that the mechanism would stop when I had run back one hundred years. The monoplane I steered boldly for Vienna.

THE ARRIVAL.

I reached the city safely in the early part of the nineteenth century, and landed in the outskirts, almost executing the K and K Infantry Kapelle practicing on their instruments. A few peasants came running up when I alighted in their field, and one of these agreed to keep my machine in his shed until I should have decided to leave Vienna—for a good stipend, of course. And now with my scores under my arm and a small suitcase of necessary baggage, I set out on foot for the heart of the city. It was not the glorious Vienna of to-day. There was no grand Ringstrasse, no Imperial Opera House of marble, but the old St. Stephen's Cathedral looked familiar enough, and I pushed on for that, regardless of the many glances cast upon my peculiar attire. As I came to the Graben, near the church, I was struck by an odd sight. A stockily-built man, with bushy iron-gray hair, was just ahead of me. As he got to the middle of the street he stopped abruptly, when I nearly ran into him, and a teamster nearly ran over him, but reined up his horses sharply, without a word.

None of these things bothered the stranger in the least. He took out a black memorandum-book and began to write hastily in its pages, without moving from the middle of the roadway. In a very short time he closed his book, put up his pencil, and began to move away. "Who is that man?" I cried to the teamster, who had so obligingly held up his horses. "That is Beethoven. He writes music," was the answer. On hearing this I followed him along the street, knowing that I dared not try to introduce myself then and there. In a short time he reached his house and entered. I waited timidly in the street for some time before I summoned up enough courage to knock at the door. I heard tumult within, but no one responded to my knock. After some further sound of strife the door suddenly flew open and a very angry servant-maid, with a face like an animated omelette, flew by me, shouting, "No one could live with such a miserly beast as you!" Angry growls from within gave response to this outburst. And now I ventured into the presence.

Beethoven looked at me with questioning glance. I soon explained to him that I was a musician from far away, who had ventured to seek a little advice from him. I had come at an opportune moment. All his anger had been vented upon the servant, the lightning had been discharged and it was now fair weather. "It is those wicked servants that excite me," he said, apologetically. "She has been ugly because I count the coffee beans in the morning, and just now she brought some stale eggs from market. I had my revenge, however. I stood her in the corner and threw the eggs at her!"

Beethoven seemed pleased that I spoke in a very loud voice, but without shouting at him. Although somewhat deaf he was able to hear me when I spoke. "In a little while he asked me as to what I had written and I ventured to lay the score of my *North and South* symphonic poem before him. There was another explosion worse than that with the servant. "This is noisy music. I do not like noisy music. For my instrumental works I employ about six-y musicians—good ones. But you want about a hundred. What is this awfully discordant page doing in a musical work?" I told him that it was a battle-scene, and that one could not expect war to be otherwise than ugly. He burst out angrily, "Even in the most terrifying pictures music must never offend the ear!"

"I see you end this minor section in major. That's right. Some idiots imagine that minor must end in minor, forgetting that sunshine follows rain and that joy succeeds sorrow. Bach almost always ended so. You deal far too much in dissonances. When some composers can think of nothing new they take refuge in diminished seventh chords. It's easy to do such a trick. I see that you are giving a whole panorama of pictures, I don't like that. Yes, I wrote a set of pictures, too, in my *Pastoral Symphony*, but I began with an apology and, after all, that was a work as much of emotion as of tone-painting."

BEETHOVEN'S LOVE OF NATURE.

Finding him touching upon the subject of his symphonies I asked him which one he liked best (the ninth had not yet been composed), and he answered emphatically—the *Eroica*! It was very evident that the love of Liberty and of Nature were the great inspirations of his best works.

The next day I had a good proof of his love of Nature, for as I was strolling in the park at Schönbrunn, just outside the city, I came upon the master very unexpectedly. He was sitting in a tree, in which three branches separating near the ground made a



"BEETHOVEN STOOD HER IN THE CORNER AND THREW EGGS AT HER."

natural seat. He was growling themes to himself and was busily writing in the memorandum-book which I had seen the day before. I peeped at the pages and found them covered with the most unintelligible scrawls that I had ever beheld.

He was a trifle rough with me when he first perceived me watching him. "Oh, here is the noise-monger!" he cried. "Well, have you invented any new dissonances over-night? I have not yet rinsed your battle picture out of my ears. Fortunately that I can't hear it. I can imagine it, but I don't want to!"

It turned out the same as the day before. After he had shot his bolt and vented his ill humor, without being contradicted or thwarted, he became pleasant. He told me that he loved to compose in Schönbrunn, that he always thought more fluently in the open air, and that he took long walks outside of Vienna which always inspired him. But this last walk had a very

IN THE GARDEN OF MUSIC.

BY LEONORA SILL ASHTON.

unexpected termination. A watchman in one of the outlying villages took him for a tramp and actually arrested him. "I made noise enough to frighten the idiot," said the irate master, "and he ran for his superior officer. He knew me and almost went upon his knees in apology, but I do not walk through that village again! But no man can love the country as I love it. I am entirely happy to wander among bushes and herbs, under trees and over rocks."

I again broached the subject of lessons and he looked at another of my scores. This time there was no soothing his anger. He demanded to be shown the melody, where I had put in some of my finest musical impressionism, he demanded what the (evil principle)—I meant by hanging discords in the air without leading them anywhere except into other dissonances, and he wanted to know where the form of the whole thing was. I ventured to say that one could not express passion and intensity in strict form. But upon this he used language which I dare not print in THE ETUDE, and told me to consult his *Sonata Pathétique*.

He grew more and more furious and there was nothing to do but to run from his wrath. I rushed to the shed which sheltered my Time Monoplane, and determined to give another great master a chance to see my musical works. This time I set the time-dial to check at twenty-five years further back. I did not use the monoplane, for the man I sought would be found in Vienna. Whizz went the wheels, and in what seemed only a few moments I found myself in the same shed, only now it was quite new, while before it showed signs of decay.

(Mr. Elson has for the most part paraphrased well authenticated quotations from the masters. This interesting imaginative conception will be continued in the September ETUDE.)

READING MUSIC "LIKE A BOOK."

BY ISABEL W. RUSSELL.

We often hear the expression, "He reads music like a book." Its application is simply a means of indicating that the musician is really very proficient. But can you really read music like a book? When you read a book you are not obliged to recite everything aloud. The majority of music students, however, are obliged to play or sing a piece before they can form any idea of its real content. Imagine what such a condition would mean if everybody in a street car reading a paper was compelled to shout in order to comprehend the news of the day.

It is no more necessary to play a piece of music aloud in order to get the sense of it than it is to read aloud in order to get the meaning of a book. However, it is more difficult "to see with one's ears" than it is to see with one's eyes. The only way to go about it is to persist until real results come.

Mental music gives one an opportunity of studying the key, time, form, phrases, melody and harmony before putting one's knowledge into actual practice at the piano. To be able to read a piece mentally one must start with something very easy, at first until the eye and the ear are so trained that you can imagine you are playing it, or hearing it being played. To quote Schumann: "You must not only be able to play your little pieces with the fingers; you must be able to hum them over without the piano. Sharpen your imagination, so that you may fix in your mind not only the melody of the composition, but also the harmony belonging to it."

This kind of study is very helpful to the student, also to the teacher, too, whose time is limited. A few minutes every day will soon make one proficient in the art of reading.

MEN of the finer type are not so desperately eager for notoriety or applause as men of a lower type. Those whose temperament is likely to produce work of a high order prefer the endorsement of a few whose good opinion is worth having to the acclamations of the millions who have no understanding. They can go on their way independently doing what they know to be good without feeling cast down or disappointed that their names are not bruited abroad, and their recreations reported in periodicals to impress those who would not understand their works.—Parry.

THE flower of Music is melody. Children are attracted by its sweetness just as surely as they are attracted by the many-colored blossoms that deck the fields in springtime. In some children this power of appreciation is so strongly marked that they are readily attracted by a simple little tune. Others are slower, and need to have a little training before they learn to look for tunes in their pieces. The following suggestions may aid in developing the melodic sense.

Since example is better than precept, let us see how melodies are made. Which of the three following tunes sounds the most attractive?

Ex. 1.



These examples show how change of rhythm, note value and expression can alter the character even of so commonplace a thing as the scale of C major. If in addition we alter the notes of the scale, and instead of having them in regular order, arrange them to suit ourselves, we can find many familiar airs within the compass of an octave.

Ex. 2.



Notice the different character of these melodies, the tender American tune, the merry old English tune and the sturdy German spirit of Luther's hymn. Having impressed these facts upon the mind of the child, teach him to trace out the melodies of his own pieces.

Probably in the first little pieces the tunes will be in the right hand. As progress is made through the books or piano methods used, the melody will sometimes be found in the left hand or even in both left and right hand parts. Let the pupil search these facts out for himself, not always from the printed notes, as this might be too easy. It is not difficult to pick out the melody notes in contrast to the simple chords used in his early pieces, so before he has seen the new piece, play it over to him and let him pick out the tune by watching your hands, or by ear.

The playing of duets is helpful, especially when the pupil plays the melody part. It is sometimes good to have him sing the melody as he counts, for instance, "One, two, three, One, rest, rest, One, two, three, One, rest, rest, One, two, three, One, two-and-three, One two, three, One, rest, rest." This quickens his powers of observation and it teaches him, incidentally, that most invaluable of lessons, how to observe rests.

A short time should be devoted to each lesson to playing for the pupil yourself. Not always his own simple little pieces, but other things of greater difficulty and well marked melody, of a kind that he can grasp and enjoy. Children are very imitative, and

nothing is lost by quickening their imaginations from the very outset. A few bright chords, a little dance, will spur the child on when the lesson lags, and will give him a finer thing than mere finger technic. They will unlock for him the gateway into the garden of music.

In telling your pupil about melody, picture it to him as was suggested in the opening sentence—as the very flower of music. There is the deep bass, 'way down at the bottom of the piano—the note from which the chord grows. Then there is the tenor—the stem as it breaks above ground. Next there is the alto, the green leaves that cluster round the blossom and help to make it beautiful, and finally there is the flower itself, in all its beauty—the melody which makes glad the heart of man, lingering in his memory like the perfume of lilacs.

SPORTING NOTES.



WAGNER AT THE BAT.

The game between the Tannhäusers and the Meistersingers last month was one of the events of the season. The Tannhäusers won in the third inning, with Wagner at the bat. Score 39 to 22.

The Barbers' National Virtuoso Hair Cutting Match was a grand success. Sig. Antonio Tagliere won the silver cup by cutting Padrewski's hair in 4.27. Sig. Giovanni Capelli followed, winning the diamond shears for removing de Pachmann's locks in 5.02, and Sig. Enrico Pulito received a cut glass 'big rim decanter' for trimming the whiskers on "Silver Threads Among the Gold," in four hours and seventeen minutes.

We regret to relate that while canoeing in the stream of melody last week Max Reger, Claude Debussy and a party of friends were carried over the falls of discord and drowned.

The annual Philharmonic races this season were held in June. Hofmann in his eighty horse power Steinway, de Pachmann in his Baldwin Six and Bauer in his Mason and Hamlin Flyer all came in even at the last lap.

The champion pianist of Australia will play the champion pianist of the United States four rounds in the middle of October (Marquis of Queensbury Rules). The pianist who breaks the greatest number of ear drums will be given a second-hand piano-player as a reward.

The Adelina Patti Top Note Association held its Tenth Annual Tournament last month. Several members hit high Q with perfect fearlessness.

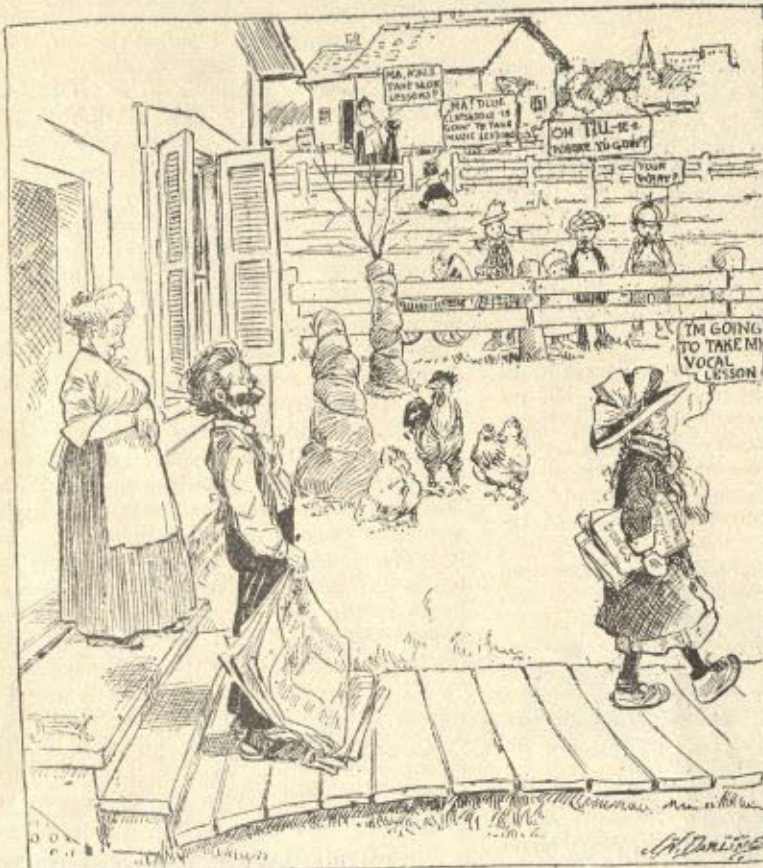
To look up and not down,
To look forward and not back,
To look out and not in, and
To lend a hand.

—Edward Everett Hale.

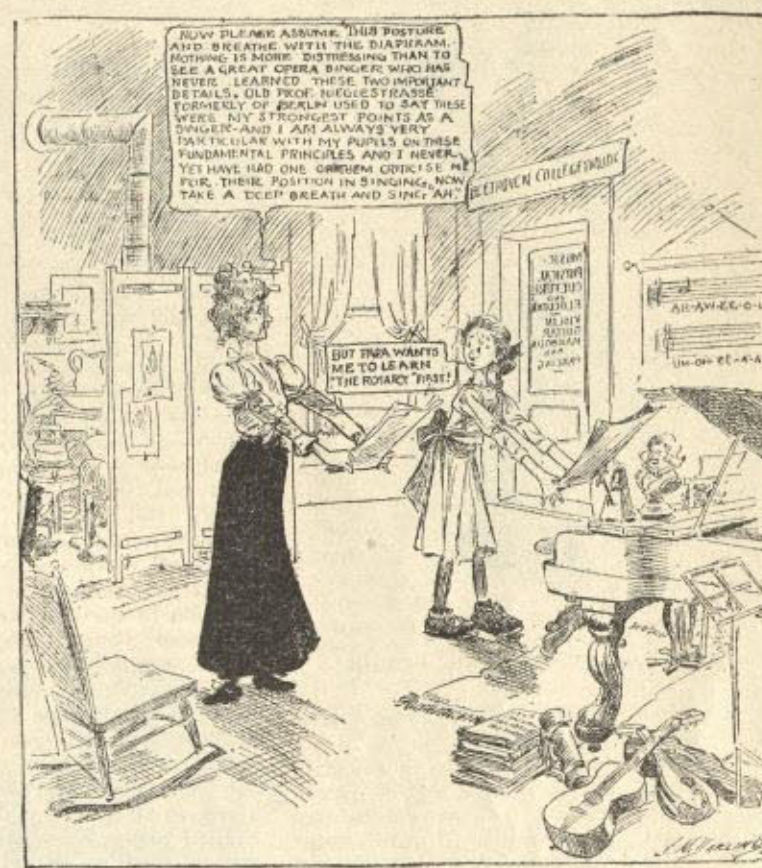
The Exciting Musical Career of Tillie Clapsaddle

(Published by Request)

The following entertaining cartoons by J. M. Darling have appeared in some daily journals affiliated with the Associated Newspapers and are reproduced here at the request of some of our readers who have been amused by them. They are part of a long series dealing with the wonderful doings of the ambitious Tillie.



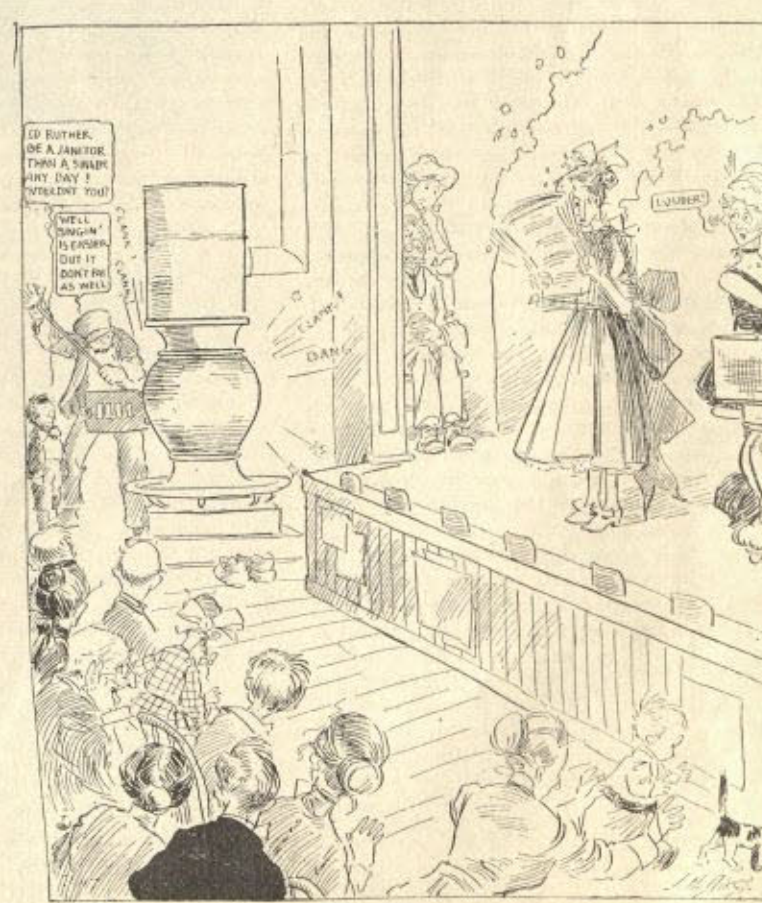
I. Tillie Starts on the Road to Parnassus.



II. Tillie's Thrilling Initiation.



III. What Happened When Tillie Started to Practice.



IV. Tillie's Triumphant Debut.

Famous Mythological Characters in Music.

III. PAN.

(The previous contributions to this series have dealt with Sappho and Orpheus.)



PAN.

(From a famous statue in the Louvre, in Paris)

SOME say that Pan was the son of Hermes (Mercury) and a nymph named Penelope, but his origin is wrapped in mystery, save in so far as it began in Arcadia, where he was a shepherd god and the patron of herdsmen and fishermen. To the Greeks and Romans he was the personification of nature, half man, half beast, thick-lipped and hairy, with wild, good humor and mockery in his eyes. He was one of the Satyrs, those curious divinities of the woods with a man's body and a goat's legs, hair and horns.

Pan loved music and dancing, and was full of tricks. It was his delight to overtake belated shepherds and travelers, and to inspire them with sudden, overwhelming fear—the kind of fear we now call "panic." He was in great favor with the nymphs who haunted the woods, because of his merry music and his dancing, but he was not always successful in his love affairs. He once became deeply enamored of a nymph named Syrinx, but she was so frightened at his appearance that she fled in dismay. Pan followed her and was about to overtake her, when she paused and implored Gaea, the Earth goddess, to save her. Her prayer was heard, and just as Pan was about to seize her, she was transformed to a bundle of reeds.

Pan was much dismayed at the outcome of his adventure, and as he looked at the reeds he sighed plaintively. He was astonished to notice, however, that his sigh was echoed in the reeds. He straightway took seven of them, cut them into uneven lengths, and bound them all together. In this way he formed the musical instrument known as the Syrinx, or Pan's Pipes.

The music he made from this instrument won him great favor, and he became the favorite flute player of King Midas. He even dared to challenge Apollo to a contest to see who was the greater musician. King Midas consented to act as judge. What chance, however, had this ill-shaped rustic deity against the shining sun god, offspring of Zeus himself, beloved of the muses, and the patron of all the fine arts? Pan was hopelessly defeated. Nevertheless, King Midas was so blinded by prejudice that he awarded the prize to his favorite, Pan, whereupon the indignant Apollo caused ass's ears to grow on the side of the king's head.

In later days the worship of Pan was extended to the cities. He became associated with the followers of Dionysos. His nature was somewhat sensualized, and in early Christian times he became typical of Greek paganism. Hence the myth of Pan's death at the birth of Christ. Nevertheless, Pan continued to

find a place in the imagination of the people, and his form has survived in the cloven hoof and horns of the medieval *Wephistopheles*. He lived long enough also to be the leader of the immortal company that so troubled Bottom, the Weaver, in the forest of Arden, for surely Puck and Pan are one and the same? And even to-day when the soft winds of spring time blow through the streets of the cities, hustling workers will pause for a moment in wonder as if they too heard the shrill piping of the Syrinx echoing from the fields and valleys, and leafy woods.

TWO LAUGHABLE EPISODES.

BY MAUD POWELL.

THE story of the most amusing episode of my career has been told so often that I hardly like to repeat it. However, here goes. Those who know it, please skip!

The usual "Strad," that has been in the family for sixty years," more or less, was sent me to examine. One look, and a stroke of the bow for conscience's sake, were all that was necessary. Back it went into the pine box, and the express company was telephoned to, to fetch it. A few hours after it had been "collected" I went around to the express office to learn its weight and pay the charges for its return to the owner. To my consternation it was nowhere to be found. Mountains of packages were overturned—the whole office force was enlisted in the search—but the pine box answering my description was not forthcoming. I was terribly concerned, knowing that I could never prove to the owner of that fiddle, should it be lost, that it was not a priceless "Strad," the printed label was inside, incontrovertible proof of authenticity to the uninitiated.

Presently, however, an enlightened look came into the face of one of the employees. He got my description of the box once more, with the hour of its collection. Then he went away. When he reappeared he had the box. He looked sympathetic as he set it very gently on the counter in front of me. Said he, in a subdued funeral voice, "We had it on the ice, Madame." I then realized that he had mistaken the pine box for a coffin.

Enough amusing experiences occur in the course of a year to fill a book, but they are so frequently at the expense of someone else that it seems hardly in good taste to relate them. The following, however, was so much at my own expense, although I was not responsible for conditions, that I may tell it. Mine was the initial concert of a new series in a Western town of small art experience, but of ample financial resources. The manager was exceedingly anxious to have the recital go off with *éclat*, to insure not only the success of the series, but also the guarantee fund for the ensuing year. I worked harder to make that concert a success with an audience to whom a violin recital was an unknown quantity than I would to introduce a new violin concerto to a Boston Symphony audience. The lighting was so bad in the theatre that night that it was all the more difficult to "reach" my hearers. It is a psychological fact that the untrained ear hears to a great extent through the eye. And this particular evening the eye could not come to our help. It was small comfort to have the electrician promise that it would be "better next time." It was this time I was concerned with. However, my will triumphed over adverse conditions, with the result that we had a splendidly successful program. When I met the manager the next morning he was jubilant. People had been telephoning their congratulations and sending in subscriptions in fact, expressing their delight generally. I was feeling more or less jaded after my efforts of the preceding evening, so imagine my surprise when the manager said, fairly rubbing his hands with glee: "To tell the truth, Madame, you looked ten years older on the stage than you do off—but, by gum, you did deliver the goods!"

How sweet the moonlight sleeps upon this bank! Here will we sit, and let the sounds of music Creep in our ears; soft stillness and the night, Become the touches of sweet harmony. Sit, Jessica: Look, how the floor of heaven Is thick inlaid with patines of bright gold; There's not the smallest orb which thou behold'st But in his motion like an angel sings, Still quiring to the young-eyed cherubins: Such harmony is in immortal souls; But, whilst this muddy vesture of decay Dost grossly clog it in, we cannot hear.

—Shakespeare.

"WHEN THE PIANO CAME TO TOWN."

BY MADAM A. PUPIN.

WHEN I was a girl of twenty I spent a summer in the mountains of Pennsylvania. The region was wild, and the inhabitants were either farmers or miners. There was not a piano for miles around, and there were many who had never seen a piano.

A young lady in the next village, having bought a new square piano, decided to give a party and invite all the neighbors. The city lady (meaning myself) was invited, because it was known that she could play. When I arrived and viewed the large and heterogeneous company in their best attire, I saw an opportunity for some fun. I played the very loudest piece full of octaves, with hands crossing; I played "Yankee Doodle" with one hand, and "Pop Goes the Weasel" with the other, and to cap the climax I covered the keys with a scarf and played a polka.

The various auditors had different ways of expressing their ecstasy. One old man, who stood near me, moved up and down, rising on his toes and bending at the knees. He clinched and unclenched his hands, accompanied by curious facial contortions. These and similar antics on the part of the audience fully repaid me for my efforts.

Several years later I was giving a concert in a church. There was no applause because the minister was present. This was very depressing to the performers, who liked to feel they were pleasing their audience. I sat down to play a solo, but had not gone far when something slipped away from the rod of the damper pedal. I rose and asked for assistance. A gentleman came on the platform, and in a minute had it properly adjusted. I began the piece once more, but in the same place the same thing occurred again. I had to rise and repeat my call for assistance. The minister and two other gentlemen came up on the platform. The sight of these dignified persons lying on their backs on the floor under the piano, with legs waving in every direction, was too much for the audience. Suppressed titters grew into unrestrained laughter. The pedal was put in good order and the concert proceeded. After this there was no lack of applause.

"THOSE AWFUL EXAMINATIONS."

BY J. L. FERR.

THE college music teacher's lot is such a dignified one, and the student's (supposedly, at least) so sophisticated and wise, that it is not very often that anything excruciatingly funny happens in the studio or classroom; but there are occasional lapses that are worth telling about. For instance, there was the very raw young specimen who, in the history class, was very much puzzled to know how I was going to play a Bach fugue, for, she said, "You can't play German music on an English piano, can you?" This was scarcely more surprising than the answer, in a history examination paper to the question, "Who was the greatest composer of the Jewish race?" The answer being "Palestine," thus doing violence, in time, place and race, to the immortal Giovanni Pierluigi Palestrina. The most egregious blunder of all, however, was the statement by a college senior, in a history of music examination, that one of the five greatest oratorios was Robin Hood.

LOST AND FOUND.

LOST—The patience of ten thousand saints trying to teach mamma's little angel not to play three sharps in the scale of B flat. Reward for return, Box D, ETUDE.

FOUND—At large after years of search a man with a five-dollar fiddle, bearing one of the three or four million counterfeit Stradivarius labels, who can be convinced that his Cremona isn't worth \$50,000.00.

LOST—By graduating student pianist, on the evening of the commencement at Harmonia Conservatory, all recollection of everything learned during the four previous years. Please return to Musicians.

REWARD—A reward of \$10,000.00 will be paid for the arrest and conviction of all persons who have failed to return music borrowed over a year ago. United Music Lenders' Amalgamated Union.

LOST—While singing four measures of *Pills and Allisons* last Tuesday, the keys of D flat major, B major, F sharp minor and C sharp minor. Finder will please return to Needy Tenor.

FOUND—In Carnegie Hall, New York, the only living violator who does not claim to be the sole remaining exponent of the only, onlyest, Old Italian School.

His Majesty's Violins

A Story of Music at the Court of Louis XIV

By J. F. ROWBOTHAM

[This attractive story appeared first in an English musical magazine, now discontinued. It has to do with an exciting episode in the wicked court of Louis XIV. The Twenty-four Violins of Louis XIV were famous in their time and during the existence of the band several famous musicians including J. B. Lully were members. Just how much of this story is truth and how much is legend is difficult to tell. The author produced many musical literary works.]

"THE Twenty-four Violins" constituted Louis XIV's private orchestra. They were a band of instrumentalists—twenty-four in number—each and all of whom played the violin. They were selected from among the best musicians in France, and it was considered one of the greatest artistic distinctions of the age to be enrolled in that select number and be called by that famous name.

They were domiciled at the Court of Versailles, and used to play the king a concert of choice music every evening after dinner, and occasionally were in request for *matinées*, or for providing musical selections for the garden parties, *fêtes*, and water parties with which that gay court abounded.

They had their houses, or rather *châteaux*, in different parts of the Park of Versailles, in which they lived two and three together. But the conductor—old Andrew Palliser, in deference to his age and his dignity—was allowed a house, or rather small cottage of his own.

They all dressed alike did the "Twenty-four Violins." Their costume was a lavender-colored tunic with a red belt buckling it round the waist, cream-colored breeches and stockings, and a three-cornered black velvet hat. They wore a sword at their side, a bag wig, and on each arm of their tunic a violin was embroidered in reddish brown silk, very large, and reaching from the shoulder almost to the elbow. This was to enable the guards at the gates of the palace grounds, and the sentries outside, to identify them as the king's musicians if by chance they wanted to leave the Park of Versailles—a privilege that was not accorded to anyone but domestics and functionaries of the palace during the king's residence there, except upon the production of a sign-manual. Besides wearing an embroidered violin on each sleeve of their tunic, they carried a leathern satchel at their back in which their violin lay deposited. This was familiarly called their haversack by their fellow domestics of the palace, and, as Andrew Palliser jocularly remarked, the name was not a bad one, for their violin which lay therein gave them their bread and butter, so that, like soldiers, they carried their provisions on their back.

Thrown thus together by the force of circumstances, a perfect freemasonry and bond of brotherhood united the "Twenty-four Violins." If they had all been actual brothers they could not have been more attached to one another, and their *esprit de corps* was unanimous. Particularly were they all devoted to their old conductor, Andrew Palliser, and to show how loyal they were to him and one another, they had preserved for years the great secret of his life, which was known to the "Twenty-four Violins," but not to another soul in Versailles.

Andrew Palliser had a daughter—that was his secret. Why should it have been a secret? Because Isabelle Palliser was one of the loveliest girls in France, and Versailles was the most depraved court in Europe. And yet Isabelle Palliser had lived there for thirteen years—she was seven when she came—in the midst of the Park of Versailles, though certainly in a secluded nook of it, and she had remained as safe and free from harm as if she had been brought up in a nunnery.

The fact that the existence of Isabelle Palliser was unknown at Court was due to the exceeding care of her father, and to the strict sentiment of honor prevailing among the "Twenty-four Violins."

They used to meet for their practice at the old man's house, which lay in a sequestered corner of the park, surrounded by high hedges and embowered

in trees. Here, during their oft-repeated practicing, they were all familiar with the queenly form of Isabelle, who used to sit with them and her father as if they had been brothers rather than merely comrades; and it may be safely said at the same time that they were all more or less in love with the peerless beauty, especially Hugh de Rand, the second violin of the twenty-four, who was the next best player in the band to Andrew Palliser himself, and was universally looked upon as his probable successor. Between Hugh and Isabelle there seemed to be a mutual understanding that one day they would be man and wife together, if circumstances so far favored them as to enable it. Hugh worshipped the ground on which Isabelle walked. The other "Twenty-four Violins," while they would fain have been in his place, good-naturedly envied his good luck.



"I WILL RUN HIM THROUGH THE BODY."

THE KING ASKS A QUESTION.

Things had worn on thus for years and years, as we say, until at the point of our story Isabelle was twenty years of age. One day, after a morning performance of music at the palace, Andrew Palliser came home to his house, where the "Twenty-four Violins" were all assembled for a short practice of the music for the evening.

"Comrades," he said, closing the door as he entered. "I have something to tell you. After the concert this morning, the king called me to him, and after complimenting me on the excellence of your playing, he said, 'How is your daughter?'"

At this there were ejaculations of surprise from all present.

"I told him," continued Andrew, "that his majesty was mistaken, for I had no daughter; there was only a girl who assisted me in keeping the cottage tidy. The king looked at me in an incredulous sort of manner and walked away. Comrades, I do not think, indeed, I am sure, that none of us has been a traitor."

Loud cries of vehement denial echoed over the room.

"But the object I have in mentioning all this to you is to ask you what is best to be done?"

"I'll tell you what is best to be done," cried Hugh de Rand, drawing his sword and rising from his chair. "Let me find the rogue who would lay a hand upon her and I will run him through the body!"

But wild speeches like this were of no good in face of a pressing and most serious danger. Isabelle, who was present amongst the party, with blanched face and

trembling frame, seemed to realise for the first time the peril she stood in.

Sounder sense prevailed over the hot speeches of Hugh, and the various opinions which were offered seemed all to point in one direction—painful for the father, and still more painful for the daughter; "Painful too," added one of the party, "for all the 'Violins.'" This was that Isabelle should be spirited away from Versailles as soon as possible, which meant perpetual separation from her father, a lonely life for herself, and an adieu to all her best friends on earth—the "Twenty-four Violins."

"Nothing else, however, is possible," they all agreed, and the question to be considered seemed rather where she should go than whether she should go or not. Andrew Palliser, whose wife was long since dead, and whose relations were scattered all over France, knew not where to recommend. The "Violins" themselves, who were many of them hare-brained scapegraces who had broken with friends and family for the sake of following music, were in a like dilemma.

At this point of the consultation one of the "Violins," who was looking out of the window, exclaimed, with a start:

"St! The Duc de Richelieu!"

"Back, girl, behind the sofa," cried Andrew Palliser, grasping his daughter's arm. "On your knees there and keep quite still! Crowd round the sofa, comrades. Your instruments! Quick!"

With lightning celerity the "Twenty-four Violins" had extracted their instruments from the leathern satchels at their back, and, agreeably to Andrew's hurried motion, had laid their bows on the strings in the faintest pianissimo; so faint was it that the Duc de Richelieu, who came prowling up the steps on tiptoe, seemed quite unaware that there was a soul in the room as he entered. Starting back in astonishment at the apparition of the twenty-four players which met his eyes,

"Ah, gentlemen," he exclaimed, "you are practicing?"

"Yes, your Grace, as we always do at this hour," remarked Andrew, sententially.

"Well, I will sit and listen to you," said his Grace, taking a chair.

Without a moment's hesitation the trained musicians, keeping their bows on their violins, and, obeying a sign from Andrew, followed his lead as gradually louder and louder he broke into a well-known minuet, which at last in all its brightness pealed from all the instruments and flashed and echoed about the little apartment.

"Excellently played," said the duke, who had never ceased to throw furtive glances about the room. "Excellently played; especially the introduction. Why, you were sighing so softly on your instruments when I entered that you might have been a party of conspirators hatching a plot, rather than a troupe of honest musicians holding a practice. But come, Andrew, have you not some Hebe, some Abigail, a servant, or a daughter, or something like that in your house who will bring me a glass of wine? I am thirsty after my walk."

THE TWENTY-FIFTH "VIOLIN."

"I have nobody of that kind about the house, your Grace," blurted out Andrew, "except a girl who comes in a few hours every day to tidy the place; but if your Grace will allow me I will bring you the wine."

"Don't think of such a thing," said the duke. "I'll get it out of the cupboard myself. I see where the cupboard is," and he made to cross over directly to the sofa, behind which Isabelle was kneeling.

At this moment Jean le Breton, the burliest of the "Violins," who happened to be seated close to the couch, rose in an awkward manner with his back to the duke, and, interposing his ponderous form thus suddenly, bumped against the advancing courier and almost threw him over.

"Confound you for a fool!" cried the duke, angrily. "A thousand pardons, my Lord Duke," said Jean, sheepishly. "I was only looking for a piece of music I had dropped."

"The wine is on the table," interrupted Andrew.

And the duke, with a very ill grace, turned back to the table, and, sitting down, drank a glass of wine and ate a macaroon. After which he took his departure.

"He knows all!" exclaimed Jean le Breton, directly the duke had left the garden, and they could once more talk in safety.

"Not all," replied Andrew; "but, alas, he knows that I have a daughter."

"It is only suspicion in the meantime," said Laurence Pelloutier, who had the reputation of being the most sagacious among them, and with this remark they most of them agreed. "It is only suspicion—strong suspicion. But he has proved nothing as yet."

"He will prove it before the night is over," remarked another. "When we leave for the evening concert, he or his creatures will come here and find Isabelle."

"If that be so," remarked another "Violin," profoundly, "we shall not find her when we come back."

"Alas, father," sobbed Isabelle, who now having emerged from her place of concealment, stood amongst them once more. "What is to be done? What will become of me?"

"My darling, I know not," replied the old man. "One card I could play—perhaps I must. But I do not like to do it. What must you do? What is to become of you? You must go away from me—you must go away at once—you must leave this place!" he cried, wildly.

"She cannot leave to-day," interposed one of the "Violins." "The palace gates are shut at three, except for those who produce the royal warrant, and it is past three now. If she were to attempt to escape this evening under cover of the darkness she might be shot by the sentries. To-morrow morning is the earliest she can leave."

"And if she remain in the house to-night," remarked another player, "while we are at the concert, the Duc de Richelieu will find her, as sure as my name is Jacques Pelletan. It is a dilemma. What are we to do?"

"Take her with us," cried Isabelle's lover, Hugh de Rand.

"Take her with us? But how?" they all exclaimed.

THE NEW VIOLIN.

"Let her put on our lavender tunic and our red belt and our cream stockings and our long wig—let her don our attire for this evening only, and come with us to the concert-room. You will not object, Isabelle?" he added, "when the peril is so great. Let her come with the troupe of us to the concert-room, dressed like us, with a violin like us; let her be one of us. We will crowd round her and smuggle her in among us, so that nobody will ever notice her. Be sure of this, that in the concert-room, under the king's nose, or rather up in his orchestra, which is some distance from him, seated at a music-stand, dressed like a man, and one of his 'Violins,' that would be the last place in the world where the king and the Duc de Richelieu would look for Andrew Palliser's lovely daughter."

The idea was an excellent one and was adopted as the best of all. It met with no protest from Isabelle under the serious circumstances which rendered it necessary.

"I have a new suit," said Hugh de Rand, "which I have never worn yet; I will bring it round at once, and before the concert this evening your deft fingers, Isabelle, can have shaped and shortened it so as to fit you as if it had been made for you."

On this understanding they left the house, to assemble again at half-past seven, half an hour before the concert. By seven o'clock Isabelle had shaped the clothes to fit her to a nicety, and stood in the room when her lover entered, and the other "Violins" with him, a bewitching figure of loveliness and symmetry, yet a figure which, owing to her tallness and beauty of form, might easily have passed for that of a man.

"You only require the violin at your back to make you perfect," said Hugh de Rand, fastening a violin in its leathern satchel round her shoulders, and resisting an almost irresistible impulse to kiss the lovely and embarrassed girl.

"Now, when we play," he added, "hold your violin to your shoulder and move your bow in time to ours. Make believe that you are playing. It will never be noticed that you are not uttering a note except by ourselves."

They all trooped to the concert-room, with Isabelle in their midst. No one could have noticed her as they passed through the grounds, even if anyone had tried. And when they reached the large music pavilion of the palace in which the concerts were held, it was all ablaze with wax candles lit in thousands through the hall. The arena, where the audience sat, was crowded with beaux and ladies in furbelows and powdered wigs, the beaux tapping their snuffboxes, the ladies flirting their fans about, the whole a scene of glittering brightness never equalled in our more sedate and sober days. In the midst, and on the front seat, sat the king, on a sign from whom the concert commenced.

Isabelle was very frightened as she passed into the orchestra and stepped down the benches to her place

along with the other violinists, being piloted cleverly by Hugh de Rand, who, without appearing to conduct her, in reality did so by slight signs imperceptible to any but themselves. Her seat was immediately behind burly Jean le Breton, who managed to push her almost out of sight with his ponderous form. She took out her violin like the rest. Old Andrew raised his arm as a sign for commencing. One sweep of the bows, and the concert began.

Piece after piece was played in the program, and nothing unusual appeared to have transpired in the body of the hall. The concert was drawing near its close; old Andrew Palliser at last began to breathe freely.

It was at this moment that the Duc de Richelieu approached the king, who sat in the front of the spectators.

"Your Majesty," he said, "are there not twenty-four Violins in your orchestra? I have just counted and find that there are twenty-five."

"Extraordinary!" said Louis. "Let me see." And raising his finger he began deliberately to count the members of the orchestra, beginning at the topmost bench and going downwards.

This motion was not unobserved by Andrew Palliser. The arm with which he was so spiritedly conducting fell limp and powerless to his side—he stared mute and petrified before him—the Violins wavered; there was every danger of a collapse and consequently of discovery.

At this moment Hugh de Rand, who sat next to the conductor, gathering the situation at a glance, turned his face appealingly to his fellows, and with a tremendous sweep of his bow and a simultaneous stamp of his foot pulled them all together. The piece proceeded.

"Twenty-four I count," said the king, who was somewhat short-sighted. "I am afraid you are making a mistake, duke. How could there be twenty-five?"

"Twenty-five, your Majesty; I am sure of it," persisted the duke.

"Well, well, it is a point of no importance," said Louis. "But, if I think of it, to-morrow I will ask Andrew Palliser to give the answer. You know, duke, I dislike mental arithmetic."

The concert proceeded and in a short time concluded. The "Twenty-four Violins," with Isabelle amidst them, trooped out of the concert-room and in due course reached Andrew Palliser's house in safety. The more sharp-sighted of them detected traces that people had been there in their absence, but the house was safe and secure now. It was decided that Isabelle should leave Versailles early next day.

(To be concluded in the September ETUDE.)

HOME IS BEST.

BY S. HARRISON LOVEWELL.

STUDENTS who graduate from conservatories are often tempted to secure positions through some agency or bureau. There are three good reasons why they should stay at home and teach.

1. *At home there is the established reputation for character and musicianship;* among strangers these qualifications must be won. Away from home, there is the constant uncertainty relative to "making good," and even an unintentional word may cost one a position. Success in a school will also depend largely upon ability to hold pupils; if several become dissatisfied another position may have to be found. The shifting from place to place soon contracts the *roaming* habit and that is fatal to success. A solid reputation at home is worth more than years of experience among strangers.

2. *At home capital is not required.* The opening of a studio may entail expense, but this expense is caused by the natural increase of business and is not comparable to the risk of a studio in a strange town. The professional at home will start with the nucleus of a class and add to the same until a studio becomes a necessity, but conditions may be quite different in another place.

3. *To go from home is easy; to return is impossible.* It is a simple matter to continue among friends and acquaintances after graduation, but after a few years away from home, people have lost interest in one personally and professionally. Others claim their attention and one's opportunity has gone forever.

Years of experience have demonstrated the truth: Graduates that left home mostly became *roamers*; those that remained home have been successful.



ELSA'S DREAM.

HOW TO GET A SINGING TONE.

BY JO-SHIPLEY WATSON.

What Pauline Remembered When She Got Through With the Technic Expert.

OPEN the piano with the right hand and hold the music in the left hand.

Breathe deeply with the ears laid back.

Blow dust off the keys.

Screw the stool up with a circular motion, not too high nor too low.

Regard the piano as a bucking broncho. Take a firm seat and prepare to be thrown.

Have the hands not too large nor yet too small.

Renounce theology, politics and all isms.

Let all feeling sink into the springy pads of the finger tips.

Grasp five white keys not too near the edge nor too far back.

Vault the hand and arch the eyebrows.

Put a sheet of thin paper under the finger tip and a paper weight on the knuckle joint. If it keeps its vault begin to press by counting "Ein, zwei, drei, vier," very slowly.

When the key is half way down, press with the wrist.

Say "Baa, Baa, Black Sheep" three times and press with the arm gently but firmly until the key is entirely down.

Hold the key down for thirty minutes, or until the muscles have a trembly feeling.

Chain up the dog.

Inhale, exhale in concentric rhythm.

When you note that the staccato—portamento—elastico—pressure touch is inveighing upon the legato—arm—sostenuto—bambinamente—picoloragazzini—touch then strive to cultivate the legatissimo—flying wedge—Help! Help!

Take your temperature, lock the piano, steal softly into the back yard and throw the piano key into the well.

On Liszt's recital programs there was a note reading: "At the entrance to the hall will be found an urn into which each listener can throw his musical motive. On these motives Liszt will improvise variations." This he did regularly on his tours through Europe, and it was always his most effective number. A note on a Frankfort program (1840) reads: "The concert hall will be lighted by gas."

BRIGHT SAYINGS OF FAMOUS MASTERS.

BY FREDERIC S. LAW.

SOME one has said that there is nothing more pleasant than the nonsense of men of genius, but that a fool should not be present; meaning that it takes no little discretion to distinguish clever nonsense from that which has neither wit nor humor to act as a salt preservative, and to give it currency beyond the occasion of the moment. A man's taste in jokes affords a surer indication of his true character than one is apt to imagine; a moment of the free, unbuttoned mood induced by a merry thought and a jest reveals the real nature of the man freed from many artificialities and conventionalities that have assumed the disguise of a second nature.

BÜLOW'S RAPIER-LIKE WIT.

Compare, for instance, the rapier-edge and sarcasm of von Bülow with the bluntness and directness of Beethoven: While the former was once conducting a chorus rehearsal he had occasion to rehearse the men in their parts alone, and during this drill, in accordance with the custom of all choruses from time immemorial, a steady buzz of conversation arose among the sopranos and contraltos. This he quelled from time to time by adjuring them to silence, which lasted but a moment until it was again broken by the same disturbance. Goaded almost beyond endurance, von Bülow brought all eyes upon himself by a hasty tattoo of the baton on his desk, then cried out in his most cutting tones: "Ladies! Rome does not have to be saved to-night!" A moment of bewildered silence, employed by most of his hearers in sending their thoughts back to the time when a surprise night attack on the Eternal City was frustrated by the quacking of geese, was followed by a hasty outburst of mirth which brought the effect he desired. It is not difficult to imagine what Beethoven would have said under similar circumstances; probably something that might have awakened laughter, but anger as well; he had no tact in the expression of his feelings. Thus, for example, his remark to Himmel with whom he had engaged in a friendly contest intended to put their respective powers of improvisation to proof. After Himmel had been playing for some time Beethoven leaned over and said coolly, "You prelude a great deal; when are you going to begin?" Himmel never forgave him. What wonder that Beethoven was, as the saying goes, always in hot water?

Handel was not unlike Beethoven in some of his characteristics. Careless in what he said and how he said it, he was of a large physique and a generous liver. Determined to dine well at a certain inn, he went to it in advance and ordered a dinner served for three. At the appointed hour the master alone appeared for the meal and to the exostulation: "But the company"—roared out with his inveterate German accent: "Bring in de dinner! I am de gompany." There is a touch of pathos in the anecdote told by his biographer: A Mr. Stanley, who had been blind from early childhood, was an accomplished musician and Handel's surgeon, Mr. Sharp, recommended him as an assistant because Handel's own blindness prevented him from taking part in the performance of his oratorios, and Stanley's memory was unailing. This excited Handel's sense of humor and he burst into a loud laugh. "Oh, Mr. Sharp," he cried, "have you never read the Scriptures? Do you not remember that if the blind lead the blind they will both fall into the ditch?"

Beethoven had a brother who was a man of means, rather proud of the fact, and pompous in manner. He once sent the composer a New Year's card inscribed with his name followed by the word, "Land-proprietor." This, the musician acknowledged by his own card, which bore the word, "Brain-proprietor," after his name. He had a dropical affection which led to several operations to relieve him. His remark after one of these was more grim than humorous, yet characteristic: "Better water from my body than from my pen."

LISZT'S IRONY.

Liszt gave a fine example of wit and artistic independence while playing at a soirée in the imperial palace at St. Petersburg by stopping in the middle of a piece because he heard the Czar talking loudly to an officer. An attendant was immediately sent to know the reason of the stop, whereupon Liszt replied that it was the first rule of court etiquette that when the Czar spoke others must be quiet. The monarch never forgot this well-merited rebuke; but it fixed the status of such artists as Liszt in imperial circles.

It is well known that he was more than susceptible to the influence of feminine charms; he could seldom be induced to criticise any of the young girls who formed a large portion of his class. On one occasion, however, while listening to one of these attractive pupils, who was playing a Chopin ballade very badly, he laid his hand gently on her head, kissed her forehead and said softly, "Marry soon, dear child—adieu," and retreated. At one of his classes the beautiful young Swede, Ingeborg von Bronsart, afterward known as pianist and composer, played a Bach fugue with such brilliancy and power that he could not restrain his enthusiasm.

"Wonderful!" he exclaimed. "But you didn't look like it."

"I should hope I didn't look like a Bach fugue," she retorted at once, and the two became fast friends in virtue of this ready response.

Liszt's wit did not always show itself in words. One evening he had settled himself in his room for a few hours of quiet study when he was disturbed by some noisy music overhead, where the tenants were evidently giving an evening company. Waltzes, mazurkas, salon pieces followed in distracting variety, and he soon saw that his plans for study were vain unless in some way he could put a stop to the music above. In a moment his resolution was taken. The merry-makers overhead were suddenly startled by the unexpected opening of their door; on the threshold stood Liszt, still attired in the dressing gown which he had donned for the evening. He slowly advanced toward the piano and the company, who all knew who he was, reverentially drew back before him; the youth who had been on the piano stool left it, and the master seated himself in his place. All awaited breathlessly in expectation of hearing some of his wonderful feats of execution—but he simply placed one of his fingers on the keyboard, played a rapid glissando from one end of the instrument to the other, rose, shut and locked it, then dropping the key in his pocket he left the room as quietly as he had entered.

VON BÜLOW AND THE OPERA DIRECTOR.

Von Bülow's sharp criticism of the opera in Berlin excited the enmity of the director, Count von Hülsen, who caused the doorkeeper to refuse him admission to the theater the next time he entered. Von Bülow yielded and said nothing, but at his next recital began the opening number on his program by a prelude in which he used as a theme Figaro's first air in Mozart's opera, *The Marriage of Figaro*, which opens with these words, "And so, Sir Count, you'd fain dance a measure, Dance at your pleasure to my guitar." The incident of his being repulsed from the Opera by the Count's orders was generally known and resented; the music was so familiar that the first notes awakened a storm of applause, which the artist only recognized by a twinkle in his eye, showing that its use on this occasion was by no means a matter of chance.

Von Bülow's antipathy to singers is well known, and his remark that a tenor was not a man but an illness, is still not forgotten. A young man was so ill-advised as to introduce himself to him as a tenor. "Never mind," said von Bülow with a sympathetic air, "don't let it worry you!"

Wagner was brimming over with humor, but for our purpose this unfortunately manifested itself for the most part in puns and other untranslatable plays upon words. When he was acting as conductor of the Philharmonic Society in London, the very "full" programs he was called upon to furnish, coupled with the cry of omnibus conductors, "full inside," led him to call himself the "Conductor of the Philharmonic Omnibus." Once at a rehearsal of *Rienzi*, when the trombones played too loud for him, he said with a smile: "Gentlemen, if I mistake not, we are in Dresden and not in Jericho, where your ancestors, strong of lung, blew down the city walls!"

Sir Charles Hallé in an interview once said: "The change that has taken place within my experience is remarkable. When Mr. Ella engaged me for a concert I told him I proposed playing one of Beethoven's sonatas. 'What!' he cried; 'No, no. You can't play that in public.' I insisted, however, and it proved eminently successful."

"Before 1848 solo sonatas were never played in public. Musicians held that the public did not understand them. Now you hesitate to select one lest it be too well known. The difference is wonderful."

CALENDAR OF FAMOUS MUSICIANS FOR AUGUST	
	Ambroise Thomas Born August 5, 1811, at Metz. Died, 1896. Celebrated Opera Composer. Best known works: Twenty-two operas and ballets including <i>Mignon</i> and <i>Hamlet</i> .
	Cecile Chaminade Born August 8, 1861, at Paris. Talented Woman Composer. Best known works: Piano pieces, including the <i>Scarlet Dance</i> , <i>Pas des Amphores</i> , etc. Also songs and chamber music.
	Moritz Moszkowski Born August 23, 1854, at Breslau. Famous Pianist and Composer. Best known works: Opera <i>Roald-dil</i> , chamber music, and charming piano pieces, <i>From Foreign Parts</i> , <i>Spanish Dances</i> , <i>Moment Musical</i> , <i>Serenade</i> , etc.
	George Grove Born August 13, 1820, at London. Died 1900. Famous Writer and Critic. Best known works: Compiled a Dictionary of Music, analyzed Beethoven's symphonies, and discovered forgotten compositions by Schubert.
	Claude Achille Debussy Born August 22, 1862, Paris. Eminent Contemporary Composer. Best known works: Opera <i>Pelléas et Mélisande</i> , prelude to <i>L'Après-Midi d'un Faune</i> , <i>Nocturnes</i> , piano pieces, songs, etc., all of which are remarkably original in style.
	Maud Powell Born August 22, 1868, at Peru, Ill. Famous American Woman Violinist. Best known work: Has done much to interest American women in violin study, eminently successful abroad. Considered the most distinguished of all violinists of her sex.

Summer Piano Study Minus a Piano

By NAINA DOS SANTOS

THERE is a large class of musical people—busy teachers, earnest students, ambitious pupils—who, at the vacation season, heave a sigh of content, and pleasantly anticipate the good, long, quiet hours they are going to put in at the piano, getting even with the over-crowded, hurried winter days which they have ruefully watched scurrying by, with never a little moment in them for practice. But there are also a great many to whom circumstances do not allot the ideal conditions, namely, a good piano, with absolute freedom to use it at will.

Before starting off on your trip abroad, or to your old farm house, or your summer hotel, make for yourself a keyboard diagram. Cut a strip of firm, light brown paper, six inches wide, and long enough to trace upon it, at least four octaves. Be sure to be accurate as to width and length of black keys as well as the white ones. Make some mark to designate middle C. Fasten this diagram securely on a table with a thumb tack at each end. Be sure that the edges of these paper keys are even with the edge of the table, and always sit at this dumb piano exactly as you would sit at the real instrument as regards the height of the stool or chair, and your position in front of middle C.

First of all, the muscular condition must be prepared. On arising, or while the looseness of the costume allows entire freedom of action, swing the arms so that their motion causes the body to turn at the waist, swaying and bending, while the lower limbs and feet remain quiet.

Second; the arms extended swing hands up and down, the wrist being the hinge and the impetus starting at the shoulder.

Third; lift arms, shaking whole arm, from the shoulder, with the motion of shaking water off the hands.

Fourth; hands dropped at sides, thoroughly relaxed, then suddenly closed into a tight fist, thumb over fingers, and immediately dropped to relaxation again. These exercises should require not less than five minutes. The gymnastics for hands and fingers not being so heating may be done at any time, but preferably before the playing exercises.

HAND AND FINGER EXERCISES.

First. All finger tips of both hands together, press fingers back until they are flat against one another, palms at right angles.

Second. Finger pressure. Fifth finger tip against fifth finger tip, suddenly press together, the point of resistance being at the first joint, which must not be allowed to turn in. This is the same motion as that used in the clinging legato touch, and should be done in the same slow rhythm with the entire relaxation immediately following the intense momentary pressure. All fingers in turn in same way.

Third. The hand held out in front in playing position, flex each finger in turn, swinging it from straight out until it touches the palm. Do not strain unduly in an effort to hold back the other fingers from following, as they must, to some extent, the action of the acting finger.

Fourth. Play five finger exercise in the air, move the thumbs in a rotary motion, and end with the closing and opening of the hand. Never do any of these exercises to the point of exhaustion. Five minutes at a time two or three times a day is the better way. Many an uninteresting conversation of the long summer evenings, from which there is no escape, may be made richly profitable, from the intermittent moments of muscle lubrication which may be accomplished, unseen in the darkness.

* Most of the keyboard work must be done hands separate, for, as the fingers must play on these paper keys with perfect precision, the eye must guide their steps to ensure their accuracy, while the tune must be sung, mentally. Each one will select his favorite exercises. I will merely outline those which experience has proved most useful in this kind of practice.

This may be said in three words, Mason's *Touch and Technique*. Devote fifteen minutes to this work. If the exercises are played in half their length, that is, for example, from C to A, six degrees, there should be time for all the forms, two fingers broken and double thirds, broken and double sixths. The first touch, the clinging legato, having been accomplished in the finger pressure gymnastics, need not be repeated.

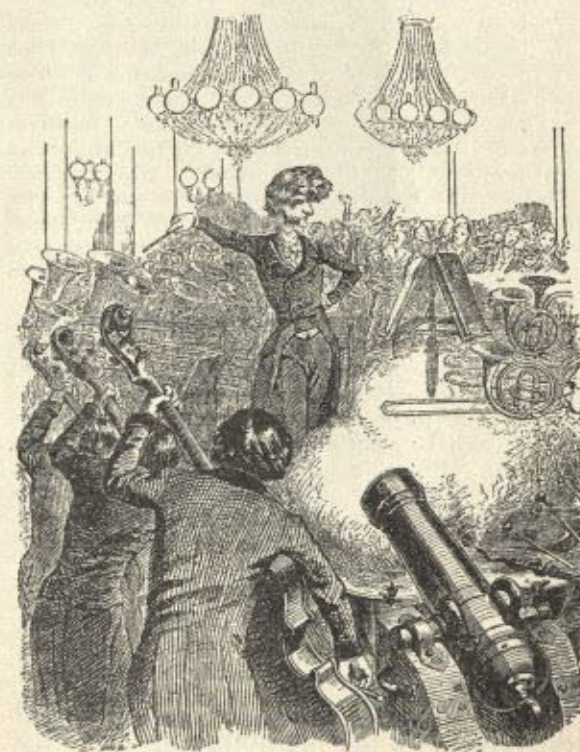
Follow this with fifteen minutes of scale work in all the varieties you wish, but essentially the running scales, legato and staccato, arpeggios, broken chords, double thirds, sixths and octaves, and always and ever, *hands separate*, and in quarters, eighths and sixteenths. If all this work is done properly, there will barely be time to play them in one scale. Each day take a new scale, until all has been done in all scales, and then da capo.

This three-quarter-hour study will bring up rapidly, and keep the finger machinery in such beautiful condition, that when you next meet your piano it will not be with a despondent backward glance over time lost nor a discouraged forward look towards ever stiffening fingers, unless there is time for long hours of grind. Instead, there will be a heart bounding with delight at the progress made, and satisfaction at the fluent technique with which the fingers fit into all their former piano work.

A "PIANO SILENCER."

I shall now add a supplement for those who may have a piano, but who are restrained in its use as is usually the case when one is boarding. Take a lath, or any light strip of wood 4 ft. 9 ins. long, an inch and a half wide and half an inch thick. Ask your tuner for some of the thick white felt used for covering the piano hammers. Tack a strip of this about two inches wide along one edge of the lath, cutting away a little space where the construction of the piano would otherwise hitch up the felt. This makes a most efficacious muffler, which can be placed in any upright piano. Even where pianos are provided with a practice pedal, it is usually not entirely satisfactory. With this improvised one the sound reaches the player's ears perfectly and can scarcely be heard in the next room.

Leave the muffler in while the scales, arpeggios, etc., are played over again, during fifteen minutes. Then take the passage work or the difficult page of the new composition you are studying, or the old one you are perfecting, for another fifteen minutes, and finally, with the muffler removed, your fingers beautifully flexible and completely under the control of a clear and commanding brain, the most capacious "Summer Boarder" will hear you with joy, and you may pursue your flowery way for at least an hour, untrammelled by the paralyzing dread of annoying your fellow guests.



HOW THEY MADE FUN OF BERLIOZ.

From an old caricature satirizing Berlioz' love for enormous orchestras and bizarre instruments.

FIRST AID TO INJURED HEARTS.

Especially Conducted for this Month Only.

BY ELLA WHEELER FAIRFAX.

DEAR MISS FAIRFAX:

My professor is a lovely gentleman, but he is a married man. He says that his wife doesn't give him the sympathy in his work that he ought to have to make a great career. He says that my playing inspires him. Lately he has been very attentive to me, and now he wants me to go to the opera with him. Should I have a chaperon?

SWEET SIXTEEN.

No, a horsewhip.

DEAR MISS FAIRFAX:

My gentleman friend calls every night in the week but Monday. He has a strong bass voice. He sings *Rocked in the Cradle of the Deep* three or four times every evening he comes. Father says he won't stand it much longer. What shall I do?

DESPERATE.

Present father with a bean-shooter.

DEAR MISS FAIRFAX:

Last summer at a seaside resort I went to hear the Banda Spaghetti. There was a gentleman sitting in the third row playing the bass tuba. Every time he struck deep C he winked at me. He has wonderful black eyes, a long mustache and a wonderful technique. He is known as the "King of Tubaists." Last week I met him and he proposed the same evening. He says that he is a count and that he only blows his horn for fun. I contend that Art is the most transcendent thing in the world, and that the most divine privilege of the proletariat is to apprehend the subtleties of the interpreter. Ma contends that she would rather have me marry a barber. Please advise me.

PAULINE.

Ma wins.

DEAR MISS FAIRFAX:

I've been keeping company with a young lady who sings in our choir. There is also a tenor in the choir who takes advantage of his position by making eyes at my lady friend. Last Sunday he turned the pages of her anthem for her and then put his foot on the rung of her chair. Lately, she has seemed cool to me. It has been keeping me awake nights. Please help me.

GREEN-EYED MONSTER.

Take sulphur and molasses three times a day before meals.

DEAR MISS FAIRFAX:

My fiancé is a composer. He has never taken a lesson in his life and don't know one note from another, but he's a grand pianist. He had a position as a soda clerk at nine dollars a week, but he has given it up for art. He has sent his last song, "Mercy! How Butter Has Gone Up," to thirty publishers, none of whom appreciated it. He says that if another publisher turns him down he'll do something desperate. I want to cheer him up. What would be an appropriate birthday present for him?

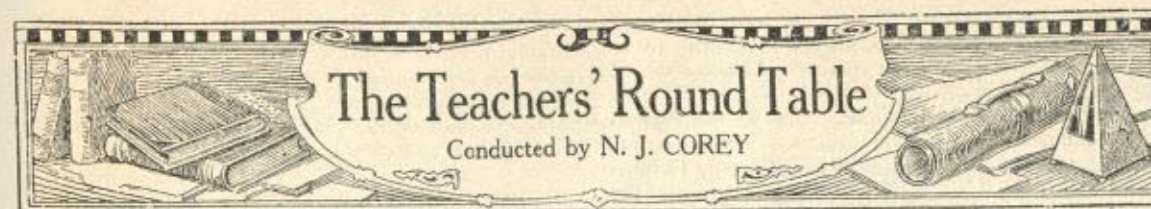
HOPEFUL.

Buy him a ticket for Siberia.

SPIRITS THAT FAILED TO MOVE.

BY S. T. BRYANT.

OF all the many amusing studio experiences that have come my way, the most laughable was the case of a very stupid and lazy girl whose father, a Spiritualist, believed that the astral bodies of Mozart and Beethoven stood beside his daughter while she practiced. The combined efforts of all the great masters who have crossed the Styx could never have made that girl musical. I felt a little uncomfortable when I thought of the miseries she was inflicting upon my favorite composers, so I suggested to the father that he wait a few years before he tried to develop his daughter's phenomenal talent. Ten years have past since then and the ward of the ghostly masters never became even an ordinary pianist. Think of the panic in the Elysian Fields! Teachers waste years of time trying to develop hopeless cases. It is unfair for the teacher to accept a fee when she knows full well that no possible good can come from her services.



No attention paid to letters received without full name and address.

Owing to the fact that it is frequently necessary to answer certain questions privately, we have been compelled to make a strict rule not to pay any attention to any letter received without the full name and address of the sender. For this reason the letters of A Student, Friend in Idaho, Truth-seeker, Knickerbocker and many others recently received cannot be answered. We shall be glad to assist these friends if they will kindly comply with the above rule.

PHRASING AND SIGNATURES.

"1. How may I be able to improve the playing of my pupils in phrasing and expression?"

"2. I have a talented pupil who cannot remember signatures, nor that accidentals should persist throughout the measure in which they occur. How may I help her in this?"—L. R.

1. Take up a book or magazine and read a paragraph to your pupil in a monotonous tone of voice, totally devoid of inflexion, and paying not the slightest heed to punctuation, but running one sentence into another without break. Ask her if it sounds intelligible. Tell her that it corresponds exactly to playing that disregards phrasing and expression, that the cultivated listener can make no more out of such playing than out of reading without inflexion or punctuation. The majority of players perform in this manner. To improve your pupil you will have to keep at her constantly at every lesson. She must learn to observe phrasing marks very carefully, and use the proper attack for the beginning of phrases, and the release for the termination. She must also exercise constant vigilance with the marks of shading. This will mean unceasing vigilance on your part, as it seems to be difficult to cultivate the ear of the average pupil to a keen sense of phrasing.

2. You should teach your pupils to spell their scales in the same manner as words are spelled. If you have class meetings it is a good exercise to let the members stand in a row, like the old-fashioned spelling schools, and "spell down." This exercise should be practiced with your pupils at every lesson until a scale can be spelled as readily as the word cat. They should at first be taken in rotation, then in mixed order. For example, ask your pupil to spell the scale of B major. She should answer quickly—B, C sharp, D sharp, E, F sharp, G sharp, A sharp, and B—signature five sharps. The fault indicated in the second clause of your sentence is more due to lack of attention than memory. I know of no special exercise to correct it, except constantly "keeping at it."

OVER ADVANCEMENT.

"Although I have only taught children, I now find myself called upon to teach a woman who, when last studying six years ago, supposedly finished Mathews' Grade V, but in a careless manner with no knowledge of even the rudiments of music. She is now eager to learn, but wishes to take up advanced work while ignorant of elementary. What pieces and etudes shall I give her?"

Explain to her wherein her fingers are deficient in action, and how she needs to work on special finger exercises for some time to come. Lay a book about one inch high on the table, and let her place her hand on its corner so that the fingers fall on the table over the edge of the book, and the thumb falls at the side. Let her practice various five-finger exercises, especially the trill motions, for about fifteen minutes every day for several months. If she is patient, and means business, she can thus loosen up the action of her fingers very greatly. Practice the same on the keyboard, letting all exercises be played slowly enough at first so that the fingers do not stiffen.

Use the simpler etudes from Heller's Op. 47, progressing to the more difficult, and then to Op. 46, and Op. 45. The second book of Czerny-Liebling will be excellent for velocity work. For pieces give her simple but tasteful ones, such as Chopin's *Nocturne in E flat*, Op. 9; Schubert's *Impromptu in A flat*, Op. 142, No. 2; *Serenade*, Moszkowski; *Melody in F*, Rubinstein; *Nocturne in B flat*, Field; *Under the Leaves*, Thomé; *Rainwater*, Godard, and then on to more difficult ones.

STUDYING WITHOUT A TEACHER.

"1. I have been practicing four hours a day for four years, but am forced to do without a teacher. How can I develop an accurate sense of location, especially in pieces in which the hands are occupied at the extremes of the keyboard, as in Chopin's Etude in E flat? I can play them slowly, but become confused and hesitating when speed is attempted."

"2. How can I develop smoothness and continuity in such numbers as Chopin's *Prelude in F sharp minor*?"

"3. How can I acquire rapidity in such things as the last movement of Beethoven's Op. 27, No. 2? I am discouraged that although I can read readily, yet I cannot seem to attain the desired perfection for the entertainment of my friends. Also, that it requires months to learn various compositions, and that one's repertoire must consist of so few compositions."—R. R. M.

ASSUMING that you are doing your work well, a good way to acquire an accurate sense of location on the keyboard is to begin with simple pieces that you can play without notes, and practice them in the dark. Practice scales and arpeggios in all keys, if you cannot remember your pieces. You may fumble dreadfully at first, but will soon be able to play them with ease.

I fear, however, that your entire trouble is that of the average pupil who is obliged to do without a teacher, too rapid advancement, playing pieces that are too difficult, and inability to determine whether fingers and hands are acting correctly or not. Every teacher finds that every pupil, almost without exception, requires the most unremitting care, patience and attention, in order to develop correct muscular action in fingers, hand and arm. Almost universally they seem to be unable to determine for themselves whether they are getting these right or not, and the teacher often has to watch them for weeks on a single point, before allowing another to be taken up. The probability is, therefore, that your hands need training from the elementary stages. For this trouble it is impossible for any teacher to help you from a distance, or without months of training in his own studio where he can watch every step you take.

Assuming again that your playing apparatus is in good condition, the answer to all three of your questions may be—procure a metronome, learn to play your etudes and pieces, and exercises as well, at a low rate of speed, and then set your metronome up notch by notch until you have approximated the desired speed. I question your ability to attain the metronomical markings on the various pieces you mention, as a considerable virtuosity is required in order to encompass this.

The repertoire of all pianists is comparatively limited, even of virtuosos. If, however, you have acquired an advanced technique, you will not be hampered in reading new pieces, except those of the most extreme difficulty. You have learned to read books and magazines. If you are asked to read in public, however, or the entertainment of your friends you spend much time in working up your selection. It will be the same with your music. You may read many things that are not in advance of your technique, but your repertoire will have to be prepared and kept in order with great care. In conclusion I would say, that if it be possible to obtain a teacher in the near future, by all means do so.

TRANSPOSING.

"1. I have a pupil who is finishing the tenth grade, has had Beethoven's Sonatas and Czerny's Op. 740. What studies should be given her next? She is talented, but her technique is not of the best. She seems to play a great deal from the hand and forearm, and her little finger constantly sticks up, although I have continually told her to play quietly and relaxed."

"2. What is the best way to transpose?"—R. M. L.

1. This pupil has been allowed to contract habits which it will be very difficult to eradicate. If she should go to one of the competent teachers of reputation in any of the great centers, he would probably put her on pure finger technique and elementary etudes and keep her on them for months, until she could play scales and arpeggios with correct finger action, without any help, from back in the hand and forearm. If she were in good condition technically, she could take up Cramer next, followed by Clementi, but I do not see how she can encompass them until she has learned to play finger work with finger action. Telling a pupil

to play quietly and relaxed will accomplish little. Getting right down to minute analysis is what is required, and working up from simple exercises. To cure a fifth finger that "sticks up," place the tip of the little finger against the end of the thumb, and holding them in this position practice three-finger exercises running up and down the keyboard. Several weeks earnest endeavor will effect a cure.

2. Experienced musicianship is demanded for the best manner of transposing. This means a wide knowledge of harmony and its practical application at the keyboard. Through this knowledge the musician acquires a sort of unconscious, or almost sub-conscious, recognition of chords and their relations, and thus reads by chords rather than by individual letters or notes. It is difficult to transpose by endeavoring to think of the various intervals, as thirds, sixths, etc., as they appear in such complex variety. Learning to read by the old clefs has been a help to many, as a person thus learns to think of the lines and spaces as various and differing letters, as you now correctly locate the treble and bass notes, although the lines and spaces look exactly the same in each instance. The average player, with a limited knowledge of theory, generally learns to transpose by taking very simple pieces, like hymn tunes, to begin with, and playing them up by degrees, a half step, a step, and so on, and downward in the same way. They often acquire a great deal of facility in this way. It is rare, however, that one wishes to transpose anything, up or down, more than a third. When you look at any word on this page, you do not have to spell it out like a child in order to recognize or pronounce it. In like manner the experienced musician gradually becomes able to recognize the chords in a page of music, and places them with considerable facility in any key because of a similar familiarity with the keyboard which he has gained. I gather from your complete letter that you have no knowledge of theory. You can therefore only transpose by practicing simple melodies in the manner indicated in the foregoing.

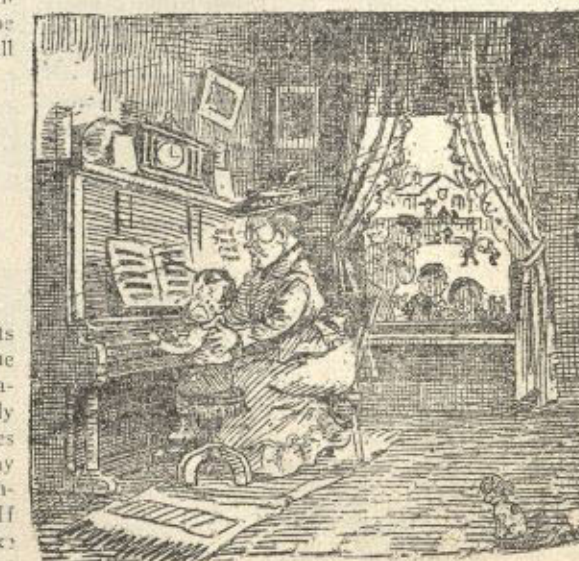
READING.

"I have taken piano lessons for over four years. I have a fine ear for music, understand notes, and time, and learn my pieces by note, but afterwards play them mostly by ear. I can play very little at sight. Should I practice reading the notes? Should each hand be practiced separately? How can I learn to read at sight?"—E. M. R.

What you call playing by ear is not the usual understanding of that term. Playing by ear is generally understood to refer to the playing of someone who has no knowledge of notes, but simply reproduces more or less accurately, generally less, what he hears some other person play. I should infer from your letter that you mean that you learn your music rather carelessly, and are afterwards careless in your endeavor to remember it. Certainly you should practice reading your notes, and in learning your music you should practice all difficult places with each hand separately. As to reading at sight, I would refer you to the letter of L. E. M., in this department.

It must always be the artist's highest aims to apply his powers to sacred music. But in youth we are always rooted to the earth by all our joys and sorrows; it is only with advancing age that the branches stretch higher.—Schumann.

CLARENCE'S HOLIDAY MUSIC LESSON.



From the Spokane Spokesman.

HOW MAMA'S JOY SPENT THE GLORIOUS FOURTH.

Study Notes on Etude Music

By PRESTON WARE OREM

THREE PRIZE SONGS.

It gives us much pleasure to present this month three additional prize-winning songs from THE ETUDE CONTEST.



BRUCE STEANE.

Mr. Bruce Steane's song, "Cupid's Conquest," was awarded the First Prize in Class IV (Motto Songs). The way of a maid with a man has ever been a favorite theme with poets and singers. Mr. Steane has made an apt and sympathetic setting of some bright and clever verses, illustrating one phase of the subject. This will make a splendid encore song, or it may be used as one of a group of songs for recital purposes. Bruce Steane was born at Camberwell, London, June 22, 1866, close to the place where Mendelssohn spent so much of his time in England. Mr. Steane commenced composing at the age of six, when he wrote a complete Communion Service. He was also an organist at this age. His early training was received from his father, and he has held various appointments as organist, choirmaster, etc. He became an Associate of the Royal College of Organists at the age of nineteen, and obtained the degree of Bachelor of Music from the University of Toronto at twenty-one. He has published upwards of 300 compositions and his works include numerous organ pieces, anthems, church services, pianoforte pieces, violin solos, songs and two comic operas. His most ambitious works have been an oratorio, *The Ascension*, a tone poem, *Grimaldi*, and the recent *Dreadnought* Symphony.

Mr. George Noyes Rockwell's song, "A Letter from Home," was awarded the First Prize in Class V (Home Songs). This is a genuine song of the home, simple and unaffected, yet touching and tender in sentiment. Musically it has somewhat of the character of both the Scotch and Irish folk-songs. Mr. Rockwell is the one composer who was fortunate enough to secure prizes both in THE ETUDE CONTEST for PIANO COMPOSITIONS and in THE VOCAL CONTEST. A portrait and sketch of Mr. Rockwell will be found in THE ETUDE of April, 1911.



ERNST KROHN.

Mr. Ernst Krohn's song, "When There's Love at Home," was awarded the Second Prize in Class V. This is an expressive number, melodious and refined, also in the folk-song manner, but more in the German style. Ernst Krohn was born at Prenzlau, Germany, in 1858. He graduated from the Sophien Gymnasium in Berlin, and studied music in that city. His piano teacher was Theodore Kullak, and he studied composition and organ with Eduard Reide and Eduard Grell. Mr. Krohn came to America in 1883 and settled in New York. Since 1897 he has resided in St. Louis, Mo., where he founded a school of music. He has been very successful both as a teacher and as a director of male choruses. At the present time he has under him four male and two female choruses. He has written a large number of piano pieces, songs, part-songs, etc., and three cantatas for mixed voices.

HUMOROUS VARIATIONS—SIEGFRIED OCHS.

The proverb, "Nothing new under the sun," is as applicable to the art of music as to most other things. Variations on given themes, original or borrowed, date

back to the pre-classic period, and the form has been a favorite with composers ever since. Humorous variations, in which the composer, taking a familiar theme, imitates the styles of various other composers, have appeared at occasional intervals. One of the earliest known examples of a set of humorous variations was written by one Alessandro Poglietti (1683) on a German theme dating back to 1677. In these variations the composer imitates a Bohemian *dudelsack*, a Dutch flageolet, a Bavarian *Schalmay* and Hungarian fiddles. Siegfried Ochs, born 1858, Frankfurt-on-Main, is the conductor of the celebrated Berlin Philharmonic Chorus. He has written operas, choruses and many songs. His "Humorous Variations" are among the best ever written, the imitations of the several composers being wonderfully successful. The theme, "Comes a Birdie a-Flin'," is an old German folk-song. Var. 1 (Haydn) suggests a movement from a sonata or string quartet. Note the antiquated left hand accompaniment, known as the "Alberti Bass." Var. 2 (Beethoven) is like the slow movement of a violin sonata. Var. 3 (Mendelssohn) imitates an unaccompanied chorus of men's voices. Var. 4 (Strauss) is in the style of a Viennese waltz. Var. 5 (Brahms) follows closely the great composer's celebrated *Wienelied*. Var. 6 (Chopin) resembles one of the Polish master's waltzes and parts of a mazurka and a nocturne. Var. 7 (Wagner) introduces the "Swan Song" from "Lohengrin," the "Bacchanale" from "Tannhauser," and the famous "Pilgrims' Chorus."

HUNGARIAN CONCERT POLKA—I. ALFÖLDY.

This is a brilliant exhibition piece, written by a native Hungarian pianist and composer, based upon national Hungarian melodies. The principal theme of this piece is the same one which Liszt introduced so effectively in the middle section of his 12th Rhapsody. Although this piece is called a *polka*, this must not be taken too literally, as the time is slower and much more free than that of the conventional dance movement. It is a *polka* in rhythm only—this may be said of most concert polkas. This piece should be played with the vim and dash, and in the grandiose manner, of one of the big *Rhapsodies*.

WITCHES—J. H. ROGERS.

This bright and characteristic piece by the well-known American composer is one of a set, entitled "Wonderful Folk." It is a number that will repay careful study, and when rendered with the proper spirit it will suggest a delightful air of mystery and enchantment. Observe exactly the composer's marks of interpretation.

MAZURQUE CHARACTERISTIQUE—J. FRANK FRYSSINGER.

The mazurka rhythm is particularly susceptible to capricious or fantastic treatment, and modern composers are fond of employing it for purposes of idealization. Mr. Frysinger is a rising young American writer, who has become well known through some of his successful organ pieces and some excellent piano compositions. His "Mazurque Characteristique" is his latest work. He has treated the mazurka rhythm in an original and very pleasing manner. The result is an attractive drawing-room piece of intermediate grade, full of variety and contrast, and demanding characteristic treatment. Note especially the grace notes in the C major section and the bass melody in octaves of the E minor section.

LOVE'S PATHWAY—L. OEHMLER.

This strikes us as one of Mr. Oehmler's best pieces. It is a refined drawing-room number, melodious and expressive, well-written throughout. In the first theme the right hand carries two voices, in duet fashion; the middle section is in the style of a baritone or cello solo.

MY BONNIE LADDIE—G. N. BENSON.

This is a modern *intermezzo*, in popular style, introducing very cleverly a reminiscence of "Blue Bells of Scotland" and snatches of several other folk songs. It should be played in precise style and with a cheerful swing. All the music in this number of THE ETUDE is planned to be in keeping with the remainder of the journal; bright, vivacious, or even humorous in character.

BURLESQUE ORIENTALE—A. BOYSEN.

This piece is written in the manner of an oriental dance. Note the peculiar sing-song melody, and the persistent accompaniment, suggesting the beating of barbaric percussion instruments. The study of pieces of this type aids in imparting color to one's playing and tends to relieve the monotony of conventional practice.

TARANTELE BURLESQUE—W. L. HOFER.

This piece is a sort of a musical joke. The composer has seized upon a catch musical phrase, frequently whistled or sung, and worked it up into a jolly *tarantella* movement. It is a clever bit of musical construction, and easy to play.

CHINESE MUSIC BOX—P. BROUNOFF.

This is another bit of characteristic writing, quaint and strange, but interesting, reminding one of a trip through the Chinese quarter of any of the larger cities. The right hand accompaniment should be played lightly throughout and with automatic precision. The melody in the left hand should stand out a little.

DIXIE'S LAND—S. STEINHEIMER.

There is always a demand for the "good old songs" arranged in an easy manner for piano solo. "Dixie's Land" is one of the recent additions to Mr. Steinheimer's popular series. This tune seems destined to be handed down to posterity as one of our best American folk-songs.

MARIONETTE FUNERAL MARCH (FOUR HANDS)—CH. GOUNOD.

This is a real bit of musical humor, written, strangely enough, by one of the most serious of composers. In the original it is scored for full orchestra, but it lends itself well to four-hand piano arrangement. It must be played in a jaunty manner and with exaggerated expression.

ANITRA'S DANCE—E. GRIEG.

The "Peer Gynt" music bids fair to become the most popular among Grieg's writings. "Anitra's Dance" is one of the favorite numbers. In the original this movement is played by the stringed instruments in the orchestra; consequently it works out nicely for violin solo, with an interesting part for the piano. The violin part is edited very carefully and will repay thorough study.

PROCLAMATION MARCH (PIPE ORGAN)—R. DIGGLE.

This is a brilliant and tuneful number, well suited to the season of the year when heavier works are out of place. It is based on the musical idea of the *fanfare* or "flourish of trumpets," a very popular device with organ composers and players.

BERLIOZ IN RUSSIA.

BY F. L. STANLEY.

BERLIOZ, it will be remembered, played no instrument and hence was refused the only available concert hall in St. Petersburg by the Court Marshal, since the only return exacted for its use was for the artist to play in some private gathering among the nobility. Berlioz was on a tour directing his own compositions and could not comply with this condition. He finally offered to play the tambourine at the next soirée given by the Marshal and his wife—"if he didn't mind his playing it badly," and actually had the inexorable rule waived for one occasion, though it is not stated that he really played the proffered instrument.

On another occasion Berlioz was standing aside at a concert when a stranger rushed up to him, seized him by the left hand and exclaimed:

"Sir, you are a Frenchman and I am Irish, so there is no national *amour propre* in my opinion. I beg your permission to grasp the hand that wrote *Romeo*. Ah, sir—you understand Shakespeare?"

"Certainly," returned Berlioz dryly, "but you are mistaken in the hand—I always write with this one," extending his right hand!

Rossini was well known for his many *bons mots*. He spared no one, great or small, when he had an opportunity for a witticism. Thus, when a young musician called upon him to get his opinion of a march that his visitor had composed in honor of Meyerbeer, who had just died, he said:

"That is very well—but somehow I can't help thinking that it would have been better if you had died and Meyerbeer had written the march!"

God whispers into the ear of man, and lo! a song bursts forth to thrill the earth with joy and gladness.—GEORGE B. NEVIN.

To Miss Lottie Rohrbaugh

MAZURQUE CHARACTERISTIQUE

J. FRANK FRYSSINGER, Op. 73

Maestoso **Tempo di Mazurka M. M. ♩ = 126**

Con Energia

THE ETUDE MY BONNIE LADDIE

INTERMEZZO

G. N. BENSON

Moderato M.M. ♩ = 108

Musical score for 'My Bonnie Laddie' by G. N. Benson. The piece is in 2/4 time, marked Moderato (M.M. ♩ = 108). It begins with a piano (p) dynamic and features a variety of musical textures, including triplets and sixteenth-note runs. The score is divided into several systems, with dynamics ranging from piano (p) to mezzo-forte (mf). The piece concludes with a 'Fine' marking.

THE ETUDE

Musical score for 'Chinese Music Box' by Platon Brounoff. The piece is in 2/4 time, marked Moderato (M.M. ♩ = 92). It begins with a piano (p) dynamic and features a variety of musical textures, including triplets and sixteenth-note runs. The score is divided into several systems, with dynamics ranging from piano (p) to mezzo-forte (mf). The piece concludes with a 'Fine' marking.

CHINESE MUSIC BOX

PLATON BROUNOFF

Moderato M.M. ♩ = 92

Musical score for 'Chinese Music Box' by Platon Brounoff. The piece is in 2/4 time, marked Moderato (M.M. ♩ = 92). It begins with a piano (p) dynamic and features a variety of musical textures, including triplets and sixteenth-note runs. The score is divided into several systems, with dynamics ranging from piano (p) to mezzo-forte (mf). The piece concludes with a 'Fine' marking.

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

** After D.C. of Trio go to the beginning and play to Fine.

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FUNERAL MARCH OF A MARIONETTE

SECONDO

CH. GOUNOD

Arr. by W. P. Mero

Allegro **Adagio**

ff The marionette is broken. *f* Lamentations of the company. *dim.* *p*

Allegretto M.M. ♩ = 80

pp *mf* *pp*

The funeral procession *ten.* *cresc.* *dim.*

p *cresc.* *dim.*

f *p* *f* *p* *f* *dim.*

ten. *cresc.* *dim.*

The members of the company take refreshment. *ff* *p* *legg.* *ff* *p* *legg.*

FUNERAL MARCH OF A MARIONETTE

PRIMO

CH. GOUNOD

Arr. by W. P. Mero

Allegro **Adagio** **Allegretto M.M. ♩ = 80**

ff The marionette is broken. *f* Lamentations of the company. *5* *pp*

The funeral procession *ten.* *mf* *p* *ten.*

ten. *cresc.* *dim.* *p*

ten. *f* *cresc.* *dim.*

f *p* *f* *p* *f* *dim.*

ten. *f* *cresc.* *dim.*

The members of the company take refreshment *ff* *p* *legg.* *ff* *p* *legg.*

THE ETUDE

SECONDO

Musical score for "THE ETUDE SECONDO". The score is written for piano and features a variety of dynamic markings and articulations. The first system includes a piano (*p*) marking and a crescendo (*cresc.*) leading to a fortissimo (*ff*) section. The second system features a piano (*p*) marking, a *legg.* (leggiero) section, and a fortissimo (*ff*) section. The third system includes a fortissimo (*f*) marking, a mezzo-forte (*mf*) section, and a piano (*p*) section. The fourth system features a fortissimo (*ff*) marking, a *dim.* (diminuendo) section, and a *rit.* (ritardando) section. The fifth system includes a *ten.* (tension) marking, a *atempo* (ad libitum) section, and a piano (*p*) section. The sixth system features a *ten.* marking, a *cresc.* section, and a *dim.* section. The seventh system includes a *ten.* marking, a *cresc.* section, and a piano (*p*) section. The eighth system features a *pp* (pianissimo) marking, a *ppp* (pianissimissimo) section, and a *pppp* (pianissimissimissimo) section.

THE ETUDE

PRIMO

Musical score for "THE ETUDE PRIMO". The score is written for piano and features a variety of dynamic markings and articulations. The first system includes a piano (*p*) marking and a crescendo (*cresc.*) leading to a fortissimo (*ff*) section. The second system features a piano (*p*) marking, a *legg.* (leggiero) section, and a fortissimo (*ff*) section. The third system includes a fortissimo (*f*) marking, a mezzo-forte (*mf*) section, and a piano (*p*) section. The fourth system features a fortissimo (*ff*) marking, a *dim.* (diminuendo) section, and a *rit.* (ritardando) section. The fifth system includes a *ten.* (tension) marking, a *atempo* (ad libitum) section, and a piano (*p*) section. The sixth system features a *ten.* marking, a *cresc.* section, and a *dim.* section. The seventh system includes a *ten.* marking, a *cresc.* section, and a piano (*p*) section. The eighth system features a *pp* (pianissimo) marking, a *ppp* (pianissimissimo) section, and a *pppp* (pianissimissimissimo) section.

THE ETUDE

TARANTELLE BURLESQUE

W. L. HOFER, Op. 12

Presto M.M. ♩ = 144

1st time only Last time only for Fine

1 con fantasie Fine

THE ETUDE

DIXIE'S LAND

Arranged by
SIDNEY STEINHEIMER

Allegretto M.M. ♩ = 120

2d time one octave higher

WITCHES

WONDERLAND FOLK, No. 4

JAMES H. ROGERS, Op. 50, No. 4

Lively, well accented M.M. ♩ = 120

f non legato

cresc. molto

f

ff

f molto dim.

HUNGARIAN CONCERT POLKA

UNGARISCHE CONCERT-POLKA

IMRE ALFÖLDY

INTRO.
leggieris. con velocity

Cadenza *r.h.* *l.h.*

brillante

Lento *rit.* *f*

con grazia *un poco rit.* *al tempo* *con eleg.*

f *risoluto* *marc.*

Cadenza *con velocity* *staccatissimo*

pp e legatissimo

lunga *veloce* *un poco rit.* *f*

last time to Coda *al tempo* *con grazia* *un poco rit.* *marc.* *con eleg.*

p *amoroso e accarazevole* *dolce* *rit.* *al tempo*

marc. *f* *un poco rit.*

ff

rit.

al tempo *trinq.* *molto rit.* *D.S.*

Presto *M.M. = 56*

CODA *leggieris e stacc.* *p*

martell. *ff e briso* *fff* *fff* *fff*

THE ETUDE LOVE'S PATHWAY

LIEBESPFAD

M.M. ♩ = 72

Andante tranquillo

To tread Love's Pathway, dear, with you, | Doth make my heart beat glad and strong,
Who loves me with a love so true, | And Life becomes one sweet Love Song.

Leo Oehmler, Op. 175

p *f* *dim.* *p* *cresc.* *f* *rall.* *dim.* *p* *cresc.* *f* *con espressione sentimentale* *p* *rall.* *mf* *melodia il basso marcato* *rall.* *a tempo* *mf* *f* *mf* *a tempo* *p* *f* *mf* *Animato* *p* *f* *mf* *(31)*

rinf. *a tempo* *p* *mf* *cresc.* *f* *rall.* *a tempo* *Tempo I.* *rinf.* *p* *prall. pp* *Allegretto grazioso* *mf* *f* *rall.* *con espressione* *f* *rall.* *a tempo* *Allegretto* *p* *mf* *rubato* *tendresse* *p* *Tempo I.* *f* *rall.* *p* *Adagio sostenuto* *rinf.* *p* *pp* *tranquillo*

THE ETUDE

To Edward Kreiser, Esq., Kansas City

PROCLAMATION

FANFARE MARCH

ROLAND DIGGLE

Registration { Solo: Tubas
Great: 16', 8' & 4' to Sw.
Swell: Full with 16', 8' & 4' Reeds (no mixtures)
Choir: 8' & 4' Flutes with Reeds
Pedal: 16' & 8' to Sw.

Allegro M.M. 420

MANUAL *f* Sw. closed

PEDAL 2nd time coup. to Gt.

Solo Trumpets

Sw. *cresc.* *cresc.*

Ped. to Gt. in

Gt. *cresc.* *cresc.*

Ped. to Gt.

Full *allarg.* *Fine.*

Full

THE ETUDE

1st time Choir. 2nd time Solo Flutes

mp

V Sw. V Sw. V Sw. V Sw.

Ped. to Sw.

Solo Tubas

ff

Ped. to Solo

Gt. 16' 8' & 4' *cresc.* *D.C.*

Ped. to Solo in; add Ped. to Gt. *D.C.*

THE ETUDE

HUMOROUS VARIATIONS

ON A GERMAN FOLK SONG

In the Styles of Various Classic and Modern Masters

SIEGFRIED OCHS

The purpose of this musical playfulness may be told in a few words. The author wishes to show how different composers would have treated the theme had they originally written it. The interpreter should give each variation its own special character.

Theme. Comes a birdie a-flyin', *S'kommt ein Vogel geflogen.*

Allegretto con moto M.M. = 126

grazioso

JOSEPH HAYDN

Allegretto comodo M.M. = 100

semplice e piano

mf

allegretto

L. van BEETHOVEN

ANDANTE OF A VIOLIN SONATA

Andante ma non troppo M.M. = 84

p

rit.

FOUR PART SONG

FELIX MENDELSSOHN-BARTHOLDY

Andante molto espressivo M.M. = 72

mf

f

Valse M.M. = 63

JOH. STRAUSS

mf

Fina

mf d.s.

BERCEUSE

JOHANNES BRAHMS

Teneramente M.M. = 72

p

pp

mf

rall.

THE ETUDE

F. CHOPIN

VALSE
Lento M.M. ♩ = 108

Legato M.M. ♩ = 63

R. WAGNER

Allegro M.M. ♩ = 126

Grandioso M.M. ♩ = 84

THE ETUDE

Prize Song
Etude Contest

SIDNEY GREY

Moderato

A LETTER FROM HOME

GEO. NOYES ROCKWELL

When far from our lov'd ones, the si - lent tear, start-ing, Be - dims the rough pathway where friend-less we roam, The
How treas-ured, how sweet are the words of af - fec-tion, When traced by the hand that was friendship's true gauge, How

balm that can soft - en the sor - row of part - ing May oft - en be found in a let - ter from home; For
swift, as we read, to our fond rec - ol - lec - tion Comes back the dear face that bent ov - er the page! Oh,

who can have wan - der'd, a - lone and a stran - ger, And felt not his be - ing with ec - sta - sy thrill, To
yes, there are ties that no dis - tance can sev - er, They gir - dle the moun - tains, they span the white foam, And

know that through sol - i - tude, sad - ness, or dan - ger, The thoughts of his kin - dred have fol - low'd him still.
love does but bind them the clos - er when - ev - er It speaks to the heart in a let - ter from home.

Prize Song-Etude Contest
C. FULLER STEANE

CUPID'S CONQUEST

BRUCE STEANE

Moderato

1. A maid, and a man, in a
2. His cour-age to ask her
3. And soon, they were seat-ed in

f *leggiere* *poco rit.* *a tempo*

syl-van re-treat, A man, and a maid, Ah, me! The man, he was hand-some, the maid-en was sweet, She
ques-tion had flown, Yet as in a vice, Ah, me! He found that her fin-gers were clasp'd in his own, But
lov-ing em-brace, For they were a-lone, Ah, me! And Cu-pid, the rogue, with a smile on his face, Ar-

p *mf* *ad lib.* *1st VERSE poco rit.* *a tempo*

gazed at the man in this syl-van re-treat, But he was a-fraid. Ah, me.
just how it hap-pened will nev-er be known, 'Twas
rived on the scene, as is al-ways the case; Those

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

2nd VERSE poco rit. *3rd VERSE*

done in a trice, Ah, me! two are now one Ah, me!

poco rit. *f* *a tempo* *Con forza* *ff Presto* *ff*

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Prize Song
Etude Contest

WHEN THERE'S LOVE AT HOME

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ERNST KROHN

Moderato

1. There is beau-ty all a-round, When there's love at home. There is
2. In the cot-tage there is joy, When there's love at home. Hate and

mf

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rit.

joy in ev-'ry sound, When there's love at home! Peace and plen-ty here a-bide, Smil-ing
en-vy ne'er an-noy, When there's love at home! Ros-es blos-som 'neath our feet, All the

sweet on ev-'ry side. Time doth soft-ly, sweet-ly glide When there's love at home.
earth's a gar-den sweet, Mak-ing life a bliss com-plete When there's love at home.

ANITRA'S DANCE

from "PEER GYNT"

Edited by F. E. HAHN

Tempo di Mazurka M. M. ♩ = 160

EDVARD GRIEG, Op. 46, No. 3

VIOLIN

ff *p* *spicc.* *2 0 2* *tr* *tr* *tr*

PIANO

ff *p* *p* *spicc.* *accell.* *rit.* *a tempo*

pp *accell.* *rit.* *a tempo*

pizz. *arco* *2* *arco II & III* *Poco meno mosso*

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Department for Singers

Conducted by Eminent Vocal Teachers

Editor for August

HERBERT WILBUR GREENE

[Mr. Herbert Wilbur Greene, is one of the most experienced and influential of American teachers of singing. He has taught uninterruptedly for forty years. He held the office of President of the Music Teachers' National Association during two separate terms and has also been president of the National Association of Teachers of Singing for two separate terms. He founded the Metropolitan College of Music in New York and conducted the school upon a very high plane. His Brookfield Summer School is one of the largest in the country.—Editor of THE ETUDE.]

A NATIONAL SCHOOL OF OPERA.

The plea for opera in English which has recently been so strongly urged by a society formed in New York for its exploitation, is rational as a patriotic movement, and appeals to a large class of music lovers who have the mistaken idea that music written in another tongue can be satisfyingly done in English.

The pros and cons of that phase of the question have been so thoroughly though inconclusively threshed out that we will not enter upon their discussion here. It is our opinion that the society for the promotion of opera in English will fail of its purpose until it approaches the subject from a different angle.

Success lies in the foundation of a national school of opera. Such an institution patterned after the French school, which does not allow the study of opera to be pursued except in French, and supplemented by an opera house, supported by the state, and conducted under the same restrictions, would ultimately succeed in America.

It is to the development of such a plan that a society should expend its energies. Jeannette Thurber, who founded the National Conservatory of Music in New York, has shown what push and loyalty to an ideal can accomplish even at Washington where the founding of an opera school should first gain its support.

If the expenditure of talk which has thus far been made upon opera in English, had been concentrated upon gaining the cooperation of those in authority at the seat of government, there would, at least, have been accomplished the first requisite of success, publicity.

A society working in the right direction cannot be put down. The increasing interest in music and in opera in particular, shown throughout the country, will sooner or later arouse the constituency of political leaders to the wisdom of urging them to give the question serious consideration.

A school conducted on a business basis will not accomplish it. The necessity of taking into account the question of income must be entirely eliminated. An opera school, conducted by professors with an assured income and whose tenure of office depended upon results, would have no object in accepting as students those who could not shed lustre upon an institution of which the government was sponsor.

All honor is due to those who have succeeded from the business standpoint in educating students in music. The marvel is that the results are of so high an order. The necessarily wide diversity of the curriculum of such schools is the strongest argument for the establishment

of a school with but one subject and that opera.

Such a school should be fed by the graduates from the many conservatories and by the many advanced pupils of private teachers. Unquestionably, conservatory graduates, natural gifts being equal, would stand a better chance of passing the exacting examinations for admission to the school of opera because of the diversity of the conservatory requirements.

THE EFFECT UPON THE MUSIC SCHOOLS.

The reaction upon the standards and the thoroughness of conservatories would be immediate. The same spirit of pride which dominates the activities of many of the preparatory schools which strive to fit their graduates so admirably that they pass their examinations for entrance to college without conditions would actuate the directors of conservatories; especially pupils in their vocal department, whose objective was the opera, would receive efficient training.

Thus the slur upon vocalists which goes the rounds of composers, "He's no musician, he's only a singer," would lose its sting. Only the truth hurts and it must be admitted that there is or has been some ground for such comment.

It is conceded that the great variety of climate and the even wider variety of racial characteristics, which America at present affords, gives promise of a rich field from which to expect vocalists of a high order. This promise is partially redeemed already. With the stimulus of a perfected opera school, subsidized by the government, and conducted impartially by men who were responsible thereto for their standards and their results, talent from every part of the country would be represented.

Such an institution would afford the much needed protection from charlatany or false encouragement on the part of teachers, a kind of court of last resort. At present, every conceivable sort of voice is working away at the behest of every conceivable sort of teacher with the ardent expectation of singing in grand opera. Such a thing as a standard is not even in the air. Neither can it be hoped for until there is some institution in some part of the country which has the ability as also the authority to say the last word as to a student's prospects.

The bearing that such a school will have upon opera in English is self-evident. The law that opera studied and given by the National School should be only in the vernacular, would stimulate translators to their best efforts with operas written in other tongues which were to be presented by its students. It would stimulate American, English, and even composers who were native to other languages, to write works that would be admitted to the repertory of the National School.

The direct effect of a perfected repertory by a class of graduates would be its presentation in the different cities throughout the land. Thus the problem of opera in English would be solved, and in such a manner as to appeal to the public at large which is thirsting for

operatic performances which it can understand.

The spirit of rivalry, the pride of achievement, the loyalty to one's own institution, would all be factors in the promotion of a patriotic spirit in relation to the art of music, which any amount of imported opera and artists will never inspire. Let us awaken our government to the value of a National School of Opera!

HOW TO WIN AN AUDIENCE.

It is only apparently that people differ in their possession of that admirable quality sometimes called magnetism. An audience is quick to recognize and respond to the winning personality of an artist.

A close analysis of this winsomeness reveals a significant truth which is, that the influence, let it be called magnetism or art, which affects the audience favorably first influences the artist himself. In other words, he likes the thing he is doing, likes to do it, and has unbounded faith in himself.

Suggestions as to how to win an audience might be summed up by using the term self-approval. Broadly speaking, it comprehends most that can be said as between the platform and the auditorium.

Other things, however, must be taken into consideration, among which is the possible difference in standard which may exist between the artist and his hearers. One may prepare a number to the point of being entirely satisfied with his own rendering of it, find his work coldly received because the culture of his audience is on a higher plane than his own.

In a certain sense, an auditorium filled with people forms an entity, composite though it be, and the standards of its majority dominate its receptivity. The singer who fails to take that fact into account neglects the first principles of appeal to the public.

Most audiences have a wide margin in susceptibility to pleasure in singing. Culture and taste in an audience need not be confounded. Culture will condone and even applaud an inferior composition if

it is admirably rendered, while taste accepts but coldly anything that is not on its level of appreciation. Hence, if the singer's purpose is to entertain and give pleasure to his composite entity he must know the level of its taste. With these two points referred to we can turn our attention to the singer's obligation to himself.

THE SINGER'S DEBT TO HIMSELF.

For example, take a locomotive. Any part or piece of it is so related to the whole that if it is defective the whole machine is in jeopardy. Efficient engineers examine it in detail and try it out in every particular before it is admitted to service. Even if it is pronounced fit, it is but a perfected mechanism utterly helpless without the hand at the throttle guided by the trained mind.

Too many singers neglect their engines. Not only have they given insufficient attention to the plan of construction, but have failed in attending to one after another of the most elemental necessities for efficiency. The breath, which is as important to the singer as steam is to the engine, is left largely to chance.

Not only in the development process but in the arrangement for its control a vocal tone as a thing by itself is rarely studied in detail. The attention of singers who are clearly above the average is only directed to vocal tone as it appears in phrase or group form. Vowels, their differences one from another, and the mechanical bases of those differences are neglected by many who wonder why they are not in the class of artists above them.

Words apart from other words are neglected. The building up of a word phonetically has more to do with the finished mechanism of the art of singing than any other of its varied phases of constructive technique. Words in connection with other words present an astounding field for study and adjustment.

Most often is an audience treated to the reading of a song of high literary as well as musical value, the literary features of which are apparently ignored altogether. These features can only be

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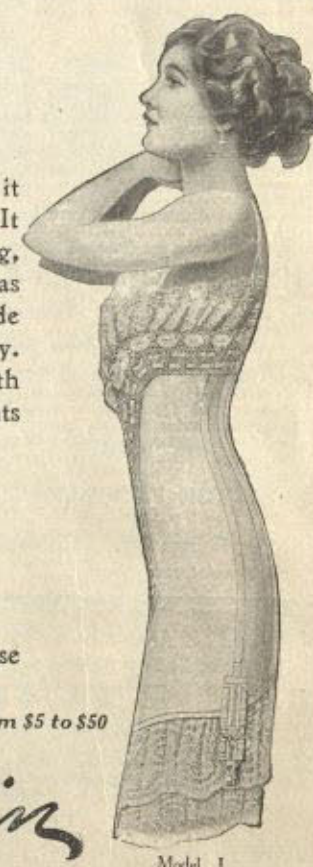
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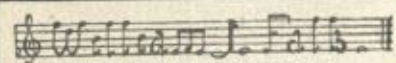


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brought out by a close analysis of the comparative stress values or accents which differ, every word from its nearest neighbor, if correctly and effectively rendered.

One to be skilful as a singer cannot deliver the text after the manner of the planting of word meanings into his consciousness as a child. Audiences worth while are not won by unperfected gifts. It is to these purely fundamental, strictly technical problems that the singer must devote himself at some part of his student apprenticeship if he would learn how to win an audience. The singer's art abounds in technical subtleties that are recognizable as such only by artists of equal culture, but their effect upon an audience is immediate and convincing.

We have alluded to but a few of many technical requirements that form a good singer's equipment. A good artist is a good technician. A good technician is not necessarily a good artist. He must needs function on an entirely different plane.

HOW AN AUDIENCE IS AFFECTED BY TECHNIC.

Before going deeply into the æsthetic side of singing, let us take another look at the composite entity of an audience. Art values are most indefinite, the higher one ascends the scale the more closely does he find that standards approximate. This is best shown by noting the effect of a picture in an art gallery upon those who stop to examine it.

Some of good taste will pause for a few moments entranced by its charm and pass on without making an effort to analyze it. Others will stay for a longer time because in addition to its extrinsic beauty it brings to their minds memories of other pleasing pictures or of some personal experiences that aroused pain or pleasure. Another will linger still longer attracted by the power of the imagination and the command of the technical resources of the artist. He will soon be joined by others, probably strangers, and without realizing it there will be comment upon the work, frank exchange of opinion, criticism, no doubt, but from sympathetic admirers who are able to view the work from the artist's standpoint.

Here we have our composite audience. The singer who gives to some the pleasure of the beautiful, who arouses in others sad or agreeable memories, has won them. But the majesty and truth of his art is revealed only to those who are on his level of culture, who sympathize with the sincerity of his efforts, who can read through them the intimacy of his knowledge with the technic that has compelled their admiration. Unquestionably the latter group is in the minority, but without their approval the work of the singer is not a profound success.

The singer must for the time dominate the imaginations of those to whom he is making his appeal. He must select material that is fully within his scope. He must study text and music so deeply that there are no indefinite moments as to what he is going to do or how he is to employ his technic to do it. Thought, text, music, and technic must be correlated so perfectly that his message reaches his audience convincingly.

In addition to its power of conviction it must be made beautiful by the voice

and the manner of presentation. What the more need he said? The crux of the whole question lies in the preparation. If one only knows technic it is of no avail. It must be so perfectly a part of the artist that he no longer knows that he knows it. The singer who reveals his technic is not yet an artist.

The appeal of those who succeed is made ever to the imagination. Eye and ear are the vehicles through which the soul of an audience is reached, but if the message of the singer does not get beyond those organs his efforts are in vain. The highest honor that audiences accord singers is that half moment of silence between the end of a song and the beginning of applause, the time consumed by the mind in getting out of the picture back to a realization of its own personality. Have you experienced it? This is high ground but it is worth working for.

THE ETHICS OF THE VOCAL PROFESSION.

WEBSTER, among other definitions of Ethics, gives one that answers our purpose as a text—for a talk on a not much discussed subject. It follows: "A system of rules for regulating the actions and manners of men in society." It need not be said that the rules referred to are not in any sense arbitrary, but more after the manner of a code, unwritten, unpublished, but yet perfectly understood.

The ethics of the vocal profession, as in all other professions or industries, are an upgrowth through varied experiences and necessities acted upon by many minds with many motives. In England the ethical idea is uppermost as a basis for action. In America it will be found a powerful influence in the fields of higher education, and among physicians especially, where in the estimation of many who are not physicians it is carried to extremes.

Naturally, the ratio of culture in a profession dominates its ethics. Educated men and women arrive more speedily to a high ethical level than groups of men who have not enjoyed the advantages of educational discipline. The increasing number of women in the profession is influencing ethical standards most favorably.

The history of the vocal profession in America makes clear the reason that it is not yet as settled in its understanding of the value of ethical amenities as other professions. For many years the major part of the advanced work was left to foreign teachers who, while often capable and genteel, were strongly competitive among themselves, yet they aroused a still more vivid animosity on the part of native teachers.

Thus was implanted in the professional mind a prejudice that extended to whoever was in the field, and it is not remarkable that singers and singing teachers have been the last of the profession to yield to a strictly ideal ethical code. Of the fact that such a code now exists we are fully assured.

It means much to all of us. The art itself is becoming recognized as worthy of a high place among the arts. Universities and colleges are establishing chairs of singing. College men and women are including the subject in their curricula. The thoroughness of the training is such that when they go into the field they are fully equipped along the broad lines of musicianship, and can justly claim recognition on every point except experience.

For three or four years there has existed in New York a society made up exclusively of singing teachers who have met monthly and more or less amicably discussed problems peculiar to singers

and teachers. The courteous deference which was at first shown to their confères by these teachers has in many cases ripened into friendship.

The discussions entered into by these followers of the same profession has emphasized one significant fact which is, that none of them holds proprietary rights on any ideas appertaining to the vocal art. On the other hand, such monthly commingling and exchange of thought has compelled the respect on the part of those of the best reputations for the opinions of others who have scarcely been heard of outside the narrower circles of their own clientele. This is the more remarkable when we consider that at one time or another in the history of the society there are but few prominent teachers in New York who have not been members.

We earnestly advise teachers in Philadelphia, Chicago, Boston and other cities of sufficient size to muster a membership of from fifteen or twenty upwards, to form themselves into such a society. It quickly develops the ethical sense, strengthens the bond which must exist between those in the same pursuit, protects members from the onslaught of charlatans which obtrude themselves upon every community, gives all open-minded teachers a clearer view of the dignity of their calling, and in all cases reacts upon their pupils through the infusion of new ideas and methods of carrying them out.

If the vocal profession is to keep pace with the growth of our country in the arts and especially in music, it must put aside petty jealousies and meet those who belong to it not only in a spirit of tolerance but good comradeship and ere long the ethics of our profession will be on a high plane, comparable with that of any other of the many professions, all of which are working together for the glory of a great domain.

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"I was slow to believe that trouble could come from such a simple diet but finally had to give it up, and found a great change upon a cup of hot Postum and Grape-Nuts with cream, for my morning meal. For more than a year I have held to this course and have not suffered except when injudiciously varying my diet."

"I have been a teacher for several years and find that my easily digested breakfast means a saving of nervous force for the entire day. My gain of ten pounds in weight also causes me to want to testify to the value of Grape-Nuts."

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Helpful Ideas for Active Club Workers**KATE O'BRIEN'S EXCURSION IN VOICE-CULTURE.**

(Humorous Reading for Musical Clubs.)

BY NORA BADGER CROSSER.

"It's surprised y'd be, Bridget Molloy, if y'd be knowin' how much voice cultur o'im gettin' these days since me mistress is taking the singin' lessons," said Kate O'Brien over the back-yard fence to the hired girl next door.

"No, indade," she went on, resenting an imputation. "I do not make sounds like a whole menagerie of wild bastes attudin' a wake. Thim what ye hear is vocal-easies. Thry thim once, Bridget, and ye'll niver call thim vocal-easies. Sure, they're harder than songs. Listen to this wan, Bridget, and see how ye like the chune of it."

Kate made a frantic attempt to conquer one of Concone's simple exercises, and was heard with rapt attention by her friend.

"What's that ye say, Bridget? Who dead? Who am I greetin' for? Ah go ahn, wid yez. That's art. That's what they do be payin' the ginney gentleman two dollars a week for. Shure, it's more expinsive havin' yer voice extrahcted than havin' yer teeth extrahcted. Phwist now, and I'll tell ye just how it kem about. I heard me mistress too-dle-oodle-oodle in the parlor wan day, and sez I to meself, if that's singin' Kate O'Brien, bejabers y'll take a hand at it yerself. So, the next Thursday I wint down to the same ginney gentleman what was teaching me Mistress and tould him I wanted to learn how to sing. He took me two dollars and then asked me to sing. Well, I was that nervous, Bridget Molloy, that I wobbled the book he gave me to hold till ye'd a thought I was fannin' meself."

"Ye hev three registers," says he. "What kind of registers," says I, "cash registers or steam registers?" "Nayther," says he. "Registers in yer voice," says he. "Here's one of them," says he, makin' a noise like a goat with the whoopin' cough.

"What hit ye?" says I. "Try it yerself," says he, "it's fine." "Divvle a bit," says I. "I'm a respectable workin' gurrel."

"Raise yer larynx," says he. "Do it yerself," says I. "With that he commenced wobbilin' his Adam's Apple like a Gander what had swallowed a boilin' potato."

"Do that," says he. "Look here," says I, "I'm studyin' to learn how tuh sing, not how tuh get into a dime museum."

"Wid that he commenced to sing, not like a livin' bein' but like a clam pedlar with a dhrop too much of the crayture."

"What do ye think ye're sellin'?" says I.

"Don't ye like it?" says he.

"I think I'd like it," said I, "if it didn't have so much fringe and feathers on it."

"Ah, that is Art," says he.

"Take your voice to one of the ginney barbers," says I, "and get it trimmed up and shampooed."

"You no lika Italian Music?" says he,

"If that's Eyetalian music, I'll stick to the Irish. And then I gave him a taste of the 'Minstrel Boy' and sang all the verses I knew. After that I let loose on 'The Pretty Maid Milkin' Her Cow.' 'Sure thims no songs at all,' says he. 'Gimme me two dollars,' says I. 'Never,' says he.

"Wid that I lifts up me umbrella and knocks over a statue of some Eyetalian musician."

"Give me my two dollars," says I, "or I'll break ivry thing in the place, includin' yerself."

"Here," says he, "take them quick. Please, kind lady, don't break no more furniture."

"Ye're a good fer nuthin' lot," says I. "Sittin' here all day takin' women's money just to hear you gargle yer throat. Far better for ye to be trimmin' whiskers or diggin' sewers like an honest gintlemin. And as fer art, the least ye hev to do with it the more respectable ye'll be. And I marches me out with me head in the air like Brian Boru marchin' out of Limerick. Now all I hev to do is to get in the Hall whin me mistress is takin' her lesson and hear the whole thing just like I was payin' two dollars for it. Sure, I practice ivry night of me life rain or shine. In a few years, Bridget dear, don't be surprised if ye hear of me earnin' five thousand dollars a night up at the Opey house and remember that the Irish never forgit their frinds when prosperity remembers thim."

IV.
Then down to the forest little Lucy ran this lovely birthday morning. A little brook, as clear as crystal, ran through the forest, and great clusters of wild flowers grew in profusion in shady nooks, under fallen tree trunks and at the water's edge.

As she filled her hands with the bright, wild flowers she talked and sang to her shy little friends of the forest.

"O velvet bee, you're a dusty fellow: You've never varied your legs with gold. O brave marsh marry-bud, rich and yellow. Give me your money to hold.

O columbine, open your folded wrapper, Where two twin turtle doves dwell. O cuckoo-pint, toll me your purple clapper. That hangs in your clear green bell."

PIANO SOLO Accompanied by Above Words: In the Forest. (From "Musical Poems." Octavia Hudson.)

OUR story is of a little American girl who, with her mother, father, little brother and baby sister, was spending the summer in the rugged mountains of Switzerland. How very wonderful to the little girl everything was; especially the glaciers, from which flowed, as they melted in the valleys, tiny mountain rills and small rivers. The lakes, too, were like fairy lakes; and the green mountains came right down to the edge of the water. Here and there among the mountains nestled pretty little villages in green valleys; and it was in one of these pretty Swiss villas that little Lucy spent many happy days.

In the early mornings Lucy's father sometimes took her up the mountain to see the sun rise. Let us go with them for a few moments; we will stand upon the cliff overlooking the valley below. "We see a band of gold in the far distance, and soon the highest peaks are tinged with a rosy hue. Now the forests, lakes and villages seem to rise from the mists; and now the sun rises and floods the whole scene with golden light."

On the evening of the beginning of our story Lucy was very happy, for tomorrow was her birthday; and she sat

in the swing under the flowering trees until the sun was low in the west, gently swinging and singing, as she sewed upon some dainty work. The song she sang was a sweet little song of needle and thread.

"Sweeter and sweeter,
Soft and low,
Neat little needle
Thy numbers flow;
Urging thy thimble,
Thrift's tiny symbol,
Busy and nimble,
To and fro;

Prettily plying
Thread and song,
Keep them dicing
Late and long;
Though the stitch lingers
Kissing thy finger
Quick as it skips along."

PIANO DUET: *Swing Song*, Ch. Fontain (From "Popular Four-Hand Piano Collection.")

II.
"A fair little girl sat under a tree
Sewing as long as her eyes could see;
Then smoothed her work and folded it right,
And said, 'Dear work, good night, good night!'"

She did not say to the sun, 'Good Night!' Tho' she saw him there like a ball of light; For she knew he had God's time to keep All over the world, and never could sleep.

The tall pink fox glove bowed his head, The violets curled, and went to bed; And good little Lucy tied up her hair, And said on her knees, her favorite prayer."

PIANO DUET: *Evening Prayer*, Low (From "Teacher and Pupil.")

III.
Lucy was awakened by the bells of the nearby chapel, as they chimed six o'clock. As the last sweet tone of the bells died away the little girl fell on her knees and offered her morning prayer.

PIANO SOLO: *Morning Prayer*, Streabogg

IV.
Then down to the forest little Lucy ran this lovely birthday morning. A little brook, as clear as crystal, ran through the forest, and great clusters of wild flowers grew in profusion in shady nooks, under fallen tree trunks and at the water's edge.

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PIANO SOLO Accompanied by Above Words: In the Forest. (From "Musical Poems." Octavia Hudson.)

V.
The crisp mountain air already reminded Lucy that the breakfast hour was drawing near; so she hurried homeward to arrange her flowers on the breakfast table. As she crossed the little rustic bridge she stood a little longer, the further to enjoy the beautiful woodland scene.

"Under its arch, a smooth brown stream Silently glided with glint and gleam. Shaded by graceful elms that spread Their verdurous canopy overhead; The stream so beautiful, the boughs so wide, They met and mingled across the tide. And rosy billows of clover-bloom Surged in the sunshine, and breathed perfume. While swinging low on a slender limb, A sparrow warbled its wedding hymn."

"Little bird in the tree-top, you are so happy! I wonder if this is your birthday, too," said the little girl.

PIANO SOLO: *Little Bird in the Tree-Top*.....Heins

Continued on page 592.

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Editor for August, GEORGE E. WHITING

[Mr. George Elbridge Whiting was born at Holliston, Mass., Sept. 14th, 1842. His mother was an accomplished singer and the boy was brought up in a very musical atmosphere. He played in Worcester and in Harvard, where he founded in later years the Beethoven Society. He studied with G. W. Morgan in New York, and later with Best in Liverpool, and then with Haupt and Radecke in Berlin. Mr. Whiting has held many important posts as a teacher and as an organist. His compositions include: *beside* church music, the cantatas, *Golden Legend*, *The Tale of the Viking, Henry of Navarre*, etc., a concerto, a symphony and an overture. He is best known in educational work through his services as a teacher at the Cincinnati College of Music and the New England Conservatory of Music.—EDITOR OF THE ETUDE.]

FAMOUS CHOIRS I HAVE KNOWN.

BY GEORGE E. WHITING.

[Editor's Note.—Mr. George E. Whiting has always ranked as one of the very finest of American choir directors. His recollections of the famous choirs with which he has been associated are of especial interest, and have to do with a very important epoch in the development of musical standards in the religious music of the new world.]

THE first large choir that I was organist of was in a Congregational church in a little country town, twenty-five miles or so from Boston. I was twelve years old at the time and can well remember the members of the choir of forty or fifty voices, the music they sang, the organ, of course (a quite large, three-manual instrument), and particularly the director, who—poor man—I fear gave his attention more to the choir than to his business, as he afterwards got into financial difficulties and died an exile in either Canada or South America. I forget which. For the Sunday services they used to sing from those queer, oblong books that were in fashion at the time: *The Harp of Judah* was one I remember, and the music was as queer as the names of the books! There was one anthem they used to sing on Thanksgiving Day, which particularly struck my fancy as a boy, as it told about "the clouds dropping fatness" or something like that, with a nice little *arpeggio* accompaniment skipping up and down for the flute stop! They sang the good old hymns, *Duke Street*, *Old Hundred*, *Olmutz*, etc. Moody and Sankey, Alexander and others had not been discovered at the time.

Our director was ambitious, and got up *The Creation*, *The Hallelujah Chorus* from *The Messiah*, and other musical battle horses. I remember that when we gave *The Creation* (at a concert) we had for an auditor no less a person than Mr. A. W. Thayer, the great Beethoven biographer. After playing the accompaniments so many times with the singers I amused myself one day by seeing how much of the Oratorio I could play from memory, and I found I could play nearly the whole work!

The next choir I remember was in Christ Episcopal Church in Hartford, Conn. The organist and choir-master was Henry Wilson, who had formerly studied at Leipzig. Wilson was one of the best choir masters I ever met. He made no pretensions as an organist, but he had a great faculty of selecting good music and making it extremely effective in the service. He also knew how to select singers with excellent voices. I

remember particularly the tenor soloist, Mr. Wander, who possessed a most beautiful voice. The other solo voices were nearly as good. I believe Mr. Wander is still living in Hartford. But all of Wilson's choir had good voices, and as the church had excellent acoustic effects, I used to listen to their singing whenever I could get away from my own church (Dr. Bushnell's)—where I was organist while Mr. Dudley Buck was in Europe.

In this connection I must not forget to mention our Hartford Beethoven Society, of which I was one of the founders and the accompanist. Our conductor was Mr. J. G. Barnett, an Englishman, organist of the Central Church, and a good musician. We gave the principal oratorios with a large chorus and orchestra, and it was while I was accompanying at one of the rehearsals that I heard—for the first time—the Pilgrim's chorus from *Tannhäuser*! It was the first Wagner music I had heard, and I was so impressed by it that I wanted to take the next steamer for Germany and "throw myself at the great man's feet!" (Remember, I was fourteen at the time!) However, in listening to the opera in Germany, and elsewhere afterwards, I found that the *Pilgrim's Chorus* could scarcely ever be sung in tune, owing to the chromatic and purely instrumental character of the music, which ought to be a warning to young composers not to introduce too many sharps and flats into their compositions, as by so doing they might produce as great a piece as the *Pilgrim's Chorus*, and thus become famous against their will (!)

WITH W. T. BEST IN ENGLAND.

In 1862 I made my first visit to England to study the organ under W. T. Best, organist of St. George's Hall, Liverpool, and undoubtedly the greatest performer on the organ of modern times. Best could do wonderful things in concert work, but as a church organist and choir-master he was peculiar, to say the least. He held a position at that time in the beautiful old village of Wallasey in Cheshire (a few miles from Liverpool) in a very pretty new parish church. The organ—by Willis—was a two-manual instrument designed by Best, and I was much impressed with the voicing; every stop had the most individual character, and the diapasons particularly spoke like pistol shots.

I had been under Best's instruction but a short time, when he took it into his head to go off on his annual vacation, and I was the unfortunate individual selected to fill (!) his place in church during his absence. I had only two days' notice to learn the Church of England service, and as I had but seldom (I think only once) played the Episcopal service in the United States, my ideas on the subject were extremely vague, to say the least. But Best said it would be all right, as I could attend the Friday's rehearsal and "learn the whole thing off-hand." Best and I arrived at Wallasey at 7.30 in the evening, and found the choir of men and boys gathered in front of the high stone fence that surrounded the church; but they informed us that they

could not get into the churchyard—although they had a key—as they could not find the keyhole in the gate! This seemed to be a poser, but after a few moments it occurred to "the Yankee" that the keyhole might be on the inside. This suggestion (considering it came from a detested Yankee—for this was during the Civil War) was well received. One of the boys climbed the fence; lo and behold, there was the keyhole!

A PERILOUS SERVICE.

This had used up a good half hour of our time, and when we finally got into the church, Best proceeded to *teach me the service*, and this is the way he did it. "Now, 'Boston' (showing me six or eight different books and selecting the chant book) next Sunday is the 14th day, and you will play the Psalms from this book, and at the same time keep your eye on this book for the words: but when you get to the middle of the 3d Psalm, I want you to change the chant to suit the character of the words: do you understand? Then go on to the *Te Deum* in this book (book No. 3), then the *Jubilate* (book 4), then the *Offertory* (book 5), then the anthem (book 6). Now we will go through the *Evensong*," etc., etc., which he did in the same off-hand way he had taught me the morning service. This took about three minutes—(I give three months at least, in teaching the same thing to a pupil) and when he was through I knew nearly as much as when we began. Well, the dreadful day arrived strictly on time, and although I had spent all of Saturday and a good part of Saturday night in getting the service into my head, I fear I nearly "queered the act" by my blunders!

Englishmen are very frank in "freeing their minds," and I was highly amused to overhear one of the congregation lamenting that "Best had played them such a scurvy trick in going away and leaving such a fool in his place"—a sentiment in which I fully agreed. But I had my revenge when, at the end of the service, I played Bach's great G minor Fugue, so that, as one of the parishioners said, "I nearly broke up the morning service, but I evidently could handle the organ!"

Among the many excellent choirs in Liverpool, the one I remember with the greatest pleasure was in the old parish church of St. Martin's, near the great Docks (where I had my lessons). The arrangement was peculiar, as the choir of mixed voices was in the chancel, while the organ was in the organ gallery at the other end of the church. Notwithstanding this drawback, the effect was very good indeed.

AN AMBITIOUS COMPOSER.

Having returned to this country, I was elected organist of St. Paul's Episcopal Church in Albany, N. Y. This was a kind of venture on the church's part: besides myself they engaged Miss Washburn, soprano, of Boston; Mr. Ernest Perring, the English tenor of New York, and two local soloists. During the short time I held this position I only remember that I undertook to write all the music for the choir! (I was a modest young man at that time!) and—as I was always exceedingly fond of "spoiling music paper"—I actually succeeded in doing so, turning out *Te Deums*, *Jubilates*, etc., by wholesale, until the congregation (having recovered somewhat from their astonishment at having such a tremendous genius "in their midst") kindly suggested they would like to hear occasionally some of the old music, which I thought very unkind.

This venture not proving very successful financially, although we had the

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church "crowded to the doors" I transferred the scene of my labors to St. Joseph's Catholic Church (Albany), where at that time was the largest organ in the country. The choir of mixed voices was the ordinary Catholic choir, but the soprano soloist was a young Canadian girl of 15, and one of the most charming persons I ever met. She had great talent as a musician: performed well on the harp, pianoforte, and even the organ, composed also, and in addition possessed a superb high soprano voice. She afterwards became the great operatic artist Albani, known the world over, and—I am proud to say—has been my friend from that day to the present.

A REMARKABLE ORGAN.

About this time they installed the great music hall organ in Boston. This was the most expensive organ ever brought to this country. It was built in Germany, and cost about \$50,000. Some of the magnificent case (or "organ house" as the Germans call it), crossed the ocean several times. Having set up their organ, the Boston people found that scarcely any of the local organists could perform satisfactorily upon it, so I was sent from Albany nearly every week, to give the concerts. The journey of 200 miles was exceedingly tedious, the trains were slow going through the mountains of western Massachusetts and New York, and I was pretty well used up when I returned from Boston. In this state of affairs, Dr. S. P. Tuckerman, who was very much interested in the Music Hall Organ, persuaded me to leave Albany, and take the position of organist of King's Chapel, Boston, so as to be able to undertake the organ concerts. I was very sorry to leave Albany, where I had many friends and pupils, but the change was made, and Boston (with the exception of five years in Cincinnati as organist of the Music Hall) has been my home ever since.

One of the most remarkable choirs I have known was the great chorus of three hundred voices that Dr. Tourjee (founder of the N. E. Conservatory of Music) organized for the services in the Boston Music Hall for Rev. W. H. Murray, the eloquent pulpit orator. Besides the great chorus, we had Mr. Myron Whitney and Mrs. H. M. Smith as soloists, an orchestra, and the great organ. The effect when these forces rolled out the chorals was simply overwhelming. I was organist here only one year, as I was already engaged to take Dr. Wilcox's place at the Church of the Immaculate Conception, Dr. Wilcox (a man of great talent) having lately died. My services at this church lasted nearly thirty years, and the record and fame of our achievements is so well known that it is hardly worth while to more than mention them here. I will only say that for twenty-seven years we employed an excellent professional orchestra on the great festivals of the church, and with the choir of sixty voices and good soloists, the music of this church was known everywhere in this country and in Europe.

THE TRUTH ABOUT CHURCH MUSIC.

BY GEO. E. WHITING.

I AM quite aware that church music is a most delicate, not to say "ticklish" subject to handle! There are so many different opinions to take into account in getting at the truth of the thing, that one is almost discouraged at the outset. The following conversation will doubtless strike many an organist and choir director as a common experience:

First visitor to the organ gallery: "That was a beautiful thing you sang this morning: it just suited me! So pious and devotional—do sing it again soon!"

First visitor's coat-tails have hardly vanished round the corner when enter second visitor:

"What was that you gave us this morning?" (referring to the same piece) "I did not like it at all; too operatic; too highfalutin (!)—the soprano screaming at the top of her voice; for goodness' sake don't sing that again!" and so on. Now what is the poor choir-master—or choir-mistress to do? Echo answers "what!"

But nevertheless, some things can be put down with regard to church music that perhaps will help to clear the air somewhat on this subject, which puzzles many a young organist and choir-master. In the first place, we must remember that fashions in music are constantly changing. It is only the great music of the great masters, such as Bach, Mozart, Handel, Beethoven and other composers of the grand school—that does not go out of fashion. It is a curious fact that what we know at the present time as sacred music dates back only some seventy-five or one hundred years. I refer to the ordinary church services or anthems which are rendered by our best choirs. I asked Mr. S. B. Whitney the other day if his choir sang the music of the elder English church composers; such as Dr. Blow, Dr. Bull, Purcell, or even as modern a man as E. J. Hopkins (of the Temple Church, London); and he said their music was laid on the shelf and very seldom sung.

SAINT-SAËNS ON PLAIN CHANT.

The venerable and much revered Pope at Rome says that only music written in the style of the twelfth to the fourteenth centuries is truly religious; and the nearer it approaches to plain chant the more appropriate it is for the divine service (these are not his exact words, but this is what he means). When the present Pontiff issued his *propria* or regulations for music in the Catholic Church, Saint-Saëns (perhaps the foremost living musician) came out with a statement answering the *propria* and intended to demolish the various propositions enunciated *ex cathedra* by the Pope.

Saint-Saëns (who was for a number of years organist of the church of the Made-

leine at Paris, and who has evidently made a profound study of the old church music) attempts to show that what we know as plain chant—or plain song—has almost completely changed its character during the past six centuries. He quotes numerous examples from the old choir books and "popular airs of the day" of the twelfth to the fourteenth centuries, with a view of proving beyond the shadow of a doubt that much of the so-called plain chant at that time was secular music, and was doubtless roared out in the "pot-houses" as drinking songs! An exception should of course be made, however, in favor of the priests' music in the Mass and also the *eighth Gregorian tones* (or melodies), which are certainly beautiful and appropriate.

Now let us see what the state of the world was in those far-off times. It is safe to say that the common people were kept in a state of almost utter ignorance. They were mostly in the power of the higher orders of the nobility. Some (not all) of these latter were robber barons, who had a charming habit of descending from their hill-castles (the same that can be seen at the present day on the banks of the Rhine or in the country villages of Italy, and about which travelers go into ecstasies) and levying on the property and herds of the poor peasants, reducing them nearly to starvation. The world at that time was hardly prepared for anything more than music of the crudest possible character.

THE DIVIDING LINE.

Where is the dividing line between sacred and secular music? There are always certain persons in all congregations who—having no "ear for music," or at least no musical taste to speak of—are apt to have the most to say as to whether the music they listen to in church is church music or not. These critics (and they are frequently excellent church members in other respects) would eliminate all music worthy of the name from the church services. If a church service or anthem by a really good composer is sung, they do not like it—simply because they do not understand it. These excellent persons are apt to be fond of the jingling gospel hymns. But, thank Heaven! the number of these good people is very small, and steadily growing smaller.

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THE MESSIAH COMES FROM SECULAR SOURCES.

Many readers of THE ETUDE would doubtless be surprised if they were told that much of Handel's *Messiah* has been found by English investigators to be made up largely of themes from secular sources; that Handel in writing *The Messiah* took many of his themes from a collection of music for the harpsichord, published in Italy (Handel spent some time in that country) and intended for use in the *salons* of the day. To instance the *pastoral symphony*; this piece—as far as the melody is concerned—is almost identical with a tune played by the *Rifferari* (or shepherds), who come down from their mountains into Rome during the carnival and perform this air on their small clarinets; the only difference between the two renderings being that Handel has written the tempo *Larghetto*, while in the original the tempo is *Allegro*.

Beethoven's great *Mass in C*, another example, sounds like the earlier symphonies, while the one in D, like his later works. Haydn's *Masses* (by far his most original works) were mostly written for the church services of the court and—particularly in the orchestral accompaniments—Haydn was not above catering to the taste of his employers, and so wrote them as to sound very much like his symphonies and quartets. And so we see that the fashion of church music has changed greatly during the past century; what was once considered as church music then being no longer recognized as such. Three great men may be mentioned as having the most potent influence on modern church music: Spohr, Mendelssohn and, perhaps to a greater extent than the others, Gounod. In Ludwig Spohr, the great violinist and composer, we trace much of the present influence in church music. Spohr brought out his oratorios, *The Last Judgment* and *The Fall of Babylon* at the English festivals of 1830 to 1840. They had great success, and deservedly so, for, notwithstanding some mannerisms (especially in the way of certain chromatic changes of harmony which he introduced in all his works) Spohr was a really great composer. The beautiful little gem, *As panis the hart*,

the *Holy, Holy, Holy*, and many others of his sacred pieces are too seldom heard in our churches. In England Spohr's music is frequently performed at the present day by choral societies and choirs.

MENDELSSOHN'S INFLUENCE.

But with the advent of Mendelssohn church music took on a much more vigorous life. The production of *St. Paul* and *Elijah* and the symphonies, overtures, and pianoforte works had a great deal to do with changing the style of church music in England and this country. It is a curious fact that these two composers, Spohr and Mendelssohn, one following the other in the space of a few years, should both have mannerisms, Mendelssohn even more than Spohr. But there is an immense vigor in Mendelssohn's vocal themes—particularly in his part-writing for chorus—that drove out of the field—for a time—Spohr's weaker attempts in the same direction.

About the year 1850 Chorley, the musical critic of the *London Athenaeum*, heard a new mass performed in one of the Paris churches by a new and then unknown composer, who had taken the first prize at the Paris Conservatoire, entitling him to a four years' residence in Rome and other cities at the expense of the state. The young man had returned from his studies in Italy for some time, and had made one or two attempts at operatic composition without much success. Chorley was greatly pleased with the new work. On his return to London (to his everlasting credit, he it said) he wrote and talked so much about it that he raised the highest expectations among the English musicians, which were more than fulfilled when the mass was performed in the great city. The name of the young composer was Charles Gounod, and the Mass was the *St. Cecilia*.

WHAT GOUNOD DID.

This *St. Cecilia* Mass is a most enchanting and original work, and in many respects it was epoch-making in its influence on the present generation of church-music composers. In the first place the themes of the various movements, while being exceedingly beautiful in themselves, appeal to all persons of

refined musical taste as peculiarly religious music. The *Kyrie* (first movement) with its highly original accompaniment of the string orchestra, and its frequent and unexpected change of key-tonality is enough to make the reputation of a composer; but much greater beauties are found in the *Gloria*, with its heavenly soprano solo and the soft humming chorus accompanied by a delicate tremolo of the violins in the higher positions.

Then the magnificent *Credo*, with its pompous march of the chorus in unison against the agitated movement of the *Bassi* and *Celle*, and the tremendous burst of the trombones and brass instruments at the words, "God of God: light of light: very God"; and the famous *Sanctus*, with its beautiful solo for tenor,—these, with many other features, are quite enough to make this work one of the landmarks of modern church music. In this mass and in his other works Gounod showed great originality in two particular features: 1st, in his use of the chords on the 2d (supertonic), 3d (mediant), and 6th (sub-mediante) degrees of the major scale. He undoubtedly absorbed these harmonies from the old Italian composers—particularly Palestrina—but with a difference. In Palestrina we find these harmonies used freely, but always in the form of contrapuntal designs, whereas Gounod used them to enrich a beautiful religious melody, thus appealing to the heart where the older composer appealed merely to the head. 2d; In the *tempos* of his movements: it is a curious fact that in all of Gounod's works a quick *alla breve* tempo is "conspicuous by its absence." Compare the various *tempos* of Beethoven's great *Mass in C*. The *Gloria*, the *Credo*, and *Dona Nobis* are written in quick symphonic two-bar phrases; but Gounod seldom used a tempo quicker than *allegro moderato*, and frequently much slower. This was undoubtedly owing to the composer's temperament, as we find these same moderate *tempos* in *Faust* and his other works. Saying nothing about the merits of these two methods as regards tempo, these slow movements are certainly easy to sing and most effective, especially in church music.

Now what is the truth about church music, especially as regards our own country at the present time? I am sorry to say that in my opinion we have not progressed as we should have done during the last fifty years. I lay much of the blame for this to the invention of the quartet choir. The late B. J. Lang (a most excellent executive musician and a hard worker for the very best in music during his long and most useful life) may be said to have been—greatly to his disgust—the inventor of this style of choir. It was first tried in the Old South Church in Boston, where at the time Mr. Lang was organist, and the religious people took such a fancy to it that it spread to New York and the rest of the country. Mr. Lang never approved of this makeshift for a choir. When one reflects that a choir with only four singers is debarred—from the necessity of the case—from producing any of the choruses from the great oratorios, masses, and even the fine services of the English Church, I think this is enough to condemn it. It is safe to say that a majority of church-goers never hear any church music worthy of the name. I, of course, here refer to the churches outside of the Episcopal and Catholic communions. But there are signs that the quartet choir has "seen its best days." In New York city, Mr. Bowman's fine choir of one hundred voices and Mr. Adams's and Mr. Truette's choirs in Boston, and others in various parts of the country, are demonstrating to the members of these congregations that the only true choir is a large chorus and soloists.

ORGANIZE LARGE CHORUS CHOIRS.

It has always seemed strange to me that so few church people seem to think of the very great help a large chorus choir is to the prosperity and building up of the church. Where such a choir is properly managed by a good director (man or woman) who may be the organist at the same time or not, nearly every one of the singers is apt to become—in his own person—an advertisement of the church, as one might say. They talk about the services to their friends, about the preaching, the music, etc., and

Continued on page 594



Department for Violinists

Edited by ROBERT BRAINE

FUN IN THE STUDIO.

THE almost incredible ignorance of the general public in regard to violin playing and violins results in many ridiculous happenings in the experience of every violinist and teacher, who on this account is usually found possessed of a lively sense of the humorous.

KITTENGUT.

One of my bright nine-year-old violin pupils once breezed into the studio for his lesson. His E string was broken and he asked me to put on a new one. I found that the clerk at the music store had sold him a banjo E string instead of a violin E. "Why, this will not do, Willie," I said; "this string is for the banjo; don't you see how thin it is?" The boy looked at the thin, hair-like string, and a vexatious look came over his face. "Gee," said he, "I'll bet that fool clerk sold me a kitten-gut string instead of a catgut."

NEEDED A TRIM.

Another bright young pupil, whose father kept a barber shop, was fond of wandering around the studio after his lesson was over, looking at the pictures. Suddenly he paused in front of a picture of Paderewski, the great Polish pianist. He gazed intently on the picture for some time. "Well, what do you think of it?" I asked. Evidently the stately nobility, and poetic sensibility of the countenance of the great artist escaped him entirely. His attention was keenly fixed on the famous aureole of auburn hair which surmounted the pianist's classic head. He gazed at it with a critical and professional glance. "Golly," he said at last, "dat fellow needs a trim, don't he?"

A SUBSTITUTE FOR STACCATO.

On another occasion I explained to a little eight-year-old girl the meaning of staccato. "Now remember the word, Mattie," I said, "Staccato—Staccato—Staccato; try to remember the word, and if you get it right the next lesson I will give you a nickel."

When the next lesson hour arrived Mattie was on hand with a bright smile. "You've lost your nickel," she said, "I know the word." "What is it?" I asked. "Chicago," she said with a proud smile and held out her hand for the nickel. She got the money. The laugh was worth it.

POLITENESS PERSONIFIED.

Another little maiden, aged about ten, caused me unbounded amusement from the fact that she invariably prefixed the names of the great musicians with a polite, "Mr." With her it was not plain Beethoven or Mozart or Wieniawski. It was always Mr. Beethoven, or Mr. Mozart, or Mr. Wieniawski. When I would ask her what lesson I had assigned for that week, she would say, "Well, I have an Etude by Mr. Kreutzer, an exercise by Mr. Dancila and a piece by Mr. Haydn." She said all this with such childish naivete, and it was so amusing to hear it, that I never had the heart to correct her.

BEAT HIM TO IT.

A laughable incident once happened in one of my pupils' recitals in my early days of teaching. A dozen budding young violinists were on the program. I had engaged a local piano teacher to act as piano accompanist. This lady could play the notes, but had acres of knowledge still to acquire in the art of accompanying. One of my best pupils was on for a rather elaborate solo piece in which there was a long cadenza. The cadenza was not written out in small notes in the piano part as it should have been, and was simply indicated by the word "Cad." I cautioned the pianist about this cadenza, but on the night of the concert she was nervous and excited, and when the cadenza was reached, instead of waiting, what did she do, to my intense horror, but go right ahead and play a loud "um-pah, um-pah, um-pah-pah-pah" accompaniment all through the unfortunate pupil's cadenza. I was too dazed to know just what to do under the circumstances. Both accompanist and pupil were full of determination, however, and stuck manfully to their tasks as long as the notes lasted, with the result that the pianist, having gone on with her part during the cadenza, beat the violinist to the end of the piece, by about eight bars, and was much surprised when she ran out of notes. This was a lesson to me, and after that I made it a point to engage as accompanist a pianist with at least some semblance of a musical ear, so that she could at least tell whether she was playing in the same key as the soloist. It takes a good accompanist to follow violin pupils in a recital.

RAN OUT OF NOTES.

I remember an amusing incident which occurred at a concert given by a former pupil of mine who has since become a famous violinist, and which illustrates the importance of seeing that the pages of a piece of music follow each other in the proper order. The concert was given when the pupil was at the age of nine. When in the middle of his most important solo, the accompanist (an amateur) played a few wrong notes, became visibly nervous and finally stopped altogether. She became so excited that she turned to the audience and said to those in the front row, "I have no more music." The young violinist and accompanist then left the stage, and it was found that four pages were missing from the middle of the piano part. A frantic hunt then commenced for the missing leaves, but they were nowhere to be found. "This wait is becoming embarrassing," said the nine-year-old violinist, "I will go on without accompaniment." He then strode out on the stage and commenced to play his solo where he had left off. In a few minutes the missing piano leaves had been found. The accompanist thereupon trotted out and finished with the violinist amidst the laughter and applause of the audience.

Since witnessing this incident I have always impressed on pupils and accompanists the importance of counting the leaves of every piece of music to be played to make sure they are all there, and that they follow in the proper order.

INVOLUNTARY STACCATO.

Every violinist knows the awful feeling of trying to draw a steady, firm bow on a long note, when his hand is trembling from excitement or nervousness. A pupil of Joachim told me that in the latter days of that great violinist's life he suffered often from nervousness, and that he has seen him take two or three bows on one long note, where only one was intended, simply because his arm was shaking so that he could not have drawn the one long steady tone. I once saw a remarkable instance of this nervous tremor in the case of a very young violin pupil. This youngster was ordinarily as brave as a lion cub, and had nerves of steel, but when playing a violin solo at a reception at a hotel in Chicago he got the nervous horrors in his bow-arm. His solo consisted principally of long notes at a slow tempo. His hand was shaking so that steady long bows were impossible. He would not give up, however, and stuck to his task, with the result that his entire performance consisted of involuntary up and down bow staccato. The effect was that of a tremolo, and so even was it that most of the audience thought it was written that way in the music, and afterwards expressed surprise that so young a child should have mastered bowing of this character.

NOW EARNING HIS MONEY.

John S. Van Cleve, the well-known musical critic and journalist, once told me the following story about the first American tour of Wilhelmj, the famous violinist.

It seems that Wilhelmj and his concert company had been engaged on a guarantee by the manager of the town hall in a country town with a very indistinct idea of the character of the entertainment which was to be offered. The night of the concert came and only a beggarly few persons turned out. The manager stood to lose a large sum, and was pacing up and down in front of the hall when he met a friend. "How's the show, Bill," asked the friend. "Punk; nothing doing," was the disgusted rejoinder. "Just look in for yourself if you want to see a case of total depravity."

The two went to the door of the hall, and looked in. There on the stage was Wilhelmj playing a soulful *adagio* movement. The long slow tones floated over the hall. "Now wouldn't that jar you," said the manager. "Here I'm payin' that cuss \$400 for this concert, and look how slow he's playin'!"

Musicians in that town are considered to be soldiering on the job if they play anything slower than *allegro furioso*.

BORES.

Every violin teacher and violinist is peculiarly afflicted with bores. The first is the man who has an old violin which he can trace back in his family since the days of Noah, and the second is the man who drops in for a quiet chat of two hours about violins and violin players. The man with the old violin is a perpetual source of agony in a violin studio. People with cheap chromos reproducing famous paintings do not think that they are genuine Holbein's, Van Dyke's or Meissoniers, worth from \$50,000 to \$200,000. The man with the cheap imitation Stradivarius, Guarnerius, or Amati violin, however, is dead sure that it is genuine and worth \$10,000, so he will lie himself to the nearest local violin teacher with whom he is acquainted, and try to take up an hour's time talking about his violin. In regard to the age of a violin I would not believe my best friend on the most solemn oath, for the most moral men seem to feel that they are entirely



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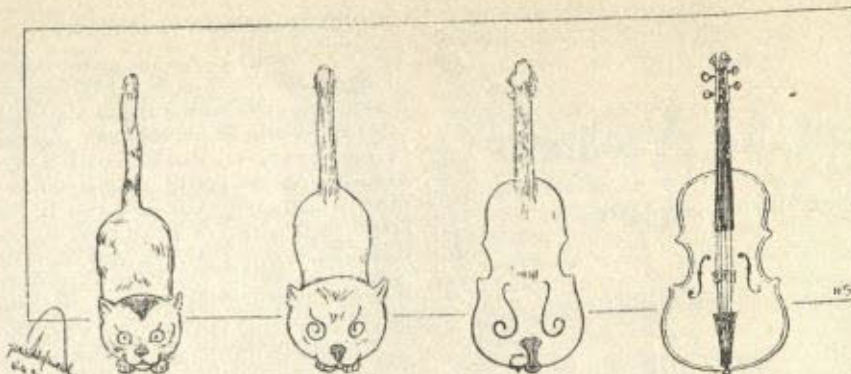
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absolved from all veracity, when it comes to telling the age of their violins, and the tremendous prices they have refused for them.

The "fish" story is not in it with the old violin story. Men will unblushingly declare that they refused an offer of \$300 for an old skate of a violin not worth \$10. Every violinist gets goose flesh when he sees some one enter the studio bearing a massive old-fashioned fiddle case looking like a resurrected coffin, or a bundle tied up in greasy paper, or an old army blanket. He knows at once that he is to have the rare privilege of inspecting a priceless Strad, or an equally valuable Guarnerius, valued at \$10,000 (?).

Then there is the man who writes to the musical press something like the following: "I have a violin with the following label (copy of label follows). Please let me know by return mail how much it is worth." A man might just as well write to a real estate paper: "I have a building lot in Illinois, how much is it worth?"

COMMENCING IN THE THIRD POSITION.

THE idea has recently been advanced that the violin can be mastered sooner by taking up the study of the third position before the first. The ideas on which this theory are based are, first: that the violin is easier to hold in the proper manner in the third than in the first position; second: that in that position it is easier to get the pupil to hold his elbow well under the body of the violin, and his fingers high above the fingerboard; third: that the fourth finger must of necessity be used from the start, and as the distances between the fingers in the stoppings in the third position are smaller than those in the first position, it is much easier to learn the use of the fourth finger in the third position.

While there may be advantages in making the start in the third position, I am inclined to doubt whether this method could be used except in the case of pupils of great talent. When the start is made in the first position, the use of the open string assists the pupil greatly in keeping in the key, and learning to play in tune. This help would be absent when the start was made in the third position. However, the new theory is of interest, and violin teachers would do well to give it a trial.

TWO PAGANINI STORIES.

It has generally been supposed that Paganini was a lean, lank, cadaverous man, of funereal aspect and full of gloom at all times. The fact is, however, that he was possessed of considerable wit, and loved to joke and make merry with his friends.

On one occasion he took a cab to be driven to the opera house in Florence, where he was to play among other things, his celebrated *Moise Fantasia* for G string

solo. When he arrived and the cabman demanded eight times the regular fare, Paganini grew indignant. "Do you think I am to be robbed?" he said to the man. "Well, the ten francs I ask," said the latter, "is only the price you get for one ticket for your concert, to hear you play on one fiddle string." Paganini handed the man his regular fare, and said dryly: "My friend, when you can drive me to the opera house on one wheel, I will pay you the ten francs, and not until then."

On another occasion Paganini was playing at a concert at Ferrara in Italy. It seems that there was a feud between the people of the town of Ferrara and the peasants living in the surrounding country. The peasants were wont to refer to the people of Ferrara as donkeys. During the concert when some persons in the audience hissed a singer in his company because they were dissatisfied with her singing, Paganini resolved to teach them a lesson.

When he was about to play his last solo he amused the audience with imitating the sounds of various animals and birds on the violin. There was the mewling of cats, the barking of dogs, the grunting of pigs, the chirping of birds and the crowing of cocks. Suddenly the violinist advanced to the footlights. "This is for those who hissed," he exclaimed, at the same time imitating the braying of a donkey. He had supposed that this would turn the laugh against those of the audience who had hissed the singer. But he had reckoned without his host, for the audience was touched in its most vital spot, and the people rushed for the stage as one man. The hot-blooded Italians would undoubtedly have killed the great violinist had he not have fled for his life through a back entrance of the theatre. It seems that he did not know of the feud between town and country and the nickname of "donkey" bestowed upon the people of the town by those of the country.

The plan of allowing teachers of music to practice their profession only after giving proof of their ability, so much discussed of late years, was an accomplished fact in the fourteenth century. The *Confraternité des Menestriers* originated in Paris in 1321, and had a president called the Roi des Menestriers. No one was permitted to practice or teach music without satisfying him as to competency. His authority finally extended all over France and included teachers of dancing. An apprenticeship of four years was required, but at length imposition, discontent, and litigation put an end to it; dancing masters got the better of it and Lully also worsted the Roi in a contest he made to retain his power. This has generally been the result of such attempts at limitation, which, however, is not the same as saying that they are inevitably doomed to failure, or that their success would not exercise a beneficial result on the whole.

SUPERSTITIONS.

THERE are many queer superstitions about violins, which are found principally in the country districts. It is quite a fad in many parts of the country to put snake rattles inside a violin with a view of improving the tone. There are thousands of violins in this country containing snake rattles, and when a rattlesnake is killed there is quite a competition among the country fiddlers for the rattles to put in their violins. In traveling around the country, I have frequently found violins containing rattles. Another brilliant idea among uneducated violinists is to let the rosin accumulate on the belly of the violin, the idea being that the coat of rosin will make the tone sweeter.

The bores who appear at regular intervals in the studio to talk the teacher to death about violins and violinists in general are if anything more undesirable than the old violin bores. They are primed to talk for hours about who is the greatest violinist in the world; whether Kubelik paid \$10,000 or \$40,000 for the Emperor Strad; whether silk strings are better in hot weather than gut; whether Kreisler can play better than Elman; whether an alleged Amati violin which a man in their neighborhood possesses is genuine or not, etc., etc. They never realize that the teacher's time is money, and that they are consuming it. The only remedy for bores of this description is to grab your hat, remember an important engagement, and return when the coast is clear.

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A Page of Vital Interest to all Violinists

No attention can be paid to any inquiry not accompanied by full name and address of the writer.

J. R.—You cannot be sure of getting a good violin, either old or new, on the mere strength of the maker's name. Even Stradivarius' violins vary greatly in quality. I have often seen two violins made by modern makers, one of which was a splendid instrument, and the other hardly worth carrying home as far as tone qualities are concerned. If violins were like hats or shoes, I could give you the name of a maker, and feel satisfied that you would get a good instrument, but violins of the same maker differ so much that you might get a good one or an inferior one. For this reason I have made it a lifelong rule not to give an opinion on a violin I have never tested.

VIOLIN.—A translation of the label you send, which is in German, would read: "Fried. Aug. Glass made this violin in imitation of Antonio Stradivarius." Your violin consequently is a copy of a Stradivarius, made by a maker of no especial note, and would possess no historical value. The only value the violin would possess would be based on its tone quality.

E. W. S.—First you should consult a good surgeon, and after explaining to him thoroughly the muscular action required in violin playing, ask him if sufficient recovery from your injuries has taken place to make it safe to resume your practice. If his opinion is favorable, practice for a short time each day on elementary music at a very slow tempo—scales played very slowly, passages with long bowings, etc. The First Book of the Kayser *Etudes*, which you mention will do very well if played very slowly. If your muscles are simply weak from long continued disuse, they will soon recover their tone. I strongly disapprove of your custom of cleaning your violin once a week with olive oil. Wipe your violin carefully every day with an old silk handkerchief instead, taking care that you remove all rosin dust from every part. It will be sufficient if you have your violin cleaned every year or two. Any good violin maker can do it for you, or you can do it yourself with one of the mixtures which are sold by the music houses and which are conveniently put up in collapsible tubes. Or you can use the following mixture: Fine raw linseed oil, 7 parts; oil of turpentine, 1 part; water, 4 parts.

Shake the bottle vigorously, pour some of the mixture on a silk cloth, and rub rapidly over the violin. Then wipe and polish the violin with a fresh cloth.

J. H.—Starting at 22, the chances would be very much against your learning to play the violin like an artist, or mastering the great works in violin literature. With the knowledge of the piano, and of music, which you say you have, you could not make considerable advancement, however, in learning the violin, and could learn to play well enough to give great pleasure to yourself and others. Your best course is to give it a six months' trial.

Mrs. J. C.—In view of the fact that you have access to a good piano teacher, and there is no good professional violin teacher in your vicinity, your best course would be to have your five-year-old son study the piano for a while. Five years is a very early age to start violin study, although many of the greatest violinists commenced their studies that early. A year or two at the piano preliminary to taking up the study of the violin will, however, prove a decided advantage to so young a pupil; then, as you say, you can arrange later on to have him make weekly trips to a larger city, where he can have the advantage of a correct start under a good violin teacher. A young child whose start has been made under an incompetent teacher is sure to get faults which it would be almost impossible to eradicate later on.

C. L. M.—In regard to whether playing rag-time and dance music would have an injurious effect on your ability to play classical music, it would depend entirely upon how much you did of it. If you keep up your serious studies, and play a few dance pieces or popular pieces occasionally by way of diversion, no evil results would follow. If, however, the playing of dance tunes and rag-time music forms the bulk of your musical activity, and you only occasionally turn to the classics and make of a better character, your musical taste and ability to play music of a high character would be very apt to suffer severely. How far this injury would go would depend very much on your talent and strength of character.

Musical history is full of examples of where eminent musicians have been obliged, through poverty, to play dance music and music in the lowest forms, for a temporary livelihood, during their student days and early life, but who conquered in the end, because their serious study and practice was devoted to the classics.

R. C. T.—You can buy a violin bridge of fairly good quality for 10 or 15 cents, but a good violin maker will charge you 50 or 75 cents for adjusting and fitting it to your violin. The feet of the bridge must be cut to fit the curving surface of the belly perfectly, and the top of the bridge must be cut so that each string lies exactly at the proper height above the fingerboard. All this takes time and skill. Do not try to do the work yourself unless you are a skilled violin repairer. You would not try to repair your watch without knowledge, but it takes fully as much skill to repair violins as it does watches.

D. G.—The Balalaika is a native instrument of Russia, played on the principle of the mandolin. The instrument is growing in popularity, chiefly through the efforts of the Imperial Russian Court Balalaika Orchestra, which has made tours all over the world and is now playing in the United States. It is said that there are seven schools of instruction for the Balalaika in London, England, and that in the last two years England has imported Balalaikas to the value of \$1,000,000. The leading American music houses are now importing this typical Russian instrument, and they can be purchased at the music stores in the larger cities in the United States.

Mrs. F. H. C.—Your pupil is one of thousands. Her first teachers evidently failed to teach her the principles of time. The best thing you can do is to devote a portion of the lesson hour to time exercises, and let her remainder to her advance work, so that she will not lose interest. For exercises in time use very easy music in the first position, so that her mind will not be fatigued by technical difficulties. The first exercises of the Hermann Violin School, or the first three books of Weiss' *Harvest of Flowers* would answer very well. Make the pupil count the time and never leave an exercise until it is perfect in time.

N. B.—No address with this query, so I could not answer personally.

A. J. E.—It would take a long article to describe in detail all the forms of staccato to which you refer. There is considerable latitude employed by composers and writers for the violin in the use of some of the terms describing the various forms of the staccato. Some use one term and others another in describing the same kind of bowing. Flying Staccato and Staccato Violent mean the same thing. This is where the notes are separated by the bow jumping from the string. *Jetee d'Archet* means in French "throwing the bow." This is often met with in Paganini. The bow is thrown smartly on the string in such a manner as to make it rebound again, and again, as the bow is pushed along. Spiccato is where the production of each staccato note is controlled by a rapid motion of the wrist. Spring bowing is produced by the vibration of the stick. Saltato, saltar-lo and saltando (three Italian words), and the word Sautillé (French) all mean springing or jumping, and are variously used by different writers of violin music. Sometimes they are applied to staccato in a bow, and sometimes to several notes under the same slur. However they are used, the idea is to make the notes by the jumping of the bow. However, it is quite impossible to make all this clear within the limits of a single paragraph. You would learn more on this subject in a single lesson from a good teacher than you would by reading several books.

2. It is impossible in theory to lay down an exact angle in regard to how far the violin should be held to the left, since pupils differ in build and as to length of arm, etc., so that some would hold the violin further to the left than others. The idea is that the violin must be held at such an angle that the bow-arm can comfortably draw the bow at right angle to the strings, while keeping the forearm in front of the body. Without making any exact measurements I should say that the angle might average in the neighborhood of 45 degrees in the greater number of cases.

3. The work you refer to has not been translated into English. A review of this work may appear in THE ETUDE at some future time, but I cannot say when.

4. You are correct in your views about the sextuplet. In the true sextuplet the first, third and fifth notes are accented; the false sextuplet is simply a double triplet and the first and fourth notes are accented.

Any large music firm can supply you with varnish for violins. There is as much in knowing how to apply this varnish as in obtaining the proper kind, and if you intend to varnish your own violin you should consult a good work on violin making to learn how to proceed.

ALWAYS SOMETHING TO LEARN.

A CORRESPONDENT writes, "A musical friend of mine has a friend who, she says, 'has gone as far as he can in this country in violin playing.' To me this is an absurd statement, for I don't think Maud Powell, who is the most eminent violinist in America to-day, has gone as far as she can. This violinist to whom my friend refers is fine, no doubt, but is there a limit to the goal of the violin art? Will you please enlighten me on this subject through THE ETUDE?"

Our correspondent is quite right in characterizing the statement that any violinist has "gone as far as he can" in this country, as absurd. It is as much as to say that no one in the United States can teach him anything more. If this be true he must be a remarkable genius indeed. No violinist in any great country has "gone as far as he can" in his own country. Here in the United States we have many violinists of the highest rank. Many of them have come direct from the largest music centers in Europe and others have never been abroad. They are able to cope successfully with the difficulties of the most stupendous works in the literature of the violin and to say that any violin student has exhausted the knowledge of the combined violinists of our country is ridiculous. It is also possible for the students in our larger cities to hear concerts of the highest rank, wherein the most famous foreign and native violinists take part.

A true artist-violinist is constantly developing, through constant study, and if he has discontinued regular instruction under teachers, he does not fail to keep in touch with his art through hearing all the violinists he can. Concert-going is his instruction when this point is reached.

BUSINESS ADVANTAGES.

While the earnest student can always find much to do for his advancement in his own country, yet there is of course much to be learned, and advantages to be gained by visiting foreign countries as well for purposes of study. In a business way it is an advantage to an American musician to have obtained his musical education in Europe, for although there has been an improvement in the past few years, there is yet a very large percentage of the public who will not take a musician seriously, unless he has the hall mark of Europe. An intimate acquaintance with the natural life of each great music country is also a great advantage in rendering the characteristic music of each. Studying German music in Germany, French music in France or Russian music in Russia would be an undoubted advantage. It is also possible to obtain a musical education cheaper in Europe, and in such a city as Berlin to hear more concerts and at a less cost. Another advantage of foreign study is the great interest in musical art matters in Europe, resulting in "musical atmosphere."

However, one may get much of this "musical atmosphere" in our larger American cities if he associates with musical enthusiasts and musicians of the proper type. If our correspondent's friend is really in earnest in his efforts to advance to the top of his profession, he can find enough development work in his own country to consume several lifetimes, let alone one.



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The Children's Page

Edited by JO-SHIPLEY WATSON



LITTLE SUNSHINE.

SOMETHING FOR LITTLE FOLKS TO LEARN ABOUT THE ORCHESTRA.

"To go far back I must tell you that lutes and lyres were our first strings of the orchestra." The professor looked out over his glasses and continued: "The first real orchestra that we know anything about did not come into existence until the sixteenth century. It was a modest affair then consisting as it did of a double lyre, a harpsichord, a double guitar and two flutes. Music was in an unformed condition and to us such an orchestra would seem like a toy.

"I shall expect the class to take notes to-day as the orchestra will be in our test next month." The Professor began to read out of his note book.

WHAT AN ORCHESTRA IS.

"The word orchestra is from Greek origin, it means an open space where people sit. An orchestra must sit. This is one of the chief differences between an orchestra and a band. Bands must, by right, stand while they play, but orchestras ought by right to sit; besides this distinction a band is composed of wind instruments only (except that a double-bass is sometimes employed) and an orchestra has both wind and string instruments.

"Now let us take a backward look into French history and we shall see the first orchestra of which we have any record. In France there lived a certain nobleman called Duc de Joyeuse, the splendor and beauty of whose entertainments were far famed. In 1581, upon the occasion of his marriage with the Lady Margaret of Lorraine, a musical festival was arranged regardless of time, money or genius.

"An orchestra of hautboys, flutes and instruments somewhat similar to cornets and trombones, viole de Gambe, lutes, harps, a flageolet and ten violins is mentioned as part of the dramatic entertainment. Composers knew few rules, at

that time, for combining the instruments, yet the effect must have been very pleasing, for it is certain that the guests were delighted by it.

"To France then the honor is due for founding the orchestra. The orchestra developed slowly, for it was then as now largely a matter of cost, and the size of an orchestra depended upon local circumstances. Bach wrote sometimes for instruments which he did not possess; he remedied this defect by supplying the missing parts upon the organ.

"It is always well to stop and think how much we enjoy because we understand. Before going to your next orchestral concert try to find the names of the various instruments used, and then look them up in the dictionary or encyclopedia and see how it will transform the whole concert for you.

"Begin now to make a scrap book of musical instruments and watch it grow. I am not ashamed to say that I keep one myself. It is really one of the most helpful books of reference I possess.

A LIST OF THE INSTRUMENTS.

"To begin with let me give you the list of the instruments in our modern orchestra: First violins fifteen, second violins twelve, violas ten, violoncellos ten, double basses eight, flutes two, piccolo one, oboes, cor Anglais, clarinet, corno di bassetto, bassoon, double bassoon, trumpets, horns, trombones, timpani, cornet a piston, bass trumpet, tenor tuba, ophicleide, contra bass tuba, harp, bass drum, cymbals. The number and kind of instruments is of course varied. Wagner increased the number of horns, some of the modern composers of the French and German school use an extra array of brass and some say that the orchestra is becoming a large wind band plus strings instead of a string band plus wind.

"Haydn and Mozart had to be content with a tiny force of about six violins and other strings in proportion, one flute, two oboes, two bassoons, two horns, two trumpets and drum. The so called "Beethoven orchestra" consisted of the above

with two clarinets added, and this remained the model for fifty years and composers who did not compose to this sized orchestra ran the risk of not having their works played at all, Berlioz and Wagner were the revolutionaries who altered this condition of affairs. Among the curious records of orchestral concerts is one given in Westminster Abbey in commemoration of Handel. Upon this occasion the orchestra was composed of forty-eight first and forty-seven second violins, twenty-six violas, twenty-one violoncellos, fifteen double basses, six flutes, twenty-six oboes, twenty-six bassoons, one double bassoon, twelve trumpets, twelve horns, six trombones, four drums and two organs. We can scarcely comprehend the magnitude of such an orchestra.

"Chamber music differs from ordinary orchestral music, because none of the instruments are doubled, there is only one of a kind, first violin, second violin, viola, violoncello, or some similar combination.

FAMOUS CONDUCTORS.

"Many famous musicians have been equally famous as conductors, as Mendelssohn, Von Bülow, Emil Pauer and others. Some interesting stories are told of Mendelssohn and his marvelous facility for rapid musical work. Once he is said to have dashed off a whole part while the audience was waiting, writing it from memory. Von Bülow, who was also a pianist of renown, always directed the Beethoven Symphonies from memory.

"I have heard Felix Weingartner do the same with the Ninth or Choral Symphony of Beethoven and it was my good fortune to hear Emil Pauer play a concerto for piano after directing a taxing orchestral program, and not content, he topped it off by playing the accompaniments for the soloist, so you see the conductor must be an all-round musician. He seems sometimes to be the possessor of a mysterious secret. His baton goes here and there; he waves it in rhythmic fashion, and the music flows as if by the magic of his uplifted hands.

"Please do not think that orchestral music is forbidden to young players; some very playable piano transcriptions may be found for two or four hands; try them over, pick out the themes as they occur or as you recall them, and then see how much more you can get out of your next orchestral concert and above all—listen—close your eyes and shut in the music."

Classical music may be defined as that in which the thoughts, beautiful in themselves, are also beautifully treated.—*Prentice.*

PRACTICE POINTS FROM THE GREAT COMPOSERS.

BEETHOVEN: "Every day that we spend without learning something is a day lost."

MENDELSSTERN: "Think more of your progress than the opinion of others."

MOSCHELES: "It is essential that you train your mind more than your fingers."

HANDEL: "Learn all there is to learn, and then choose your own path."

CHOPIN: "Every difficulty slurred over will be a ghost to disturb your repose later on."

SCHUMANN: "Seek among your associates those who know more than you."

GLUCK: "Music requires inspiration."

ROBERT FRANZ: "To the true artist music should be a necessity, and not merely an occupation. He should not manufacture music; he should live in it."

BACH: "Study only the best, for life is too short to study everything."

MOZART: "Music should never offend, but always please the ear."

LISZT: "I never kept count of the hours I practiced, but I am sure that for many years it was never less than ten hours a day."

GOUNOD: "Do not overload yourself with cumbersome systems. Inspiration and counterpoint are the true musician's baggage."

EMIL SAUER: "When I was with Rubinstein I practiced four hours a day—two in the morning and two in the afternoon. He taught me how to practice and not to work when I was tired."

MUSICIANS OF NOTE.

In the following, the notes represent missing letters in a musician's name. Remove the note and put in the needed letters. The letters found in the central word *Practice* give the cue. The first name is left so that the reader may see how the whole puzzle is to be worked. This is a fine idea for juvenile work in the musical club. It may also make an effective "recess" task for the musical class.

CHOPIN



THE MONKEY'S SYMPHONY.

TWO INTERESTING STORIES FROM RECENT GRAND OPERAS.

When we go to hear grand opera we never think of it as being funny, usually it is so tragic that it makes us cry. Two operas have been given at the Metropolitan this year that are "grand" and comic at the same time, and many people have found them refreshing after the stormy and impassioned operas which are "grand," without having lighter moods.

"LE DONNE CURIOSE." (The Inquisitive Ladies.)

The composer, Wolf-Ferrari, is a German with an Italian name and an American wife. He has written beautiful Mozart-like music around a French-like Venetian comedy of the eighteenth century. The opera needs but a small orchestra and it requires only two hours for the performance.

The story is quite simple and deals with people who wear picturesque costumes, powdered wigs and patches.

The scenes are in Venice, and the canals by moonlight, the gay little bridges and gondolas with the tower of the Campanile in the distance, makes the prettiest kind of picture.

A number of Venetian gentlemen, Octavio, Florindo, Lelio and Leandro have formed a club to which women are not admitted. Naturally their wives and sweethearts are consumed with curiosity, but the gentlemen remain silent, and this inflames their inquisitiveness more and more. All sorts of things are suspected, but at last Rosaura, who is loved by Florindo, succeeds in obtaining the key, by alternately fainting and vowing never to look at him again. After a great deal of trouble the ladies gain entrance to the club. They are dismayed and disappointed upon looking through the keyhole, to see nothing more than the men quietly dining together. The door gives way under their combined weight and they are soundly scolded for their pertinence and intrusion; but all is forgiven, and the opera ends with merrymaking and dancing.

Around this gay little story the composer has written with deft touch the lightest music, filled with sparkle and bubbling with that old-fashioned freshness that pervades the operatic scores of Mozart.

In depicting the calm of night on the canals of Venice you hear a fragment of a familiar Venetian folksong, "La biondina in gondolella." Later this is sung by the occupants of a gondola as it glides down the canal.

Wolf-Ferrari is no writing-tablet composer, he composes as he walks. He says: "A whole act of an opera I will have in my head before I write down a note of it."

"VERSIEGELT." (Sealed Up.)

Leo Blech, the composer, was born in 1871 in Aix-la-Chapelle. His father intended him for a business man; but he forsook business and studied music in Berlin, obtaining the position of opera conductor in Aix-la-Chapelle, in Prague, and later, through the influence of Strauss, he went to the opera in Berlin.

The little opera is thoroughly German in its humor. Direct and wholesome, it is decidedly funny, and stops before it gets stupid. The music is delightful. There is a waltz, of course, and many melodies that show the folk influence.

The opera was first given in Hamburg, Germany, and has had a continued success. It is dedicated to Humperdinck, the composer of the fairy tale operas *Hänsel and Gretel* and *Children of the King*.

A recent number of the German musical paper *Kunstwart* contains a very interesting article on prodigies. The writer calls attention to the fact that most of the musical prodigies of recent years have been of Jewish birth.



Mary had a little frown
And still she wonders why
When other girls drink music down
She always finds it dry.

IN TOY-LAND.

There has been so much music written about toys that I wonder why I had never thought of it before—but, of course, I hadn't until the afternoon Jimmy Fleming brought his Teddy Bear to hear the lesson, and then it popped into my head all of a sudden, as all pleasant things do, and I nearly burst with eagerness to get it started.

It took lots of time, and we all worked in a "hush-hush" atmosphere of mystery for most six weeks. It was to be a kind of surprise recital for our toy friends; an exclusive musical party for them personally conducted by ourselves; and you will never know what a satisfactory audience a toy audience can be until you have one of your own.

They are as quiet as mice, respectful, considerate and wholly polite; why, there wasn't a toy present that didn't stay the entire program, and there wasn't a giggling, whispering, giggling toy in the whole room.

We sent out our invitations a week before, with the request that all the able-bodied toys should be present on the afternoon of the third of July. Our invitations were written upon tiny cardboard fish, tinted and gilded; these were mailed in miniature envelopes and directed to Mr. Bunny Pink Eye, Miss Spin Ning Top, Master Calico Cat, and so on down the society list of Toydom.

Two huge Teddy Bears stood in the receiving line with us, and several small Teddies were perched upon the piano, where a jolly looking Jumping Jack sat on an orange, holding a firecracker that never went off.

Tiny chairs were placed in front for our guests; we had no way of knowing who or what would come to the musical, so we provided extra seats on sofa pillows and upon tables and book cases, and it was well we did, for there was a perfect crush of the queerest looking folks, all well known and much admired in their set.

There were three Midgets, a Musical Clock and a Calico Cat, any number of

Dolls, and a whole regiment of Tin Soldiers; of course, a box had been reserved for them. Then there was a Monkey and an Elephant with shoe buttons for eyes, and ever so many Drums and Whistles; there were two Tops of the well-known Spinning family, and a Bicycle. Humpty-Dumpty escorted Little Miss Muffet and a white Bunny came with little Sambo; a striking couple, indeed.

There was a stream of doll buggies, express wagons, tin boats and wheelbarrows bringing the guests to the recital, and long before half-past three the room was filled.

If there ever was a program played with spirit, ours was that day. There wasn't a sing-songy piece on the list, and I'm sure if toys have the understanding they appear to have, they must have carried away a wealth of information upon Toy-land music.

Here is the program in two parts, and I hope you will make one as nearly like it as you can:

PART I.

1. SONG—A Tiny Fish I'd Like to Be Gaynor
2. PIANO—Dance of the Midgets, Cadman
3. SONG—The Gingham Dog and the Calico CatGilchrist
4. PIANO—Bunny Pink Eye Mrs. L. E. Orth
5. PIANO—The Jumping Jack.....Bled
6. ACTION SONG—The Japanese Fan Gilchrist
7. PIANO—The Music Box.....Poldini
8. SONG—The Little White Rat.....Osgood

PART II.

1. PIANO—Ride a Cock Horse.....Swift
2. SONG—The Broken Doll.....Gilchrist
3. PIANO—Tin Soldiers' Parade.....Heins
4. SONG—The Dinky Bird.....Gilchrist
5. PIANO DUET—Dolly's Slumber Song Dewey
6. PIANO—The Monkey and the Elephant Farrar
7. SONG—My Dear Jerushy.....Gaynor
8. PIANO—Jolly DarkiesBechter

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

New Music on Selection.

One of the most used and no doubt the most valuable aids which we offer to teachers is the sending of "Novelties" on sale at regular intervals. No matter how good a selection is made, ten or twelve pieces of new music coming once each month during the business season, say from November to May, are certainly of great assistance in the selection of music. Thousands of our patrons take advantage of this during the winter months and we have extended the liberal plan of piano "Novelties" until it now includes vocal "Novelties" and octavo "Novelties." Further than this we go by sending during the summer months to those teachers who continue their work during this season, a small package of either piano or vocal or both. This package can be merged with the fall account or it can be settled in September by a return and payment. A postal card will bring this summer New Music.

Mail Order Music Buying. New arrangements with the Philadelphia Postoffice insure even better service in the filling of music orders by mail than we have been able to give heretofore. An order received by us at noon to-day can be delivered without extra attention, from 300 to 500 miles away early next morning; better service than one can obtain in their own city if the music were in stock.

Early closing, 5 o'clock during the week and 1 o'clock on Saturdays, affects this delivery to a small degree. Mail that we formerly received at 5 o'clock and mailed the same afternoon will, during the summer months, go over until the next morning; but our patrons can remedy this by timing the arrival of their orders by a little extra care.

We will send our first catalogues to any who are interested. Our every move is to the advantage of the school and teacher. One of the best selected stocks of music in the country, a catalogue for educational purposes without equal, a large efficient organization, are a few of the reasons for our success in the furnishing of schools and teachers with everything they need in the music line. Our discounts are the best obtainable anywhere.

Mastering the Scales and Arpeggios.

The statement that study of scales and arpeggios contain in themselves all that is necessary to technical training is a little extreme; however it may be said without exaggeration that Scales and Arpeggios form the most indispensable part of all technical systems which have stood the test of time. This new work by James Francis Cooke is designed to be the most comprehensive, and at the same time the most easily understood and the most progressive book of its kind. It is not merely a text-book about

scales, but a practical work containing all the scale forms used in modern piano teaching fully written out for the use of all pupils as a regular daily practice manual. Added to this is a vast amount of explanatory and preparatory matter of immeasurable interest to both the student and the teacher. It will represent the last word in practical scale teaching. The advance of publication price will be 30 cents. This offer will be withdrawn as soon as the book is published.

The Pennant. A New Operetta. By Oscar J. Lehrer and Frank M. Colville.

This work is now in press and after this month the special offer will be withdrawn. No pains have been spared to make this a thoroughly practical work. It has been gone over carefully by a number of experts and all necessary directions for production, staging, etc., have been given. The music is sparkling throughout and the text is witty and interesting. The work is such that if produced by intelligent amateurs, it will have all the go and swing of a professional performance. It is just the sort of an opera that bright college boys and girls are delighted in performing.

For introductory purposes we will continue the special price of 35 cents,

postpaid, if cash accompanies the order.

Grand Valse de Concert, Op. 88. By M. Moszkowski.

The special offer on this new work by Moszkowski is withdrawn with this issue, and copies can be had only at regular rates.

There were two of the themes of this composition published in the music pages of the June issue of THE ETUDE. This waltz is designed to become one of the most popular concert numbers. It has all the elements of a concert composition of a brilliant order.

Concone, 15 Etudes Du Style, Op. 31.

We are offering this work on our special offer plan during this month. The sale of this work has been so large and it is on the increase rather than the wane, that we are forced to have an edition of our own. The studies are in line with the Heller Studies, with possibly less lyrical qualities. There are 15 numbers in all and all have names and are very pleasing to play. In fact, some of them are altogether salon compositions and quite a number of them have technical qualities. They are exceedingly interesting, and for encouragement for any pupil in about the third or fourth grade.

Our special offer price on this work will be 20 cents postpaid.

Mother Goose Duets, 10 Four Hand Pieces for Teacher and Pupil. By Theodora Dutton.

This volume is now ready, but the special offer will be continued during the present month. In this novel and attractive volume, the composer has taken some familiar tunes and worked them up in a pleasing and artistic manner into duets for teacher and pupil. In these duets, the pupil who plays the primo part has the melody throughout,

while the teacher plays the accompaniment. The traditional verses for each song are printed with the primo part, so that if desired they may be sung while being played. The book will be gotten out in very attractive style.

The special introductory price during the current month will be 25 cents, postpaid, if cash accompanies the order.

The Fairy Shoe-maker. By A. H. Hall and T. J. Hewitt.

This school operetta is attractive and simple, both in text and musical setting. It is not trivial as the text might imply, but a series of pastoral scenes. The first piece is "In the Fairy Forest," and is a chorus by fairies and shepherds. The operetta is suitable for either boys or girls. The fairies' part may be taken by girls and the shepherds' by boys. It is a very effective little operetta, which will not take more than 20 minutes to perform.

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Technical Exercises in a Musical Setting. By Carl A. Preyer.

This is one of the most important technical works that we have published in recent years. It is a practical and logical amplification of the modern pedagogic idea of carrying out all technical figures throughout all the keys, with a balanced proportion of work for either hand. The exercises by Pischner are a good example of this style of technical writing, but Mr. Preyer's Studies are built in a rather larger mold, and are constructed throughout in a musicianly manner.

The volume will soon be ready, but we will continue the special offer during the current month.

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New Gradus Ad Parnassum. Double Notes. By I. Philipp.

This will prove one of the very best volumes of this successful series. Double note technic is one of the most important departments of modern pianism. In this volume, M. Philipp has assembled some of the best double note studies ever written, by various masters, classic and modern.

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New Beginners' Method.

This work will positively be published before the next season opens. It is now almost completed and ready for the printer. The special offer of 20 cents for an advance copy is still in force during this month. It may be withdrawn with the next issue. Those who are looking for a new beginner's method for piano will do well to interest themselves in this new work. All the material used in this work is new and has never appeared in a similar work. Send in your order this month if you desire to procure copies at this special low rate of 20 cents.

Echoes from Childhood. Nursery Songs in a New Musical Setting. By Mortimer Wilson.

This is a collection of 20 short songs, written by a prominent American composer and musical director. The texts are taken from traditional nursery songs, but the music is entirely original and conceived in

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the modern spirit. While the songs may be sung by children, they are more particularly intended to be sung by grown-up singers. Some of them would make very effective encore songs, or several of them might be sung in a group for recital purposes. The piano accompaniments are very artistic and taking. This book is now about ready and this will be the last month of the special offer.

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In accordance with our usual custom, we are making a special introductory offer on this collection. We are offering single copies of the book for 15 cents, postpaid, or two copies for 25 cents.

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

We are continuing this month the special offer on this work. It consists of twenty-two (22) short pieces so written as to instruct and amuse young students. The pieces are in progressive order and are carefully graded with much variety in melody and rhythm. The book begins in the first grade and works through the second grade. All of the pieces lie either in the keys of C, F or G or their relative minors. They will serve to lighten the drudgery of beginners' practice and to supplement an instruction book.

This will probably be the last month of the special offer as the book is about ready. The special offer price is 20 cents per copy, postpaid, if cash accompanies the order.

Virtuoso Pianist. This work on piano technic which has been advertised in THE ETUDE for a number of months is now in the market, and the special offer is hereby withdrawn. The work is a standard one for piano technic, and is used in more European conservatories than any one similar work. The work may now be had on selection if desired.

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orchestras in his own works.

THOSE who believe that the player-piano
is a new invention will be interested to know
that a similar instrument existed in 1780.

The hundredth anniversary of the birth
of Robert Browning has been celebrated this
year in all English-speaking countries.

THE NATIONAL FEDERATION OF MUSICAL
CLUBS will hold its next biennial Convention
in April, 1913, at Chicago.

THE thousands members necessary before
the Philharmonic Society of New York could
secure the \$500,000 bequest of Joseph
Pulitzer have now been attained.

MR. WILLIAM G. CLOPPON, of Baltimore,
has won his fine collection of rare violins,
valued at \$300,000, to the Metropolitan
Museum of Art of New York.

THE AMERICAN GUILD OF VIOLINISTS re-
cently held their convention in Chicago, and
elected officers for the forthcoming year.

ANDREAS DIPPEL, of the Chicago Opera Co.,
has obtained the rights to Leoncavallo's new
work, *La Regatta delle Rose*. He has
also arranged to present *Cassandra* by Vi-
torio Gecchi.

THE Paulist chorists of Chicago are now
back in America, after their remarkable suc-
cessful tour abroad. Their welcome home in
New York took the form of sacred music at
St. Paul's, New York.

ANDREAS DIPPEL has secured the services
of Helen Stanley, a young American singer,
who has been successful in opera at Würz-
burg, Bavaria, to appear with the Chicago
Philharmonic Opera Co. He is very much
impressed with her chances of success.

MR. PUTNAM GRISWOLD, the American bar-
itone, is to establish a conservatory in New
York. His desire is to start a national con-
servatory with the object of affording poor
but talented students a practical and free
musical education. The conservatory will be
run in connection with an opera house.

PHILADELPHIA has had a musical sensation
to talk of during the summer in the un-
expected resignation of Carl Pöhl as con-
ductor of the orchestra. There was still a
year of his contract to run out, but he has
been paid the salary for that year just the
same. Pöhl, formerly conductor of the
Cincinnati Orchestra, will take his place.

A SALE of autograph letters of great
musicians was recently held in Berlin. Some
of the letters fetched high prices. Four let-
ters of Gluck fetched \$2,075, and an official
notice of Gluck's appointment as German
court composer brought \$125. One of Bee-
thoven's original scores was bought by the
Cologne Museum for \$187, and a thirteen
page letter of Beethoven secured \$152. A
second letter went for \$137, and eight let-
ters of von Bülow's went for \$55.

ROSTAND, the French dramatist, is annoyed
because Walter Damrosch is composing an
operatic version of his *Cyrano de Bergerac*,
the libretto of which is being written by W.
Linderson, the critic of the *Sun*. Dr.
Damrosch points out that the United States
courts, about twelve years ago, decided that
Rostand had no legal rights to prevent per-
formances of his work in America. In any
royalties with Rostand after Mr. Henderson's
fee has been deducted.

GREAT things are being done in the St.
Louis schools to familiarize the children
with music, and it is said that as a result
of the instruction in music given in the
public schools each graduate of the high
schools is familiar with fifty grand opera
choruses or selections from oratorios in ad-
dition to a wide range of less pretentious
music. Several orchestral-choral concerts have
been given with the St. Louis Orchestra,
2,500 children once sang with the Damrosch
orchestra.

THE City of Boston is now erecting
bandstands instead of marble statues in

honor of its illustrious citizens. This is
surely a step in advance, and one is re-
minded of the fact that in a small manu-
facturing town in Pennsylvania, one of the
leading business organizations has erected a
bandstand in the center of the city as it
realizes that its employees will do better work
if healthy amusement is provided for them.

ALBERT PICCONKA, the pianist-teacher-
composer who died recently in his eighti-
fifth year, bore a remarkable facial resem-
blance to Beethoven. He studied at the
University of Königsberg, and also at Leipzig
Conservatory, after which he made a series
of concert tours in Germany. His success in
London won him the friendship of such men
as Liszt and Rubinstein. In America he was
more particularly engaged in teaching and
composing. His best known work is his
Tarantella.

MR. ROBERT BRAIN, whose services as
editor of the *Violin Department of THE ETUDE*
have proved so satisfactory to our many
violin readers, took charge of the Violin Sec-
tion and Round Table Discussion at the re-
cent Ohio State Music Teachers' Convention
at Columbus, Ohio. His brilliant young son
played the difficult Moszkowski piano con-
certo, and his pupil, Miss Watson, played to
F. Sharp Minor Concerto for Violin, by
Ernst. This concerto is one of the most
difficult there is, and has been much played
by Kubelik.

WHILE music critics all over the country
are busy talking about opera in English, the
Aborn Brothers are doing things. Several of
their singers have been so successful in the
Aborn Opera Co. that other engagements
have been offered them by more pretentious
organizations, such as the Metropolitan.
During the coming season they will produce
the *Flying Dutchman* and *Tannhäuser* and
later on they hope to produce the entire
repertoire in English. Hitherto their rep-
ertoire productions have been confined to
Lohengrin. They also intend to revive the
tuneless *Chimes of Normandy*.

THE death of Alfred Seligman, of New
York, as the result of an automobile ac-
cident, is a great loss to music. He was a
graduate of Columbia University, and won
distinction as a banker. His chief pleas-
ure in life, however, was music, and he was a
great friend to poor and needy musicians
struggling for a foothold. He was the finan-
cial backer of the Young Men's Symphonic
Orchestra (also known as the Volpe Orches-
tra), and played first cello. His collection
of rare instruments was at the disposal of
struggling geniuses, and he spared no per-
sonal pains to assist the cause of music not
only in New York, but all over the country.
In addition to being an accomplished mu-
sician, he also devoted much of his time to
painting and sculpture.

THE revival of the Bach Festival in Beth-
lehem under its distinguished conductor of
other years, J. Fred Wolfe, has deservedly
attracted a great deal of attention. The
works given this year included four cantatas,
three of which have never been previously
heard in America. The orchestral score of
one of these, "It is Enough," was not sup-
posed to exist in this country, and Dr. Wolfe
sent to Leipzig for a copy of the original.
The score was forwarded on the *Titanic*, and
of course, went to the bottom. Luckily an-
other copy of the score was found in New
York, and copies were made in time. On
the second day the great B Minor Mass was
given. The soloists included Mrs. Mary &
Moss, Gertrude Stein-Baily, Nicholas Doty
and Frank Croton, while the organist was
T. Edgar Shields. In such safe hands and
with the aid of the Bach choir and Phila-
delphia Orchestra, such a performance of
inspired performances of Bach's great works
The concerts were given in Packer Memorial
Church, Lehigh University, and the Lehigh
city members, both of which were over-
saturated, did all in their power to be hospitable
to their guests. All honor to Dr. Wolfe!

THE Twenty-third National Sängerkunst-
fest, which was held in Philadelphia from June
29th to July 4th, was a huge success, at-
tractively. The enormous hall erected on
Broad Street accommodated nearly twenty
thousand people, and the sight of the im-
mense audience and the immense choruses
was very inspiring. The opening concert was
distinguished by the artistic singing of Mrs.
Marie Rappold and Mr. Ludwig Hess. This
concert was conducted by Emil F. Fricke.
On the 1st of July a chorus of six thousand
children gave a concert to the visiting
singers in the Festival Hall. Each child was
provided with a special flag and this feature
added much to the spectacular nature of the
event. The chorus was under the able direc-
tion of Dr. Enoch W. Pearson, Director of
Music in the Public Schools of Philadelphia.

On Monday evening the immense massed
chorus of six thousand voices and the or-
chestra of one hundred and fifty, to say
nothing of such Philadelphia favorites as
Mme. Louise Homer and Mr. Heald Scott,
drew a capacity audience. President Taft
and Mrs. Taft were present, and the Presi-
dent's address was enthusiastically applauded.
The soloists were received with the most
enthusiastic imaginable applause, and at the
end of their numbers were escorted to the
President's box. The conductor on this oc-
casion was Eugen Klee. A similar grand
concert was conducted on Tuesday evening
by Mr. Herman G. Kummer. On Wednesday
evening the contest for the Kaiserpreis was
held in the Festival Hall, the winning so-
ciety being the Philadelphia Jünger Männer-
chor, directed by Eugen Klee. This society
has won this trophy presented by the Ger-
man Emperor three times in succession, and
is now entitled to hold it as a permanent
possession. The second prize (a grand piano
donated by Otto Wissner) was won by the
Arion Society of Brooklyn, N. Y., under the
direction of Mr. Arthur Classens. All
through the entire Sängerkunstfest Mayor Rudolph
Blankenburg, a splendid representative of
German-American citizenship, of Philadel-
phia, lent his genial personality to the dif-
ferent events, and added much to the cordial
welcome which the visiting singers received.

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THIS latest wireless achievement is the
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MRS. CLARA BUTT and Mr. Kennerly Rum-
ford, two noted English singers, will appear
in America next winter under the manage-
ment of London Charlton.

THE degree of Doctor of Music has been
conferred upon Sir George Martin, organist
of St. Paul's, London, by Oxford University.

GIULIO TITO RICORDI, publisher of the op-
eras of Verdi, Puccini, and many others, re-
cently died in Milan. The house of Ricordi
was founded by his grandfather, and is one
of the most famous in Europe.

Two hitherto unknown Liszt works have
been discovered, one a funeral ode, *Les Morts*
(The Departed), and the other a cantata,
Hungaria. Unlike the "discovered" "dis-
covered" works, they are the works of his mature
genius, and are of great beauty.

UMBERTO GIORDANO, the composer of *Fed-
ora*, is composing an opera to a libretto
founded on Sardou's *Mme. Sans-Gêne*. It
is said that this will be the first time
Napoleon has ever been made to appear on
the operatic stage.

EMIL SAUER has been created by the
French Government an Officer of the Legion
of Honor. It is the first time that this com-
pliment has been paid to a German pianist,
though the distinction was conferred upon
Liszt, Rubinstein and Paderewski.

STOKOWSKY, the newly-appointed director
of the Philadelphia Orchestra, recently con-
ducted the London Symphony Orchestra in
London. He won the highest praise from
the most exacting critics, and considerably
added to his already high reputation.

A GREAT ovation was given Dr. Ernst Kun-
wald at his farewell appearance as the con-
ductor of the Berlin Philharmonic. It will
be remembered that he has been elected suc-
cessor to Stokowsky as conductor of the
Cincinnati Orchestra. Kunwald is a pianist
as well as a conductor, and has frequently
appeared as soloist with the Berlin Philhar-
monic.

A LADY from Los Angeles recently sued
Leshetzky for having seduced her daughter's
son without even having listened to her.
He also shook the would-be student by the
arm and showed her to the door. The charge
is completely denied by the great
piano teacher, and the matter is to be ad-
judged.

It is estimated that thirty thousand peo-
ple attended the funeral of Wallace Hartley,
one of the bandmen of the *Titanic*, which
took place in his native town of Colne, Lan-
cashire. The music included the hymn,
"Nearer My God to Thee," and the sounding
of the "Last Post."

A GIANTIC orchestra, formed of all the
permanent orchestras of London, recently
gave a concert in aid of the relatives of the
musicians who went down on the *Titanic*.
The conductors included Sir Edward Elgar,
Sir Henry Wood, London Ronald and Thomas
Beecham.

The much heralded opera, *Children of
Don*, an English opera with words by Lord
Howard de Walden and music by Joseph
Holbrooke, failed to please on its production
by Hammerstein in London. Holbrooke's
music is said to have been a weak imitation
of Wagner, and the libretto to have been
amateurish.

The town council of Berlin has subsidized
the Philharmonic Orchestra, under Nikisch,
with an annuity of \$15,000, in return for
which the orchestra is to give a series of
forty concerts at popular prices during the
summer in various parts of the city. The
best seats are to cost seven and a half cents.
A number of concerts will take place in gar-
dens or halls attached to breweries, for with
the Germans beer, Bach and Beethoven go
ever hand in hand.

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A BIRTHDAY IN SWITZERLAND.

Continued from page 579

V.

After breakfast Lucy and her brother went out to watch the shepherds from the valley drive their flocks of sheep and goats and herds of cattle up into the mountains to pasture. "And indeed it was a pretty sight to watch the herds and flocks browsing along the roadside, accompanied by the shepherds in their quaint dress." The tinkling bells, the bleat, bleat of the sheep, and the lowing of the cattle made sweet music amid the echoing mountains.

Everything was in bud or blossom this lovely spring morning. The brown carpet of the wooded mountain-side was burnished here and there with spots of pink, white, gold or crimson, the gorgeous color softened occasionally by the pastel tints of violet or lilac as the forest flowers lifted their heads above their brown winter coverlet, in greeting to the spring.

"I wonder what the flowers do when the stars come out," said Lucy's little brother.

"Perhaps," replied Lucy, "they cuddle down among the warm, brown leaves again, and sleep until the morning sun awakens them."

Can you not fancy you see the children running and skipping hither and thither? Trio for Two Violins and Piano:
Spring MorningLacomb

VII.

Imagine the delight of Lucy when at noon her mother told her they would take a luncheon and celebrate her birthday on the mountains and lakes of this beautiful Switzerland. They drove through beautiful green valleys, sometimes walking to gather wild flowers; or strolled by the tiny mountain streams, gathering the white pebbles. Then on they went to the lake. A few fishing boats glided over the water, looking with their red, blue, brown or orange sails, like monster butterflies, skimming with gorgeous wings the mirror of the lake. A subdued quiet pervaded the scene; and, as Lucy glided over the limpid waters, she was quiet and happy, and the song she hummed was filled with sweetness.

PIANO SOLO: *On the Lake*.....Williams

VIII.

The afternoon was drawing to a close only too quickly for the little birthday party.

"We must climb to the highest point possible," said Lucy's father, "and we will see a most glorious sight—a sunset in the mountains."

The sight was, indeed, a glorious one—glorious and solemn.

"The western waves of ebbing day Rolled o'er the gleam their level way: Each purple peak, each flinty spire, Was bathed in floods of living fire. But not a setting beam could glow Within the dark ravine below, Where twined the path in shadow hid, Round many a rocky pyramid."

PIANO SOLO: *Sunset in the Mountains*
B. Metzler

IX.

Down, down the mountain side, slowly stepping by the aid of their alpen-stocks, from crag to crag, came Lucy, with her father and mother, to the sylvan glade below.

A bridge crossed the deep chasm, upon which they stood looking up, so very high, the gleaming snow-capped mountain seemed to pierce through the crimson sky; while fleecy clouds of silvery white, rose, lilac and daffodil tints sailed

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lazily across the sky with ever-changing form and color.

"How beautifully quiet and solemn it is," said Lucy, as she stood on the bridge, enchanted with the loveliness around her, her arms filled with great clusters of pink and white wild roses.

PIANO SOLO: *In Sylvan Glades*
C. G. Peterson

X.

And here come the joyous peasants, returning home after a long, hard day of toil in the fields. They are tired but happy, as with light hearts they go home to their wives and children; and as they hurry homeward they sing a joyous song.

PIANO DUET: *The Joyous Peasants*
Schumann

XI.

"Along the west the golden bars Still to a deeper glory grew; Above their heads, the faint few stars Looked out from the unfathomed blue."

As the twilight deepened the chiming of the chapel in the mountains were borne upon the still evening air, awaking the little girl from pleasant dreams. (Play First Part.)

As she listened there in the moonlit room to the sweet music of the chiming, very softly at first, came the voices of the peasants singing their evening hymn, accompanied by a sweet-toned organ. (Play Second Part: The Hymn.)

Then again the voices are accompanied by the chiming bells. (Play to the End.) "Mother," said Lucy, as the last tones of the chiming died away. "This is the very happiest birthday I ever had."

PIANO SOLO: *The Chapel in the Mountains*Wilson

THE LARYNX IS MIGHTIER THAN THE SWORD.

ONCE, while stopping at a country inn, Stephen Incledon, the eminent English tenor of other days, quarreled during the evening with an army officer. Incledon imagined that he had closed the controversy by going off to bed; but the officer, left downstairs to brood over his wrongs, thought otherwise. Making his way to the singer's bedroom, he found him fast asleep. Waking him, the officer demanded satisfaction. "Satisfaction?" murmured Incledon, sleepily; "well, you shall have it."

Whereupon he sat up in bed and sang "Black-Eyed Susan" in his best style. "There," he said, lying down again, "my singing of that song has given satisfaction to thousands and it will have to satisfy you!" And he turned over and went to sleep again.—*Musical Opinion.*

SOCIETY GOSSIP IN THE MUSICAL WORLD.

PIANISTS' hair will be worn as long as possible in the future. When it can be worn no longer, a wig should be employed.

The Concertina Virtuoso's Club will hold its annual dance in the fall. All ladies are invited to come in accompaniment of skirts.

Andrew Carnegie is not satisfied in having an organ awake him in the morning. He now has a band on his hat.

Madame Bravuraeski, the piano virtuoso, has just taken another husband. This is her fourth. Devoted wives are cautioned not to leave their husbands around loose.

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Questions and Answers

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Q. Are the so-called negro melodies of the South of real negro origin, or are they simply tunes which they have heard from the whites garbled to suit fantastic words?—S. DE C.

A. They are tunes which have sprung up among the negroes themselves, in America. It is this fact that causes some commentators to deny that they are American folk songs, since they are of negro origin. But as a matter of fact, they are the outcome of American surroundings. The negroes might have remained in Africa a thousand years and they would never have evolved such music as *Swing low, sweet chariot*. These Afro-American melodies have become the chief folk-music of our country, far more so than the cruder Indian music. Ivořak was quick to see this and make the plantation music the basis of his beautiful "American Symphony," although Mr. Chadwick had already done this some years before in the *Scherzo* of his second symphony.

There are many of these negro melodies which are almost, or entirely, unknown in the North. I have heard some of the Georgia plantation songs that were wonderful in their power and originality. I recall one in particular, an invocation beginning *Oh Death*, which might stand even beside Schubert's *Der Tod und das Mädchen*. These songs ought to be collected by skilled musicians, before they disappear. The Smithsonian Institution has lent its influence to the gathering of Indian music and there are many great workers in that field—Miss Fletcher, Miss Curtis, Dr. Baker, Mr. Fillmore, Mr. Cushman, Mr. Farwell and many more, while the rich field of folk-songs represented in the Southern plantation music has scarcely been touched.

Q. Kindly give me a phonetic spelling of "Cujus Animam" and "Stabat Mater" (Rosini). We have had a dispute over the pronunciation.—J. D.

A. In continental pronunciation, like the English words "cue-use Ahnie-mahm" and "Stah-bah mah-ter". Some Englishmen anglicize everything even making Brahms into "Brayms". They would say "Cue-jus Annie-mahm" and "stah-bah may-ter".

Roman pronunciation, as taught in our schools, is "Coo-jus Annie-mahm" and "Stah-bah mah-tair", the "yoo" of "Cujus" with oo as in "took".

The continental pronunciation is the correct one for singers—"Cue-use Ahnie-mahm."

Q. What is the difference between descriptive and program music?—H. G. W.

A. There is no difference; descriptive and program music are the same, the latter term referring to some description printed on a program. Program music may be objective and subjective, picturing actual things or merely emotions aroused by them. Thus *Don Quixote*, by Strauss, gives actual tone-pictures of bleating sheep, upsetting boats, etc., and is therefore objective; while the opening of Beethoven's pastoral symphony, with its "cheerful impressions" of one going into the country, is subjective. Strictly speaking, the term "descriptive" would apply best to objective music but it is not limited to that meaning at present.

Q. What does the word "canto" mean? A singer told me last week that I would be expected to "canto" an accompaniment.—E. L.

A. The word "canto" means to extemporize or improvise, though usually in a fairly commonplace way, and not as a great composer would. To vamp an accompaniment to make it up for a melody that you know, following the singer properly, introducing interludes, etc., when needed, repeating for a brief interval of time some simple chord to let the singer come in upon after pauses, and so on. This demands taste as well as technique, and a variety of effects duly contrasted—chords, broken chords, arpeggios, runs, contrasts of high and low notes and any other things suitable; but of course less technical works will be needed in accompaniments than are usual in solo work.

Q. I am perplexed about the D. C. sign. In case the D. C. sign appears at the end of a piece and there are previous repeat marks in the piece is it the custom to go to the beginning or end of the piece and play the entire work through again with the repeats or are the repeats customarily omitted. I understand the meaning of the terms "senza replica" and "senza ripetizione," but what I want to know is, is the player expected to carry out all repeats when the "without repetition" terms are not inserted?—W.

A. Remember, in the first place, that dot repeats are by no means always repeated. There are very many dot repeats in Mozart, Haydn and especially Schubert, that some of the best teachers and conductors omit. In omitting a dot repeat, however, always be sure that the repeat is not an essential part of the form. In many Beethoven works (the *Scherzo* of Sonata Op. 26, for example), the first playing is the antecedent phrase, and the second (the repeat after the dots) is the consequent, and to omit the repeat would be to ruin the form. But, to answer your question directly and concisely after a "D. C." it is usual to omit all dot repeats whether "senza replica" or "senza ripetizione" is marked, or not.

Q. My teacher used a term called "Suspension" in a harmonic sense, but I could never quite get the idea of the thing. Kindly explain in non-technical terms what a suspension is and also how a suspension should be interpreted on the keyboard if any different interpretation is required.—N. O. S.

A. If a note is held over, or repeated, from one chord to the next, and is not of a pitch to fit properly into the second chord, a suspension is formed in the second chord. The suspended note may be followed by one that would fit in the chord, before proceeding to a third chord (example A); or it



may be held over into a third chord to which it properly belongs (example B). In



the former case the suspension is said to be resolved when the note changes to one that fits the second chord. Some ultra-modern composers use suspensions so constantly that they cause a suspension of judgment in the audience, ending in a resolution to go home; but most men still think that all suspensions should be resolved in the score.

Q. Can you give me a list of the principal prize competitions of the world open to American performers and composers, also the amount of money the prizes carry with them? Do not believe that such prizes are fairly judged, or do you think that there are certain favorites who invariably win?—ROSSETA STONE.

A. The Sinfonia Society is offering a cash prize for a string quartet. True, Europe from time to time offers cash prizes, but the National Federation of Music Clubs gives very tempting rewards, and there are other competitions arising continually in America. These contests generally have such eminent musicians as judges that there should be no question as to the fairness of the awards. There are several regular prize competitions in Germany, but France leads the world in its constant and judicious awards of cash prizes. The greatest musical prize (that is regularly awarded) in the world is the "Prix de Rome," for which the contestant has to compose under constant surveillance a work for soloists, chorus and orchestra, and is rewarded by a year's residence in Rome, and a year of additional musical study in some other country than France or Italy, a species of traveling scholarship that is well worth winning. But for this only Frenchmen, and very recently Frenchwomen, are allowed to compete, and they must be graduates of the Paris Conservatoire besides.

Q. I desire to know whether I am expected to play the parts marked "Tutti" in Hummel's concerto Opus 89 and in similar concertos, or is this the term used when the orchestra plays alone?—XXX.

A. The parts marked *Tutti* are for orchestra, without the solo instrument. Usually a concerto, when not given with orchestra, is transcribed for two pianos, the first piano being the solo instrument and the second replacing the orchestra. In such a case, of course, the *Tutti* parts would be given by the second piano alone. Of course if a piano concerto is transcribed for a single piano and performer, that performer must play the *Tutti* and everything else.

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"His most far-reaching influence for the upbuilding of American music, however, was unquestionably exerted through his teaching. Such an influence is of course by its very nature immeasurable. For half a century Dr. Mason communicated to his pupils, men and women, professional and amateur, whatever they could individually grasp of his keen sense of tonal beauty as elicited by an incomparable touch, of his jealously accurate perception of rhythm, and of that characteristic conscientiousness and integrity of his nature which made a lesson with him almost as much a moral as an artistic experience. Scores of his pupils are doubtless spreading to-day, in all parts of the country, that regard for sterling musicianship, as opposed to all careless incompetence and hollow showiness, which he had so rare a gift for imparting."

POLITICAL NOTES.

The Liszt Pupil Party is continually increasing in size, and may place a candidate in the field later.

The Platform of The Chromatic Party includes the following plank, "Resolved. That all teachers be allotted more pupils during the coming four years and that every pupil be compelled to pay promptly, attend regularly and work two hours more than the teacher demands every day."

Musicians expect the leader of the Progressive Party to come out flat-footed and state whether he stands for Melodic Progression or Rhythmic Progression. They also demand that the name of the big stick be changed to the big staff.

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Continued from page 582

in this way draw many to the church who otherwise would hardly think of attending. I am quite aware that in large cities like New York or Boston where there are so many distractions and so much is going on outside of church activities, singers for the Sunday services would have to be paid at least partly; but this is already done in the Episcopal churches, and I can see no reason why the same rule should not apply to churches of all denominations as well.

There is now and then a church where there is so much jealousy among members: so much "envy, hatred, malice and all uncharitableness" that I usually advise my pupils to look elsewhere for positions. In this connection, I remember an organ-opening in a city not far from Boston where the poor minister remarked that "he did not dare to sit with the audience, as he might be accused of paying more attention to some of the members of his congregation than to the others," and so sat in the organ-loft the entire evening!

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"THERE are tricks in all trades but my own," said the elderly pastor, with a kindly little twinkle in his eye. "Those fellows that sat up in my organ loft had a way of looking down upon me because I was destitute of anything like musical knowledge. Musicians, musicians, when will you cease patronizing? When will you appraise your position as part of the great social scheme and not all of it? If you are a musician, sir, and I have trod upon your pet bunion, I'll pay the chiropodist. But seriously, musicians I have met have seemed exponents of the impractical—perhaps that is a necessary part of their make-up; perhaps they could not be musicians if they were practical; perhaps they are like so many pastors who imagine that they are divinely inspired when they let their feelings have a little fling. Lord bless me—here I am criticising, and when an old man begins to criticise he had better look out for himself—it means that the acid of time is commencing to eat in upon his disposition."

I loved to hear the pastor go on in this way. It always led to something that proved to be a ruby, a sapphire or a turquoise mined out of his long and active experience with people. He wiped his spectacles and said:

"Let's see. What was I saying? Oh, yes, the organist fellows. Well, you know, I was once at the head of one of the largest churches in Boston, a city in which there exists a kind of competition between the rival choirs that sometimes borders upon a concealed feud. One day I told my organist that I thought that the people who paid for their pews (I always hated the paid pew idea) ought to have a chance to take part in the vocal worship as well as the paid choir. 'What's the matter with the hymns?' said the young man. 'All right,' I replied, 'if the people only had some help in singing them.' Then I had an inspiration. Why have all the professional singing done in the choir loft? Why not hire singers to sit in certain parts of the church and stimulate good hymn singing? Two Sundays after that we tried out the plan and Boston had never heard such congregational singing. People who went through the singing in a perfunctory manner before now began to take a real joy in praising the Lord themselves instead of leaving it all to the choir loft and the pulpit. If you can't hire singers, induce some devout folks with good voices to take a special part in the singing right down in the congregation."

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NEW BOOKS.

A Handbook of Health, by Woods Hutchinson, A.M., M.D. Published by Houghton, Mifflin & Company. 348 pages. Cloth bound. 125 illustrations. Price, 65 cents.

We wish that all of our teacher readers might peruse this most excellent work upon physiology and hygiene. We have never seen a more sensible book or one containing more facts likely to be of benefit to the average reader who realizes with Emerson that "The greatest wealth is health." Many teachers foolishly blame their pupils for mistakes which are really due to conditions of health. Let the teacher know a little more about the marvelous body machine, which after all is the playing machine. This book is also splendidly adapted for classroom use as a text book of physiology for children in the higher grades. It deserves the strongest possible endorsement, and we sincerely trust that it will have a wide circulation.

From Mendelssohn to Wagner, Being the Memoirs of J. W. Davison, Forty Years Music Critic of The Times. Compiled by his son, Henry Davison. Published by William Reeves, London. Price, \$5.25.

Mr. Davison had the good fortune to be connected with the London Times at a period when the journal was exerting its highest influence. Naturally, all doors were open to him, and this book gives an interesting bird's-eye view of musical England, its aims and passions, ideals, resentments and squabbles, during the Victorian era. Letters from Mendelssohn, Gounod, Myerbeer, Berlioz, Joachim, and many other important musicians are now published for the first time, and the work is well illustrated.

Musical Composition. A short treatise for students by Charles Villiers Stanford. Published by the MacMillan Company. Price, 90 cents. 190 pages. Bound in cloth. Numerous illustrations.

Sir Charles Villiers Stanford, professor of composition at the Royal College of Music, in London, and one of the foremost British composers, has rendered a valuable service to music in preserving some of his ideas in his new and interesting book. One perceives at first that the writer has not attempted to make the book all comprehensive in itself. It is delightful to find that he has taken the attitude of making the new treatise a kind of index to materials for self-study with interesting comments upon these materials. For instance, in the chapter on form, the reader is told how to go about analyzing a Beethoven Sonata, but he must do his own digging, as Sir Charles simply points out how and where to dig. Possibly the most useful chapter in the book is the last, "Danger Signals," in which the experienced composer expatiates upon some very sensible musical axioms. The author's pithy and spirited style continually betrays his Irish ancestry.

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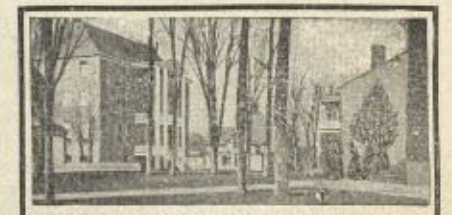
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 —H. E. Porter, in Life.

WHO WILL OWN UP TO THIS?

[The following article is printed exactly as received. It is equally inspiring whether read backward or forward. THE ETUDE mail usually brings at least two or three curiosities a day. This came from San Francisco and the modest author failed to add any means of identification.—Editor of THE ETUDE.]

Let me fragility subjecting on revision of holding your tune so. Going there going about, lest you note before and fore that ye had withdrawn not such fine thought actually Take for instance that Mme. Peyel lived in an imbordered house, and duly bordered in the acknowledgment of her lines Then look doest thou peer at anything. Maybe ye see whether Beethoven or Mojart hath lost anything. Laugh not for thee have discovered what not is to be found in an other book. And Artist, becoming an medisors came in France, and King was there, and the Queen gayly looked sombersome. Tones and tones swelled has thee yet not unearthed a single spot. The gentleman next thee talked, and said something spoken. He told you he doubted as to its acoustic foundation, meaningly you said to him that it degreed on intercourse of no discussion; Replied he I ware of its facts Said you that endowed feeling lay its composing of its theme. I acknowledge by my instrument that volume of expression but I can't see where impression stress betwixt comprisement, Now you and I have murmured together, dreamingly ye with drew inconsciously. What did the forge say. He whispered to vow you, quantite of least exploitations You Listened and forgot, perhaps we divulge its secret. What does he speak and untold base for displacement of told thought Dwelled, we proceed further on to Mme. Peyel's house. Just passed a carriage and he stepped in. ? ? ?

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BY F. S. LAW.

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"... with his lute made trees,
 And the mountain tops that freeze,
 Bow themselves when he did sing."

and which attests to the power of music over all animate nature by the taming of wild beasts through the influence of his lyre.

A military surgeon, Guénon by name, who played the violoncello and flute, gave such a concert before a number of horses. At first he played merely disconnected and unrelated tones, but most of the animals paid no attention to them; a few only gave signs of impatience. But when he began playing a melody all turned their heads toward him, pricked up their ears and drew near him, showing plainly by their movements the pleasure they experienced. In an orchestral concert, given before the elephants of the Jardin des Plantes at Paris, the animals demonstrated very clearly the effect of harmonious sounds. Their movements followed the rhythm of the music; when this assumed a passionate character they were evidently impatient and excited, and when it moderated to a sustained, cantabile style they approached their keepers as though expecting caresses. The lively rhythms of the famous revolutionary song *Caira* aroused them to the utmost; they conformed to the various changes of movement in the different pieces with astonishing unanimity. Particularly noteworthy was the displeasure manifested at false tones and dissonances which were introduced for the purpose of experimentation.

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only to return at the sound of a gay march. In Chicago an American painter of French descent, René Chouteau by name, wished to enter the lions' cage in the Zoological Garden in order to study their attitudes and movements, and engaged the lion tamer, Madame Planka, so that she might protect him while he made his sketches. The situation, however, became more than unpleasant; the lions began to approach him until he grew seriously alarmed. A happy thought came to his aid: he had a pretty good voice, and began to sing softly as if to himself. At first the animals paused as if in astonishment; then they lay down and listened with evident satisfaction.

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