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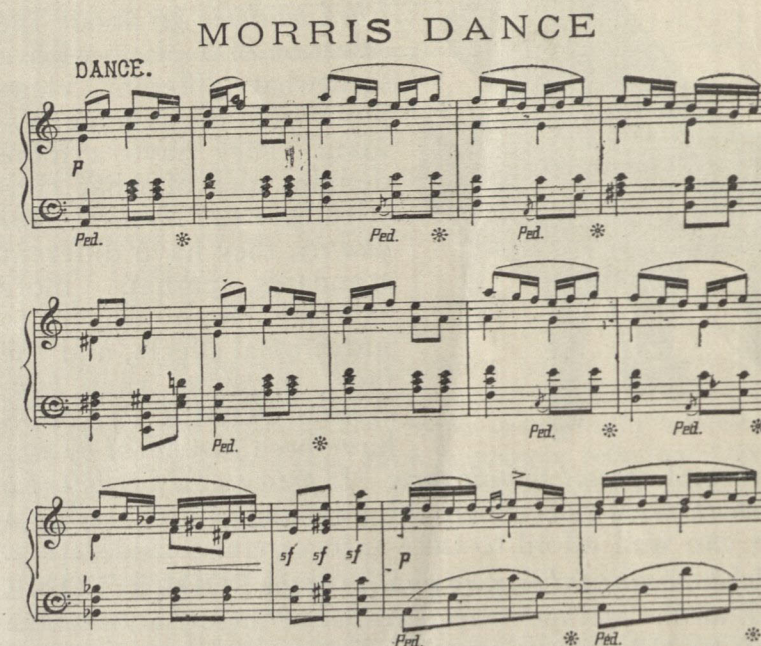
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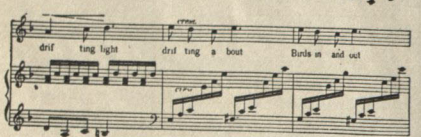
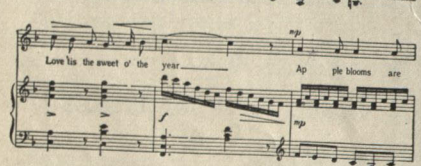
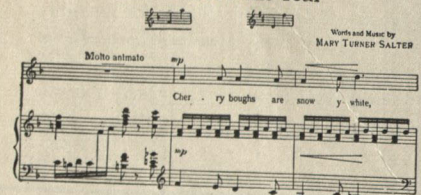
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THE ETUDE

MARCH, 1912

VOL. XXX. No. 3



BETTER MUSIC IN OUR SCHOOLS.



WHENEVER the slogan of well-meaning but shallow civic economists, "away with musical nonsense," is heard applied to our public school work, every music lover should arise in his particular might and don his armor for a royal battle. The need for music in our modern life requires no more demonstration than the immense public demand for it. Just how music benefits us would be difficult to tell, but it does help us, and man cries out for more music, more beauty, more hope, more joy, more brotherly love.

Instead of limiting the music in our schools, let us have more—more of the stuff that mitigates the reformatory-like discipline which so many teachers with good intentions mistake for education. We know one particular boy who prayed every morning that he might go out and find that the school building was reduced to ashes and school postponed for months. He wasn't a bad boy, and he wasn't afraid of work. The school that he attended was saturated with the idea that education was a kind of punishment.

The school orchestra is now coming in for its share of attention. One in the English High School of Boston has been in existence since 1887. The membership of the orchestra is now forty-seven. It is said that the only instrument lacking is an oboe. Five hundred students have been connected with it since its start. There are over two hundred selections in the library and the orchestra is capable of performing difficult concert numbers. Last year they played the overture to *Tannhäuser*, which, it will be remembered, was regarded the "terror of professional players" at the Boston Peace Jubilee in 1869. Attendance at orchestra rehearsals counts on the diplomas of the members. There are similar orchestras in many American high schools, and in others the introduction of the sound-reproducing machine has done much to bring the orchestral masterpieces of the great musical thinkers nearer to our children.



DO IT RIGHT.



A FEW days before last Christmas we chanced to look in a shop window in a distant city and saw a collection of about as many indifferently executed articles as one could imagine. It was the window of a "Woman's Exchange." The "Women's Exchange" stores throughout the country have done a great good through making a market place for the services of hundreds of women who, through the sorcery of circumstance, have been changed from grand dames to needlewomen. Looking in that window one could not help noting that practically all of the articles were so expressive of the lives of those who had made them that the great pane of glass seemed to take on the form of a character mirror. There they were, written in their own handicraft.

No woman can put more into her work than there is in herself. If she has been accustomed to feel a higher regard for the luxuries and dispensable contraptions that surround her she will show this in her work. If she has been idle for years everything, every trait, will be preserved in what she does. Here and there in that window there were articles which showed efficiency. They showed that the maker at some time had worked hard enough to learn how to do that particular thing right. An investigation revealed that these articles were the ones which the patrons of such exchanges invariably bought.

Can you who practice music read this without seeing the point?

If you are going to study at all, study right. Don't fritter away any time with the idea that since you never intend to become a professional musician you will be excused if you do your work in an inferior manner. You will never know when you may be called upon to support yourself by means of what you now may regard as a mere avocation.

The world is coming to have a proper disgust for the useless woman—the woman who can do nothing really well—as it has long had a horror for the man who has never worked hard enough to master the problems of his business successfully. Publishers receive daily contributions from men and women cast down by fortune who vainly hope to rise by selling some manuscript reflecting hopeless ignorance and past indolence. These same persons might have produced very profitable manuscripts if they had ever learned to "do it right."

The "Woman Exchange" idea is magnificent. It should offer encouragement to all art workers and art teachers in introducing the practice of the fine arts in the homes of gentlewomen. All teachers should preach the necessity for securing a good, artistic training in some salable art, be it music, embroidery, lace-making, painting, china decoration, etc. These things all have an essential part in making this fine old world of ours more beautiful. Above all things, let us emphasize the fact that to try to sell an inferior article through eliciting sympathy is only a pitiful kind of charity, while the world is always ready and glad to buy the brains and handicraft of refined gentlewomen when they know how to "do it right."



MUSIC AND MATRIMONY.



Ask your friend who "knows it all" and he will tell you at once that professional couples, particularly musical couples, are forever sailing upon a storm-swept sea in a bark of egg shells with cobweb rigging, steering straight for Charybdis. As with the actor and the minister, the matrimonial wrecks of the musician make fine copy for the newspapers. The musician is advertised—talked about, and what good is a divorce scandal, pray, unless it is about someone who is widely known? A thousand butchers, bakers and candlestick makers and their respective spouses may make trips to Reno and the world never knows of it, but let your musical couple part and the world puts on his spectacles, sits back and calmly generalizes, "All musical couples are unhappy."

Those who really do know are aware of the fact that many of the happiest of all marriages have been those of musical couples. We know of dozens of such couples that might be taken as models for the whole country. Musical history reveals many more. Robert and Clara Schumann, Edvard and Nina Grieg, Felix and Cécile Mendelssohn, Robert and Marie Franz, to say nothing of Mr. and Mrs. Bach of Eisenach. Among recent examples of musical connubial happiness are Sumner Salter and his wife, Mary Turner Salter, Sidney and Louise Homer, Theodore Thomas and Rose Fay Thomas, Mr. and Mrs. H. L. Bedford (Liza Lehmann), Mr. and Mrs. Arthur Hinton (Katharine Goodson), Sir Frederic and Lady Cowen, Mr. and Mrs. Granville Bantock.

Musical couples are, in fact, very happy couples when they have in them the traits of character which under any other conditions would result in a happy marriage. The music has very little to do with the question, except that it gives the "marriages" a common intellectual and artistic bond which may bring a kind of delight unknown to the couples who have no such mutual interest.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

BRUCKNER'S INCREASING POPULARITY.

A NOTICE of one of Bruckner's symphonies suggests the subject of modern musical tendencies, as well as the individual greatness of that composer. Bruckner's reputation has been steadily increasing, and now he has fairly become one of the immortals, of whom music numbers less than a score. Yet in his lifetime he met much persecution. Friends of Brahms looked askance at him, and critics attacked. Hanslick was especially violent and unfair. Once the Austrian Emperor, receiving Bruckner as a guest, asked what favor he could do. "If you would prevent Mr. Hanslick from maltreating me," suggested the composer with great earnestness, "I should be very thankful." Time has done what the Emperor could not, and Bruckner has gained fame while Hanslick has lost it. Indeed, it seems strange now that Hanslick was so long regarded as a great critic.

Bruckner led the way to a school that is growing, although he is still its greatest exponent. This may be called the modern school of pure music. The modern program school has been fully developed; Berlioz, Liszt and Wagner have led to Strauss and many others. But the path indicated by Bruckner has been followed successfully by very few. César Franck, working independently, produced one great symphony, but only one. Elgar has written effective movements, but does not succeed on the whole. Paderewski grows tedious, and Dohnanyi, though known here by few works, seems to do the same thing. The great Tchaikowsky is a transition from old to new. D'Indy is earnest, but his "Mountain Air" symphony verges a little toward the program idea. Bruckner is still the pioneer, and the hour-long symphonies of his later years are titanic in conception and execution.

Brahms looked backward while Bruckner looked forward. The former, with Beethoven as a noble model, sought (and found) the earnestness and intensity and beauty that can be obtained by the expressive use of simple means. He used the thirteen parts of the classical orchestra, and employed the pure colors. The modern orchestra, with only a few more instruments, has a greatly increased range of combinations. As an example, there are 495 different combinations of eight instruments in twelve, but in sixteen there would be 5,148 such combinations. Thus it is no wonder that the modern orchestra affords such variety of color. No one man can grasp it all, and there is room for many styles, all the way from *The Isle of the Dead* to *Till Eulenspiegel* or the 1812 overture. This must influence the modern symphonist. For the time being it has led to a revel in program effects, though the pure school is again coming into its own.

But a symphony is more than a revel in tone-color. It is even more than a certain plastic form. It is a work in which the themes, besides occurring in proper sequence, should be lofty, well-balanced, and dignified. A symphony is a work of well-planned logic, as well as true sentiment, while a symphonic poem is a romance of passion, a novel in tones. With Bruckner, as with Beethoven, intellectual balance is joined to emotional power. The excess of the latter in Mahler's symphonies is what makes them seem like program works with an unwritten program.

AN APPRECIATION OF DEBUSSY.

Modern music brings one to Debussy. In the *Revue du Temps Présent*, M. Raphael Cor has been getting a symposium of opinions about him, so the present writer feels justified in giving one.

Debussy is wholly a member of the program school with an advanced and individual style of harmony. In his piano works this style is discreetly used, and his excellent tone-pictures form a genre of their own. Here, as in all his works, he shows a fastidious delicacy rather than emotional breath. The latter, as exemplified in Schumann, is a sealed book to the Debussys.

In his orchestral works Debussy has carried his

bizarre harmonies to excessive lengths. Here, too, the effects are all delicacy rather than strength. One of his later works, *Iberia*, shows a slight recession in radicalism and a definite and easily-followed program. Hugo Wolf always asked of a composer, "Can he exult?" In the *Festival Morning of Iberia*, Debussy has shown that he can exult, in his delicate way.

In opera his *Pelleas and Mélisande* is a strict music-drama. The orchestra no longer wanders at will, but echoes the text skilfully. Where Wagner shows strength and makes the music important, Debussy shows refinement and makes the music subservient—*as Wagner's theories demanded*. The non-melodic style of Debussy may be independent, or come from Franck, but here it could be an outcome of *Tristan*. Being subservient, the music loses much when heard by itself. Debussy had once decided to set *Tristan* himself, but gave up the idea. This was wise, as his bizarre delicacy could hardly be compared to Wagner's direct power.

Much is said of a Debussy school, and that composer's influence is shown in many modern works. Undoubtedly harmony is growing more complex with each generation. But the greatest works always have some measure of direct simplicity in them, and Debussy stands for complex impressionism—musical stipling, as it has been aptly called.

There may well be an important Debussy school with harmonies of a new style that grow upon one with repetition. But in spite of wild claims, this will not be the only school of the future. There will still be the broader program school of Strauss, and one may hope that Bruckner will find worthy successors. And if Debussy does not monopolize the present, still less does he abolish the past. He and his disciples have made many ridiculous attacks on others, especially Schumann. Composers, however, are usually poor critics, as each one, if sincere, must give most admiration to the style that he chooses for his own work. The world then keeps what it judges best. The haunting sweetness of Couperin and the elders, the subtle beauty and infinite skill of Bach, the glory of the *Messiah*, the deep expressiveness of Beethoven, the romance of Schumann, the richness of Wagner—must we give up these to appreciate the elfin delicacy of Debussy? Decidedly not. Debussy does not abolish the others, any more than Swinburne abolishes Shakespeare, or the bitter-sweet of grape-fruit abolishes roast beef.

OLD WORLD NOVELTIES.

Speaking of Schumann brings to mind that a new work of his was recently heard in Paris. It comprised two movements of an unfinished violin sonata, the manuscript having belonged to Charles Malherbes, opera librarian. The first movement is built on large lines, and very effective, but the inspiration did not extend to the second movement. The most important of classical novelties, however, is still the *Jena symphony*. In the quarterly magazine Prof. Stein, the finder, gives resemblances to other Beethoven works, to prove the Beethoven signature (on two of the string parts) authentic. The symphony as a whole is too quiet for the composer whose student style was so independent that Haydn called him "The Great Mogul." But the orchestration is clearer than Haydn's or Mozart's (no blurred violin scales), and Beethoven may have adopted a smooth style to show that he could succeed in it if he chose. It was for this reason that Berlioz wrote his *Enfance du Christ*. The critics had been calling him too advanced and involved, as they did Beethoven also; and he turned the tables on them by putting an assumed name on the work. They at once praised it, and asked why the radical Berlioz never wrote like that; whereupon he disclosed the real authorship. Strauss is a modern example of change in style; his *F minor symphony* being in the classical vein of Brahms.

Among living composers Hausegger gives the best novelty, a symphony for orchestra, chorus and organ. Erich Korngold's overture, Op. 4, shows wonderful inspiration and originality, being really a man's music written by a boy. Other orchestral works include a symphony by Camillo Horn, a piano concerto by Braunsfels, and a bright suite, *Ländlerisches Fest*, by Göhler. Mahler's example has led Julius Major to include voices in his new symphony. Pierre Maurice uses excellent instrumentation and good material in his suite, *Pecheur d'Islande*. The monotonous ocean, the wedding procession, the lovers' conversation, and the endless wait for the

fisherman who will never return, form four effective tone-pictures. More pastoral is Louis Vierne's *Suite Bourguignonne*, with its *Aubade*, *Legende*, *Angelus* and *Danse Rustique*. The *Dance-Rhapsody* of Delius is more emphatic, and scared one critic with its noise.

In opera, Puccini's setting of the Spanish comedy, *Genia Allegra*, will deal with a heroine whose pleasing unconventionality shocks her aristocratic set. Otto Neitzel's *Barbarina* treats of the dancer who won fame at the court of Frederick the Great. Excerpts from Maugue's one-act *Sphinx* were well received in Paris, and Alberic Magnard's *Berenice* met with the same fate. Weingartner has remade Oberon into a *Singspiel* with spoken dialogue, but it is too late for him to remake it into an up-to-date success.

SOME FACTS ABOUT MUSICAL IRELAND.

THE ancient Irish drew a sharp distinction between bards and minstrels. The bards were the poets, the story-tellers the satirists, learned in the mysteries of the Gallic tongue. The minstrels were singers, harpists, and performers on the bag-pipe. Both classes of artists were highly esteemed.

The old Irish musicians were so well versed in their art that it was not necessary to write their music out in any kind of notation. They were, however, very scholarly and could easily have notated their melodies had they considered it necessary. Who knows what entrancing melodies have been lost through this neglect!

The Irish, like all of the Celtic race—Bretons, Scotch, Welsh and West of England folk—have always been believers in Fairy-lore. The most familiar Irish example is the banshee, a fairy woman who is deeply attached to old families. When the time comes for one of their members to die, the banshee appears to them wailing aloud. Quite modern instances can be cited of the appearance of the banshee, and William Butler Yeats, the Irish poet, is acquainted with an Irish scientist who has been visited no less than three times by the banshee, each time with fatal consequences. The cry of the banshee has been given as follows. (The last note is very prolonged):



To most people the bag-pipe is a Scottish institution, but it is really common to all Celts. The Irish bag-pipe in early days was blown by the mouth, like the Scottish, but later it was blown by a bellows. The scale of the Irish bag-pipe is from C below the treble staff to C above it, with all semitones. While there are usually only two drones to a Scotch bag-pipe, tuned to A and its octave, there are three to the Irish instrument, tuned to three octaves of C. The Irish instrument is also furnished with a series of chords in the tenor, which act as accompaniment.

The Irish minstrels played a prominent part in the Crusade led by Godfrey of Boulogne. In speaking of this the early historian Fuller says, "Yea, we might well think the concert of all Christendom in this war would have made no music, if the Irish Harp had been wanting."

The Irish harpers plucked the strings of their instruments with their nails, and not with the fleshy part of the fingers.

UNDERSTANDING CLASSICAL MUSIC.

In his admirable work, *Studies in Modern Music*, Mr. W. H. Hadow, one of the foremost and best of the English writers on musical topics, has the following to say:

"There are thousands of people who 'hate classical music.' If by 'classical music' is meant the work of all the great composers indiscriminately, then there is only one reason why people should hate it—namely, that they have not heard it properly. They have sat in a room where a symphony was being performed with the preconceived notion that they were not going to understand it; they have given it an intermittent and perfunctory hearing; and they have gone away with the perfectly intelligible conviction that they were not pleased. For to listen to music demands close and accurate attention."

Music makes poetry blossom into flowers.—ROBERT FRANZ.

Artistic Aims in Pianoforte Playing

An interview secured expressly for THE ETUDE with the distinguished Virtuoso Pianist

HAROLD BAUER

THE AIM OF TECHNIQUE.

"When, as a result of circumstances entirely beyond my control, I abandoned the study of the violin in order to become a pianist, I was forced to realize, in view of my very imperfect technical equipment, that in order to take advantage of the opportunities that offered for public performance it would be necessary for me to find some means of making my playing acceptable without spending months and probably years in acquiring

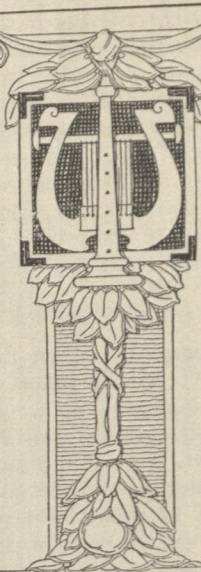
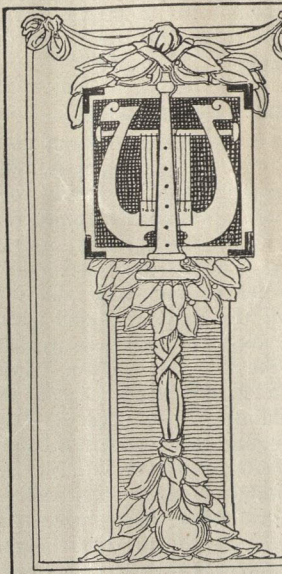
detail of technical work the germ of musical expression must be discovered and cultivated, and that in muscular training for force and independence the simplest possible forms of physical exercises are all that is necessary. The singer and the violinist are always studying music, even when they practice a succession of single notes. Not so with the pianist, however, for an isolated note on the piano, whether played by the most accomplished artist or the man in the street, means nothing, absolutely nothing.

SEEKING INDIVIDUAL EXPRESSION.

"At the time of which I speak, my greatest difficulty was naturally to give a constant and definite direction to my work and in my efforts to obtain a suitable muscular training which should enable me to produce expressive sounds, while I neglected no opportunity of closely observing the work of pianoforte teachers and students around me. I found that most of the technical work which was being done with infinite pains and a vast expenditure of time was not only non-productive of expressive sounds, but actually harmful and misleading as regards the development of the musical sense. I could see no object in practicing evenness in scales, considering that a perfectly even scale is essentially devoid of emotional (musical) significance. I could see no reason for limiting tone production to a certain kind of sound that was called 'a good tone,' since the expression of feeling necessarily demands in many cases the use of relatively harsh sounds. Moreover, I could see no reason for trying to overcome what are generally called natural defects, such as the comparative weakness of the fourth finger for example, as it seemed to me rather a good thing than otherwise that each finger should naturally and normally possess a characteristic motion of its own. It is differences that count in art, not similarities. Every individual expression is a form of art; why not, then, make an artist of each finger by cultivating its special aptitudes instead of adapting a system of training deliberately calculated to destroy these individual characteristics in bringing all the fingers to a common level of lifeless machines?"

"These and similar reflections, I discovered, were carrying me continually farther away from the ideals of most of the pianists, students and teachers with whom I was in contact, and it was not long before I definitely abandoned all hope of obtaining, by any of the means I found in use, the results for which I was striving. Consequently, from that time to the present, my work has necessarily been more or less independent and empirical in its nature, and, while I trust I am neither prejudiced nor intolerant in my attitude towards pianoforte education in its general aspect, I cannot help feeling that a great deal of natural taste is stifled and a great deal of mediocrity created by the persistent and unintelligent study of such things as an 'even scale' or a 'good tone.'"

"Lastly, it is quite incomprehensible to me why any one method of technic should be superior to any other, considering that as far as I was able to judge, no teacher or pupil ever claimed more for any technical system than that it gave more technical ability than some other technical system. I have never been able to convince myself, as a matter of fact, that one system does give more ability than another; but even if there were one infinitely superior to all the rest, it would still fail to satisfy me unless its whole aim and object were to facilitate musical expression.



[EDITOR'S NOTE.—Mr. Harold Bauer, who is now making his sixth tour of America, is one of the most interesting personalities of the musical world. In the ordinary understanding of the word, his training has been singularly paradoxical, since it has differed radically from the paths in which most of the celebrated pianists have gone. Mr. Bauer was born in London, England, April 28, 1873. His father was an accomplished amateur violinist and through him the fortunate son had home associations which enabled him to become very intimately acquainted with the most beautiful chamber music literature. As a boy Mr. Bauer studied privately with the celebrated violin teacher Pollitzer. At the age of ten he became so proficient that he made his debut as a violinist in London. Thereafter he made many tours of England as a violinist, meeting everywhere with flattering success. In the artistic circles of London he had the good fortune to meet a musician named Graham Moore who gave him some ideas of the details of the technic of pianoforte playing, which Mr. Bauer had studied, or rather 'picked up' by himself, without any thought of ever abandoning his career as a violinist. Mr. Moore was expected to rehearse some orchestral accompaniments on a second piano with Paderewski, who was then preparing some concertos for public performance. Mr. Moore was taken ill and sent his talented musical friend, Mr. Bauer, in his place. Paderewski immediately took an interest in Mr. Bauer, and, having learned of his ambition to shine as a violin virtuoso, advised him to go to Paris to study violin with Gorski. After that Bauer met Paderewski frequently and received advice and hints, but no regular instruction in the ordinary sense of the term. In Paris Bauer had no chance whatever to play, and the first year and a half was a period of privation which he is not likely to forget. Then a chance came to play in Russia as accompanist for a singer making a tour in that country. The tour was a long one, and in some of the smaller towns Bauer played an occasional piano solo. Returning to Paris with his meagre savings he found that his position was little, if any, better than it had been before his trip. Still no opportunities to play the violin were forthcoming. Then the pianist who was to take part in a certain concert was taken ill (the pianist was Stojowski) and Bauer was asked to substitute. His success was not great, but it was at least a start. As other requests for his service as a pianist followed, he gradually gave more and more attention to the instrument and through great concentration and the most careful mental analysis of the playing of other virtuosos, as well as a deep consideration of the musical esthetic problems underlying the best in the art of pianoforte interpretation, he has risen to a unique position in the tone world. Mr. Bauer is a wholesome, vigorous, sincere thinker who likes to delve deep into the truths of musical art, and we feel that this interview is one of the most individual and instructive THE ETUDE has ever had the honor of presenting.]

THE IMMEDIATE RELATION OF TECHNIC TO MUSIC.

"WHILE it gives me great pleasure to talk to the great number of students reached by THE ETUDE, I can assure you that it is with no little diffidence that I venture to approach these very subjects about which they are probably most anxious to learn. In the first place, words tell very little, and, in the second place, my whole career has been so different from the orthodox methods that I have been constantly compelled to contrive means of my own to meet the myriads of artistic contingencies as they have arisen in my work. It is largely for this reason that I felt compelled recently to refuse a very flattering offer to write a book on piano playing. My whole life experience makes me incapable of perceiving what the normal methods of pianistic study should be. As a result of this I am obliged with my own pupils to invent continually new means and new plans for work with each student."

"Without the conventional technical basis to work upon, this has necessarily resulted in several aspects of pianoforte study which are naturally somewhat different from the commonly accepted ideas of the technicians. In the first place, the only technical study of any kind I have ever done has been that technique which has had an immediate relation to the musical message of the piece I have been studying. In other words, I have never studied technique independently of music. I do not condemn the ordinary technical methods for those who desire to use them and see good in them. I fear, however, that I am unable to discuss them adequately, as they are outside of my personal experience.



HAROLD BAUER

ing mechanical proficiency. The only way of overcoming the difficulty seemed to be to devote myself entirely to the musical essentials of the composition I was interpreting in the hope that the purely technical deficiencies which I had neither time nor knowledge to enable me to correct would pass comparatively unnoticed, provided I was able to give sufficient interest and compel sufficient attention to the emotional values of the work. This kind of study, forced upon me in the first instance through reasons of expediency, became a habit, and gradually grew into a conviction that it was a mistake to practice technique at all unless such practice should conduce to some definite, specific and immediate musical result.

"I do not wish to be misunderstood in making this statement, containing, as it does, an expression of opinion that was formed in early years of study, but which nevertheless, I have never since felt any reason to change. It is not my intention to imply that technical study is unnecessary, or that purely muscular training is to be neglected. I mean simply to say that in every

CAN YOU ANSWER THESE QUESTIONS?

BY WILBUR FOLLETT UNGER.

a measure that had not a pencil mark on it—a great cross over a note, a ring inclosing a note, a dash above one, a line through another, and at several places a reminder of some kind in black, red and blue pencils! The page was a sight only equaled in its hodge-podge condition by the sounds which came forth when the piece was played. I discovered what each mark meant for at every place a mistake was made. When I asked the pupil what the marks were for she studied them some minutes and finally said she guessed she had played something wrong at those places, not in the least knowing or caring just what.

When a pupil reads a passage incorrectly it is very much better to insist upon his discovering the mistake himself. This will make more impression upon him than pencil marks of every color in the rainbow. It will conduce to make him more observant of the music page as it is printed with no danger signals obtruding themselves.

I consider the time well spent that was used by a High School girl in discovering that she neglected to phrase correctly a certain passage. After being told there was something at fault and being answered in turn that it was not the notes, not the rhythm, not the touch, not altogether the accenting, she at last saw the phrasing indication. If I had dashed in with an ugly mark of some kind, simply telling her to notice that phrase, I doubt if she would have given it another thought.

When our pupils reach the High School our real troubles begin. The girl or boy is so fascinated with the new *régime* at school, so impressed with the deeper studies and so delighted with the games and the school spirit that music lessons and practicing are very tame in comparison.

Their time is so occupied with the school work there is little left for practice. This is one reason why it is wise for children to begin the study of music at an early age before there are so many interests to engage their attention. The more musical ability they have acquired when they have reached the High School, the easier it is to make the music work congenial to the state of mind at that age. It ought to be possible to coordinate the music with the school studies to a certain extent.

The selection of the compositions to be studied is now especially important on account of the pupil's strong likes and dislikes. What to the teacher seems exactly in keeping with all conditions is sometimes actually distasteful to the pupil, and it is foolish to insist in such a case.

SOME CAUSES OF FAILURE.

BY CARL CZERNY.

MANY pupils, as soon as their fingers have acquired some little facility, are led astray by the charms of novelty, and run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practice for years on easy studies and easy and appropriate pieces, have the presumption to attempt the concertos of the great composers and the most brilliant fantasias.

The natural result of this overhaste is that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner.

This is the cause why, although so many talented young persons devote themselves to the piano, we are still not so over-and-above rich in good players, and why so many with superior abilities and often with enormous industry still remain but mediocre and indifferent performers.

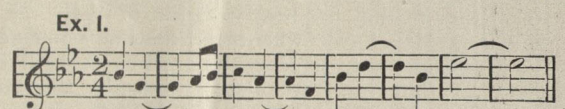
Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect and unconnected manner, often coming to a standstill on false and discordant harmonies, missing the time and making mistakes too many to mention.

It is interesting to note that the use of the word *role*, in the sense of the *role* of *Carmen* or the *role* of *Tristan*, comes from the time when each singer's separate part was written upon a long roll of paper. It is a French word, as are many of the words connected with opera—*début*, *foyer*, *parquet*, etc.

The following questions have been prepared as a specimen examination in pianoforte and musical knowledge for piano pupils who have passed the elementary grades. It is a fine thing for the teacher to test his pupils now and then and find out how much they really do know. Some educators have a way of making fun of examinations and declaring them worthless. As a matter of fact, all through life we are called upon to use our store of information without any previous warning. It must be ready—on our lips, as it were. We must give the answer at once when the application comes. Otherwise, of what service are the hours spent in learning? The writer believes in a good test now and then. The answers to these questions will not be presented in THE ETUDE. They are given here as questions, pure and simple and nothing else. Many teachers will find them useful in conducting examinations of their own and in making up similar examinations. In fact, the teacher may examine his own teaching work by finding out what percentage of the advanced pupils are able to answer questions of this kind. Student readers of THE ETUDE who cannot answer questions of this kind will find an incentive for new study in these. Again, the questions will not be answered in any subsequent issue of THE ETUDE.

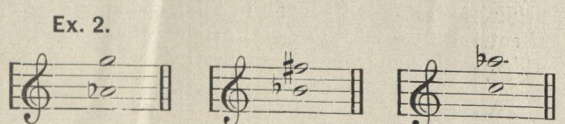
NOTATION, TIME, RHYTHM, ETC.

1. What is the effect of a dot after a note?
2. What is a tie?
3. Explain a "triplet."
4. How many different clefs are there? Write and name them.
5. What is "rhythm"?
6. Where is the accent in 4-4 time?
7. What is the difference between a measure of six eighths notes in 3-4 time and a measure of six eighths in 6-8 time?
8. Explain "syncopation."
9. Write the following example in another way, changing to 4-4 time, retaining the syncopation without using tied notes:



SCALES, KEYS, ETC.

1. Write the "model" or plan of construction for every major scale.
2. State difference in meaning between "diatonic," "chromatic," and "enharmonic."
3. How many minor scales are there in modern use? Name them, and give the construction of each.
4. Explain "Relative-Minor," and state difference between that and the "Tonic-Minor."
5. What is the signature of C minor, G minor, C# minor, Bb minor?
6. Give the technical names of each step of the scale.
7. What is an interval? Name all kinds you know. Name the following intervals:



9. Above each of the following notes write the intervals indicated:



(In a succeeding issue there will be additional questions upon Terms, Signs, History, etc.)

MENDELSSOHN'S PHENOMENAL MEMORY.

PERHAPS no musician has had so fascinating a childhood as that which fell to the lot of Mendelssohn. Stories of his life in Hamburg read more like fairy tales than facts, yet, nevertheless, all writers are agreed as to the facts, and there can be little doubt that Mendelssohn's childhood was ideal. Sir Julius Benedict has preserved his own boyish recollections of his first meeting with Mendelssohn. This took place in Berlin, at a time when Benedict and Weber were walking along the street. When Mendelssohn saw them he ran towards them, giving them a most hearty and friendly greeting. "I shall never forget the impression of that day on beholding that beautiful youth," says Benedict, "with his auburn hair clustering in ringlets round his shoulders, the look of his brilliant, clear eyes and the smile of innocence and candor on his lips."

Weber left the two boys together, and they made their way to Mendelssohn's home, where he was introduced to the mother of Felix as "a pupil of Weber's who knows a great deal of his music to the new opera." Benedict was forced to play until his memory of the score of *Freyschütz* was exhausted, and Mendelssohn played from memory whatever Bach fugues or Cramer exercises Benedict could suggest. Benedict concludes his account in the following way:

"At last we parted—not without a promise to meet again. On my very next visit, I found him seated on a footstool, before a small table, writing, with great earnestness, some music. On my asking what he was about, he replied gravely, 'I am finishing my new Quartet for piano and stringed instruments.'"

"I could not resist my own boyish curiosity to examine his composition, and, looking over his shoulder, saw as beautiful a score as if it had been written by the most skilful copyist. It was his first Quartet in C minor, published afterwards as Op. 1. But whilst I was lost in admiration and astonishment at beholding the work of a master, written by the hand of a boy, all at once he sprang up from his seat, and in his playful manner, ran to the pianoforte, performing note for note all the music from *Freyschütz*, which, three or four days previously, he had heard me play, and asking, 'How do you like this chorus?' 'What do you think of this air?' 'Do you not admire this overture?' and so on. Then, forgetting quartets and Weber, down he went into the garden, he clearing high hedges with a leap, running, singing or climbing up the trees like a squirrel—the very image of health and happiness."

GLUCK'S OPERATIC IDEALS.

MUCH of the weakness of the old-time opera libretto was due to the composer and to the singers—especially the latter. They insisted on being afforded every opportunity to display their vocal talents on the stage, whether the occasion was appropriate or not. The dramatic action of the play was liable to come to a standstill at almost any time in order that the prima donna or primo uomo might dazzle the audience with vocal pyrotechnics. Composers were obliged to conform to this custom, and, moreover, they had certain fixed ideas as to the form an opera should take. Each act had to close with a "finale" whether the occasion warranted an elaborate finale or not. Each singer had to sing an aria, and there must be duets, trios, quartets, etc., so that the librettist had a difficult task to please everybody. Naturally the greater poets refused to clip the wings of Pegasus in this way and the opera librettos were compiled by second-rate men. At one time it was customary for different composers to set the same libretto over and over again. The famous contest between Gluck and Piccini consisted in them both setting the same libretto—*Iphigenie en Tauride*—and resulted in a crushing defeat of Piccini. Gluck was one of the first to institute reforms in opera, and his *Alceste* contains an exposition of his ideas upon the subject. Among other things he says:

"When I undertook to set the opera *Alceste* to music I resolved to avoid all those abuses which had crept into the Italian opera through the mistaken vanity of the singers and the unwise compliance of the composers, and which had rendered it wearisome and most imposing stage of modern times. I endeavored to reduce music to its proper function, that of sentiment, and the interest of the situations without ornament. . . . I have therefore been very careful never to interrupt a singer in the heat of a dialogue to introduce a tedious ritornelle."



How to Execute Mordents, Trills and Appoggiaturas.

By the Distinguished German Musical Savant
DR. HUGO RIEMANNAuthor of "Riemann's Dictionary," Lecturer on Music at the
Leipzig University

[This article is the second in a series upon "Some Embellishments which Perplex Pupils." The first article was published in February, and the concluding article will be published in April.—EDITOR'S NOTE.]

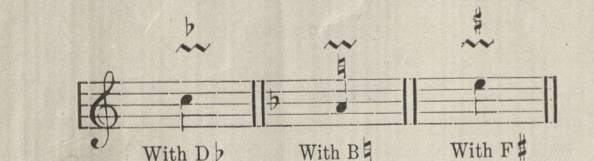
THE real sign for the inverted mordent *prall-triller* or *schneller*, as it is sometimes called in German, seems to be going out of use, though it is still quite frequent in Chopin's works. In former times, the inverted mordent was played with repeated alternations of the principal note and its upper auxiliary note, and was therefore really a trill, but at the present time it calls for only a single alternation, even when it appears as an embellishment of a note of longer value. As the inverted mordent requires very rapid execution, it absorbs only an inconsiderable amount of time from the beginning of the ornamented note, as may be seen from the following illustrations:



Two small notes written in a corresponding position would be executed in the same manner.



The tendency to play an inverted mordent so that the third note is the strongest must be condemned absolutely and without qualifications, as the effect would be as though two small notes were played in advance. It would be better to play all the notes with equal force and with the strength that would be naturally given if the note were unornamented, but even stronger rather than weaker. The very common and pernicious practice of playing these small notes as though they were unimportant, and therefore to be played in the incorrect way we have indicated, is largely due to this manner of notation. Accidentals (*#*, *b*, etc.) are used in connection with the inverted mordent and modify the upper auxiliary note:



It is quite immaterial whether the accidental is written above, below, or next to the inverted mordent sign, as in all cases the upper auxiliary note is the only one affected. The less advanced player would do well in performing the inverted mordent to confine himself to a moderately strong tone-production, intentionally playing the first note with somewhat more emphasis than the others, never before, but always directly on the beat.

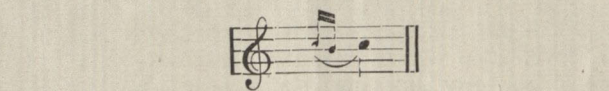
The sign of the mordent *tr* is becoming obsolete even more rapidly than the sign of the inverted mordent. It is distinguished from the inverted mordent by the cross-stroke through the sign. The mordent calls for a single quick alternation be-

tween a principal note and its under auxiliary note. This auxiliary note must always be a *semitone* below the principal note, that is to say, the interval of a minor second. Accidentals must be written if a different tone is desired, namely:



In playing the mordent, the accent is placed on the first of the three notes.

Often instead of the sign being written, the mordent is expressed by small notes after the following manner:



The inverted mordent and mordent belong to the so-called *appoggiaturas*, a category to which belong other embellishments that, having no distinctive signs of abbreviation, are written in small notes. But for all appoggiaturas, whether consisting of one or several notes, there is but one rule, namely: that they must be played directly upon the beat of the principal note. It is an error, which is very common, to suppose that appoggiaturas are to be played before the beat and with a weaker degree of force; this fault must be deprecated because it destroys the diamond-like brilliancy peculiar to this class of embellishment.

The long appoggiatura is very nearly obsolete. It appears in notation as a dissonant note preceding a principal note, the note of suspension or anticipation being written as a small note and prefixed to the principal note. The object of this ornament is to make clearer the harmonic progression, for example:

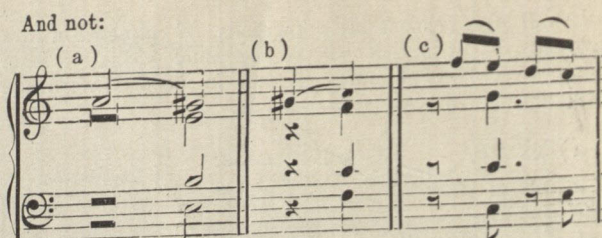


Modern editions usually discard this manner of writing. The long appoggiaturas in their original mode of notation are still common not only in Bach but also even in Mozart. It is impossible in a few words to do justice to this embellishment.

The prefixed half note, or quarter note, is a note of suspension and invariably must be played on the beat rhythmically. Furthermore, the long appoggiatura must receive the full written value of the prefixed small note, and the following note receives what is left. The small notes affect only the one voice. The above examples would be played in the following manner:



And not:



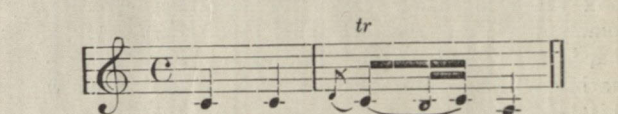
That such a gross error in executing the long appoggiatura as indicated above is wide-spread is due largely to the unusual manner of writing, and to the fact that it is one to which the ordinary student is unaccustomed.

The short appoggiatura (also called the *acciaccatura*) is very easily recognized by the cross-stroke through the hook of an eighth note (*♩*), a manner of notation that has been general since about the year 1800. The older manner of writing the same with a sixteenth note, or a thirty-second note, is readily understood and does not occasion the rhythmical confusion that is attached to the long appoggiatura, as it will never be mistaken for the latter form of appoggiatura. There will still remain the error of playing the short appoggiatura before instead of upon the beat of the principal note. Also it must not be played too light, nor too weak.

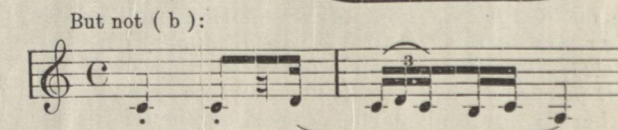
In order to understand the intention of the composer, three things respecting the short appoggiaturas must be kept in mind, namely:

- (1) That a short appoggiatura has but the briefest time value.
- (2) That it must be played directly at the beginning of the beat of the principal note, and
- (3) That it must be played with a force equal to that of the principal note.

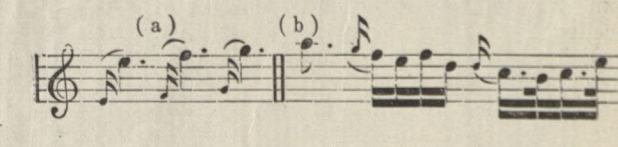
The following combination of short appoggiatura (*acciaccatura*), trill and turn is found in Beethoven's C major Sonata, Op. 2, III:



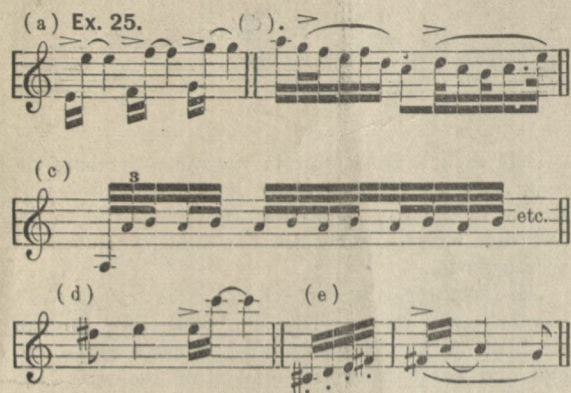
On account of the brisk tempo of the composition it is wholly sufficient to play the trill as a simple mordent, therefore, as a single alternation of C and its upper auxiliary D. And then upon the beat of the eighth note written large (C) there comes the added force of the short appoggiatura D, which receives the accent. The turn should be played in the time value of the written notes. The following is the recommended manner of execution:



Some further examples of simple short appoggiaturas are found in the slow movement of Beethoven's Sonata, Op. 31, I:



In all five cases false methods of execution are very prevalent, much of the rhythmic value is lost; the only correct manner is that in accord with the explanations we have just given:



(The translation of this article was made by Mr. Harrison Lovewell.)

THE INDUSTRY OF THE COMPOSERS.

BEING a musical genius entails a vast amount of hard work. The classified list of Beethoven's compositions given in Grove's Dictionary includes over two hundred and sixty works. Many of these works are groups of pieces—six quartets, three sonatas, twenty-six Welsh songs, and so on. Many of these works are also for the orchestra, or for various combinations of instruments. Any one who has not tried it can have no idea of the immense amount of labor involved in writing an orchestral score, apart from the inspiration and constructive work involved. Beethoven was not naturally prolific. He wrote and re-wrote his works many times before being satisfied with them. His note-book in which he jotted down his ideas has been preserved, and shows that many of his more important works took years to make. Often his melodies were quite commonplace at the beginning, but gradually took shape, form and beauty, just as an ugly block of marble will become a superb work of art under the chisel of a master.

Mendelssohn and Mozart were by nature much more prolific. They worked more rapidly than Beethoven, and both produced many works which are deservedly forgotten. Mozart was often in dire poverty, and was obliged to produce "pot-boilers" to keep the wolf from the door. His great works, however, have stood the test of time well, and will never fail to appeal to at least two classes—those whose taste naturally inclines towards simplicity, and those who have drunk intoxicating draughts of the nectar of Strauss, Wagner, Reger, Debussy and Puccini, only to find at last that they crave for the pure crystal spring of melody which is the source from which the great river of music flows.

Rossini accomplished a vast amount of work. When he was about forty-five years old, however, he decided to do no more composing, and retired after writing his greatest opera, *William Tell*. The *Stabat Mater* is the only work which appeared from his pen after that. Schubert wrote freely, but rather by fits and starts. The last year of his life—1828—includes his greatest and longest mass, his first oratorio, his finest piece of chamber music, three pianoforte sonatas, some splendid songs, and his greatest symphony—the one in C.

Probably the most remarkable composer of all, both from the point of originality and from consistent excellence is John Sebastian Bach. It is almost impossible to give a complete list of his works. They include his great Mass in B minor, the Passions according to St. Matthew, St. John and St. Luke (the last of doubtful authenticity), the Christmas Oratorio, about 200 church cantatas, many secular cantatas, orchestral pieces, chamber music, organ music (including many of the most remarkable fugues), the *Well-Tempered Clavichord* and many other works, and all are stamped with the hall-mark of genius.

GREAT, and in some cases also inferior, genius is marked by a certain heroic, not to say imperious, egotism.—Hiller.

THE CRITICAL PERIOD IN MUSIC STUDY.

BY DOROTHY M. LATCHER.

THERE are doubtless very few of the teachers throughout the country who do not have to fight continually against trashy music. The teacher has the conviction that a certain kind of music is right and realizes that the first three years of the pupil's musical education forms the critical period. If the taste is not established then it will be difficult to make changes thereafter. Unfortunately, the teacher's battle is by no means always with the child. Imagine a world in which there was no musical trash. The child would then take to good music, through its ignorance of the bad. However, the parent is often the most difficult obstacle in the teacher's way. The teacher is obliged to placate the parent and her own musical conscience at the same time.

One good way to do this is to find pieces that bridge over the great gap between trashy music and the complicated works of the masters. There are thousands of such pieces. They please the parent and do not injure the pupil's musical taste materially. With plenty of music of this sort the teacher can introduce Bach in small quantities without challenging the pupil's whole family to a lengthy argument upon the indeterminate subject of the merits of different styles of music.

Bach's *Inventions* are invaluable when studied intelligently. In his preface the great composer said: "Herein one will find a plain method to learn how to play clean." That is just what Bach seems to do. He induces musical cleanliness. His works are so exacting that if played at all they must be played right. Bach practice is a kind of insurance against bad fingering, bad phrasing, slovenly touch and careless technique. In a conversation with a friend, Brahms once said: "I would go forty miles on foot to hear something by Bach well rendered."

If the teacher can, by a compromise, introduce the works of some great master such as Bach and at the same time keep the family appeased during the critical period, she need not worry over the musical future of the pupil.

The Fascination of the Note-Book

By MAUDE BURBANK

ONE of the most valuable aids to the teaching of children is to be found in the lesson note-book. Children often derive the greatest satisfaction from copying definitions and examples of musical notation, signatures, tempo signs, expression marks and phrases, and similar details.

The note-book can become even more valuable if a little of the spirit of competition is engendered, and it becomes a matter of importance that Mary's note-book is more interesting than Jennie's this week, and that Johnnie's is still neatest.

PAGE I

ROBERT SCHUMANN

Born, Zwickau, June 8, 1810.

Died, Endernich (near Bonn, where Beethoven was born), July 29, 1856.

R. SCHUMANN.

Here add any matter of interest concerning Schumann and his career. His accident to his hand, his romantic marriage, his pathetic end, his compositions, his generosity as a critic, his contemporaries, and any other matters which appeal to the child's imagination.

DRILL IN MUSICAL HISTORY.

Teachers of Musical History have found from experience that drill is a constant necessity if success is to be expected. In the *School News and Practical Educator* Mr. W. C. Bagley, director of the School of Education of the University of Illinois, gives the following excellent advice upon this subject, which although designed for teachers of general history, is equally applicable to musical history. Those who follow Mr. Bagley's suggestion will surely reap gratifying benefits.

"The primary purpose of the teaching of elementary history is not to learn dates and events in a mechanical manner, and yet it is generally agreed that there is a place for some work of this type. The immediate and habitual association of certain events with their dates forms a 'framework' or skeleton about which historical facts may be organized; events are thus given a time-setting that helps wonderfully in the study of the same events from the important standpoint of cause and effect.

"The best way to establish these immediate and automatic associations is through a careful explanation of the significance of the event and the date which is to be connected with it, followed by frequent repetitions until the association has become instantaneous. This is work that is similar in type and method to the drills upon the tables in arithmetic or upon difficult words in spelling lessons. In teaching arithmetic, for example, it has been found advantageous to devote five-minute periods daily throughout the grades to 'rapid-fire' drills upon the fundamental number 'facts.' We believe that three minutes of each history lesson devoted to similar drills upon the important dates in history would bring correspondingly good results, and at the same time furnish an effective 'warming-up' exercise for the more important work of the history lesson.

"Care should be taken, however, to choose the dates carefully. They should represent in every case 'key' events—events that have been turning points in national development. One difficulty with the older formal teaching of history lay in the fact that it did not always distinguish carefully between the important and the unimportant."

PAGE 2

CRADLE SONG

by
SCHUMANN

MARCH 1, 1912

Key: One sharp—G major.
Tempo: Moderato—2/4.
Analysis: In three sections.

(a) Sixteen bars (repeated). Prevailing key, G.

(b) Sixteen bars. Prevailing key, D.
(Note.—There is no change of key signature to section B, but we know from the frequent occurrence of C# that D is the prevailing key.)

(c) First part repeated over again (without repetition), ending at double bar.

Modern Italian Opera.

Its Tendencies and Its Composers.

By LOUIS C. ELSON.



SPECIAL EDITORIAL NOTICE.

This article is the continuation of a series of important studies of the History of Operatic Art which commenced in the Opera Issue of the ETUDE (January), and continued through the supplementary issue (February), and which will conclude in the April issue. No similar series of articles is in existence, and we strongly recommend the permanent preservation of these issues for reference purposes. The other articles in the series were:

THE BEGINNINGS OF OPERA,

BY HENRY T. FINCH.

This article appeared in the first of our two opera issues, published January. It discussed the development of the opera down to Lully and Gluck.

THE CONFLICT OF SPEECH AND SONG,

BY FREDERICK CORDER.

The foremost English authority upon the subject of opera and the Professor of Composition at the Royal Academy. Mr. Corder is one of the ablest and at the same time one of the most brilliant writers upon musical subjects. He presented the second phase of the subject (Gluck to Wagner) in the February issue.

MODERN FRENCH AND GERMAN OPERA,

BY ARTHUR ELSON.

author of "A Critical History of Opera," and other works, will furnish the fourth article of the series which will appear in April, and complete the historical and critical discussion of a subject about which many of our readers have been writing us for years.

In this essay it is not my intention to give the biographies of the modern Italian composers, but rather to speak of their aims and school in the present epoch. Opera has undergone many transitions since its beginning in 1594. The "Camerati" who founded opera followed the lines of the Greek tragedy as they understood them, and combined music and poetry in a melodic recitative. At first only amateurs were concerned in the new school. Soon eminent contrapuntists joined them and even Scarlatti aided the new music.

The new school spread like wildfire, and Germany and England soon came under its spell, although France held aloof because of Louis XIV, Molière, and the ballets in which Lully shone. The old composers soon came to believe that the music was almost everything and the words almost nothing, a decided change from the first vein of opera. Gluck reformed this error with the earliest dramatic operas. Beethoven and Weber followed the Gluck lead and went beyond their predecessor, but the melodic Rossini set back the hands of progress by his mellifluous powers and singable measures. But with Rossini the absolute reign of Italian opera came to an end. It had ruled Europe for over two centuries.

SENSELESS LIBRETTOS.

Following the lead of Rossini, who had caused poetry to be the slave of music, there came Bellini, Donizetti and the young Verdi. In the works of these four composers the most startling violations of dramatic unity may at times be found.

Crazy heroines whose insanity went hand in hand with vocal technique, as in *Lucia*, *Linda*, etc.; moments of grief which found their expression in the most brilliant display of trills and runs; concerted pieces in which the most diverse sentiments, ranging from remorse to revenge, as in the sextette of *Lucia*, in which one style of most attractive melody was made to do service for all; these were some of the blemishes of the musical art-form in which the opera was now cast.

The librettos were thought of merely as pegs whereon to hang pretty and singable music. In one of Verdi's operas the Governor of Boston, Mass., was assassinated at a masked ball, presumably given by John Endicott, Cotton Mather, or a few other Puritan

worthies. In Verdi's *Macbeth* a chorus of murderers was introduced and *Macduff* was allowed to sing a liberty song to appeal to the Venetians under Austrian tyranny. Such were the chief epochs of Italian opera preceding the change which I am now to describe.

THE DAWN OF A NEW ERA.

Two men seemed to point to a more dramatic school, but one of them was very indecisive and feeble in his advance and the other shot a single bolt and then ceased firing. I refer to Ponchielli and Boito, *La Gioconda* and *Mefistofele*. It was not to these that the advance was due, but rather to one of the composers mentioned as working in the meretricious school described above, Verdi, who began in the vein of Donizetti and Bellini, overlapped the transition period and practically brought the best of the modern operatic school into existence. In his early days he had maltreated Shakespeare, in his old age he glorified him. In his first operas he had made a slave of his librettist, in his latest ones he had made him a companion, a co-worker. His *Aida* is the best opera of the modern Italian school.

That there was an influence outside of Italy which aided such an advance, may be suspected by the reader. Wagner was the thunder-storm that cleared the atmosphere. No one would dare to set a libretto such as *Ballo in Maschera*, or *Linda di Chamounix*, after *Tristan and Isolde* and *The Mastersingers of Nuremberg* had appeared. Yet Verdi was always furious if anyone suggested that there had been even the least Wagnerian influence exerted in his case. He studiously avoided the *Leimotiv* simply because it might be taken as a Wagnerian trade-mark. But the relegation of mere tune to the background, the continuity of the music, the care in choosing and arranging the libretto, the union of Poetry and Music, these are also Wagnerian ideals, and these Verdi, *volens volens*, was obliged to follow.

Two other foreign composers also exerted a marked influence upon the modern Italian opera. Bizet, with *Carmen*, and Gounod, with *Faust*. In fact, the first success that *Faust* attained was in Italy, and the reflection of the Italian *fuore* caused the Parisians to begin to appreciate the opera. In the Paris rehearsals preceding the first performance of *Faust*, there was great managerial doubt as to whether the opera would win success, and it was suggested that the entire Garden scene should be cut out as retarding the action.

But, while *Faust* did not lead Italy very far on a new path, *Carmen* was a decided impetus towards that most modern Italian school of realism which is graphically called "verismo," the school of realism in operatic music.

The strength of the French and German librettos were appreciated in Italy, but Italy had no *Nibelungenlied* and no Master- or Minnesingers to draw from. Dante was impossible to use as operatic material as Goethe had been used. There were no musical legends to build grand opera upon. Goldoni, to be sure, might lead to a charming school of light opera, with his comedies, but in the field of light opera Italy was always unparalleled, as witness *Don Pasquale*, the *Barber of Seville*, and many other operas.

I have intimated that Verdi sought vainly to escape the Wagner influence. The later composers were in the same boat. They would not acknowledge the Wagnerian leadership, yet could not quite escape it. Had Verdi gone a trifle further in the Wagnerian domain. The influence of the great German is to be found more clearly marked in the works of Puccini, Wolf-Ferrari, Bossi, and others.

"VERISMO."

What is "Verismo?" Practically, it is blood-and-thunder in opera. It is murder, misery and melody, with but little of the last. It is modern orchestration

picturing all deeds of violence. Just as the older opera had its insane heroine, the modern Italian opera has its murderer hero. No conservative insurance company would accept any risks upon the life of hero or heroine in the "verismo" school. They must die to very loud and brassy music.

In spite of the outside influences sketched above, it was an Italian who thoroughly launched this school. In Italy the influence of the music publisher is far greater than in America. The great firm of Ricordi can often make or crush out a composer and his work. Satirists say that two-thirds of the merit of Puccini is Ricordi! The far-reaching character of these methods is being too much debated on both sides of the Atlantic to need description here. In the case of the "verismo" school the pioneer work was created through the beneficence of another large publishing house, the Sonzogno.

In 1890 they offered a large prize for an opera in one act. The result was—*Cavalleria Rusticana*. An unknown composer, Mascagni, was at once transferred from obscurity to fame, from poverty to comfort, by the overwhelming success of this one-act opera. The libretto, as is well known, was a tale of seduction, jealousy, betrayal and murder, and the work was an unvarnished picture of peasant life, taken from a novel by Giovanni Verga, who afterwards received 100,000 lire for his share in the new departure, after instituting legal proceedings.

Having made such a success in picturing the life of the lowly, Mascagni tested the simple life further in librettos by Erckmann-Chatrian, and in other works, but his bolt was shot, he won no further triumph. In 1755 there was an Irish chancellor of the exchequer who burst upon the world with a most brilliant oration. All Great Britain awaited with expectancy his next great effort. All the subsequent speeches were failures! Mascagni was also a "Single-speech Hamilton!"

THE TURNING TIDE.

But even if the originator of the "verismo" could not duplicate his success, the school was now in being and imitators were sure to spring up. A flood of one-act operas, all more or less sanguinary, followed. Even in France Massenet tried his hand at it with *La Navarraise*. Franchetti, having failed in an attempt to restore the tragic five-act opera a la Meyerbeer, plunged into the stream with his *Signor di Pourceaugnac*, which failed. Smareglia tried the school with *Il Vassallo di Szeged* but, although the libretto had horrors enough for the "verismo" school, the composer could not catch the bold strokes which should characterize the music of this vein. Catalani, among the moderns, did not attempt it, for his *La Wally* leans rather towards the German school.

Leoncavallo, however, achieved success in this criminal line, and in his *Pagliacci* introduces a realism which is more poetic than that of any other Italian composer. He has mingled his comic and tragic touches in a manner which no other Italian has approached in this school, and with all its realism, *I Pagliacci* has a vein of romantic effect that causes it to be a monolith in the Italian modern repertoire. Again, however, we find a man of a single success, for none of Leoncavallo's other operas have won a triumph, and his other attempt to write the life of the people, in tones, *La Bohème*, has been justly overshadowed by Puccini's setting of the same subject.

PUCCINI'S IMMENSE SUCCESS.

And this introduces the chief figure of Italian opera of the present. If there is a successor to Verdi in the present generation, it is certainly Puccini. And here we do not find a man of a single triumph, but a composer who has won success after success. His very first opera, *Le Villi*, was successful. A single failure, *Edgar*, must be acknowledged, but all his other operas have made their way. *Manon Lescaut* is a worthy rival of Massenet's *Manon*, and it must be somewhat mortifying to Massenet to see what a graphic success Puccini has made with the scene of the deportation of the heroine, a scene which the Frenchman omitted altogether. *Manon Lescaut* is in the "verismo" school, because of its graphic touches of realism in portraying criminal life, and its constant excursions into the life of the people. The lamplighter and his song, the curious crowd who watch the unfortunates put on board the vessel, the scenes in the courtyard at the arrival

of the stage, all these are touches which illustrate the new school.

After this came the greatest triumph, *La Bohème*, in which Murger's novel is well sketched in music. Again the realistic touches abound, and Paris life, the life of the students and of the people, is very successfully drawn. *La Tosca* pushes "verismo" even to the torture-chamber, and revels in blood as the school has done from its beginning, but Puccini has had the skill to make good contrasts, and the work contains some good light touches.

There was a recession from the blood-and-thunder school in *Madam Butterfly*, and the change was so unexpected by the public that the work was hissed in Milan at its first performance, but it has conquered almost everywhere since then. In *The Girl of the Golden West* Puccini brings the realism across the Atlantic Ocean (he had already crossed the Pacific with the preceding opera), and attempts to give the effects of "verismo" in California. Giacomo Puccini is a master of orchestration, and is of most dramatic instinct in choosing his librettos, but he has not yet arrived at the position of Verdi, and we may still consider that *Aida* over-tops each and all of the operas just described.

There are a few critics who hold that Puccini is not to be classed with the school which comprises *Cavalleria Rusticana* or *I Pagliacci*, but I have given the reasons which cause me to believe that he has built upon the same foundation, but has somewhat refined the style. On the other hand, there are many lesser ones who have taken up the criminal, brassy, blood-and-thunder vein with avidity, and have been content to win a little temporary applause thereby. Giordano, Tascia, Spinelli, Cilea, have all entered into the field. *A Santa Lucia*, *A Basso Porto*, or *Mala Vita* are specimens of a school which seeks to get lower and lower, and which considers pictures of the gutter to be fitting art-works. The Sonzogno prize of 1890 was a more far-reaching event in musical history than anyone could have dreamed of. Whether it has been an unmixed benefaction to Art may well be doubted. It has sent Italy through a transition which is not ended yet.

But the finer touches which exist in the works of Mascagni, of Leoncavallo, of Wolf-Ferrari, and of Puccini, lead me to think that Italy will come into her own again after a little while. When she has quite passed through the epoch of vulgarity, murder, torture and low life in opera, she will assimilate what is best in Wagner and Richard Strauss, and add to this her own glorious gift of melody, with a result that will restore her vocal sceptre again.

AVOID EXCUSES.

BY ARTHUR SCHUCKAL.

"WELL done, Mary; very good, indeed! Only one place needs a little more attention. If you would notice the fingering more carefully I am sure—" "Yes'm, I know, but I've had such an awfully busy week I really couldn't, you know. Brother Johnny took sick and with all the excitement I simply couldn't practice all I wanted. And besides—"

Excuses in and out of season—pertinent and impertinent. What teacher would not give anything to be rid of them! What good are they? To what purpose are they made? Does it make the teacher any happier to know that this or that happened during the week?

Why excuse yourself? Is it manly? Is it courageous? Excuses are a waste of time and energy. They avail nothing—especially in music. A note sung falsely or wrongly struck can never be replaced. It is over; it has been heard. What artist after a fiasco is permitted to return and make his excuses and apologies to the audience?

"The whole habit of making excuses," says President Hadley of Yale, "is the relic of a time of moral slavery when the first object of any man who had done wrong was to try to prove to somebody else that he had not done wrong. If a man is his own master the thing for him to do is to find out exactly what he has done in order to avoid making the same mistake again."

Be your own master. You owe excuses to no one—your teacher nor anyone else. Do your work. Have a good conscience; but get it honestly. Don't deceive yourself. Face the facts.

Excuses, like the common house fly, are irritating, pesky things, of no use whatsoever. Let us do away with them. Swat that excuse!

OFFENBACH'S REMARKABLE AMERICAN EXPERIENCES.

BY ROBERT GRAU.

FROM nearly every great European city comes the news of a sensational *furor* created by the revival (after nearly three decades) of the Offenbach craze due to the acclaim with which *La Belle Hélène* has been received. An amazing illustration of the advancement in musical taste in our own country is the fact that now popular *Contes d'Hoffmann* was a complete fiasco when presented in New York City at the Fifth Avenue Theatre in the fall of 1882.

At that time Offenbach was famed for his *Barbe Bleue*, *Grande Duchesse* and his *La Jolie Parfumeuse*. Even *La Belle Hélène*, when produced in America, was not exceptionally successful. But taken as a whole, no musical *furor* ever excelled the wonderful Offenbach craze in this country. His *La Grande Duchesse*, when produced by my uncle, Jacob Grau, ran two hundred and fifty nights, playing to packed houses.

In 1876 my brother, Maurice Grau, succeeded in enticing the famous composer himself to these shores. His idea was that the public would pay fabulous prices to gaze on the back of the man who had set people literally crazy with his entrancing melodies. Offenbach was accordingly engaged for thirty nights to conduct an orchestra of sixty musicians in programs of his own compositions at Madison Square Garden, New York. He was to receive a fee of \$1,000.00 a night—regarded at that time as an unprecedented amount.

In June, 1876, the father of opera bouffe arrived in New York City amidst an excitement such as has never been equalled to this day. The people seemed to think that Offenbach would begin to dance as soon as he set his foot on our shores, and crowds were at the steamship wharf to greet him. On the night of the arrival he was serenaded at the Fifth Avenue Hotel by the Musicians' Union of New York. A crowd said to number fifty thousand people filled Madison Square and shouted welcome to the composer until he appeared on the balcony of the hotel.

Offenbach weighed just ninety pounds. He was perhaps the least imposing man in appearance one could possibly imagine. He spoke excellent English, thanking the people for his reception. He retired in less than a minute and the crowd went home thoroughly disappointed because the man who wrote *Orphée aux Enfers* did not dance on the balcony.

At length the opening of the concert was given to an audience of six thousand persons. The garden was crowded, but the audience was not a distinctly musical one. The majority of the people had come to see just how Offenbach would behave when he came to conduct the airs over which they had raved.

At last Offenbach came into the orchestra pit. The orchestra gave him a *fanfare*. The audience rose at him as if he were a conqueror. The applause lasted two minutes and then silence prevailed.

The absence of the voices of the opera bouffes, the lack of the *mise en scène*, seemed to cast a gloom over the night.

After the first part was over one-third of the audience went home.

When all seemed to be lost, my brother, with that ingenious foresight which characterized his business career, began to plead with Offenbach to meet the public clamor for a sensational conductor.

"What can I do? What will you have me do? I want to help you, but you can't get me to make a clown of myself," said Offenbach.

The only thing remaining was to induce Offenbach to conduct some performances of his operas with the hope of retrieving the great loss which the concerts had brought about.

By producing *La Jolie Parfumeuse*, with Aimée in the cast, my brother succeeded in recovering his losses. Offenbach, of course, was the conductor and the first seven performances brought \$20,000. Despite the favorable financial outcome of this venture, Offenbach was disgusted with America, and in his book about us what he did not say would make far pleasanter reading than that which found expression.

Offenbach was a prince of good fellows, and his witticisms are remembered by old New York club men to this day. When Offenbach was conducting at the Madison Square Garden Theo. Thomas was conducting some concerts uptown. A friend asked

Thomas why he never put any of Offenbach's compositions upon his programs as a mark of respect to the foreigner. "What," shouted Thomas, angrily, "Me conduct an Offenbach composition—never will I do anything so degrading." Offenbach heard of this, and laughing heartily, replied: "Please tell Mr. Thomas that I will not be so particular. I shall be most happy to conduct any composition of Theodore Thomas when he reaches the dignity of becoming a composer."

THE PROPHET IN HIS OWN COUNTRY.

"A prophet is not without honor, save in his own country and in his own house."—St. Luke 13:57.

BY T. L. RICKABY.

A MAN recently traveled five hundred miles to undergo a particularly difficult operation. The surgeon asked him where he came from, and on being informed, asked him why he came so far. The patient stated in reply that he wished to give himself every advantage and to avail himself of what he thought was the best service. "Do you know Dr. X of your town?" was the next question the surgeon put. On being answered affirmatively, the doctor said, "Well, Dr. X comes here and has taught us most of what we know of cases such as yours. You would have been in perfectly safe hands if you had stayed at home."

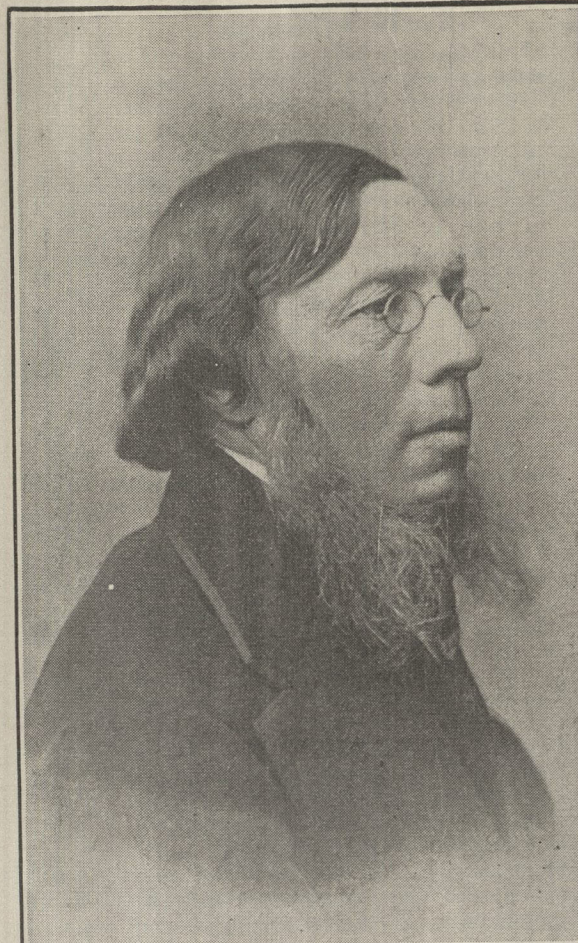
This perfectly true incident reminded me of a similar misconception among pupils—a misconception so general and entertained so openly that it does not cause the surprise that it should. The majority of music pupils feel that they could go to Berlin, Leipsic, Paris, London, Boston, or New York, or Chicago, or anywhere away off and accomplish so much more than at home. I heard a young man say recently, "I wish I could go to L— and take a lesson from Mr. Z. every day for three months." Note that this city was two hundred and fifty miles away! This boy's mistake was twofold. First, he imagined that merely taking lessons was all there is to music study, when it is really a very small part of it. Very little good could come of a lesson every day except to a beginner. The other mistake was in thinking that a teacher in a city two hundred and fifty miles away would necessarily do more for him than the teachers in his home town. He *might* accomplish more, but only if he carried to the distant city the necessary inward promptings, the ability to work patiently and the determination to succeed; and with this equipment he could do as well with one teacher as with another.

The teachers of Beethoven, Schubert, Chopin, Schumann and others were, in some cases, very humble musicians. The success of these great players and composers was not due to their teachers so much as to themselves; or else why were not the other pupils of the same teachers equally eminent? The best of musical success comes from inward qualities rather than outward influences—and this I say without under-rating in the least the influence of the teacher and the value of his work. Long ago Emerson told us that unless we carried beauty with us it was useless to seek it in Rome, Florence, on the Rhine or among the Alpine lakes. Similarly, unless we carry with us the elements that make for success we shall seek for it in vain the world over. *Everywoman* in the play, after a strenuous, sorrowful and disappointing search for *Love*, found him at the place she started from and at the place she least expected him—at home. Many of us may find success there too.

LEARN TO HELP YOURSELF.

Another instance. I listened recently to the playing of a young lady. When she finished she apologized for her many mistakes, saying that she had not taken a lesson in three years. Now what had that to do with it? The misconception existing in the mind of this girl is all too prevalent among pupils. They look too much to the teacher and not enough to themselves, imagining that correctness in playing depends upon outside influences rather than upon themselves, forgetting that nothing that they can do for themselves can be done for them by others. Self-reliance is a quality that all pupils should cultivate to the utmost. Often a teacher's work is misunderstood and under-rated because pupils do not realize that his efforts are being directed to the most valuable of objects, viz.—that of teaching them to help themselves.

The Etude Gallery of Musical Celebrities



Fritz Spindler



John Field



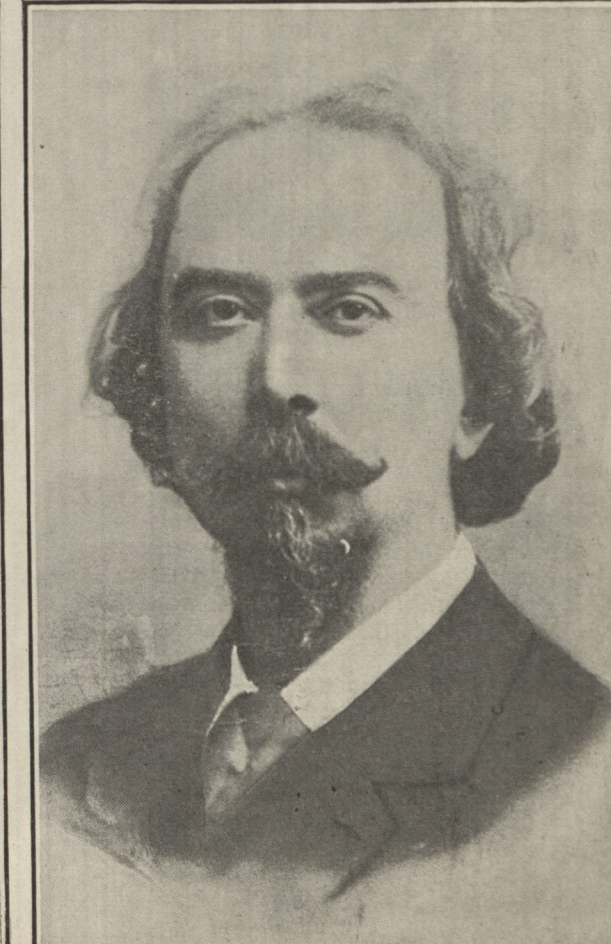
Ossip Gabrilowitsch



Alessandro Scarlatti



Ignaz Moscheles



Giovanni Sgambati

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This feature commenced in the issue of THE ETUDE for February, 1909, and has been continued every month since then. Thus, two hundred and twenty-eight of these instructive portrait-biographies have already been published.

OSSIP GABRILOWITSCH.

(Gah-bre-lo'-vitch)

GABRILOWITSCH was born in St. Petersburg February 8, 1878. His father was a lawyer in the city, but his brothers were very musical, and one of them was his first teacher. Anton Rubinstein was much impressed with his playing, and he was entered in the St. Petersburg Conservatory, which was then directed by Rubinstein. He was a pupil of Victor Tolstoy, but had many personal conferences with Rubinstein. From St. Petersburg he went to Vienna, where he was a pupil of Leschetizky for two years. He has been very successful as a concert pianist, especially in America. He has visited this country in 1900, 1901, 1902, 1903 and every year since 1906. In 1909 he married Clara Clemens, the daughter of Samuel Clemens—"Mark Twain"—whom he met while a student in Vienna. As a composer Gabriłowitsch has not produced many works in the larger forms; he has, however, written several pieces for the piano. His playing is remarkable for its beautiful tonal effects. He possesses an excellent sense of rhythmic values, and this makes his phrasing delightful to listen to. He is one of the distinguished coterie of Leschetizky pupils whose acknowledged leader is Paderewski. This group of pianists includes Bloomfield-Zeissler, Essipoff, Goodson, Hambourg and Slivinski. (The Etude Gallery.)

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JOHN FIELD.

FIELD was born at Dublin July 26, 1782, and died at Moscow January 11, 1837. He came of a musical family, and was made to practice hard in childhood. His father apprenticed him to Clementi for one hundred guineas, and Field made himself useful as a piano salesman in Clementi's shop besides being a pupil of the great master. He made his London debut in 1794. When Clementi went to Russia by way of Paris and Germany he took Field with him, and Field attracted considerable attention, Spohr, especially, being much impressed with his ability. Clementi returned to England in 1804, but Field remained in St. Petersburg and achieved remarkable success as a pianist and teacher. He also had great success in Moscow in 1823, and after further traveling in Russia returned to London in 1832. A year later he went through Paris, Belgium and Switzerland to Italy. He failed to please and became sick and destitute in Naples. A Russian family took him back to Moscow, but it was too late, and his own intemperance was largely responsible for his early death. His piano concertos and other pieces created much interest in his day, but Field is chiefly remembered by his nocturnes. He wrote twenty of them, and many of them are very charming. The best, perhaps, is the one in E flat. It was left to Chopin, however, to realize the full possibilities of the nocturne. Field was a remarkable pianist, possessing a "smooth and equable touch" and a perfect legato.

(The Etude Gallery.)

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FRITZ SPINDLER.

SPINDLER was born at Wurzbach, Loebenstein, November 24, 1817, and died at Niederlössnitz, near Dresden, December 26, 1905. He was originally intended for the ministry, and studied theology with that in mind, but eventually gave it up in favor of music. He studied piano-playing with F. Schneider, of Dessau, and devoted himself to a life of teaching and composing. He settled in Dresden in 1841, and seems to have found his surroundings congenial, as he remained there for the rest of his life. As a writer he was very prolific, and published considerably over three hundred compositions, most of which are in the nature of teaching pieces. Many of these have proved exceedingly popular, and among the most widely known may be mentioned *Bubbling Spring*, *The Butterfly*, *Charge of the Hussars*, *Convent Bells*, *Soldiers Advancing*, *Rippling Waves*, *Spinning Wheel* and *Woodland Rivulet*. He also made some very excellent transcriptions of operas, and other works, which are of medium grade and very popular. Spindler did not confine himself solely to writing music of the simpler kind, however, but produced trios, sonatas, two symphonies, a concerto for pianoforte and orchestra and other works in larger forms. While not, perhaps, a musician of transcendent ability, Spindler was a musician of a type which has done much to establish the German reputation for thoroughness in musical art. His compositions are for the most part tuneful in character, well constructed, and well adapted to the purpose for which they are intended.

(The Etude Gallery.)

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GIOVANNI SGAMBATI

(Sgahm-bah'-te)

SGAMBATI was born in Rome, May 28, 1848. His father was an Italian lawyer, and his mother the daughter of an English sculptor. He was intended for the legal profession, but rejected it in favor of music. Barberi was his first teacher, and after the death of his father, in 1849, he removed to Trevi, where he became a pupil of Natalucci, a graduate of the Naples conservatory. Sgambati removed to Rome in 1860, and soon established himself as a pianist and conductor and composer of marked ability. He introduced many famous works of Beethoven, Schumann, Chopin and other noted composers which were unknown to Roman audiences. Liszt was impressed with his ability, and in 1876 Wagner was present at a concert where some of Sgambati's compositions were given. Wagner was much interested in them, and was instrumental in having two quintets and other works published in Germany. Sgambati has played and conducted in London, Paris and other important music centers, where he is much appreciated. His compositions include some excellent chamber music, a concerto for piano and orchestra, a symphony and other orchestral music. He has also written songs and shorter piano pieces, including the popular *Gavotte* in A flat minor and the *Vecchio Minuetto*. Sgambati has won many distinctions at home and abroad, and has exerted marked influence on Italian music.

(The Etude Gallery.)

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IGNAZ MOSCHELES.

(Mos'-shel-lez)

MOSCHELES was born in Prague, May 30, 1794, and died at Leipzig March 10, 1870. He studied piano with Dionys Weber, and at fourteen played a concerto of his own in public. On the death of his father he went to Vienna, where he studied counterpoint with Albrechtsberger and composition with Salieri. He also enjoyed the friendship of Beethoven. In 1815 he commenced the tour of Europe, and for a decade was known as a virtuoso pianist. It was during this period that he commenced his intimate friendship with Mendelssohn, who studied piano with him. Moscheles was a great favorite in England, and shortly after his marriage, in 1826, he went to live in London, where for ten years he was busy as a teacher, conductor and composer. When Mendelssohn started the Leipzig Conservatory, in 1848, Moscheles became leading piano instructor. He remained until his death, doing work of incalculable value as teacher and adviser of innumerable students. Much of the solid reputation that Leipzig possessed was due to the splendid work of Moscheles. He composed much in the classical style, and his concertos and studies have a permanent place in the musical world. As a pianist he was renowned for his "crisp and incisive touch, clear and precise phrasing and a pronounced preference for minute accentuation." His diary and the testimony of his pupils show him to have been a kindly, genial man, much beloved by all who knew him.

(The Etude Gallery.)

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ALESSANDRO SCARLATTI.

(Scar-lah'-te)

SCARLATTI was born in Sicily, 1659, or possibly 1658, and died in Naples, Oct. 24, 1725. Little is known of his early training, but his first opera, produced in Rome, 1679, won him the favor of Christina, Queen of Sweden. In 1684 he was appointed Maestro di Capella to the Viceroy in Naples, and produced many operas and much chamber music. He was married, and his son Domenico was born during this period. He went to Florence in 1702, where he composed operas for Ferdinand III. As there was no permanent post for him there he went to Rome, where he attained a high reputation. He was at his old post in Naples at an increase of salary, however, in 1713, and at this time he attained the height of his fame. His popularity waned about 1719, and he revisited Rome. After three or four years, he came back to Naples, and remained in comparative obscurity until his death. Scarlatti greatly augmented the scope of the orchestra in opera, introduced new harmonic effects, and gave greater variety to recitative, besides establishing the form of the operatic "aria." He was the first of the operatic innovators, and as such takes his place with Gluck, Weber, Wagner, and more modern composers.

(The Etude Gallery.)

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Making a Success of the Pupils' Recital

With Important Suggestions upon Overcoming Stage Fright

By PERLEE V. JERVIS.

EDITOR'S NOTE.—Mr. Jervis's many years of practical experience in successful teaching, his exceptional ability for making musical pedagogical subjects extremely clear, and his high professional standing as a teacher makes this article of particular interest to both teachers and students. His suggestions upon the subject of "Stage Fright" are unusually valuable.

A SUCCESSFUL pupils' recital in the teacher's best advertisement. Aside from its value as an advertising medium, however, there are advantages that accrue from a successful recital that outweigh, to the writer's mind, its commercial value. In the first place, it stimulates interest and induces a better quality of study. The pupil who is preparing for a public appearance will, as a general thing, work more conscientiously and give more attention to the minute details upon which finished playing depends than if she were playing only for her family or friends. As will be shown later on, this thoroughness in study, instead of being spasmodic, can be made to cover the entire year, and eventually to become a habit with the pupil, a result difficult to attain without the aid of a pupils' recital.

In the second place, the recital enables a pupil to find herself, so to speak, and to develop a poise in playing not usually found in those unaccustomed to playing for an audience.

In the third place, in addition to stimulating the interest of the pupil, it secures the interest of the parents and keeps them in closer touch with the teacher. These three results are in themselves worth all the labor involved in preparation for it, even if it had no value as a means of making a teacher's work known.

WHAT IS A SUCCESSFUL RECITAL?

Now, this is true only of a successful recital. Perhaps the reiteration of the word "successful" may have been noticed by the reader. What is a successful recital? It certainly is not one that is preceded on the part of the pupil by weeks of nervous anticipation and fear. On the contrary, a successful recital is one that is looked forward to by the pupil, one in which, though perhaps nervous, she realizes that she has her nerves under control; one in which, knowing that she knows her piece, she is confident that she can play it well, and does so with an ease, certainty, artistic effect and aplomb that render the performance a credit to herself and her teacher.

But, exclaims the reader, is not this kind of a recital a Utopian dream? Well, the writer has been giving such recitals for over twenty years, and he does not claim to be any more clever than his fellow-teachers. Any good teacher who will comply with certain essential conditions can give successful pupils' recitals. An enumeration of these conditions may be helpful to some teacher who feels that his or her pupils' recitals have not been successful ones.

First, do not attempt to give a recital until you have pupils who can play well. This advice might seem needless were it not for the fact that the writer has attended many recitals where the pupils (making every allowance for nervousness) evidently could not play well in private; why the teacher brought them out publicly was beyond comprehension. Now, to play well does not mean that the pupil must be a finished artist, or be obliged to play difficult compositions, but that the piece played, even if no more difficult than the first grade, should be played in time, with a good touch and tone, with good phrasing, pedalling and expression—in short, musically. If the teacher cannot enable pupils

to play thus it is useless to expect a successful recital.

Second, always let the piece to be played be one that is much easier than the pupil's normal grade. More pupils come to grief through attempting a piece that is too difficult than from any other cause. A piece that is difficult under normal conditions becomes doubly so when the player is nervous. If the pupil feels that she has plenty of reserve power, the very consciousness of the fact gives her confidence and helps to ward off nervousness.

PIECES MUST BE CAREFULLY SELECTED.

Third, do not allow a piece to be played that has not been in practice at least one year before the recital; two years is better. It is said of Paderewski that he never puts a piece on his recital programs until he has practiced it for three years. De Pachmann told the writer that his minimum time limit was two years. Of course, this does not mean three years of continuous daily practice—such a process would, to borrow an athlete's term, result in making the player "go stale." Taking a hint from the concert pianist, the pupil's scheme of practice would be as follows: Select an old piece, memorize it and give it thorough daily practice for a month. At the end of this time drop it entirely and substitute a second old piece. At the end of a month this should also be dropped and its place taken by a third piece. After the last piece has been practiced for a month return to the first and go through the list again, giving each piece one month's practice and two month's rest. Keep repeating this process indefinitely. If care be taken to choose pieces well within the pupil's powers, these three pieces should be played so easily at the end of the season that they can be put upon the recital program without any danger of mishap.

The next season select three more pieces for practice in the same way, and so each year keep adding to the repertoire. The pieces practiced the first year can easily be kept up by playing them two or three times a week. The number of pieces chosen, the length of practice and the interval of rest are given only as an illustration of a systematic method of building up a repertoire. (The teacher can vary the process as may seem advisable.) Many of the writer's pupils have a repertoire of from five to twenty pieces, which they are required to keep in constant review from the beginning, year after year. When a recital is to be given it is simply a matter of choosing a piece to be played. This piece is then practiced daily for a few weeks before the recital. Practice conducted in this manner requires only a short period of time each day, and preparation for a recital in no way interferes with the regular course of study.

OVERCOMING NERVOUSNESS.

Having prepared the piece for public performance we are now face to face with the artist's *bête noir*—nervousness. Can it be prevented? If so the writer has never met an artist who had discovered the secret. All artists are subject to nervousness. The greatest are no more exempt from it than the least. Paderewski once told the writer that he suffered agony before every recital, his nervousness taking the distressing symptoms of *mal-de-mer*. Every artist with whom the writer ever talked suffered from nervousness in a greater or lesser degree, usually the greater the artist the more nervous he was. It is a question whether an artist can rise to any great height unless he is

nervous. Dudley Buck had a great contempt for those superior beings who boasted of their freedom from nervousness. "You may depend upon it," he said, "they can't deliver the goods." Now, though nervousness cannot be prevented it can be controlled by almost any one who will make the attempt early enough in life. It is essential that this training be commenced when the pupil is very young, as after the age of twenty it is much more difficult to develop control of the nerves.

AUTO-SUGGESTION.

The factors that enter into the control of nervousness on the psychological side are suggestion and auto-suggestion. If you know that your pupil is thoroughly prepared, have the firm conviction that she will play successfully at the recital and tell her so at every lesson for weeks before. Never intimate in any way that you expect any other result. If she is convinced that you are honest in your belief she will consciously or unconsciously come to believe it herself. You cannot do your pupil a greater injury than to let her feel that you are not perfectly sure of her. The writer has more than once seen a case of nervous fright followed by a fiasco, which was caused by the foolishness of the teacher in expressing to the pupil a fear of the result. The power of suggestion is wonderful when properly used.

The application of auto-suggestion may be made as follows: Every night after retiring and just before dropping asleep let the pupil repeat to herself, with an air of firm conviction, some such formula as this: "I am thoroughly prepared, my teacher is sure I can play well, I will have no fear; I shall play well." Reiterate this till drowsiness intervenes, night after night for two or three weeks. You will not realize the marvelous power of suggestion and auto-suggestion until you have practiced them faithfully and systematically for a few months.

CONTROL BY RELAXATION.

Another element in the control of nervousness is relaxation of the muscles. It is to be hoped that the up-to-date teacher has already built his pupils' touch and technic upon this foundation of looseness or devitalization. As an instance of how relaxation of the muscles aids in securing nerve control, the writer would cite a case that came to his notice recently. The mother of one of his pupils was a woman of an extremely nervous temperament. She had for years been unable to sit in a chair without wriggling, twisting and twitching, having all the symptoms of "the fidgets." Being conscious of her lack of repose, she went to Boston for treatment, and in a few months she developed a repose of manner that seemed marvelous when contrasted with her former condition. She told the writer that the course of treatment consisted entirely of exercises in muscular relaxation. Muscular contraction very frequently induces nervous tension, and both conditions make it difficult, if not impossible, to secure control of either muscles or nerves.

SUB-CONSCIOUS PLAYING.

Another aid in controlling nervousness is sub-conscious playing. Any act that is performed at first with difficulty and only after deliberate thought becomes, with manifold repetition, automatic and is carried on without conscious volition. Walking, writing, skating and bicycling are familiar examples of this so-called sub-conscious action. Not until the performance of a piece reaches this sub-conscious stage is it possible to play it with perfect ease and assurance. It is not the purpose of this article to show how a piece can be brought to this stage—the process is explained in the article on "The Sub-Conscious Mind in Piano Playing" in THE ETUDE for March, 1909.

As an example of how nervousness does not affect anything that is done sub-consciously, take the alphabet. Probably most of us could rattle through it from a to z as fast as we could pronounce the letters; we could do this for an audience even if we were nervous.

Suppose before the same audience we were required to start at z and repeat the alphabet backwards; the chances are that before we had gone very far we would stumble and get hopelessly tangled up. Why? We have the same twenty-six letters and they are as easy to recite backward as forward, but we can do the former only

deliberately thinking each letter, while the latter is done sub-consciously, or without any thought at all. Practice going backwards as often as we have forward and we will do it just as easily, whether nervous or not; in fact, the writer has a friend who can recite it with equal rapidity either way. This may be sufficient explanation of the aid which sub-conscious playing renders in controlling nervousness. Bring a piece to the stage where the technical part of the performance requires as little thought as the recitation of the alphabet, abandon yourself to sub-conscious action, and you will play the piece as easily and as automatically as you recite the letters of the alphabet.

PADEREWSKI'S REMEDY.

Perhaps the greatest aid in controlling nervousness, however, is concentration of the mind. Paderewski's nervousness has been alluded to. When asked how he overcame it, he replied that when he had seated himself at the piano he concentrated his mind intensely on the work in hand, and by the time he had finished his first number he had become so engrossed in his own playing that he became completely oblivious of his audience. Now, this power of concentration, like technic, must be developed by systematic daily practice. How this practice is to be conducted may be learned by referring to the article in THE ETUDE for September, 1910, on "The Development of the Power of Concentration." The sightless practice there described is one of the best methods of developing this power that the writer is acquainted with, and he requires his pupils systematically to study their pieces in this way. As a result they have little or no difficulty in concentrating when before an audience.

Besides the playing of pupils, there are other things that contribute to the success of a recital. These may properly be considered at this point. The first is the card of invitation, which should be either printed or engraved. The first cost of an engraved plate may seem large, but the subsequent cost of printing from it is comparatively small. The tone which an engraved card gives to a recital is worth the extra expense. While to be well dressed is not always an indication of prosperity, the world is prone to consider it as such, and it is just as likely to judge a recital by the appearance of an invitation. The writer has found that an engraved card draws a larger audience than a printed one.

MAKING AN ATTRACTIVE PROGRAM.

Next a word in regard to the program. Let it be short. An hour and a quarter in length should be the extreme limit; one hour is better. Let your audience go away wishing that they could have heard more, not feeling fatigued and bored. The writer has seen many a good recital spoiled by a program of inordinate length. Avoid this almost universal fault. The arrangement of the program should be carefully considered. Contrast the numbers, following a slow piece in a minor key by one more brilliant in a major. As far as possible, follow one composition by another in a related key. Commence the program with your younger pupils and lead up to a climax at the end with your most brilliant players. One or two vocal solos will agreeably break the monotony of a program composed entirely of piano pieces. Paderewski and Walter Damrosch are masters of the art of program building, and much may be learned from a study of their programs. Have your programs artistically printed on the best paper. An attractive program is often preserved by the parents of your pupils and shown to their friends. A cheap program is poor economy.

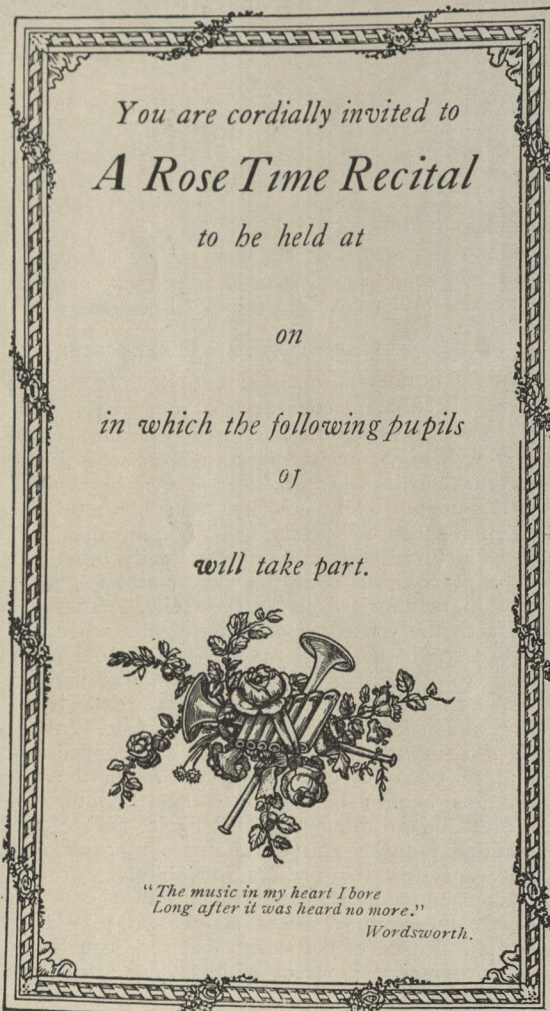
ALWAYS HAVE A GOOD PIANO.

A good piano is a great aid to the player. A grand with a responsive action and beautiful tone is an inspiration in itself, so get the best instrument possible, even if you have to rent it. Now a few don'ts: Don't rehearse your program on the day of the recital; in fact, don't do it at all. The writer has found that a rehearsal often does more harm than good. If a pupil makes a slip she will be apt to worry about it. When before an audience nothing makes a pupil more nervous than to anticipate a mistake at a certain place in the piece. For the same reason, don't let the pupil practice or even play the piece on the day of the recital. If she is not sure of it by that time one

day's practice will not improve it any. The writer has found that his pupils play with more spontaneity and freshness if their pieces are given an absolute rest for two days before the recital. Don't seat the audience close to the piano. Artists are more nervous under such conditions, and pupils will surely be so. Don't stand or sit by your pupil when she is playing. Many teachers who ought to know better do this, with the result that the pupil who is already nervous is made more so by the feeling that she is being watched.

ENCORES.

Don't allow encores at a recital and don't allow flowers to be handed up to pupils. The pupils who do not get an encore or flowers are apt to have heart-burnings. Show no favoritism. Don't



A RECITAL INVITATION WITH CHARACTER.

look daggers at a pupil or express any impatience if she fails to do as well as you expected. Consider that she feels mortification enough already without your adding to it; the Golden Rule applies here.

Finally, be calm and serene yourself during the performance of the program. If you are nervous don't show it. Your nervousness will not fail to affect your pupils, while a calm air of confidence in their ability will act as an inspiration to them.

RECITALS SHOULD BE GIVEN FREQUENTLY.

Pupils' recitals, in order to be of any educational value, should be given frequently and at regular intervals, say, monthly or once in two months. One recital at the end of the season helps the pupil very little, if any, in controlling nervousness and developing aplomb, while if she is obliged to play frequently and regularly she quickly acquires confidence. By dividing your pupils into two or three groups recitals can be given monthly without interfering with the regular course of study. The first group could play one month, the second group the next, the third the next. Each group would thus have two months for preparation, and comparatively little labor on the part of either pupil or teacher would be required.

The student who has heard and has worked a great deal should not require a master to urge him on.—Moscheles.

GIVE CHARACTER TO YOUR RECITAL.

BY ARNOLD WAHLE.

MANY teachers have found it very desirable from the business and social standpoint to give each recital a distinctive character. It should be remembered that at all times the recitals must appeal to the public the teacher desires to reach. In many cases this public is none too musical. Often the conventional pupils' recital may fail to attract because it is given in too perfunctory a manner. Great interest may in some cases be added by giving the recital a special setting. For instance, the teacher who makes her fall recital a little out of the ordinary by decorating her studio with autumn leaves, or the one who gives a special recital commemorating some important musical event is evading the commonplace and touching the human side of the non-musical parent in a way which will be remembered when all else is forgotten. Of course, some teachers feel themselves under certain stilted ethical bonds which will not permit them to go beyond the limits which govern the professional pianist when playing in a recital hall. These teachers often make the mistake of having their recitals too uninteresting and too uneventful. A plentiful supply of roses in June (the recital season) makes it possible for the teacher to add much to the attractiveness of the studio or the stage by the addition of these beautiful flowers. This seems to give a note of color to the whole event. In all cases, however, it should not be forgotten that additions of this sort will never take the place of real musical efficiency upon the part of the pupils. At best they are but the frame for the picture.

A well prepared program and an attractive invitation form add greatly to the interest of the recital and easily repay for the few dollars spent to secure these additions. Program blanks can now be obtained with an attractive cover-page and ample room inside to write in or print in the program numbers. These are very inexpensive. The reader can readily see how the blank of an invitation similar to that illustrated on this page would add greatly to a June recital or "Rose Time Recital." The teacher who desires to save expense may take this issue of THE ETUDE to a printer and have a line cut of this made. This will save the cost of "setting up" and will make a very pretty invitation form with a design much more attractive than that which might be obtained at the local printer's. The cost of such a line cut should be in the vicinity of three dollars. The paper and printing would be extra.

A Rose program selected from the following list for a "Rose Time Recital" should be practical and very fascinating to the average audience, when spring is here in all its wonderful glory:

Piano Pieces: "Bridal Roses," G. L. Spaulding; "Rose Petals," Paul Lawson; "In the Rose Garden," H. Reinhold; "Love and Roses (waltz)," W. Rolfe; "Pansies and Roses," L. P. Braun; "June Roses," G. L. Spaulding; "Brier Rose," G. F. Hamer; "In Fragrance of Roses," W. Müller; "Pathway of Roses," C. W. Kern; "In a Path of Roses," S. F. Wilkels; "Butterfly and the Rose," P. W. Aches; "Rose Fay," C. Heins; "Valse Rose," P. Renard.

Songs: "Message of the Rose," L. F. Gottschalk; "One Glimpse, Beloved, of the Rose," P. A. Schneckler; "A Red, Red Rose," J. H. Rogers; "Three Roses Red," H. A. Norris; "The Parting Rose," Wm. H. Pontius.

AWAKENING THE DIVINE SPARK.

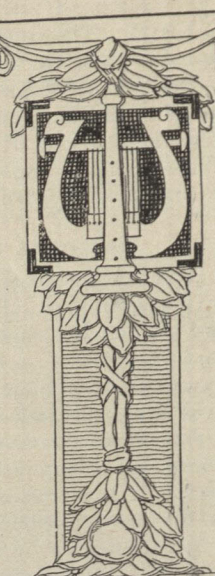
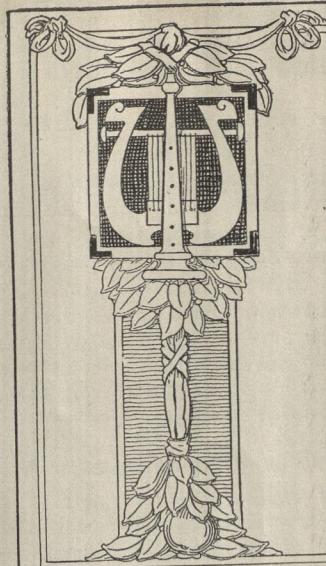
BY EUGEN D'ALBERT.

THE acquisition of technical facility is an easy matter for anyone that has industry and patience, but the magnetic fluid that establishes the contact between the artist and his public can only proceed from the soul of the born artist, and cannot be acquired. The teacher can awaken this divine spark, and fan it to brightest flame, if he has the fine gift of the born teacher. Undoubtedly, very few possess it, and none in the same measure as Franz Liszt, the great artist of the soul. Therefore, both teacher and taught should turn more and more to this mighty teacher as a model—the teacher by seeking to influence the soul-life of the pupil and guide him into the right paths, not by crushing it with an excess of dry, unnecessary pedagogies that clip the wings of his genius; the pupil by taking as his model the unselfishness of Liszt's life and his ideal conception of art. Let him keep himself free from all pettiness, narrowness of mind and prosaic living. Let him not limit his knowledge to the piano. Let him mature himself, gather experience, take an interest in everything, in the fine arts and in literature.

The Ten Most Important Epochs In Musical History

By PROFESSOR HERMANN RITTER

Of the Royal Conservatory at Würzburg



[Hermann Ritter was born in Wismar, Mecklenburg, Germany, September 26th, 1849, and is regarded as one of the most gifted writers upon music of our times. In his youth he was a concert violinist of note. While studying at Heidelberg University, he evolved the idea of making a new instrument of the violin family which he named the "Viola Alta," contending that the proportions of the viola used in the string quartet were acoustically incorrect. He soon had many followers, and among his staunchest supporters were Franz Liszt and Richard Wagner. The latter realized and appreciated his ability combined with his erudition, and frequently consulted him regarding the orchestration of his master works. In fact, Prof. Ritter became an *attaché* of the Bayreuth Opera House, and was invaluable to Wagner during the presentation of the *Niebelungenlied*. Many of his pupils have since been especially selected to play in the Bayreuth Opera Orchestra. Ritter studied at the Neue Akademie der Tonkunst and the Royal High School for music in Berlin, where he was a pupil of Joachim. He was also a close friend of Rubinstein. His best-known work is his famous six volume "History of Music." This work is published only in German.]

Considering Prof. Ritter's eminence and accomplishments, THE ETUDE feels especially honored in being able to present the following article, which deserves reading and re-reading many times by all sincere music students. Written with the view of fixing the main outline of musical history in the pupil's mind, Prof. Ritter has chosen the following as the ten most important epochs in musical history: 1. The Earliest Stage of Church Music (Bishop Ambrosius). 2. The Epoch of Hucbald and d'Arezzo. 3. The Epoch of the Netherlands. 4. The Epoch of Palestrina and His School. 5. The Epoch of the Rise of Opera. 6. The Epoch of the Classic Masters of Germany. 7. The Epoch of the Song and its classic master, Schubert. 8. The Epoch of the Musical Romantics. 9. The Epoch of the Development of Program Music. 10. The Epoch of Richard Wagner. Translated by Miss F. Leonard. It is evident that this series will prove of a nature that our readers will desire to preserve for permanent reference.—EDITOR'S NOTE.]

Just as in nature forms can be changed, just as in human life habits and customs must vary; so Art, the spiritual image of life, is ever subject to constant change. And the function of history is to show us in what manner developments have perfected themselves, how they have reached their culmination, only to make way in turn for some new development. The history of music also teaches us the changes in the feelings and moods of men, as well as in the forms in which they have been expressed. When we consider the development of music among the nations who have deeply concerned themselves with it, we observe that the art has been inseparably connected with their whole intellectual outlook. Any work of art must always be judged according to the intellectual and social life of its period, as well as by the peculiarities of the people or individual who created it. Life and art are intimately related. Therefore the forms of expression vary according to the moving impulses and ideals of the period in which they are given utterance.

In this way, therefore, we find different principles ruling in the various phases of the development of music. Thus, for instance, the flowering of the highest ideal of church music is represented by the two great masters, Bach and Palestrina, in whose music the sublime is combined with the true. The ideal of the greatest truth and the highest beauty is found in the epoch of Haydn and Mozart. The ideal of characteristic expression combined with the highest truth is to be found in Beethoven's last period, in Berlioz, Liszt and Wagner. Wherever among the contemporaries of these great masters we find truth lacking, there we find the baroque, the insincere style arising.

EARLY CHRISTIAN MUSIC.

We know that music became the language of the deepest emotions of life at a time when Christianity was the great temporal power of the world; and in

the Christian church from the fourteenth to the sixteenth centuries developed each of the chief elements of music, as well as melodic and harmonic choral singing. Pope Gregory (about 600 A. D.) laid the foundations of a Diatonic System of Melody in his "Antiphonarium." The fundamental principles of harmony were systematized in the tenth century by Hucbald. Rhythm (mensural notes) came

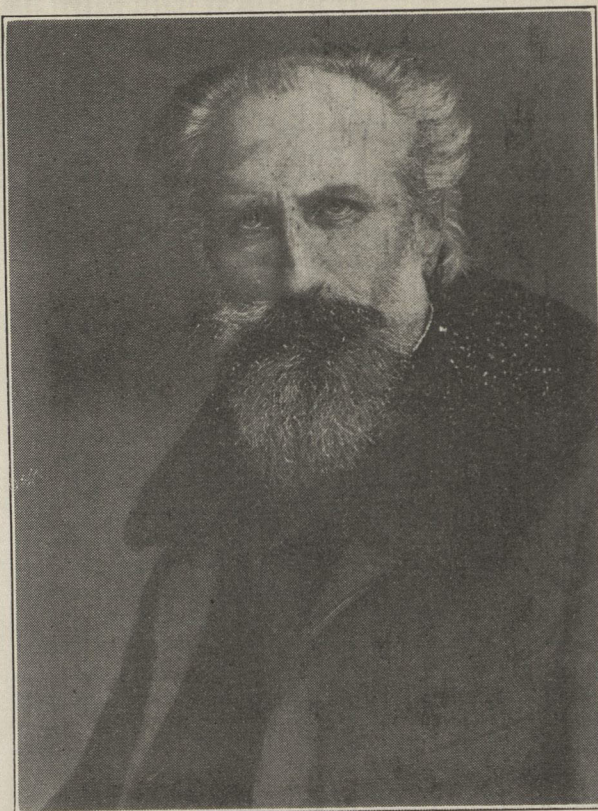
is also quite different from what was formerly required, just as national and individual consciousness has altered and the expression of it was changed.

Whoever has traced carefully the development of music in connection with the various epochs of general history will have observed the following general law: Each separate period of art undergoes gradual changes. We see its exponents ripen and rise gradually to a certain height, remain at this height for a time, and then gradually decline. The decline occurs when there is no longer necessity for renewed production, and when the highest proficiency in skill has been reached; that is, when skillful use of form, as well as use of the external technical means, can be learned mechanically and used in imitation merely. Form and technical means are not interesting in themselves. Only the content (the reality, the idea they express) is interesting.

When original genius is lacking, original content is usually lacking also. Moreover, it is a law in the development of music that all significant phenomena must struggle for recognition. Such phenomena arise from a deep inner necessity for expression; when this necessity has passed, then the phenomena disappear also, and new phenomena, corresponding to the changed spirit of the times, take the place of the earlier ones. This seldom happens, as I have said, without a struggle. Inseparably connected with the entire intellectual outlook of a people, and with the life and attitude of the individual, is the process of development of its musical life. In fact, we may consider it with reference to its environment.

At first we perceive music in the heart of the church, for from the beginning of the Christian era till the sixteenth century music as an art was found exclusively in the churches and convents. Then it appeared in worldly life, leaping directly from the churches to the theatre. From the theatre, in which the opera, as well as virtuosity in singing and in performance upon single instruments developed, it withdrew to the drawing-room (*camera*), resulting in the origin of chamber music. From the salon to the concert hall was the next step. Influenced by the modern national consciousness, it proceeded to the greater public concert halls and public gardens. In the various classes of human society, therefore, music was at first the privilege of the heads and scholars of the church (church music), then of the princes and nobles (opera and chamber music), until it finally became the common property of all the people (part songs, songs for single voice, instrumental music, opera, oratorio).

Moreover, the various means of expression employed by the tone-poets in the course of music's development are typical of the different epochs of style. In the period after the birth of Christ from Ambrosius and Gregory to Palestrina, church music was purely vocal in character. *Song* ruled and determined the style of all the music of this time. In the period marked by the works of Bach and Handel, the style created by the organ is recognizable throughout. The style of Gluck, Haydn, Mozart and the younger Beethoven is determined by the *string instruments*. The *string quartet* is the basis of the orchestra. The *instrumental melody* predominates even in the song of this period, especially in Italian opera. Piano and orchestra are still undeveloped. The piano is the instrument of the modern composers (Beethoven, Mendelssohn, Chopin



PROF. HERMANN RITTER.

into its own through Franko of Cologne in the thirteenth century; and from the twelfth to the fourteenth centuries, among the learned musicians of France, the first beginnings of counterpoint were initiated—the counterpoint which from the fifteenth to the sixteenth centuries was to be further developed by the Netherlands until finally, on Italian soil, in the music of the church, it blossomed to its finest flower in the music of Palestrina.

THE GREGORIAN CHANTS.

We must regard the diatonic style, as represented by the Gregorian chants and the works of Palestrina, as the principal characteristic of the music of the first fifteen centuries of the Christian era. On the other hand, the characteristics of the music of the middle ages (and of modern music also) are: 1. The use of the chromatic scale and enharmonic changes in addition to diatonic harmonies, and 2. Free counterpoint, as well as the highly differentiated use of the instruments of the orchestra, the technical possibilities of which had greatly expanded—as they continued to do even during the nineteenth century. The psychology of the modern orchestra is already totally different from that of a hundred years ago. I consider that the technic of listening

Brahms, Liszt). The combination of all the means of expression of orchestra and voices is characteristic of Berlioz, Liszt and Wagner, also of Richard Strauss. In song the declamatory style predominates (based on the syllabic proportions of the words). The orchestra is developed to its utmost limits, according to the peculiar character of each instrument.

NATIONAL INFLUENCES.

ITALY is to be considered the home of music, because in Italy the germs of all musical forms developed. Later she yielded the supremacy to Germany, who in turn shared the fruits of her labors with other lands, as, for example, the Slav, Magyar and Scandinavian, as well as England and America. In the music of Handel and Mozart we must recognize both Italian and German influence; in Meyerbeer, German, Italian and French. It is interesting to observe how the three elements of music, melody, rhythm and harmony appear as the influences of the music of Italy, France and Germany. In the music of Italy, melodic style predominates; in that of France, rhythmic style is strongest, and in that of Germany, harmonic, polyphonic and contrapuntal. No country except Italy has passed through so comprehensive a development of music as has Germany. The following plan will illustrate these facts:

1. GERMAN RELIGIOUS MUSIC-DRAMA.

The mystery plays of the Middle Ages.

The Passion Music of Bach.

Parsifal of Wagner.

2. GERMAN INSTRUMENTAL MUSIC.

J. Sebastian Bach, Ph. E. Bach, J. Haydn, Mozart,

Beethoven, Schubert, Mendelssohn, Brahms, Ber-

lioz, Liszt, Wagner, R. Strauss, Bruckner, Mahler.

(Suite, Sonata, Symphony, Symphonic Poem,

Symphonic Ode.)

3. ORATORIOS.

Handel, Haydn, Mendelssohn, M. Bruch.

4. SONG.

Bach, Mozart, Beethoven, Schubert, Mendelssohn,

Schumann, Franz, Liszt, Wagner, Cornelius, Ru-

binstein (whose songs follow a pure German

style), Brahms, Strauss, Wolf.

5. GERMAN OPERA AND GERMAN NATIONAL MUSIC-DRAMA.

Gluck, Mozart, Beethoven, Spohr, Marschner,

Wagner, R. Strauss, Schillings, Pfitzner, Humper-

dinck.

Two principles of musical style have worked out in the course of the eighteenth and nineteenth centuries; one based on treatment according to themes and conventional forms, the other on psychological treatment.

The music of the first style is expressed in conventional form and has no definite emotion (mood) as its content. The music of the second is derived from purely psychological principles; that is, this music is merely the expression of a mood, and the painting of a situation; its form is deduced from the principles of a poetical idea, and finds its justification and explanation by means of a program. All forms of music, excepting the oratorio, which has never passed beyond certain limits of convenience and tradition—symphonic style, opera, piano forms and song-forms, have suffered an extension, a broadening of form, because of this new principle. It sought at the end of the nineteenth century new outlets in realism and symbolism, which involved a decided development of technique in the orchestra, as our youngest poet, Rich-

ard Strauss, has shown. He introduced new surprises in his works, compelling the instruments of the orchestra to obtain remarkable effects. He marks, with his orchestra, the culmination (up to the present time) of the wave of highly developed orchestra-technic.

AN IMPORTANT TRANSITION.

The first wave, as we know, was the transition from the old classic writers to the romantic school. Weber, closely followed by Mendelssohn, with reference to orchestra-technic, is an example. A special distinctive mark of modern music is the individual, the personal, the subjective quality, in contrast to the objective. A characteristic difference between the art-principle of the older classicists and that which developed in the romanticists, as well as with Berlioz, Liszt and Wagner, is the following: In considering the construction of a work of art, the classicists took care to produce a certain continuous flow of development in the thematic material according to the requirements of conventional forms, their contemporaries, more or less, following with a theory which they had studied out; in general, the artistic conception was objective (rather than other). With the later and latest composers the art principle lies in the inspiration, the intuition, and the artistic conception is more or less subjective, freeing the art of sounds from compulsory form. The ideals, the inner being of a time or an individual, finds expression in any art, especially in music, the sphere of feeling. History suffices to show us how man is subject to continual change, and we must suppose that the law of external change persists in music also. This the development of music shows us.

If, now, we glance at the development of music from the beginning of the Christian era, that is, the process of growth of German, French and Italian music, we deduce the diagram given at the bottom of this page.

Let us now, from the history of the general course of music development, select the ten most significant events or happenings which have made their influence felt even up to the present time.

1. THE EARLIEST STAGE OF CHURCH MUSIC.

The first great event of the growth of music in the early years of Christianity was the work of *Ambrosius* (Bishop of Mailand, 333-397) and Gregory I (540-604). With the name *Ambrosius* we associate a series of *Hymns*, which are still sung to-day in the Catholic Church. He succeeded in preserving aesthetically the culture of the Catholic Church, in combining the antiphonal singing, customary in the Eastern Churches, with the elements of old Greek music, since his series of scales can be traced back to the old Greek modes. Of his system of notation we know nothing.

Gregory I extended widely the cultivation of Church music (which consisted exclusively of song), giving an impetus to unity of development which has persisted up to the present time. His chief work was the *Antiphonarium*, the book which contained the antiphonal chants prescribed for use in the Church. The "Cantus Gregorianus," also called "Cantus Firmus," or fixed song, so called because it was to remain as guide and foundation in all church music, and is still in our own time the basis of the liturgy of the Catholic Church. The Gregorian Song was founded on eight series of tones (or scales), the so-called "Church Modes." It was always sung in unison. For notation, he used the "neumes," which did not fix the intervals defi-

nately, but indicated the rising and falling of the melody. The "neumes" were merely an aid to memory (*rememoratio subsidium*).

2. THE EPOCH OF HUCBALD AND d'AREZZO.

The second great mark in the development of music was the work of *Hucbald* and *Guido d'Arezzo*. With *Hucbald* (born 840, in Belgium, died 932, in the Convent of St. Armand), we associate the first system of principles for *polyphonic singing*; with *d'Arezzo* (born about 1000, died 1037, as a Benedictine monk), the discovery of a system of notation which for the first time showed exactly the pitch of the notes. *Hucbald* laid down his rules for polyphonic song in his "*Organum*;" *Arezzo* showed his system in a work called *Micrologus de disciplina artis musical*.

THE MASTERS OF NETHERLAND.

3. Epoch of the Netherlanders.

While the principles of melody and harmony were developing in the head of the Christian Church for two thousand years after Christ, the twelfth, thirteenth and fourteenth centuries bring new principles for the construction of music with reference to melody, harmony, rhythm and counterpart. The so-called *Mensuralists*, *Marchettus von Padua*, *Franco of Cologne* and *Jean de Muris*, not only advanced in harmony, but discovered a notation (*mensural notes*) by which it was possible to indicate in writing a particular duration of the note. Through the work of these men came about the general development of our modern idea of consonance and dissonance. During the fifteenth and sixteenth centuries, therefore, the composers of the Netherlands carried on the work of the preceding years, and influenced the development of music as far as our own day, because they furnished the materials, the stones for building up the art. The Netherlanders must be regarded as having established artistic counterpoint. From Northern France, England, Holland, Belgium and Germany, were the composers who shared in this important phase which lasted from the twelfth to the middle of the fifteenth centuries. Many forces worked together. Many theoretical and practical writers put their hands to the work, and many experiments of all sorts had to be made in order to create a wholly artistic system of contrapuntal writing, which in many cases took over-subtle and exaggerated forms.

In the period of the Netherlanders were developed the canon, augmentation and diminution of the theme, imitation and inversion of the theme, besides the beginnings of the fugue. The names of *Dufay*, *Ockeneim*, *Josquin de Prés*, *Gombert* and *Orlando di Lasso* are the most important ones of the period. They prepared Italy for her musical independence. Their influence became especially strong in Rome and Venice (also in Naples), where the contrapuntal and polyphonic principles worked out in the field of a *capella* song, so that we hear of a Roman school of composition, a Venetian school and a Neapolitan school.

(Section II of this important historical article will appear in THE ETUDE for April.)

THE ADVENTUROUS COMPOSER OF MARITANA.

The "Scots wha hae wi' Wallace bled," might have had an almost equally gory time of it with an Irish namesake of the great Scotch fighter, for William Vincent Wallace, the composer of *Maritana*, had a far more adventurous career than usually falls to the lot of the opera composer. Mr. F. J. Crowest tells us that he "was an adventurous young Irishman who emigrated to Australia in his early twenties, and spent some time in the bush. During a casual visit to Sydney his remarkable ability as a violin player came under the notice of the reigning Governor, General Sir Richard Bourke. Under his patronage, young Wallace settled in Sydney, and there it is not unlikely that he composed some of the music which he afterwards incorporated in *Maritana* and other of his operas. But he was of a restless disposition, and set out on a cruise in a whaler. Wallace narrowly escaped with his life. Under-rebel Maoris of New Zealand, was captured, and was within an ace of being sacrificed. As it was, he lived until 1865, when the wandering British minstrel died on French soil."

Helping Yourself to Success

By

DR. ORISON SWETT MARDEN

[In October of last year THE ETUDE issued a special "Self-help, Uplift and Progress" number which unquestionably inspired many earnest ETUDE readers to higher efforts and better work. The following extract from a noted self-help book was intended for our Self-help issue, and is printed by the author's permission. Not since the days of Samuel Smiles has the world known a personality who has had so much to do with encouraging young men and women as Dr. Orison Swett Marden, editor of *Success*. Dr. Marden has suggested as his contribution to these appreciations of the wonders of self-help, the "Self-Help" chapter in his book "Rising in the World" (copyright 1894 by Orison Swett Marden). A portion of this chapter follows.—EDITOR THE ETUDE.]

"COLONEL CROCKETT makes room for himself," exclaimed a backwoods congressman in answer to the exclamation of the White House usher to "Make room for Colonel Crockett!" This remarkable man was not afraid to oppose the head of a great nation. He preferred being right to being president. Though rough, uncultured, and uncouth, Crockett was a man of great courage and determination.

"Poverty is uncomfortable, as I can testify," said James A. Garfield; "but nine times out of ten the best thing that can happen to a young man is to be tossed overboard and compelled to sink or swim for himself. In all my acquaintance I have never known a man to be drowned who was worth the saving."

Garfield was the youngest member of the House of Representatives when he entered, but he had not been in his seat sixty days before his ability was recognized and his place conceded. He stepped to the front with the confidence of one who belonged there. He succeeded because all the world in concert could not have kept him in the back-ground, and because when once in the front he played his part with an intrepidity and a commanding ease that were but the outward evidences of the immense reserves of energy on which it was in his power to draw.

EVERY MAN SETS HIS OWN RATE.

"Take the place and attitude which belong to you," says Emerson, "and all men acquiesce. The world must be just. It leaves every man with profound unconcern to set his own rate."

"A person under the firm persuasion that he can command resources virtually has them," says Livy.

Richard Arkwright, the thirteenth child, in a hovel, with no education, no chance, gave his spinning model to the world, and put a scepter in England's right hand such as the queen never wielded.

Solario, a wandering gypsy tinker, fell deeply in love with the daughter of the painter Coll' Antonio del Fiore, but was told that no one but a painter as good as the father should wed the maiden. "Will you give me ten years to learn to paint, and so entitle myself to the hand of your daughter?" Consent was given, Coll' Antonio thinking that he would never be troubled further by the gypsy.

About the time that the ten years were to end the king's sister showed Coll' Antonio a Madonna and Child, which the painter extolled in terms of the highest praise. Judge of his surprise on learning that Solario was the artist. His great determination gained him his bride.

Louis Philippe said he was the only sovereign in Europe fit to govern, for he could black his own boots.

When asked to name his family coat-of-arms, a self-made President of the United States replied, "A pair of shirtsleeves."

It is not the men who have inherited most, except it be in nobility of soul and purpose, who have risen highest; but rather the men with no "start" who have won fortunes, and have made adverse circumstances a spur to goad them up the steep mount where

"Fame's proud temple shines afar."

To such men every possible goal is accessible, and honest ambition has no height that genius or talent may reach, which has not felt the impress of their feet.

You may leave your millions to your son, but have you really given him anything? You can not transfer the discipline, the experience, the power, which the acquisition has given you; you can

not transfer the delight of achieving, the joy felt only in growth, the pride of acquisition, the character which trained habits of accuracy, method, promptness, patience, dispatch, honesty of dealing, politeness of manner have developed. You can not transfer the skill, sagacity, prudence, foresight, which lie concealed in your wealth. It meant a great deal for you, but means nothing to your heir. In climbing to your fortune, you developed the muscle, stamina, and strength which enabled you to maintain your lofty position, to keep your millions intact. You had the power which comes only from experience, and which alone enables you to stand firm on your dizzy height. Your fortune was experience to you, joy, growth, discipline, and character; to him it will be a temptation, an anxiety, which will probably dwarf him. It was wings to you, it will be a dead weight to him; to you it was education and expansion of your highest powers; to him it may mean inaction, lethargy, indolence, weakness, ignorance. You have taken the priceless spur—necessity—away from him, the spur which has goaded man to nearly all the great achievements in the history of the world.

HOW DEPRIVATIONS STRENGTHEN

You thought it a kindness to deprive yourself in order that your son might begin where you left off. You thought to spare him the drudgery, the hardships, the deprivations, the lack of opportunities, the meager education, which you had on the old farm. But you have put a crutch into his hand instead of a staff; you have taken away from him the incentive to self-development, to self-elevation, to self-discipline and self-help, without which no real success, no real happiness, no great character is ever possible. His enthusiasm will evaporate, his energy will be dissipated, his ambition, not being stimulated by the struggle for self-elevation, will gradually die away. If you do everything for your son and fight his battles for him, you will have a weakling on your hands at twenty-one.

"My life is a wreck," said the dying Cyrus W. Field, "my fortune gone, my home dishonored. Oh, I was so unkind to Edward when I thought I was being kind. If I had only had firmness enough to compel my boys to earn their living, then they would have known the meaning of money." His table was covered with medals and certificates of honor from many nations, in recognition of his great work for civilization in mooring two continents side by side in thought, of the fame he had won and could never lose. But grief shook the sands of life as he thought only of the son who had brought disgrace upon a name before unsullied; the wounds were sharper than those of a serpent's tooth.

During the great financial crisis of 1857 Maria Mitchell, who was visiting England, asked an English lady what became of daughters when no property was left them. "They live on their brothers," was the reply. "But what becomes of the American daughters," asked the English lady, "when there is no money left?" "They earn it," was Miss Mitchell's reply.

"A man's best friends are his ten fingers," said Robert Collyer, who brought his wife to America in the steerage.

There is no manhood mill which takes in boys and turns out men. What you call "no chance" may be your only chance. Don't wait for your place to be made for you; make it yourself. Don't wait for somebody to give you a lift; lift yourself. Henry Ward Beecher did not wait for a call to a big church with a large salary. He accepted the first pastorate offered him, in a little town near Cincinnati. He became literally the light of the church, for he trimmed the lamps, kindled the fires, swept the rooms, and rang the bell. His salary was only about \$200 a year—but he knew that a fine church and great salary can not make a great man. It was work and opportunity that he wanted. He felt that if there were anything in him, work would bring it out.

BEETHOVEN'S FAMOUS REMARK.

When Beethoven was examining the work of Moscheles, he found written at the end, "Finis, with God's help." He wrote under it, "Man, help yourself."

A white squall caught a party of tourists on a lake in Scotland, and threatened to capsize the boat. When it seemed that the crisis had really come, the largest and strongest man in the party, in a state of intense fear, said, "Let us pray." "No, no, my

man," shouted the bluff old boatman, "let the little man pray. You take an oar."

The grandest fortunes ever accumulated or possessed on earth were and are the fruit of endeavor that had no capital to begin with save energy, intellect, and the will. From Croesus down to Rockefeller the story is the same, not only in the getting of wealth, but also in the acquirement of eminence; those men have won most who relied most upon themselves.

"The male inhabitants in the Township of Loafersdom, in the County of Hatework," says a printer's squib, "found themselves laboring under great inconvenience for want of an easily traveled road between Poverty and Independence. They therefore petitioned the powers that be to levy a tax upon the property of the entire county for the purpose of laying out a macadamized highway, broad and smooth, and all the way down hill to the latter place."

Man is not merely the architect of his own fate, but he must lay the bricks himself. Bayard Taylor, at twenty-three, wrote: "I will become the sculptor of my own mind's statue." His biography shows how often the chisel and hammer were in his hands to shape himself into his ideal.

Labor is the only legal tender in the world to true success. The gods sell everything for that, nothing without it. You will never find success "marked down." The door to the temple of success is never left open. Every one who enters makes his own door, which closes behind him to all others.

GREAT MEN AND CIRCUMSTANCE

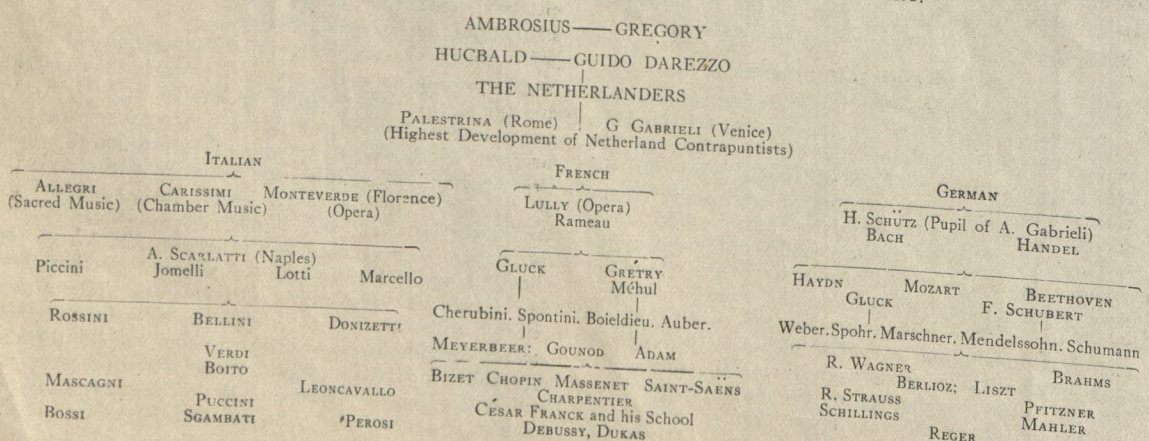
Circumstances have rarely favored great men. They have fought their way to triumph over the road of difficulty and through all sorts of opposition. A lowly beginning and a humble origin are no bar to a great career. The farmers' boys fill many of the greatest places in legislatures, in business, at the bar, in pulpits, in Congress, to-day. Boys of lowly origin have made many of the greatest discoveries, are presidents of our banks, of our colleges, of our universities. Our poor boys and girls have written many of our greatest books, and have filled the highest places as teachers and journalists. Ask almost any great man in our large cities where he was born, and he will tell you it was on a farm or in a small country village. Nearly all of the great capitalists of the city came from the country.

Isaac Rich, the founder of Boston University, left Cape Cod for Boston to make his way with a capital of only four dollars. Like Horace Greeley, he could find no opening for a boy; but what of that? He made an opening. He found a board, and made it into an oyster stand on the street corner. He borrowed a wheelbarrow, and went three miles to an oyster smack, bought three bushels of oysters, and wheeled them to his stand. Soon his little savings amounted to \$130, and then he bought a horse and cart.

Self-help has accomplished about all the great things of the world. How many young men falter, faint, and dally with their purpose because they have no capital to start with, and wait and wait for some good luck to give them a lift! But success is the child of drudgery and perseverance. It can not be coaxed or bribed; pay the price and it is yours. Where is the boy to-day who has less chance to rise in the world than Elihu Burritt, apprenticed to a blacksmith, in whose shop he had to work at the forge all the day-long, and often by candle-light? Yet, he managed, by studying with a book before him at his meals, carrying it in his pocket that he might utilize every spare moment, and studying at night and holidays, to pick up an excellent education in the odds and ends of time which most boys throw away. While the rich boy and the idler were yawning and stretching and getting their eyes open, young Burritt had seized the opportunity and improved it. At thirty years of age he was master of every important language in Europe and was studying those of Asia. What chance had such a boy for distinction?

WHEN I made a mistake in a passage, or struck wrongly notes or leaps which he (Beethoven) often wanted specially emphasized, he seldom said anything; but if my fault was in expression, or a crescendo, etc., or in the character of the piece, he became angry, because, as he said, the former was accidental, while the latter showed a lack of knowledge, feeling or attention. He himself very often made mistakes of the former kind, even when playing in public.—*Ferdinand Rits*.

DIAGRAM INDICATING THE MAIN OUTLINES OF MUSICAL DEVELOPMENT IN ITALY, FRANCE AND GERMANY FROM THE FOURTH CENTURY TO THE PRESENT.



Educational Notes on Etude Music

By PRESTON WARE OREM

ROMANZE—W. A. MOZART.

Lovers of the classics will enjoy this fine piece. It is delicate and refined in Mozart's happiest vein. The classics should never be neglected, as they form the basis of all that is best in musical art, both creative and interpretative. Mozart will never grow old-fashioned.

VALLEY OF REST—F. MENDELSSOHN.

This is one of Mendelssohn's most beautiful part-songs for mixed voices arranged as a piano solo in the form of a "song without words." Mendelssohn wrote many of these part-songs but they are not sung nowadays as much as they should be. His rare melodic inspiration was not confined alone to the "songs without words," and these and the part-songs have much in common. "Valley of Rest" makes an effective piano piece, quiet, refined and expressive.

VALSE IMPROMPTU—L. G. JORDA.

Mr. Jorda, the Mexican composer, has been represented in our pages a number of times, and always with success. His "Valse Impromptu" is a brilliant piece of writing, with taking and well-defined themes. It should be taken rapidly and with a crisp, sparkling touch. A fourth or fifth grade pupil should do well with this piece.

MELODY OF LOVE, (PARAPHRASE)—H. ENGELMANN.

The original "Melody of Love" has proven one of the most popular piano pieces of the day. It has been arranged for voice, for violin, for cornet, for band and orchestra, and has been successful in all these forms. The composer has now elaborated it in the form of a "Paraphrase." This new edition renders it still more available as a piano solo for recital or drawing-room use.

ROUND WE GO—H. PARKER.

Here is a real waltz, one that can be danced to. It will also afford pleasure as a recreation or drawing-room piece. Mr. Parker, who is best known by his many successful songs, never writes unless he has something good to say; moreover, he is one of those who believe in melody. Any third grade pupil should do well with this piece.

COLUMBINE—A. J. SILVER.

This is a graceful and fanciful dance movement by a talented English composer. It should be played in the style of an *air de ballet*, in a capricious manner and with much freedom of tempo. The principal themes must be well contrasted.

SONG OF THE BATHERS—P. WACHS.

Paul Wachs has enjoyed a popularity for some years as one of the best writers of high-class drawing-room music. "Song of the Bathers" is a good representative piece, tuneful and scintillating. It must be played gracefully and with finish.

SERENADE OF HARLEQUIN—TH. LACK.

This is a clever descriptive piece by the well-known French composer. It illustrates a familiar scene from the conventional Christmas pantomime. Harlequin strums his guitar beneath Columbine's window and sings a love-sick serenade. The text accompanying the music describes the outcome, suggesting the proper interpretation of the piece.

MY BELOVED—A. HILGER.

This is a graceful gavotte in modern style by a contemporary German writer. The modern *gavotte* is, in reality, more like a *schottische*. This piece is an excellent representative of its class with characteristic, clearly defined themes. It will prove useful with third or fourth grade pupils as a study in chords and octaves.

BABBLING BROOKLET—F. E. FARRAR.

This is a clever little teaching piece which will require nimble fingers and good rhythmic sense. It must be played brightly and in descriptive style.

LAND OF DREAMS—CH. LAUWENS.
This is a charming cradle-song, by a successful Belgian composer. It must be played tastefully and with expression. All the passage-work in the middle section should be played in a subdued manner and without hurrying.

LEFT! RIGHT!—CHAS. LINDSAY.

This is a taking march movement for young players. It derives its name from the familiar military expression, "Left! Right!" Owing to their strongly marked rhythms, marches are always useful in teaching time and steadiness of movement. Moreover, pupils always like them.

HUMORESKE (FOUR HANDS)—A. DVORAK.
This popular piece, originally for piano solo, has been arranged variously. As a four-hand number it should prove very successful. In this form opportunity is afforded for bringing out the melody more strongly and for adding solidity to the accompaniment. It will be noted that the melody "Suwanee River" is introduced in the *Secondo* part. Although this is not the composer's own idea, it is quite in keeping with the character of the piece as a whole and adds much to the general interest.

Some of the large concert orchestras have employed the same device in playing this piece.

CHRISTMAS EVE (FOUR HANDS)—P. HILLER.

This is an original four-hand piece, not an arrangement, clever and characteristic. Play it in a spirited manner like a joyous dance.

SOUVENIR (VIOLIN and PIANO)—R. GEBHARDT.

Mr. Gebhardt is known to our readers as one of the winners in our recent Prize Contest for Piano Compositions. His "Souvenir" is a new work for violin, well-written and effective. It should be played in true emotional style with breadth and fluency. The "double-stops" are not difficult but they must be kept well in tune.

TWILIGHT SONG (PIPE ORGAN)—F. N. SHACKLEY.

As a piano solo this piece won a prize in our recent Contest for Piano Compositions. The composer, who is himself an organist of note, has arranged and amplified this number for pipe organ. In this shape it should win much favor, as it is very effective.

THE VOCAL NUMBERS.

Mr. George B. Nevin is well-known to our readers. His "Love and the Rose" is one of his prettiest songs. It will demand a rich, full voice of medium or rather low compass.

"An Irish Love Song," by Norman Leigh, is one of the best Irish songs we have seen in some time. It has the true lilt. This would make a splendid *encore* number.

"Thou Art Like a Flower," by Frances McCollin, is a very tender and sympathetic setting of a familiar text. This young composer has real talent.

"LEST WE FORGET."

SOME time ago a symposium was published in THE ETUDE upon "The Musical Faults America Must Correct." The contributors were musicians whose rank in their profession and experience of American conditions made their criticism of the utmost value. No doubt many music lovers took their words to heart and profited by them. No doubt many more took them to heart—and forgot all about them. It is for the sake of these last that we offer the following brief analysis of what was said and who said it:

"Commercialism and lack of broad musical culture."—Mrs. Bloomfield-Zeiser.
"Superficial training of children."—Arthur Foote.
"Lack of thoroughness."—David Bispham.
"Superficiality."—Clarence Eddy.
"Lack of ear-training and broad general culture."—William H. Sherwood.

"Over-haste and lack of thoroughness."—Frank Damrosch.

"Superficiality."—E. R. Kroeger.

"Better classification of the needs of students."—H. T. Finck.

"Haste and commercialism."—A. Lambert.

"Too many 'fake notions' and financial greed."—Emil Liebling.

"Lack of foundation, conception and definite aim."—Dr. H. G. Hanchett.

Calendar of Famous Musicians

MARCH

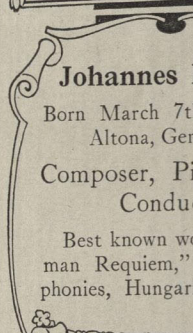


Arthur Foote

Born March 5th, 1853, at Salem, Mass.

American Organist and Composer.

Best known work: Symphonic Poem for Orchestra "Francesca da Rimini."



Johannes Brahms

Born March 7th, 1833, at Altona, Germany.

Composer, Pianist and Conductor.

Best known works: "German Requiem," four Symphonies, Hungarian Dances.

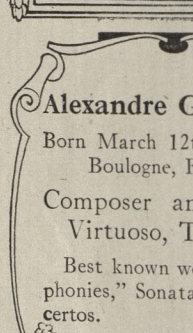


Pablo de Sarasate

Born March 10th, 1844, at Pampelona, Spain.

Composer and Violin Virtuoso.

Best known works: "Zigeunerweisen" and "Jota Aragonesa."



Alexandre Guilmant

Born March 12th, 1837, at Boulogne, France.

Composer and Organ Virtuoso, Teacher.

Best known works: "Symphonies," Sonatas and Concertos.

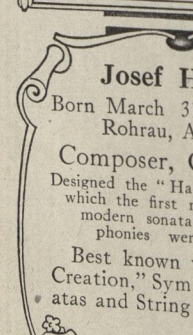


Johann S. Bach

Born March 21st, 1685, at Eisenach, Germany.

Composer, Organist, And in a large measure the founder of modern musical art.

Best known work: "Forty-eight Fugues and Preludes for the Well Tempered Clavichord."



Josef Haydn

Born March 31st, 1732, at Rohrau, Austria.

Composer, Conductor

Designed the "Haydnform" upon which the first movements of modern sonatas and symphonies were based.

Best known works: "The Creation," Symphonies, Sonatas and String Quartets.

MELODY OF LOVE

Paraphrase

H. ENGELMANN

THE ETUDE

quasi cadenza

poco cresc.

brillante

fz

rit.

Tempo I

p

fz

mf

rit.

pp

lunga

l. h.

Allegro

p

cresc.

Allegretto grazioso M. M. = 100

mf

dim.

p

rall.

p

poco rall.

p a tempo

cresc.

cresc. e poco accel.

Fine

THE ETUDE

a tempo cantabile

p l. h.

slentando

mf

poco rall.

frinforzo

poco rall.

a tempo

p

cresc.

a tempo

poco rall.

cresc.

p

cresc. e poco accel.

f

pp

poco cresc.

Ped. simile

poco cresc.

Ped. simile

a tempo

poco rall.

pp subito

poco cresc.

f

pp

f

ff

p D. S.

THE ETUDE HUMORESKE

SECONDO

ANT. DVOŘÁK, Op. 101, No. 7

Arr. by W. P. Mero

Poco lento e grazioso M.M. ♩ = 72

leggiero

p *dim.* *pp*

ben marcato *p*

pp *f* *dim.* *p*

rit. fz dim. *ben marcato*

cresc. *rit.* *f* *mf*

dim. *f* *fz* *f*

THE ETUDE HUMORESKE

PRIMO

ANT. DVOŘÁK, Op. 101, No. 7

Arr. by W. P. Mero

Poco lento e grazioso M.M. ♩ = 72

leggiero *p* *dim.*

pp *leggiero*

p *dim.*

f *dim.* *p*

rit. fz dim. *pp*

pp *cresc.* *rit.* *f* *mf*

dim. *f* *fz* *dim.* *f*

THE ETUDE

SECONDO

Ben marcato
cresc.
rit.
atempo
f
dim.
p
dim.
rall.
pdim.
pp

CHRISTMAS EVE

SECONDO

Allegretto M.M. ♩ = 108

P. HILLER, Op. 51, No. 5

mf
p
cresc.
p
cresc.
p
cresc.
f

THE ETUDE

PRIMO

pp
cresc.
rit.
a tempo
f
dim.
p
dim.
rit.
pdim.
pp

CHRISTMAS EVE

PRIMO

Allegretto M.M. ♩ = 108

P. HILLER, Op. 51, No. 5

p
schern.
mf
f
cresc.
f

THE ETUDE VALSE IMPROMPTU

LUIS G. JORDA

Allegro M.M. $\text{♩} = 72$

poco rit. ben legato

p

p

cresc.

1st time only *For Fine.* *only*

poco rit. dolce

*2 D.C.**

TRIO *mf*

* From here go to the beginning and play to Fine; then, play Trio.
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THE ETUDE

f *dim.* *pp*

sonoro

f

f *p* *D.C.*

SERENADE OF HARLEQUIN

Allegro M.M. $\text{♩} = 76$

TH. LACK, Op. 61

Harlequin playing the guitar beneath Columbine's balcony, the window is closed. He sings *pp e secco.*

f *mf e ben cantando* *p*

He speaks *mf* *dolce e rall.* *meno mosso e quasi recitativo*

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THE ETUDE

Tempo I.
He preludes
f e secco

He sings
pp e secco

mf

He speaks
a tempo
mf *rall.* *f* *p dolce* *rit.* *p meno mosso e quasi recitativo*

At last! Columbine appears at the window
ff precipitato

Tempo I.
The window is still closed
He becomes impatient

1 *pp*

LEFT! RIGHT!

PARADE MARCH

CHAS. LINDSAY

Tempo di Marcia M.M. ♩ = 108

f *poco cresc.* *ff* *f* *cresc.* *mf* *cresc.* *f* *Fine*

THE ETUDE

TRIO

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

D.C.

THE BABBLING BROOKLET

Allegretto M.M. ♩ = 108

FREDERIC EMERSON FARRAR

mf

Last time only

pp *Fine*

quasi cadenza *poco rit.* *ad lib.* *D.C.*

THE ETUDE

Dedicated to my young friends

ROUND WE GO

HENRY PARKER

INTRO.
Moderato

p sostenuto
mf
f
cresc.
ff
cresc.
fff
p
cresc.
p
cresc.
sostenuto il basso
Fine
animato
con Ped.
dim.
p
ff
cresc.
sostenuto
ten.
con Ped.
ten.
ff
cresc.
dim.
cresc.
dim.
*D.S.**

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

dolce con espress.
cresc.
p
cresc.
marcato
sostenuto il basso
dim.
p
mf
cresc.
f
sentito
dim.
ff marcato e staccato
p dolce
ff
p
mf
cresc.
f
sentito
dim.
D.S.

VALLEY OF REST

SONG WITHOUT WORDS

F. MENDELSSOHN

Arr. by Preston Ware Orem

Adagio M.M. = 72

cresc.
dim.
p
pp
sf
cresc.
sf cresc.
f
p
pp
cresc.
sf
pp
cresc.
sf
pp

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Quasi allegretto M. M. $\text{♩} = 60$

ben marcato il canto

con sordini

con sordini

senza sordini

senza sordini

cresc.

pp con sordina

pp con sordina

CODA

Piu lento M.M. $\text{♩} = 50$

Piu lento M.M. $\text{♩} = 50$

ben marc. il canto

ben marc. il canto

cantabil

cantabil

pp zeffiroso
una corda

pp zeffiroso
una corda

rcato il canto 4 5

rcato il canto 4 5

pp  *D. S.*

pp  *D. S.*

THE ETUDE MY BELOVED MEIN LIEBLING

GAVOTTE

A. HILGER, Op. 11

Con grazia M. M. ♩ = 96

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THE ETUDE

LAND OF DREAMS BERCEUSE

CH. LAUWENS

Lento con tenerezza M. M. ♩ = 72

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THE ETUDE

ROMANZE

W. A. MOZART. 1756-1791

Andante M M $\text{♩} = 48$

(a)

mf *p* *p* *cresc* *p* *ad lib* *f* *p*

(b)

mf *p* *cresc* *p*

(c)

p *mf* *fp* *fp* *fp* *fp* *mf* *fp* *fp* *fp* *mf*

b c

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THE ETUDE

cresc *rall* *f* *mf* *p*

p *f* *p*

cresc *con* *do* *f* *p*

mf *f*

p *p* *p* *p*

p *p* *mf* *mf* *fp* *fp*

fp *p* *balando* *p*

À mon frère Heinrich
SOUVENIR

REINHARD W. GEBHARDT Op. 48

Allegretto M.M. ♩ = 80

VIOLIN

PIANO

THE ETUDE

LOVE AND THE ROSE

By permission of The Chicago Herald

GEORGE B. NEVIN

Andante con espress.

1. "If love were what the rose is," 'Twould shut at close of day — And at the touch of
 2. "If love were what the rose is," 'Twould ease no weight of grief — And in the storm-y

rit. a tempo

Au-tumn 'Twould fade and die a-way "If love were what the rose is" Its fragrance would de-part — And make a lonesome
 wea-ther Dis-man-tle leaf by leaf, "If love were what the rose is" Ah! who of love would sing? — Or in the clutch of

rit.

gar-den, Of all the hu-man heart, And make a lone-some gar-den Of all the hu-man heart.
 win-ter Look forward to the spring? Or in the clutch of win-ter Look forward to the spring?

with fervor rit. f rit.

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DENNIS J. SHEA

AN IRISH LOVE SONG

NORMAN LEIGH

Moderato

1. Should the fond a-dor-ing heart seek its mes-sage to im-part, What's more sub-tle than the art Of lov-ing
 2. When the thrush its mat-in sings What a ly-ric spell it flings 'Till the well-kin puls-ing rings With silv'ry

song? — When the mus-ic's ca-dences wells In the bur-den that it tells There en-wov-en by its spell Love drifts a-long — Ev-ry
 notes — As the lark mounts to the sky Tril-ling mel-o-dy on high, Then it stirs an echo-ing cry In hu-man throats — But their

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THE ETUDE

soul finds for its mate Some new sto-ry to re-late, And 'twould be but tempt-ing fate Muteto a-dore. If the heart finds but a song That its
 lays lilt not more true Than my heart song throbs for you, And the notes are all too few Mysong to fill. — Could they feel the sweet un-rest That my

pas-sion will pro-long, Ah, then, dear, it can't be wrong To sing it o'er. — ev'-ry feath-ered breast Would ne'er be still. —

1 2

THOU ART LIKE UNTO A FLOWER

FRANCES M^c COLLIN

Andante con moto p

Thou art like un-to a flow-er. So fair, so pure, so bright, I

p

look on thee and sad-ness fills all my soul's de-light, I long on thy gold-en tress-es My fold-ed hands to

pp

lay, Pray-ing that God will pre-serve thee, So fair, so pure, al-way.

pp

rall.

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TWILIGHT SONG

REVERIE

FREDERICK N. SHACKLEY

Registration: { Gt. or Ch. Soft Melodia or 8' Flute
Sw. Soft 8' without reed
Ped. Soft 16' coup. Gt. or Ch. to Ped.
Arranged for the Organ
by the Composer

Moderato e sostenuto M.M. ♩ = 63

MANUAL

PEDAL

Sw. add Oboe

Ch. Clar. un poco piu mosso

TRIO

Sw. add Oboe

mp

cresc.

mf

atempo

poco rall.

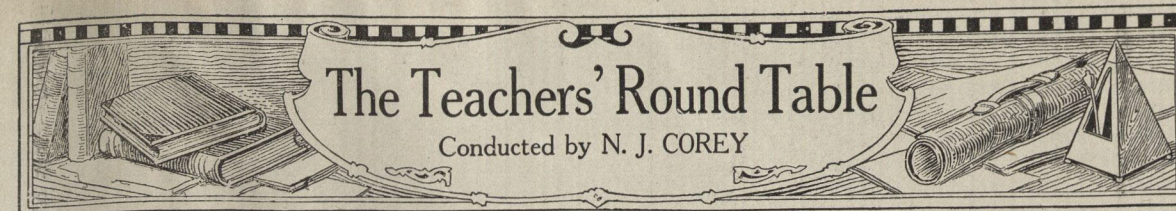
poco rit.

D.C.

Fine

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The Teachers' Round Table

Conducted by N. J. COREY

THE WELL-TEMPERED CLAVICHORD.

1. "Will you please tell me in what order to use the preludes and fugues of Bach?"
2. "Should they be given to all advanced pupils?"
3. "Should they be used as études or pieces?"
4. "Can the preludes be used separately from the fugues?"
5. "Is a student supposed to learn the entire forty-eight?"
6. "Why should much time be spent upon them when they are played so little?"—A. L. D.

It is very rarely that I receive an inquiry in regard to the Bach Fugues. Doubtless but few of the readers of the Round Table have pupils who advance far enough to play them. There are some, however, who, like A. L. D., have an occasional pupil who is ready to study them, but so rarely that the teacher himself hardly feels familiar enough with the fugues to know just how to use them. With the majority of players who have to engage in active teaching the difficult works of Bach seem to take a position similar to that of the Latin and Greek one learned in college. Although Bach's works are by no means a dead language, yet it is a deplorable fact that the treasures of musical beauty contained in them are allowed to lie so continuously upon the shelf.

Someone has said that the Well-Tempered Clavichord is the musician's bible. We do not question the merit of the Bible; neither do we read it as often as so wonderful a book would seem to compel. But as we put faith in the Bible, so does the musician put his musical faith in Bach and build up his musicianship upon Bach's music. I have yet to hear of a great composer or pianist who has not acknowledged Bach as the fountain head of his inspiration. The ease and facility of Bach's manipulation of the material of musical composition has been the marvel of all true musicians ever since Mendelssohn's great service in making the master of Eisenach better known to the modern musical world. Bach was much more modern in his composition than those who immediately followed him. The means of expression of his day were entirely inadequate to his thought, which was universal and far-reaching in its significance; hence his piano works are equally fresh to-day. Not only this, but his thought was so much in advance of his time and instruments that it will bear being brought up to date without doing violence to its integrity. As Busoni has pointed out, the works of Mozart and Haydn will not bear being adapted to modern conditions, but belong more to their time. It is true the Bach idiom seems remote to the average listener, but the extremely contrapuntal style, whether ancient or modern, is always caviare to the general audience. But for the contrapuntal style to be caviare to the musician means that he is no musician in any but a superficial sense. The contrapuntal idea is one of the most life-giving principles in music. There have been no greater worshippers at the shrine of Bach than Liszt, Wagner and Richard Strauss. The surface listener finds little in the music of these moderns to suggest Bach, and yet they have all been masters of the Bach principle, and their works are vivified by it. Modern composition is a great tree whose roots reach deep down into the Well-Tempered Clavichord. Not to know it, not to study it, not to learn and play many of the preludes and fugues is to stop short of high musicianship. To predicate that they are played "so little" is wide of the mark. They are, perhaps, too intimate in character to find place upon the modern concert platform, but they are played more in private than one realizes. Modern concert music has become so brilliant in effect and recitals are given in such vast halls that the works that have been transcribed so as to meet the requirements of modern concert players, such as the transcriptions of Bach's works by Liszt, Tausig, d'Albert and Busoni, are more suitable and better represent the genius of the great master mind. These works cannot be compassed, however, except after one has had a thorough preliminary training in the Well-Tempered Clavichord. Many of them are only possible to the highest virtuosity. Meanwhile the player who has never studied

the Well-Tempered Clavichord and mastered its many difficulties has never solved the problem of ease and independence of finger action; neither has he trained his mind to a broad and ready comprehension of the many voices or parts that are constantly flowing through the majority of really great compositions. The audience that listens only for the solitary melody with the simple accompaniment misses much of the deepest and most abiding pleasure that music can provide. If you are not ready to study the Well-Tempered Clavichord without rebelling; if you do not enter upon the task with delight you are not yet ready to step into the ranks of that class which is known as the better element among musicians. This, I think, sufficiently answers your sixth question.

In answer to your fifth question I would say that it is not necessary to learn the entire forty-eight preludes and fugues. It would be a heroic task to any except those whose technique has become so finished that they could almost read them at sight. There are many who reach this stage, but I doubt if they spend an equal amount of time upon all the fugues. It would hardly be possible to say that they are all equally worthy of attention. The probability is that the majority of students who take up the study of the Well-Tempered Clavichord only make use of the first book, and do not learn all twenty-four of the fugues in this.

In answer to the fourth question I would say that the preludes are many of them played separately from the fugues and often in concert. The fugues may be played without the preludes, but in concert a fugue is rarely played in this manner.

If you mean, in your third question, étude in the sense of something of questionable musical or æsthetic value written solely for the practice of a given technical point, the Bach preludes and fugues certainly should not be given as études. Aside from the common technical study there are études which are of the highest artistic value, of which the Chopin, Liszt and Henselt études are noteworthy types. In these the idea of étude and piece are merged in one. There is no line of demarcation. As study material the fugues are invaluable. As pieces they are on the highest artistic level. After the student has achieved the technical ends to be desired in their study there remains the æsthetic delight of being able to perform them with ease. In the daily study it is doubtless better, however, to let the Well-Tempered Clavichord take the place formerly occupied by études. The student cannot afford to drop that part of his work devoted to "pieces," and the fugues will provide him with all the technical problems he may need for the time.

The answer to the second question, is that the preludes and fugues of Bach should be given to all advanced students who are serious in their work and who intend to become serious musicians. There is a class of players who develop a technique of extraordinary brilliancy, but whose superficiality is also extraordinary. From an educational point of view the fugues would doubtless be recommended as a means of all-around mental and musical development. And yet in such cases it often seems like debasing artistic riches, so flippant is the manner in which they express their dislike of these great master works. Their touch is often very musical in quality, and they have a dashing manner of playing brilliant things that is decidedly taking with an audience, unless that audience happens to be a cultivated one, but they go through life riding on the surface, and are always a perplexing problem to serious musicians. Bach remains a sealed book to them, often a book that is never opened. You cannot force Bach upon them. If they will meet you half way you may be able to be of much service in opening up their horizons, but no one can predicate what you should or should not do in individual cases of this sort.

The fugues are of such a uniform grade of difficulty that there is little choice in their order of succession in study. From an educational standpoint an edition of selections from both books

would be an excellent thing, for many of the most interesting are in the second book, and the majority of students discontinue their Bach study with the first book. Meanwhile, for the purpose of this article, I shall confine myself to the first book. No. 10 in E minor may be studied first. The prelude is a good introduction to the study of Bach, as it will at once betray any unevenness of finger action. The same may be said of the fugue, which is the only one in two voices. No. 6 in D minor may follow. In contrast to this fugal meditation the brilliant and vigorous No. 5 may come next. The prelude will show the beauty of a perfectly even finger-legato. The fugue is fairly majestic in its vigor and is always a favorite. No. 2 makes an excellent complement to these, the two hands combining in the brook-like murmur. The excessive staccato indicated in the Czerny editing of the fugue that accompanies this prelude, the most commonly used edition, is dry and monotonous. It is much better phrased in the Busoni edition. As a matter of expense the Busoni edition may not be generally used for pupils, but it should certainly be in the hands of every teacher. His comments are invaluable to those wishing to teach or learn the Well-Tempered Clavichord. Played in accordance with his phrasing this fugue becomes one of the most charming pieces imaginable. Although the staccato may have been effective on the clavichord of Bach's time, yet it does not accord with the spirit of the modern piano. The graceful prelude in A flat, No. 17, with its suave fugue, follows comfortably here. Then No. 6 in F major, both prelude and fugue presenting many difficulties, although very pleasing in effect. Then No. 9 in E, followed by the bravura-like prelude in B flat, No. 21, and its almost playful fugue. No. 23 may now put the player in a more serious mood. No. 13, which may come next, is charming from beginning to end. No. 8, in E flat minor, is technically of comparative simplicity, but emotionally one of the most difficult. It is a direct forecast of the modern romantic school, and was regarded by Rubinstein as one of the most beautiful of Bach's compositions, a sort of nocturne of the deepest significance. It requires an infinite gradation of tone quality and should not be attempted too early in Bach study. Busoni regards the accompanying fugue as the most important in the first book. It requires a player of mature interpretive powers to do it justice. No. 7, in E flat major, may be studied next, and then the first in the book. Although the prelude is the simplest of all, yet the fugue is difficult. No. 15, in G major, will also be found more difficult than it looks. Then may come No. 3, in C sharp major, a fascinating prelude and beautiful fugue. Those who had the good fortune to hear MacDowell play this prelude must have realized how delightful these things can be made when the perfunctory, pedantic method of playing is abandoned in favor of the emotionally living interpretation that so great a mind as Bach would have approved could he have lived until to-day. After having studied these the student may take up Nos. 14, 16, 22, 12, 4, 18, 19, 20, 24, completing the first book. Some of these later ones may be omitted and some of the most notable ones from the second book substituted for them if desired.

SUGGESTION FROM A READER.

"I read the note of E. M. B. in the Round Table on how to teach time to beginners. Having had over forty years of experience, I have long since adopted a plan of my own which is so plain and simple that even the youngest child can understand and master it in a very short time. Will E. M. B. try it and let me hear from her through the Round Table?"

"This is my plan or method. At the very first lesson I show them the table of time. After explaining same, I have them count aloud each note as if there were four in a measure, beating the time with me on the table, counting four to the whole notes, two to the half notes, and one to each quarter."

"When they can do this alone and correctly, then we go back to the whole note, this time using the word 'and' between each count up to and including the eighth notes, telling them always to hold the quarters down until they say 'and,' and also to play the eights on the word 'and.' Before they are ready for the sixteenth notes, they are drilled to count two for one, and two for 'and,' etc. Finally, when they can feel the time or 'have the clock inside them,' we drop the 'and' and 'that some teachers so object to.' I believe in using common sense in the case of something that is so helpful in the beginning."—MRS. LOUISE SIMPSON, Canton, Mo.

A MAN must master his undertaking and not let it master him. He must have the power to decide instantly upon which side he is going to make his mistakes.

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1. That there are in men, as well as in women and children, voices in which separate registers do not exist—voices which are produced in one way only throughout the whole of their compass.

2. That where two distinct registers are found, if the upper register be carried downwards as far as it will go, and energetically exercised, the result is that both registers are benefited.

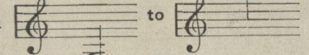
3. That in voices which possess two registers vigorous and persistent exercise of the lower or chest register is injurious both to itself and to the upper or head register.

4. That the voice which is commonly called falsetto is, under certain conditions, capable of development to such a degree as entirely to transform its character.

VOICES WITHOUT SEPARATE REGISTERS.

AMONG men as well as among women and children, voices are to be found which do not possess separate registers, but are produced throughout their whole compass in one way only. Sir Morell Mackenzie, in his *Hygiene of the Vocal Organs*, refers to the fact incidentally more than once, but does not draw any conclusions from it. A few modern theorists endeavor to explain it much as follows: The voices in question, they say, undoubtedly appear to be produced by the same laryngeal mechanism throughout, but this is not really the case. A change of production does and must take place somewhere, but the different registers are so well and perfectly blended by nature that no alteration of the mechanism is discernible.

In reply to this let me first of all refer to my own voice, which in boyhood was a good example of the kind now under consideration. It was a pure soprano voice of good quality, extending

from  In its

production Mother Nature was my only guide. So far as I was concerned registers had no existence. My voice in those early years was produced from one end of its compass to the other without any change whatever in the nature of the laryngeal mechanism. One mode of production only was employed, namely, that which is said to belong rightly to the "middle" or, as some call it, the "thin" register—the latter term being altogether a misnomer as far as my voice was concerned, seeing that there was nothing thin about it. On the contrary, it was always quite firm and strong, no matter whether the upper, the middle, or the lower portion was being made use of, while no amount of exercise ever seemed to tire it. Sometimes I sang treble; sometimes alto, but whichever part I sang I always produced my voice in the same way. Sir Morell Mackenzie says that he is able to affirm, from the examination of a great number of cases, "that boys who sing alto always use the chest register." It only shows how, on this subject, even the most acute and conscientious observer is liable to be led astray. I have a complete and vivid recollection of what my voice was like and the way in which it was used both before and immediately after the great change, commonly spoken of as the breaking of the voice—and I can assure my readers that the chest register, taking the term in its ordinary meaning, did not exist in my voice until after the "breaking" period had commenced.

Having shown that the boy's voice may be, and sometimes is, produced in its entirety by one laryngeal mechanism alone, it is not necessary to occupy time and space in proving that the same thing is true concerning the female voice, be-

cause as regards the means of production, there is no difference between the two cases. I come then to the question of the adult male voice. Is it possible, the reader may ask, to find among men's voices any which are capable of being produced from the bottom to the extreme upper limit of the compass without a radical change in the vocal mechanism? The prevalent opinion among musicians certainly seems to be that it is not. The natural voice of a man, they argue, is the chest voice, and the upper limit of this chest voice, as they know from their own experience, is not identical with the upper limit of their vocal compass. Beyond the range of the chest voice is another voice, produced by a different mechanism—the voice in which they can imitate or, more accurately speaking, caricature the tones of a woman's voice, commonly known as falsetto, in fact, as the terms chest voice and falsetto had come to have any meaning for me I began to notice that there were adult male voices in which these separate registers had no place, and I may add that I noticed also, as a distinguishing feature of these voices, the exceptional ease with which they were produced. Since the time I am referring to I have met with a good many other voices of the same kind, and in nearly every case the voice was one which had never been trained. I am also quite satisfied in my own mind that these voices are not only apparently, but actually produced by one laryngeal mechanism only. Strange to say, I can also claim in support of it the testimony of the laryngoscope. This little instrument is generally supposed to be the unswerving ally of the multi-register theorists. In the hands of an independent investigator like Sir Morell Mackenzie, with no pet theory to substantiate, it reveals something quite undreamt of in their philosophy.

In the book, to which I have more than once referred, Mackenzie records several instances of professional singers, male as well as female, whose voices, when examined by means of the laryngoscope, were found to have only one mode of production throughout the whole of their compass, "sound flowing on," to quote his own words, "in one unbroken stream from the lowest note to the highest." He also cites the physiologist, Dr. Wesley Mills, of Montreal, as having noticed the same phenomenon. Both these authorities regard the voices in question as being extremely rare and exceptional. Possibly, however, it is not so exceptional as might be supposed.

EXERCISING THE UPPER REGISTER.

The second fact which demands our attention is that, in voices in which two separate registers are discernible, if the upper register be carried downwards as far as it will go and energetically exercised, the result is that both registers are benefited; that is to say, the upper register is strengthened while the lower is improved in quality and rendered easier to produce.

I regard the "two register" division of the voice as the correct one in all cases where any division at all is necessary. I fully agree with Sir Morell Mackenzie that the break which occurs in passing from the chest register to the voice immediately above it is the only break which is caused by a change in the mechanical action of the larynx. Other breaks, where they are not wholly imaginary, are for the most part very slight, and are caused by sudden modifications of tone brought about by the action of certain parts of the resonance apparatus, namely, the soft palate, pharynx and tongue.

As to the beneficial influence which the exercise of this head register has over

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the lower or chest register—and this is the point I wish to emphasize—the fact is one which, notwithstanding its importance to singers in general and to men singers in particular, seems to have entirely escaped attention. Yet it is a fact which can easily be verified. Let any man who uses the chest register exclusively try the effect of resting this voice for a few months and exercising in place of it, at not too high a pitch, the other voice—the voice which he probably calls falsetto. Then let him go back to the chest voice and see whether it is not all the better for this novel treatment. It is quite possible he may have been told that to treat the voice in this way is the worst thing he can do for it. In voices which possess two registers, vigorous and persistent exercise of the chest register is injurious both to itself and to the head register.

After what has already been said it is perhaps scarcely necessary to explain that by head register I mean all that voice which is no part of the chest register. That is to say, I use the term not in the limited sense in which Garcia and many others use it, but in the sense in which, as we have seen, there is good reason to believe it was used by the old Italian singing masters. In the great majority of cases the exclusive use of the chest register is looked upon as a matter of course, and the regular and systematic exercise of this voice two or three times a day is enjoined upon the pupil as an indispensable condition of progress. What is the usual result? A deterioration which is in direct proportion to the amount of exercise to which the voice has been subjected.

In many cases the injury that is done does not attract any particular attention. The ordinary listener is so much impressed by the general improvement in the style of the singer, and by the artistic manner in which he has learnt to manage his voice, that he loses sight of the fact that the voice itself is not as good as it was originally. In the same way the singer also is misled. Indeed, not only may he be unconscious that his voice has been in any way impaired, but he may even be under the impression that it has decidedly improved. He does not realize that this increase of tone is simply and solely owing to an increase of effort.

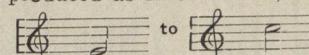
It is well known that where the woman's voice is concerned the head register is injuriously affected by the forcing up of the chest register beyond a certain point. But as regards the man's voice, owing to the views which everywhere prevail as to its nature and treatment, the fact that the exercise of the chest register may have a weakening effect upon the head register is one with which neither pupil nor teacher is at all likely to concern himself.

A NEW PHASE OF VOCAL DEVELOPMENT.

THE last fact needs fuller explanation. The voice commonly called falsetto, which is believed to be of no use whatever, can be strengthened and extended to the very bottom of the vocal compass, and by means of suitable exercises perseveringly continued, can be so completely transformed as to lose entirely the peculiar falsetto quality and to become what may best be described as a new kind of chest voice. This will equal the ordinary chest voice in fullness and power, but vastly excels it in every other respect.

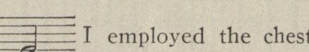
I have already described my voice as it was in boyhood. After the "breaking" or changing period arrived, instead of possessing one voice, as formerly, I found myself with two. The one, produced in a way which was new to me, extended

from an octave lower to middle C; the other produced as in childhood, from



The lower voice could be carried two or three tones higher, but only by a manifest effort of a kind which I had never experienced when a boy. The upper voice could be carried a tone or two lower, but was then so weak as to be of little or no use. The former of these two voices I called chest voice, and the latter falsetto. The voice which I called falsetto was simply the remains of the old soprano voice of my earlier years.

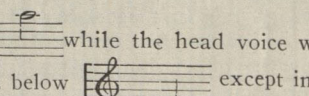
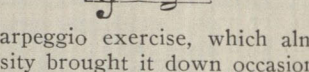
I was told that at this "breaking" period the singing voice ought to be rested entirely. So, for a time, I gave up singing. As well as I can recollect, I allowed about eighteen months or two years to elapse before I re-commenced. I did not find, however, that the rest had done the voice any perceptible good. The only way in which I could use the voice to any advantage was in singing alto. I sang in this way in a choir for some years, and also joined a male voice quartet party, in which, as the quality of the upper register was good, it proved of some value. For the lower notes up to

 I employed the chest voice,

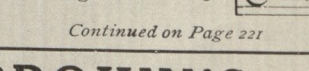
and for the notes above that point the voice which I had now begun to call falsetto.

When I was about two and thirty years of age I went to consult a teacher of singing, whose method of training had been somewhat strongly recommended to me by one or two of my musical friends. Up to that time, although I had had a good deal of musical education in other directions, I had never taken any singing lessons, because I did not consider my voice worth training. He told me that he made great use of head voice, and gave me some exercises for carrying the head voice down. I assumed that his meaning of the head voice and falsetto were practically the same thing, though I afterwards found that this was not his opinion.

The method of training was as follows. The chest register was to be used only for those notes which were quite easy to produce. The break between the chest and head registers had its position determined by this consideration, and was not regarded as fixed by nature at any given point. The head register was to be employed from the highest point at which it could be produced without undue strain to the lowest point at which any appreciable tone could be obtained. At first the chest voice was carried up to

 while the head voice was not taken below  except in a cer-

tain arpeggio exercise, which almost of necessity brought it down occasionally to a pitch at which it was scarcely audible. After a few weeks I ceased to employ

the chest register above 

Continued on Page 221

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Editor for March, DR. W. C. CARL

[The leading articles in this Department were all written by Dr. Carl.—EDITOR'S NOTE.]

PRESENT DAY NEEDS IN ORGAN STUDY.

If the majority of organ students knew how to practice and make the most of their time and opportunities, it is safe to predict that the world would be flooded with good organists and any quantity of virtuosos. The question is constantly being asked, "How can I better my position?" Scores of organists have studied and found themselves able to accept a modest position. To take the next step is the all-important question, as here is where the difficulty lies. There are a goodly number who, by having acquired a certain knowledge of the pianoforte, take up the organ in order to increase their income by playing Sundays. The requirements of the position are slight at first, only a simple service being demanded. Then gradually one thing after another is added until musical services are introduced, with a cantata or oratorio to be sung by the choir at least once a month. Then a fifteen-minute organ recital, either to precede or follow the service. The demands by this time have outgrown the organist, and he must progress in order to maintain and hold the position. Naturally there can be but one conclusion—he must study.

SYSTEMATIC STUDY NEEDED.

It is unfortunate that many who make the organ their life work do not systematize the same as in the study of the pianoforte and other instruments. In order to lay a firm foundation, there must be method.

First, the touch of the instrument. The action may be tracker, tubular or electric; this is of no consequence; the touch of the manuals and pedals and the correct positions of both hands and feet must be mastered. It is equally as important that this be done as on the pianoforte. A previous knowledge of the latter is of large assistance and should be acquired in advance if possible. Technical work should be given, including special exercises for the feet alone. The study of the legato touch should be started at once, with a prompt attack and release of the key. Exercises in trio work should next be introduced, for the organist must have absolute independence between hands and feet. The organ is an orchestra in itself, as the parts must gain the freedom necessary to make the voices stand out with clean-cut rhythm. This all leads up to the study of Bach.

MASTERING THE PHRASE IN ORGAN STUDY.

If students would practice slowly, hours each week would be gained. The principal reason for insecurity and lack of repose comes from the neglect of phrase work. Each phrase should be repeated over several times daily, and not proceed until it is mastered. Routine work counts for little and should not be permitted. Instead, each phrase should be mastered, then joined to the next, and so continue until the page or section is accomplished. The majority of our virtuosos are not prodigies, but what they do is the outcome of continued perseverance in this

particular line of work. "Good, old-fashioned, hard work," as one critic has named it, is what everyone needs. Some artists spend an entire morning on the development of a single phrase. What they accomplish is marvelous, and it pays them to do it. One cannot play with style until absolute accuracy is acquired and the notes played exactly as the composer wrote them.

During a visit to Lucerne, Switzerland, the manager of the Hotel Eden related how Madame Nordica spent a season there when learning the role of Isolde. The practice began in the early morning and continued until night. Never once did she deviate from phrase work, repeating each one over and again until thoroughly mastered and well rounded. Finally, when the guests objected and asked if she would sing an aria occasionally to relieve the monotony, she left and was forced to rent a room in the town, so small that Frau Wagner, who was with her, had to stand when she was seated, as no other hotel would permit the phrase practice. The result of all this was that on her return to America she made one of the greatest successes of her career. This same perseverance holds good in organ study. The late Alexandre Guilmant was a noble example. For hours he would work on the individual phrases of a composition, and frequently one he had composed himself. He was particular even to the minutest detail, and would exercise as much care in the folding of a newspaper as in playing a Bach fugue. Many organists, and especially those with a limited amount of time at command, will say that all this is impossible and beyond them. Not so, for a great deal can be accomplished in a small space of time, if the mind can be made to bear upon it.

LEARN TO PLAY BEFORE EXPERIMENTING WITH STOPS.

The study of the art of registration is usually taken up too soon. To make one's playing distinctive and rise above the ordinary it is first necessary to learn to play. The stops must not be depended upon for the effect, but, instead, as an aid in producing it. The late Dr. Turpin, who for many years was president of Trinity College, London, used to say, "First learn the piece on the open diapason alone, then register it afterwards." His reason was to insure absolute clarity of tone, and to give each note its correct value, and not diverting the mind with the use of the stops. In the choice of stops to obtain correct tonal color and balance, a knowledge of the orchestra is highly important. The three families (as they are called), the flutes, strings and reeds, must each be given its place. For example, if a passage is played on the strings, and a change is thought advisable, play the next on either the flutes or reeds, but not on the strings, even if on a different manual, otherwise there will be no contrast, and the passage will become monotonous. The excessive use of the strings should not be tolerated. Beautiful as they are, if used continually, they become tiresome and all sounds alike. The organ is a noble instrument.

To give the grandeur which is its just due, the diapasons and flutes must be employed and take precedence over the strings and reeds. The flute work is round and full and fills the space with tone. The strings carry, but do not fill. The tremolo should be used sparingly. Constant vibration of the tone becomes tiresome, and does not produce the effect the performer is seeking to obtain. In certain passages it is effective, but great discretion must be exercised in its use.

Too much cannot be said against the persistent use of the tremolo, not only in the lighter effects, but also with the full organ, when the stop should never be drawn. The Vox Humana and Vox Celeste, both exceedingly effective in their proper place, must not be used to excess, and not drawn with full organ effects. The eight-foot tone should invariably predominate and the parts all ways be well balanced.

How few play the hymns well! To play an interesting service and give an uplift to the congregation is a study in itself. Hymnology is an all-important and interesting subject—too often neglected and allowed to take care of itself. Hymns must be played with a firm and steady rhythm, due regard being given to the words and sentiment to be expressed.

SELECTING SUITABLE MUSIC FOR STUDY AND SERVICE.

It is a common fault to select pieces beyond the ability of the performer. It is a mistake to turn down a composition simply because it looks easy and can be read at sight without effort. Von Bülow said, "There are no easy pieces." The great artists are usually remembered for their interpretation of some simple piece. For instance, Guilmant for his *Cradle Song*, Paderewski for his *Menuet*, Kreisler for Dvorak's *Humoresque* and Adeline Patti for *Home, Sweet Home*. There is a wealth of pieces in the medium grade which are practical value and suitable for use in the church service. While transcriptions should not be used to a large extent, there are many pieces which lend themselves admirably to the organ and can easily be adapted.

The ambitious and progressive student should not be content with any one school of organ music, but select the best from each. Guilmant, Widor, Gigout, Salomé, Dubois, Franck, Vierne, and Bonnet (French); Bach, Mendelssohn, Reger, Wermann, Bibl, Merkel, Karg-Elert and Rheinberger (German); Capocci, Bossi, Fumagalli (Italian); Smart, Hollins, Wolstenholme, Stanford, Lemare, Tours, Bridge and Stainer (English); Foote, Buck, Parker, Dunham, Whiting, Rogers and J. K. Paine (American). The above are representative names from each school whose works are well known and largely played.

Rules are easy to give, but often difficult to follow. Practice and preaching will, however, always remain widely apart. One fact remains unchanged, and is especially true in the rush of the present day. It is this: "The man who does not keep up with the procession will soon find himself far in the rear." Even though an organist is now holding a small position, it may not be long before the demands will be largely increased. The man who keeps abreast of the times is bound to succeed, and will surely make a steady progress in his chosen profession and life work.

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GUILMANT'S CONTRIBUTION TO ORGAN MUSIC AND ORGAN PLAYING.

WHEN Alexandre Guilmant came to Paris from his home among the fisher-folk at Boulogne-sur-mer, the status of organ music and organ playing was altogether different from the character and high standing of both at the time of his death in March last. In 1871 Guilmant took up his residence in the French Capital. His remarkable playing at the inauguration of the organs at St. Sulpice and Notre Dame won instant recognition, and caused his appointment at "La Trinité," where he remained thirty years without interruption. It was a difficult matter to bring about a radical change at once and dispel the influence created by his predecessors. This all had to come gradually and in due course of time, coupled with patience and hard work.

Guilmant was an indefatigable worker. His love for work remained to the end, even during his summer holidays, when most artists welcome a chance to breathe the fresh air and be absent from their desk and organ bench. His early studies were supervised by his father, Jean-Baptiste Guilmant, who played the organ in the Church of St. Nicholas in Boulogne for nearly fifty years. Alexandre Guilmant studied harmony with Carulli, and journeyed to Brussels for work with Lemmens, who quickly recognized the unusual talent of his gifted pupil.

GUILMANT'S TRAINING.

Guilmant began the study of improvisation at the age of seven, and worked for twenty years before he had developed it to the extent his audiences of later years were led to expect from him. Great as were his performances upon the organ, Guilmant will undoubtedly be remembered for his marvelous improvisations. The ease and facility with which he would develop the simplest theme, and end with a double fugue, will perhaps never be equaled. What was still more, he made his improvisations interesting, although they were always scholarly and in strict form. It is to be regretted that they could not have been recorded, and thus preserved for future generations to whom it will remain as a matter of history. In his extempore playing he stood alone. Neither his father nor M. Lemmens could begin to compete with his wonderful art, which everywhere held audiences spell-bound.

Guilmant was a disciple of Bach. He said, "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music excepting Bach's were to be destroyed, music would still be preserved. I find the heart of Bach in the Chorales which he wrote for the organ. These combine in a wonderful degree musical science with the deepest feeling, and are ground objects of study."

HIS UNUSUAL TECHNIC.

Critical estimates of M. Guilmant's organ playing must always include reference to one great feature, the magnificent underlying pulsation, the steady rhythmic beat, which was always evident. His clear and logical phrasing was particularly noticeable in the works of Bach. No mechanical difficulties were apparent in his playing of the great master's fugues, or, indeed, in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute surety, and with exquisite refinement. He always considered the organ to be a noble instrument, and believed firmly

that, except in rare cases, original compositions should be played upon it. He did not favor orchestral transcriptions. Although he arranged several works, he considered them to be especially adapted to the instrument. He would quote Berlioz's "The Organ is Pope; the Orchestra, Emperor," and add, "Each is supreme in its own way."

Guilmant was a prolific composer; he wrote rapidly. During one of his American tours an organ piece was written en route from New York City to Philadelphia and completed before arrival. The fugue in D major was written in a single evening, and the *Second Meditation* one morning before breakfast.

Guilmant has been one of the most forceful inspiring influences to awaken dignity of musical sentiment in France. For years he was president of the Schola Cantorum, a school founded by the late Charles Bordes, choirmaster of St. Gervais, Paris, and located in the Rue St. Jacques. He devoted one day each week to the school, a labor of love, giving instruction in ecclesiastical music. In 1896 he received the appointment as professor of the organ at the Conservatoire Nationale in Paris, and taught there regularly two days each week. His organ classes were the most successful that have ever been held in this famous institution, and at the time of his seventieth birthday, when he spoke of retiring, the matter would not even be considered, and he continued up to the time of his death.

The best proof of the excellence of Guilmant's music is in the remarkable influence and popularity it has attained amongst all classes—the liberal-minded educated musician and critic, as well as the ordinary listener. Guilmant insisted on the strict legato—the bel canto of the singer, and now almost a lost art in the haste of the present day. Nothing was done with undue haste or without preparation, the same care and attention to detail being followed in everything he undertook. Shortly before his death he said, "If I can leave behind me a correct style and method of organ playing, it is all I ask for."

The influence exercised over his pupils, and in imparting to them the principles for which he lived, showed the character and nature of this, the most lovable of men. Guilmant's influence on the destiny of organ music extended to many lands, as he was eagerly sought for, and traveled extensively. Whatever place he will fill in the history of his beloved France, it is safe to say that in no country will his name and the influence of his art live longer than in the United States.

HOLDING THE CHOIR TOGETHER.

If the choir is to be held together, it is necessary to create an interest among the members. Vocalists as a class have not the same theoretical training as organists, and therefore there are many points which can be given out at the rehearsal which are new to them. Give a choir member the idea that he is learning something each week and he will faithfully attend rehearsals. The subject of diction, for instance, should be made prominent, and a certain amount of drill devoted to it at each rehearsal. If the anthem is quietly hummed, the blending of the tone will be improved, as well as the

"mezzo voce" effects greatly enhanced. Detail drill in attack, precision, shading and the many points that arise during the course of a rehearsal should all be attended to, with absolute quiet on the part of the members. The results are usually better when the organist and director are one and the same person.

It is advisable to keep rehearsing ahead and not be forced to hurriedly prepare the music for the coming Sunday, but have it in rehearsal for two or three weeks in advance.

THE MIND IN ORGAN PLAYING.

It is not alone the fingers and feet that do the work, but back of this and of still greater importance is the brain. The mind has much more to do with this than it is credited with. The mere playing of notes counts for nothing. Anyone with a certain amount of intelligence can do this. But to be able to give a correct and artistic interpretation of a musical work, move a congregation, or give support to a singer, means that the brain must be brought to bear upon the subject, and the performer not only enter into the spirit and movement of the piece, but he should actually hear it rhythmically before the start is made. He must enter into it the same as an actor fits into his part before he is seen by the audience. One must be thoroughly absorbed and imbued with the idea and movement, and then begin. To count a measure in correct tempo and rhythm before beginning is highly recommended.

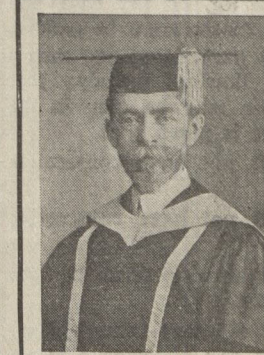
PUTTING YOUR MIND UPON IT.

A good hour's work with absolute concentration is equal to five ordinarily devoted to practice. There is always a reason for repeating a passage or phrase of music. The student should know why he is to play the phrase, and what he is to bring out of it, and then attack it, regardless of the number of repetitions necessary for a correct rendition of it. Concentration is difficult, but it can and must be mastered. It is better to learn a single phrase each day than to attempt several pages and not able to play any of it well.

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SOME ENGLISH MUSICAL FESTIVALS.

PROBABLY the most valuable asset in English musical life, all things considered, is the system of choral festivals, which have done so much to bring together the workaday people and make them sing. Americans in England cannot fail to be impressed by the whole-hearted interest taken by the people in these matters, and a visit to an English city, especially one of the smaller cathedral cities during a festival week, is an interesting object lesson in the fact that music plays a very prominent part in English national life. Almost everybody in England, especially in the northern section of the country, either sings in a choral society or has aided in the support of one, and there is no town or village so small but some attempt has been made to form a choral society, while many quite small and isolated places support flourishing institutions of this type. Interest in choral music was by no means initiated by the choral festivals, but it has certainly been fostered by them.

Festivals did not originate in England, of course, but they are of ancient heritage. The most ancient of them still exists. It is not of much musical significance, but it deserves mention because its very "Britishness" is likely to amuse American readers. The Corporation of the Sons of the Clergy was founded in 1655 by the sons of clergymen, for the purpose of aiding necessitous clergy and their wives and children. It consists of a service of song held annually at St. Paul's Cathedral, London, followed by a sermon, and rounded off in true English fashion by a dinner. The program for the last two centuries has consisted mainly of the *Te Deum* in D of Purcell, the *Utrecht* and *Dettingen Te Deums* of Handel, the Overture to *Esther*, the *Hallelujah Chorus*, and two anthems specially composed by Dr. William Boyce. Latterly efforts have been made to introduce new compositions by living composers, but one or more of the above works are inevitably performed. So far as we know, the sermon and the dinner are permanent, and will continue through the rolling centuries.

The Three Choirs Festival is held yearly in the cathedrals of Worcester, Gloucester and Hereford respectively. This festival is a very valuable one, and many important works have been heard for the first time at these concerts. Among the large number of works which have obtained their first hearing in England at this festival may be mentioned Dr. Horatio Parker's *Hora Novissima*, the first American work to be heard at an English festival.

The Birmingham Festival originated in 1768, and is now given triennially, in aid of the Birmingham General Hospital, whose funds it has enriched by over half a million dollars. This is one of the most important festivals of all in England, and many notable works have been introduced. Among the most important of these are Mendelssohn's *Elijah* and *St. Paul*, Gounod's *Redemption and Mors et Vita*, Dvorak's *Spectre's Bride* and *Requiem*, and Elgar's *Dream of Gerontius*, *Apostles*, and *Kingdom*.

The Handel Festival at Crystal Palace, London, is an important function in which a chorus of over three thousand members take part. Special attention is given to Handel's music. Latterly it has become more valuable owing to the fact that its very able present conductor, Frederick H. Cowen, has managed to extract *The Messiah* from its bulldog grip, and to present other works of Handel

and others which also deserve a hearing. Space, unfortunately, will not permit us to mention all the important English festivals, such as those at Leeds, Cardiff, Norwich, York, North Staffordshire, Brighton, Blackpool, though all these are of great importance, particularly that at Leeds, where Sterndale Bennett, Costa, Arthur Sullivan, and Villiers Stanford have successively filled the post of conductor. Some mention, however, must be made of the Sheffield Festival, because it is the youngest, and in some ways the most flourishing. Here, perhaps more than anywhere, the idea that choral singing must necessarily be holy in character has been abandoned.

In the January issue of *THE ETUDE* Frederick Corder has said all that is to be said about the influence religion has had upon English music. There can be no question that music owes much, if not everything, to religion, but most modern English musicians are inclined to think, so far as England is concerned, that music has paid her debts in full. Sheffield is also fortunate in possessing one of the very ablest choir trainers England has ever produced in Dr. Coward, and also has the services of Henry J. Wood, England's foremost conductor.

MAKING THEORY INTERESTING.

The subject of harmony should be presented in such a light that the student does not have a chance to think it dull or uninteresting. It is unfortunate that a large number of the younger organists do not realize the importance or necessity of pursuing the subject. It is not to be expected that every organist will be a composer, but the knowledge of harmony and counterpoint will aid in other ways. For an artistic interpretation of a musical work; for sight-reading, transposition, modulation, improvisation, etc., they are indispensable.

In this connection the "Rules for the Study of Harmony and Counterpoint," by Otis M. Carrington, known as "Mozart's Ten Commandments," are of particular interest.

- I. Thou shalt form no other sounds but pleasant ones.
- II. Thou shalt not make unto thee any unalterable rules. Thou shalt not bow down to them nor serve them; for all rules may be broken by thee, when thou hast learned why such rules should not be broken.
- III. Thou shalt not carry thy parts too high nor too low; for the singer will not hold him guiltless that taketh him out of his range.
- IV. Remember augmented intervals are very difficult to sing, either for thy soprano, or thy alto, or thy tenor, or thy bass, and for this reason are to be avoided.
- V. Honor thy parts by giving each a smooth, flowing melody; that thy music may be long in the land that is given thee.
- VI. Thou shalt not have consecutive fifths.
- VII. Thou shalt not have consecutive octaves.
- VIII. Thou shalt not skip from the fifth in the bass.
- IX. Thou shalt not bear false relation, but keep thy chromatically altered tones in the same part.
- X. Thou shalt not double thy major dominant's, nor thy minor subdominant's, thirds, nor any dissonant tones of thy tonics, or thy dominants, or thy subdominants, or their relatives, either major or minor.

—W. C. Carl.

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SIR JOHN STAINER ON SOUND.

WE are apt to forget that a musical sound practically does not exist without ears to take it in. The following extract from an Oxford lecture of the late Sir John Stainer will make this fact clear:

"Suppose that I were to obtain and set up machinery by which the organ—say, in Westminster Abbey—could be played automatically. Imagine that you are all of you with me in that building, that I set the machinery going, and that you hear the music resounding through the beautiful arches; then suppose that we all leave the building, lock the doors and go away—what would happen? A child would reply: 'Why, the Abbey would still be full of sound and music, although there would be nobody there to hear it.' Not so; there would be dead and complete silence in the building, notwithstanding the vigorous and successful working of the automatic machinery. Yes, dead silence!

"The molecular disturbance of the air would certainly go on, but it would go on in absolute silence."

TAKE time to think about your music. Few people realize how much can be done with a little steady thinking in silence and solitude. "Solitude," said James Russell Lowell, "is as useful to the imagination as society is wholesome for the character."

HOW SCHUMANN-HEINK STRUGGLED.

THE *Musical Courier's* Berlin correspondent, Mr. Arthur Abell, gives an interesting account of the success Mme. Schumann-Heink has achieved in the country of her birth. The scene of her greatest triumph is Hamburg, where she suffered such appalling misery in earlier days. Her first husband, Heink, was a drunkard and a spendthrift, and left her to pay his debts out of the salary she was making at that time, 3,000 marks (less than \$900) a year. "The sheriff used to wait at her door on pay days, the 1st and 16th of the month, and take her poor little earnings away from her by force to pay her husband's debts," says the *Courier*. She was too poor to afford a servant, and used to lock the children up so that they would come to no harm while she was singing at the opera. She was haunted by the fear of fire. One night in winter the strain proved too much for her, and she had a hemorrhage, and was carried home unconscious. When she recovered she found herself lying in an ice-cold room, with her little four-year-old Lohtchen vainly trying to warm her hands in her apron. When Mme. Schumann-Heink asked the child what she was doing, the child got up and placed a piece of ice in her mother's mouth: "Mamma," she said, "you mustn't talk, because if you do the blood will come again, and then you would die; and what would become of us poor children?" On her recovery she succeeded in getting the sympathetic manager to give her an increase in salary, but even then it was not till she came to America that she earned enough money to bid goodbye to the wolf forever. Small wonder that she looks on her adopted country as her home, and laughs at those of her compatriots who speak of her as the "Sänerin vom Dollerland." Mme. Schumann-Heink is a truly great artist, and it seems incredible that musical Germany should pay so little for what it loves so much.

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Department for Violinists

Edited by ROBERT BRAINE

VIOLIN DUETS.

THE use of violin duets is a much-neglected branch by many teachers, but it cannot be too strongly recommended as a means of developing the musical nature of a pupil. Mr. A. Walter Kramer, in a lengthy article in the *Violin World*, calls attention to how much good can be accomplished by the practice of good violin duets. He notes that many of the best violin duets are written in sonata form, with an equal division of themes and accompaniment between first and second violin, just as in a sonata for violin and piano, the two instruments have the themes and accompaniments alternately. The practice of violin duets forms an excellent introduction for string quartet and other ensemble work, which the pupil can take up later. Playing violin duets also forms a delightful musical pastime, giving the greatest pleasure to the pupil. Mr. Kramer has prepared a valuable list of violin duets of various grades of difficulty, by eminent composers, as follows:

Easy: Pleyel, op. 8, Six Little Duets; Alard, op. 22, Elementary Duets; Le Beriot, op. 87, Twelve Easy Duets; Mazas, op. 60, Six Very Easy Duets; op. 38, Twelve Little Duets; Kalliwoda, op. 178, Three Very Easy Duets; Medium: Alard, op. 27, Four Brilliant Duets; Dancal, op. 43, Three Brilliant Duets; Fiorillo, op. 10, Six Duets; Hauptmann, op. 16, Three Duets; Kalliwoda, op. 116, Three Progressive Duets; Mazas, op. 40, Six Brilliant Duets; op. 62, Three Progressive Duets; Difficult: De Beriot, op. 57, Three Concert Duets; Hermann, op. 7, Three Brilliant Caprices; Kalliwoda, op. 70, Two Brilliant Duets; Maurer, op. 61, Three Concert Duets; Molique, op. 2, Three Concert Duets; Rode, op. 8, Three Duets; Spohr, op. 3, Three Duets; op. 9, Two Duets; op. 39, Three Duets; op. 67, Two Duets; Viotti, op. 22, Three Grand Concert Duets.

The above list contains some of the most interesting and melodious violin duets in musical literature, and some of those best adapted for the use of students.

Theodor Leschetizky, of Vienna, the eminent teacher of piano, who was the teacher of Paderewski, strongly advises musical students to play in public frequently. He considers playing for audiences as invaluable for developing the powers of expression of the student, since the latter will gain many new ideas of expression and style while under the magnetic bond of sympathy which is created between audience and performer. Every teacher notices that the really talented pupils in his class play very differently before an audience from what they do in the lesson hour. The excitement and influence of the audience inspire them to heights of expression that they would never dream of in their private practice. It is the same with actors; they cannot do their best work except under the stimulus and applause of an audience. Experienced theatregoers are always anxious to attend a performance when there is a full house, because the performance is so much better.

While it is certainly not wise for a teacher to rush his pupils before an audience before they are technically prepared, yet they should be given frequent opportunity for public work as soon as they are even approximately ready. My own experience has been

that the mysterious sympathy of an audience can teach the young violin soloist secrets in expression and dramatic force, which the most eminent teacher could not possibly do. Besides, frequent public appearances are the sole means of overcoming that distressing monster—stage-fright.

THE PROPER POSITION.

SOME difference of opinion exists among violinists and teachers as to the proper position in which the player should stand when playing. The great majority contend that the player should stand on the left foot, with the right foot somewhat advanced, the left leg acting as a pillar for the support of the body. A few are of the opinion that it is best to stand on the right leg with the left foot advanced. Still others think it best to stand with the weight of the body equally distributed on the right and left legs, while a small minority contend that the common sense plan would be to shift occasionally from one foot to the other, especially if the piece being played is long and the one rigid position becomes irksome to the performer.

One famous violinist, I think it was Vieuxtemps, had a habit of placing his feet together, with the heels touching, and his weight equally distributed on the right and left legs. This position he would rigidly retain during the entire performance, his body swaying, however, at times under the influence of the music.

As the classical and most used position, advocated by the most noted violin teachers of history, is to stand on the left foot with the right advanced slightly, it is probably the safest for the student to assume. There would be no great harm done, however, if a violinist should assume one of the other positions, provided it were gracefully done and he found it more comfortable.

Teachers should insist that their pupils do their practicing standing, and not sitting. The bowing can be done much more freely when standing. Recognizing this fact, the rule obtains in several European orchestras for the violinists and viola players to stand while playing, even in the case of a symphony, lasting three-quarters of an hour or so. When Henry Schradieck, the Leipzig violinist, was engaged as director of the Cincinnati Symphony Orchestra some years ago, he introduced the custom of having all the violinists in his orchestra in Cincinnati stand while playing. The custom was not generally adopted in this country, and there is no American orchestra, requiring it at present, as far as I know.

The position of the violin soloist on the stage should be easy and graceful, and there should be no frequent change of position, wandering around the stage, beating time with the foot, etc., all of which faults I have seen eminent soloists from time to time commit. A graceful position and grace in playing goes a long way with an audience, and often condones faults in the actual playing.

TURN OF THE BOW.

TEACHERS frequently neglect to instruct their pupils in what is known as the "turn" of the bow—the little connecting motion of the wrist after the stroke has reached its limit. This is as important to separate stroke bowing as the springs to a carriage; it connects the strokes smoothly, making a perfect legato, and avoids the jerky, rough, staccato style which is present when these "turns" are not made with the wrist. The "turn" is made at each end of a separate stroke. As soon as the arm stops at the end of a stroke the wrist alone carries the bow a little further, before the reverse stroke is begun, thus connecting the tones, as could be accomplished in no other way. If the wrist is kept rigid at the end of each stroke, the effect on the ear is as if rests were being introduced between the notes, the rests occurring during the process of reversing the bow by the arm. Technical points of this nature are rather difficult to describe in words, but every reader has opportunities of watching and hearing good violinists occasionally, and can watch for this "turn," which will be seen to be present at the end of each stroke if the violinist knows how to bow properly. This is one of the small details in violin playing which is of the utmost importance, just as in the case of a minute cog in a machine, which is so small as to almost escape notice, and yet it absolutely necessary for the correct running of the machine. Every violin student who finds that he has not been instructed in this matter should lose no time in calling his teacher's attention to it, and ask to be instructed in it.

LAZINESS OF PUPILS.

MAN is by nature a lazy animal, and is, on occasion, turned aside by very slight obstacles. How often does the violin pupil go to his case to get his violin for the daily practice, and, finding a string broken, give up practice for the day from sheer laziness, simply to escape the trouble of putting on a new string. Then, possibly he has no new string to replace the broken one, for violin students, as a majority, have an unaccountable failing to keep an extra supply of strings on hand. This may interrupt the practice for two or three days, until the pupil has time to go to the music store and get a new string. Besides broken strings, there are many other minor accidents which may befall the violin and bow, and every teacher can testify how much these delay the pupil's progress and interrupt his regular practice, unless he is of a peculiarly methodical and painstaking disposition.

TRASHY MUSIC.

ONE of the greatest drawbacks to the cause of American composition is the inane love of trashy music, commonplace songs and rag time. The American is unlike every other human being in this respect. He does not hesitate to descend to the lowest levels in art. This is one of the blots upon our escutcheon and one of the reasons why art in America counts so little. Instead of being ashamed of this degenerate taste, we seem to glory in it. This taste must be overcome. We must win the people to a better and a larger conception of art. We must get them interested in American music of the better class and instill into their minds the necessity of encouraging American effort.—Clarence E. Le Massena

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SHOW THE PUPIL HOW.

THE long-experienced professional finds little difficulty in tuning and keeping his instrument in proper condition, but to the student and amateur it is a momentous affair. The experienced violinist can put a string on the violin in one or two minutes by the watch, the inexperienced pupil may tinker around ten or fifteen.

The moral of this preface is, that it is absolutely the first duty of the violin teacher to show his pupils how to tune and to take care of their instruments. I have known poor teachers to succeed in building up a good business, where far better teachers failed, simply because the former attended to these very important details and the latter did not. How can a violin pupil make proper progress if he cannot tune his violin correctly? He will show very little progress at the lesson hours, if he has been practicing on a violin badly out of tune in the intervals between.

The violin teacher who expects to build up a good teaching business must be practical. He must do like the manufacturers of the safety razors—make things easy for his patrons. This the average violin teacher does not do. He tunes the pupil's violin himself when the lesson commences instead of having the pupil do it himself under the teacher's direction, and may make a few vague suggestions at rare intervals about the care of the instrument. Since there is no class of instruments in which so much is required of the performer in the way of tuning, and looking after the adjustment of the various parts, as string instruments, it naturally follows that the teacher should use extraordinary pains in instructing his pupils in these matters.

Many violin teachers will contend that, as many of their pupils come for only a single lesson a week, and that possibly but for thirty minutes, they cannot afford to devote so much of the lesson hour to these matters. They would find, however, that their pupils would make far better progress in the long run, if they would devote half or even all of the lesson period for a few lessons, to instruction in tuning and care of the violin, until the pupil has mastered it. Every pupil should be instructed to get some little text book on the violin, of which there are several, something on the type of Honeyman's *Violin and How to Master It*, in which the process of tuning, care of the violin, etc., are described at length. The pupil should be instructed to study such a work as if it were a school text book, and in this way he will learn an immense number of facts about the violin which it would take a great deal of the teacher's time to tell him.

Violin teachers would also find it an advantage to give their pupils class lessons on these subjects once in a while, in which they could instruct them how to tune, how to put on strings, and many other things so necessary to know. This would not take up much of the teacher's time, and would be much appreciated by pupils and their parents, besides proving of the greatest practical advantage to the progress of the pupil. It is such little evidences of interest in the pupil's welfare, on the teacher's part, which establishes his popularity in the estimation of the community.

The teacher must see to it that the pupil knows how to tune his violin, that he keeps an extra set of strings on hand at all times, that his rosin is in good condition, and that his vi-

olin is properly strung, with strings that are comparatively new, not false, and in good condition in every way. Many pupils get in the habit of leaving their violins at home when they come for their lessons, and ask for the loan of one of the teacher's violins for use during the lesson hour. This practice should be frowned on by the teacher, as he should see each pupil's violin once or twice a week, to see that it is in proper condition.

PHYSICAL CULTURE FOR THE HAND

THE European musical press, especially the journals devoted to violin playing, have, during the past year, devoted much space to the subject of physical culture for the left hand of the violinist, with the idea of increasing the stretch of the fingers, loosening the joints, developing suppleness of the fingers, etc. Several systems have been published and various forms of apparatus invented, and a few persons are devoting themselves to this physical culture of the hand as a profession. A great deal of discussion has been provoked, and violinists have written communications to the journals by the column, some for and some against the systems. Several violinists of world-wide fame have endorsed some of the systems in signed testimonials.

We are all familiar with the stretching of the hand by corks, that is, by placing corks between the first, second and third fingers of the left hand, and pushing them down to the sockets of the fingers. The corks are left in this position several minutes daily, the object being to develop the stretching capacity of the fingers. In a few days the exercise is commenced of opening and shutting the fingers, still holding the corks, first together and then separately, to develop independence of finger action. May claim to have been helped by this process.

The European systems consist of many devices of a similar nature and various form of apparatus scientifically designed to develop stretching and suppleness and help the circulation. Many claim to have been helped by the exercises. One enthusiastic lady violin player, in a communication, claims that when she commenced the use of one of the systems she could hardly stretch an octave, and her fingers were so short and stumpy that she could barely reach the first C above the staff (half tone extension from the first position), although she had been playing for years. After a year of the exercises of the system she was able to master and play in public Bruch's G Minor Concerto with great success.

As far as known these systems have not come into use in this country, nor are there any teachers of physical culture for the left hand of violinists here, as in London and other large European cities. The systems have become a fad mostly with amateurs and students, and a few professionals have endorsed them. The greatest European teachers of the violin, however, seem to think that from five to eight hours' daily practice on the violin forms sufficient physical culture for the left hand, without any special exercises, away from the violin. However this may be, there is no doubt that some good might be accomplished by such exercises, since scientific physical culture has accomplished wonders in other branches of human muscular activity.

POPULARITY OF THE PIANO.

ONE cause of the immense popularity of the piano is the fact that it is ready for use at a moment's notice. With two tunings a year a good piano will stand in tune fairly well, and in these days of perfection in the manufacture of pianos, repairs are rarely necessary. Contrast this instant availability with the case of the violin, where the player has to keep the instrument properly strung, and constantly to keep tuning it. He must also see that he has strings of good quality, and that they are not false when strung on the violin. He must watch that the bridge is kept perpendicular, and the violin wiped clean and kept free of rosin after playing each day. He must also watch that the instrument is not unglued in any part, and must take the violin to the repairer to have the fingerboard leveled where grooves have been cut in the surface from the pressure of the fingers of the left hand. These are only a few of the cares of the violinist. Then the bow must be kept rosined and must be re-haired at frequent intervals; it must also have the hair tightened before beginning to play. The violin and bow are fragile instruments, and all sorts of accidents happen to them, making frequent visits to the repair shop necessary. The violinist must attend to all these details himself.

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"Then I thought I would try coffee again, and did so for a few weeks. The punishment for deserting my good friend, Postum, was a return of my old troubles.

"That taught me wisdom, and I am now and shall be all my life hereafter using Postum exclusively and enjoying the benefits it brings me." Name given by Postum Co., Battle Creek, Mich.

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The Children's Page

Edited by JO-SHIPLEY WATSON

ST. PATRICK'S BIRTHDAY MUSICAL.

(A musical for Junior Club.)

We sent our invitations for Saturday, as this year St. Patrick's birthday comes on Sunday. We cut shamrocks from white bristol board and used green ink, requesting our guests to wear something green. The invitations were sealed envelopes, and two green one-cent stamps were used in place of the ordinary two-cent pink one. The decorations were confined to green and white because they were easiest and cheapest. The club girls wore white dresses with tea aprons of green tulle. As favors each boy had a wiggly paper snake, and each girl a bonnet made of green crepe paper. These were effective and added much to our decorative scheme. Green paper shamrocks dangled from the chandeliers and doorways, and were scattered over our white table cloth.

The musical program was an hour long, and each item was announced by the president, who wore a long cape of green.

1. *O The Shamrock*.....THOMAS MOORE
(Enter club girls, swinging festoons of green. Bowing to the president and guests, they circle around the piano and recite.)

"Through Erin's Isle,
To sport a while,
As Love and Valor wandered,
With Wit, the sprite,
Whose quiver bright
A thousand arrows squander'd.
Where they pass,
A triple grass
Shoots up, with dewdrops streaming,
As softly green
As emeralds seen
Through purest crystal gleaming.
O the Shamrock, the green immortal
Shamrock,

Chosen leaf of Bard and Chief.
Old Erin's native Shamrock!"

2. *Piano: March Wind*.....MACDOWELL
3. *Songs Kathleen MacDowd*
4. *LEGENDARY LORE*. (Our president told this story:) "In the north country tiny elfin folk are supposed to play enchanting strains upon their pipes in the month of March, which awaken the seeds and buds from their long winter sleep; finally, as the sweet music penetrates deeper and deeper into the earth, the little green shoots appear, and spring has returned with its ever new mystery of life."

5. *Piano: Rustle of Spring*.....SINDING

PART II.

6. *Song: The Lass With the Delicate Air*.....ARNE (ETUDE, Jan., 1911)

7. *Duet: Pizicatti*, from *Sylvia*.....DELBES

8. *FLAG DRILL* (to the music of *Valse Excentrique*, EGGLING, ETUDE, Dec., 1910. At the end distribute the flags to the guests, using Irish flags).

9. *RECITATION: Sing, Sing, Music was Given*.....THOMAS MOORE
"Sing, sing, Music was given,
To brighten the gay, and kindle the loving;
Souls here, like planets in Heaven,
By harmony's laws alone are kept moving."

10. Our guests joined us then in singing Irish folksongs.

As we were finding our chairs for the games which followed some one played *The Wearing of the Green*.

After the concert the following games were played:

COMPOSER'S AUCTION.

Small green bags of beans are distributed to the bidders for the game of Composer's Auction. The president acted as auctioneer, and offered for sale pictures of the March musicians—Chopin, Foote, Dudley Buck, Haydn, etc.

TWO AND TWO MAKE ONE.

Use the Gallery of Musicians found in the ETUDES of 1909, 1910 and 1911, or penny pictures of musicians; cut the pictures into two parts diagonally from upper to lower corner.

Distribute the parts to the guests. Each one must find the corresponding part of his picture; when the pictures are properly matched the couples march around the room singing.

THE SHAMROCK HUNT.

The Shamrock Hunt forms a pleasant half hour's diversion. Shamrocks are hidden in all the out-of-the-way nooks and corners. Each player is provided with a basket, the one finding the greatest number of shamrocks in thirty minutes receiving a prize.

Our prize was a copy of John Field's *Nocturnes*. If the winner could tell about the composer, John Field, she kept the prize. If not, it passed on to the one telling his birthplace and something of his life.

The refreshments were sandwiches filled with lettuce and chopped olives; green tea was also served. The president gave the following toast:

"Come in the evening, or come in the morning,
Come when you're looked for, or come without warning;
A thousand welcomes you'll find here before you,
And the oftener you come the more I'll adore you."

The boys' little wiggly paper snakes made great fun at the table. We surprised the president at the end by giving her a shamrock shower and presenting her with a blackthorn harp all wound up in green paper.

At parting we sang *Wearing of the Green*. The party was a decided success, and as a means of holding our club members together it was worth all the trouble and expense.

A LITTLE PROBLEM IN RHYTHM.

LITTLE Lucile had a new study in which occurred triplet eighths, which I explained carefully. When she returned home she said, "Mamma, I have some triplets in my lesson." "What are they?" asked her mother, to see whether she understood. "Here they are," pointing to them; "they're all three together—all to one count; and here," pointing to some ordinary eighths, "these—these—well, I guess you'd call them twins!"

"OUT-OF-DOORS IN MARCH."

(A playtime musical for first and second grade pupils. The stage or room is decorated tastefully in green, with plenty of tiny brown rabbits made of brown paper.)

PART I.

MARCH (girl in green and brown dashed with white recites):

1. "The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake does glitter,
The green field sleeps in the sun:
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!"

WORDSWORTH.

MERRY FARMER (boy in blue overalls carrying toy rake over his shoulder plays):

2. *Merry Farmer*, Schumann.
LITTLE TRAVELER (girl in long coat carrying suit case plays):

3. *On A Visit*, F. major, Spaulding (ETUDE, Oct., 1911).

SUMMER AND BIRDS (two girls in white dresses trimmed in smilax; one recites):

4. "How pleasant the life of a bird must be,
Flitting about in each leafy tree!
In the leafy trees so broad and tall,
Like a green and beautiful palace hall,
With its airy chambers, light and boon,
That open to sun and stars and moon;
That open unto the bright blue sky,
And the frolicsome winds as they wander by!"

MARY HOWITT.

5. *Birds in the Apple Tree*, C. major, Swift (ETUDE, Dec., 1911).

THE WIND (girl in gray waving long chiffon scarf recites):

"I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass—
O wind a-blowing all day long,
O wind, that sings so loud a song!"

STEVENSON.

6. *King of the Winds*, D. minor, Swift (ETUDE, Dec., 1911).

BROWNIES (two boys dressed as brownies; they recite and play):

7. "Hie away, hie away!
Over bank and over brae,
Where the copsewood is greenest,
Where the fountains glisten sheenest,
Where the lady-fern grows strongest,
Where the morning dew lies longest,
Where the blackcock sweetest sips it,
Where the fairy latest trips it:
Hie to haunts right seldom seen,
Lovely, lonesome, cool and green,
Hie away, hie away!"

SCOTT.

8. *Arrival of the Brownies*, F. major, Anthony (ETUDE, April, 1910).

PART II.

ROB ROY (boy in Scotch plaids recites and plays):

1. "Bring the comb and play upon it!
Marching here we come!
Willie cocks his highland bonnet,
Johnnie beats the drum!"

STEVENSON.

2. *Rob Roy*, G. major, Anthony (ETUDE, June, 1910).

FARIES (two girls dressed as fairies recite and play):

3. "Up the airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men;
Wee folk, good folk,
Trouping all together,—
Green jacket, red cap,
And white owl's feather!"

ALLINGHAM.

4. *Duet, Fairy Tale*, G. major, Seeboeck (ETUDE, July, 1910).

THE SEA (boy in green blowing a large sea shell recites and plays):

5. "Now high, now low,
To the depths we go,
Now rise to the surge again:
We make a track
On the Ocean's back,
And play with its hoary mane."

BULWER LYTTON.

6. *On the Deep Sea*, G. major, Steinheimer (ETUDE, Jan., 1910).

INDIAN (girl and boy dressed in Indian costumes recite and play):

7. "Ha! wadamba thike
Inshita zhida, inshita zhida,
Imba theonda,
Imba theonda."

(The translation is:
"Ho! he who peeps
Red eyes, red eyes,
Flap your wings,
Flap your wings.")

ST. NICHOLAS.

8. *Indian War Dance*, E. minor, Brounoff (ETUDE, July, 1910).

EVENING (two girls in gray dresses trimmed in poppies recite and play):

9. "Now the sun has passed away
With the golden light of day,
Now the little stars on high
Twinkle in the mighty sky,
Father, merciful and mild,
Listen to thy little child."

10. *Duet, L'Angelus*, C. major, Gounod (ETUDE, June, 1911).

CLASS (circling around the piano) sing *"Wearing of the Green."*

TWO OUT-OF-DOOR GAMES.

"RUNNING THE SCALES."

THERE are two goals marked off by a white line; players, representing the sharp and flat scales, sit or stand on one side of the goal while a single player (*King Harmony*) is stationed half way between.

Each player wears a placard bearing his scale name, F sharp, A flat, E, etc. *King Harmony* cries out, "Red rose, who knows where A flat goes?"

Whereupon A flat comes out and tries to reach the opposite goal without being caught by *King Harmony*. If A flat is caught, she becomes a princess and must stay in the middle and help *King Harmony* catch the next scale called.

Those who succeed in winning the opposite goal are again called for, and the play continues until all are in the middle. The last one caught is the winner, and she becomes the musical leader for the week.

"THE PRIMA DONNA AND THE IMPRESARIOS."

The players are divided into two equal parties, each having a home marked off at opposite ends of the lawn, with a neutral space between.

One party represents a prima donna (deciding among themselves which opera singer they shall represent—Melba, Calvé, Caruso, etc.).

They then walk over to the home line of the opposite party, the opposite players, representing the impresarios, stand in a row on their line ready to run.

They try to guess the name of the prima donna chosen by their opponents. As soon as the right opera singer is named the entire party owning it turn and run home, the impresarios chasing them.

Any players caught by the impresarios before reaching home become part of his opera company. The remaining prima donnas repeat their play, taking a different name each time.

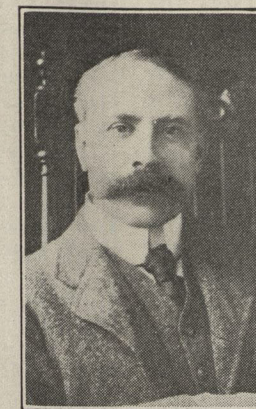
The game continues until all the stars of the opera have been caught. The last one caught is the winner and is crowned "Queen of Song."

International Composers Puzzle

This puzzle is an excellent one for clubwork. We give the portraits of six famous composers of six great nationalities. These are the pictures by which they are best known. The initial letters of the last names of the composers will, when properly arranged, spell the name of another famous composer with six letters in his last name. Who is that composer?



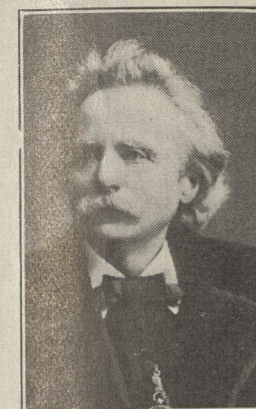
An American Composer



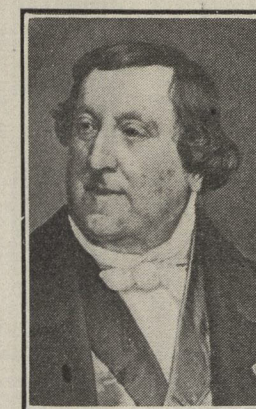
An English Composer



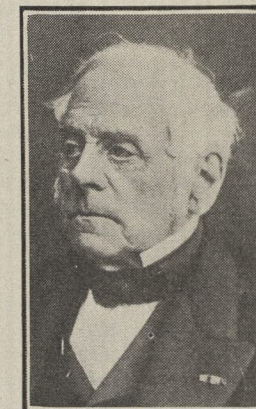
A German Composer



A Scandinavian Composer



An Italian Composer



A French Composer

THINGS TO KNOW ABOUT YOUR PIANO.

Do not set things on the piano. They may rattle and mar the case, so be careful not to let pencils or pins or nails or strings or other things fall into the action. Just see what happened to Edward's piano. He says, "Once we were playing with a dead mouse on the piano. The mouse was *Robinson Crusoe* and the piano was the island, and somehow *Crusoe* slipped down inside in the island, into its works, and we couldn't get it out, though we tried with rakes and all sorts of things, till the tuner came; and that wasn't till a week after, and then—"

It takes about six months to build a good piano, but a very short time to spoil one. Your piano has about a dozen different kinds of wood in it. The slopes of the Adirondacks furnish spruce for the sounding board, and many other forests give up their best trees for the various other parts.

The wood yard of a piano factory represents a fortune. Here the timber is "quarter-sawn" and left to season under cover, for months, even years. Then it is brought into the factory and seasoned again in kilns which are heated to 140 degrees. All this is done to keep the wood from cracking, splintering and warping.

No nails and few screws are used in putting the wood together; instead some thirty gallons of glue are made to hold all the pieces in place. A gallon of varnish is scarcely enough to give the proper finish outside.

Perhaps the most delicate parts to make are the keys. No two of the eighty-eight are alike, for each has its own individuality, and we might just as well ask eighty-eight boys to change hats and expect them to fit as make any of

the eighty-eight keys to change places. Each key is plainly marked with a number, and it must keep that number.

Although you cannot see it, the ivory for each of the fifty-two white keys is in two parts, the wide piece in front and the narrow piece at the back being separate.

No one can describe the action of your piano to you; but just look inside and see the pieces of wood, the levers and blocks and little bars so beautifully put together with springs and bands, brass plates and wires, and you will resolve not to pound and thump your poor, abused piano, for each key is a very delicate kind of jumping-jack working within. The key must be pressed, not punched, to make the felt hammer strike the strings and produce the tones, and to make the felt damper lift from the wires and fall back as soon as the key is raised.

Never abuse your piano. Open it, air it, dust it, let the sun shine across the keys, keep it alive by using it, and always close it at night. Remember the jumping-jack inside is a frail and delicate little skeleton, sensitive to night air and dampness.—Jo-Shipley Watson.

In some German cities students are not permitted to practice with open windows. It frequently happens that some American students become objectionable to their neighbors because of excessive practice. Recently in London a music teacher objected to having her neighbor keep chickens. The owner of the henery brought a counter-charge of "offensive piano practicing." The whole neighborhood became involved in the wrangle, and the matter was taken to the courts, and the owner of the chickens was bound over to keep the peace. Another victory for high art over chancier.

WHEN THE CHINESE SING.

NO SHEET of music is ever unfolded by the professional singer in China; he is expected to know the words, as well as the music, of at least five hundred ballads. Sometimes the solo consists of a fantasia on two notes, the pitch being E in the treble, with squeaky flights upward.

To us the music is incomprehensible; still there are those who say that the Chinese are so far beyond us musically that we are unable to understand their combinations of tones. Some of our latest modern music has a strange un-beautiful sound like the Chinese; the Chinese Ambassador at Washington is said to have recognized Chinese themes in it. Whatever it is that makes this newest music sound so "funny" and not always "pretty," it remains interesting; and so it is with the Chinese music—it is always interesting.

THE GREAT AGE OF CHINESE MUSIC.

They delight in the texture of sound and not in tone; they do not speak of melody, but of sound of tone. To them there is a great difference between sound and music. Long before the savages of Europe had even invented a tune or melody the Chinese had a system of harmony, with octaves, a circle of fifths and other combinations based upon a scale of five notes; all this happened before 1100 B. C. They knew the diatonic scale, but used the pentatonic C, D, F, G and A, which gives to their music the character of Scotch music. It was the Mongol invaders who abolished all semitones by issuing an imperial edict to that effect; so musical development, as well as human development, was held back by the Manchus.

THE SOUNDS OF NATURE.

The Chinese have a system of eight different sounds (the eight different sounds in nature): (1) skin, (2) stone, (3) metal, (4) clay, (5) silk, (6) wood, (7) bamboo, (8) gourd.

Under skin instruments come the drums of all varieties; stone produces the finest sound, and the instrument consists of eighteen stones of different sizes; these are struck by a hammer. Bells are the metal instruments; these are also struck by a hammer. Under clay comes a brown egg-shaped affair like our ocarina; its tone is hollow, rather sweet and similar to that of a stopped organ pipe. The silk instrument is a flat harp of five or six strings; it is called the "Che." The "Kiu" is about nine feet long and has twelve strings. There are three kinds of wooden instruments: (1) The Tschou, a square box with a hole, into which the player places a stick and rattles it around. (2) An instrument made of strips of wood similar to our xylophone, tuned to a scale and laid on belts of straw; it is played by two small hammers. The tone is sweet and bell-like, though weak. (3) The gyo, or crouching tiger, used in the temples; it is played by rubbing the back of the tiger and hitting him on the head three times (this shows man's triumph over beasts).

Applause is not success. Just think how out of breath one would be if he were patted on the back all the time. The really successful man does not need this artificial means to impress men that he is different.

Possibility and success are everywhere because work is everywhere. They are as diverting as the two balls the juggler keeps in the air, and we can juggle with them anywhere. To master the trick one must work eagerly, tirelessly, resisting every temptation to look down. Remembering all the while that no matter how great the distraction, poise and nerve must be kept.

Idlers are never quite safe from the lure of the Lorelei, but "When work has disciplined a man, he may safely be left to himself, for he will not only govern himself, but he will employ himself."

QUEER CHINESE INSTRUMENTS.

All kinds of pipes and flutes are made of bamboo; the gourds have thirteen to twenty-four pipes to them; sometimes metal reeds are used as mouth-pieces; the gourd is always kept full of air.

This is the kind of an orchestra that accompanies the singers with such fine enthusiasm; sometimes in the midst of the most pathetic part of the song there

will be a tremendous noise come from the audience, which prevents the singer or song from being heard. Custom has sanctioned these outbreaks, though it is certain that no Western opera star would endure them even at our high-salaried prices.

DARE TO DO.

"I SHALL have to work harder. Therefore I am going there." These words were spoken years ago by Bishop Greer when he chose the least promising of two pulpits.

One of the most important secrets of success lies in the ability to seize the hardest task and do it with zeal and energy.

The world will call us by name if we are determined to do hard work and then work hard.

Work is just another name for opportunity. Some of us cannot settle down to it because we are forever fretting about opportunity, dashing madly to the door to see if she has knocked, and thus we make a mess of things chasing uncertainty.

Let us deal with the real, the tangible. There is a surprising amount of work to be done everywhere, and there is no reason why one should sink into a rocking chair because it happens to be not of the right sort.

Many of us spend our days in Olympus communing with the gods; we feel that we are not properly appreciated, and we believe that no one really understands us. We tuck ourselves up in our wounded vanity and sit waiting and waiting for the great occasion.

True, our work may be limited, but the fact of its being work makes life worth while, for all work is full of surprises. We cannot tell just what may come from it; sometimes the most surprising, bewildering and informing things come out of an every-day task.

If we are wise we will not wait, for our work is taking us on an endless wonder hunt; but no beater can help us find the game. We must stalk it every bit of the way ourselves. It is a wise Providence that has made the reward so engrossing as to render us only half conscious of the difficulties over which we stumble.

LUCK AND INFLUENCE.

It isn't luck and influence, but work, that counts. It has been said that "no man is of any use until he has dared everything." Some of us have never dared anything; we expect applause for simply being; and, because we do not get it, we stand off in a repellant attitude, warped with conceit, uneasy and dissatisfied.

Applause is not success. Just think how out of breath one would be if he were patted on the back all the time. The really successful man does not need this artificial means to impress men that he is different.

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Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Business Outlook. From every indication, notwithstanding some rumors from the large interests to the contrary, there is nothing wrong with either the business of the present year or of the future business of the coming year. A mail order house, such as we are, supplying educational interests, is perhaps as excellent a gauge as can be found.

By the time this issue reaches our readers this business will be partially installed in our new building, the Annex to the present Presser Building. We needed this building for our constantly expanding catalogue, but nevertheless it will give us better facilities in our cashing and bookkeeping departments, as well as the subscription department of this journal. Our main stock and the music order filling remains in the present building.

Mail order music buying as inaugurated by this house many years ago is becoming more and more a necessity, as well as the means of greater promptness in obtaining music supplies. Many patrons living in nearby towns receive better service from our wholesale department than the actual residents of our own city. A postal card order intelligently filled one day of its receipt oftentimes means a more prompt attention than a wait to go into town and make the purchase.

Our On Sale system, carried out on the most liberal plan, is one of the most important adjuncts of mail order buying. It means a supply on hand of excellent teaching material, a supply that can be constantly kept up to date and at very little expense. The matter of transportation has been gotten down to a minimum by the liberal terms allowed by this house.

We are equipped to-day to take care of much more business than we have, large as it is, and we would like to send our first catalogues, which explain our system of dealing, to any who are interested; a first order and our first catalogues would be an excellent introduction.

The Risen King. The Dawn of Hope. Complete Easter Services for Sunday-schools.

The Risen King is our new Easter Service just issued. The Dawn of Hope is the successful Service of last year. Both of these Services are genuinely attractive. The new one is rather easier than last year and very bright and tuneful. Each Service has the usual appropriate recitations, exercises and reading, in addition to the musical numbers. To anyone sending us a two-cent stamp we shall be pleased to send a sample copy of each Service. Copies may be had in quantities at our usual liberal rates.

Easter Music and Books.

We have four fine new anthems for Easter this year in addition to those previously published. We also have a splendid collection of solos, duets, etc., appropriate to the season. We can supply anything in the line of Easter Music for choirs of all sorts, church soloists and Sunday-schools. We shall be pleased to be of service to

any choir leader or organist who wishes assistance in the selection of suitable music.

\$600 Prize Offer for Vocal Compositions.

This is the final month for THE ETUDE Vocal Competition. A very large number of manuscripts have already been received, but all those which reach us prior to March 31st, or even on that date, will be considered. Just as soon as possible after the close of the Contest we shall announce the final decision. All unsuccessful manuscripts will be returned to the senders just as soon as possible. A complete schedule of prizes will be found in another column of this issue.

New Anthem Book. We have now in preparation a new collection of anthems to be added to our eminently popular series. This series now numbers five volumes, as follows: "Model Anthems," "Anthem Repertoire," "Anthem Worship," "Anthem Devotion" and "Anthems of Prayer and Praise." These are the cheapest collections of anthems ever published. Over 100,000 copies of these books have been sold. The new book will be a collection of anthems for general use, adapted for either quartet or chorus choir, pleasing and singable, of moderate difficulty and varied in character. With each new book we aim to surpass our previous efforts, and we feel sure that none will be disappointed in the new work.

The special price in advance of publication will be 15c postpaid if cash accompanies the order. If charged, postage will be additional.

Editions Reprinted During February.

The last edition of the following works published by this house is exhausted and they are now being reprinted. Of our 50c Collections perhaps the most popular of them all is being reprinted, *First Parlor Pieces*. The unique feature of our 50c Collections is that they contain no padding, every piece is worth while, playable and harmonious.

Of our technical works, studies, etc., there is quite a list on press during the present month: *Twenty-one Selected Studies*, by J. B. Cramer; *Thirty Selected Studies*, by Stephen Heller; the first book of *Czerny's Velocity Studies*; *Technical Studies*, Op. 75, D. Krug; *Octave Studies*, Op. 11, J. A. Pachet; *Small School of Velocity*, Op. 242, Kohler.

Of the works pertaining to vocal music: *Gilchrist's Sight Singing Exercises*, one of the books of the *Methodical Sight Singing* by F. W. Root; *Anthem Worship*, one of our series of five cheap collections of anthems, and Mr. F. W. Wodell's most helpful work, *Choir and Chorus Conducting*.

Of our theoretical text books: *Fillmore's Lessons in Musical History*; *Counterpoint*, by Dr. H. A. Clarke, and *Batchellor and Landon's Kindergarten Method*.

It is always a pleasure for us to send on inspection any of our works to responsible teachers, and at the regular

professional discount the same as on regular orders. The record, as shown by the above facts, gives a very excellent index to the works that the leading teachers are using in quantity.

The Pennant; an Operetta, by Frank M. Colville and Oscar J. Lehrer.

We have in preparation a comic operetta for young people, especially adapted for performances at school and college entertainments. It is one of the best works of this kind that we have ever seen. It is very easy of production, but it is bright and entertaining throughout and the music is particularly tuneful and sparkling. The topics, characters and the views in almost any college or university community are produced in this work, which has a genuine plot. The cast requires two tenors, three baritones or basses, two sopranos and two altos, together with a chorus of football players and college girls. The work for the soloists is all very pretty and the choruses are catchy and inspiring.

The special introductory price during the current month will be 35c postpaid if cash accompanies the order. If charged, postage will be additional.

Virtuoso Pianist, by C. L. Hanon.

We will continue during the current month the Special Offer on this large technical work. The Virtuoso Pianist is an advanced system of daily technic for piano students who have passed the intermediate stages. It is used in many of the leading schools and conservatories of this country and Europe, and is recommended by many of the well-known contemporary players.

The Special Offer price is 40c postpaid if cash accompanies the order. If charged, postage will be additional.

Instructive Piano Pieces, or Studies Op. 123, by Geza Horvath.

Mr. Horvath is one of the most successful educational writers. His teaching pieces and studies are always welcome. This new work consists of a set of study pieces beginning in Grade 2 and advancing into Grade 3. They exemplify various phases of modern technic. Each piece or study has a characteristic title such as "The Murmuring Brooklet," "The Little Andalusian," "Dance of the Kobolds," "The Rolling Sea," etc. A book like this is particularly useful for pupils who prefer tuneful exercises rather than the drudgery of the ordinary technical work.

The special advance price will be 20c postpaid if cash accompanies the order. If charged, postage will be additional.

Album for the Young, Op. 131, by F. Spindler.

This volume is one of Spindler's happiest creations. They have never appeared except in sheet form in three books. The retail price of this sheet music was \$1.75. Our edition will contain the three books in one, and it will be published in the Presser Collection. They are first grade little study pieces, full of melody and full of educational ideas. They are intended to make the study of music pleasing. The musical has never been lost sight of, while the technical is ever present.

Our advance price on this volume is but 20c.

Operatic Album for the Pianoforte.

There has lately been a revival of opera airs such as transcriptions and fantasies. A little revival along this line is welcomed by everybody. There was a time when operatic melodies were tabooed by all publishers and all composers, and back of that time they were high in popu-

larity; in fact, there was scarcely anything but opera transcriptions and fantasies that were used as pieces. They fell into disuse about twenty-five years ago and there is now a slight revival, but it comes back now in a much better and purer form. The transcriptions and fantasies are not so hackneyed and are not medleys as they once were, but they are rounded compositions that have an inherent connection with each other. The album which we have in preparation is entirely modern and the selections are those that are most in demand at present. The volume will be of value to almost any pianist.

The price in advance will be 20c postpaid.

Vocal Studies, by H. W. Petrie.

These studies are first of all melodic, and are intended for giving flexibility to the voice. The accompaniments especially are not of such difficulty that they will embarrass the singer. The studies are all of a musical nature, having pianistic excellence. The name of H. W. Petrie is sufficient to promise that something pleasing and valuable is forthcoming.

Our advance price is 25c postpaid.

Arpeggios. New Gradus ad Parnassum, by I. Philipp.

This volume is now ready and the Special Offer is hereby withdrawn. The new series of selected studies devoted to special purposes now comprises: "Left Hand Technic," "Hands Together," "Octaves and Chords," "The Trill" and "Arpeggios." Next month we will announce another volume. All the volumes so far issued have met with great success. We shall be pleased to send any of these volumes to those interested.

Melody of Love, by We take pleasure in presenting a paraphrase of this most popular composition in this issue. The Melody of Love has won its way into the hearts of the American people. It is now one of the most popular compositions extant. The present paraphrase is somewhat more difficult than the original arrangement and it is more pianistic and brilliant, but the melody itself remains intact, as the composer has been successful in paraphrasing without destroying the beauty of the melody. We have an arrangement of this piece for almost every instrument. It comes for vocal, four hands, violin, mandolin, etc.

It is not generally known that all the music that is published in THE ETUDE is also published in sheet form. It is very often necessary to condense in THE ETUDE pages and sometimes the coda is omitted, but as a general thing the pieces are complete. The repeat marks are sometimes a little puzzling, but with a little study they can be deciphered. The condensation is made so as to use as many pieces as possible. If all were printed out in full we would have to be content with a much small number of pieces monthly.

Nursery Songs and Games.

As announced in the last issue, the Nursery Songs and Games will be withdrawn from the Special Offer with the appearance of this issue. The work will be sent to advance subscribers about the time this issue appears. This volume is now only to be had at the usual discount to the trade and profession. This volume contains all the nursery songs with which the present generation are familiar. They are the old traditional melodies and no attempt has been made to modernize them. The book will be a standard one, and it can always be had by anyone who is interested in the original nursery melodies.

Instructive Album for the Pianoforte, by Karl Koelling.

This work will certainly be withdrawn after this month. The entire work is engraved and all it requires now is the title page to make it complete and ready for the printer. This will be done during the course of the present month and next month the Special Offer will be positively withdrawn. Our advance price will remain for the present month only 20c.

The name of this collection of pieces will be "Study and Pleasure," and the name exactly suits the contents of the book. There are in all twenty-six different numbers in the book and each one

is a gem. It will be a long while before we shall publish as attractive a little volume of study pieces as this one we are now presenting. Do not forget that this volume will be withdrawn from the Special Offer with next issue.

New Beginners' Method for the Pianoforte.

The New Beginners' Piano Method is almost ready to be sent to the printer. There are only a few finishing touches and a few more pages to be added before the entire first part will be ready. This work is to be a veritable beginner's work on the piano, and it will be as nearly a Kindergarten Method as it is possible to make it. The first twenty-odd pages do not go beyond the five-finger positions in each hand. There are plenty of writing exercises and questions and answers to familiarize the youngest pupil with everything that has been presented.

Our introductory price on this work is only 20c. Every teacher should have at least one copy so as to keep abreast of the times.

Music Pupils' Lesson Book and Practice Record, by Freeman F. Guard.

This little book is nearly ready, but the Special Offer will be continued during the current month. It will be a most convenient record for use by the music student, as it reduces bookkeeping to a minimum and offers a complete and accurate record for tabulating the season's work, together with all the necessary accounts.

The special price of this book will be 5c.

Fundamental Exercises for the Voice, by W. W. Gilchrist.

We offer for this month only, a little volume of vocal studies or exercises by the well-known composer and voice teacher, W. W. Gilchrist, who ranks among the very best in the country as a voice teacher. This volume has been used for many years by the author for his own individual pupils, and is a result of years of experience in vocal practice. All the usual exercises for the various registers, for flexibility, scales, arpeggios, etc., are included. The work is one of value, and as this month is the only one for the Special Offer we advise all those who are interested in this particular line to procure at least one copy.

The advance price is but 15c. postpaid.

Nursery Songs and Games.

As announced in the last issue, the Nursery Songs and Games will be withdrawn from the Special Offer with the appearance of this issue. The work will be sent to advance subscribers about the time this issue appears. This volume is now only to be had at the usual discount to the trade and profession. This volume contains all the nursery songs with which the present generation are familiar. They are the old traditional melodies and no attempt has been made to modernize them. The book will be a standard one, and it can always be had by anyone who is interested in the original nursery melodies.

Maybells, Op. 44, by F. Spindler.

This standard little volume will appear in the Presser Collection during the present month. The editing of this work has been done by Newton Swift. He has improved the volume immensely. The phrasing has been modernized, names have been given to the different arrangements, pedal marks, fingering and interpretation marks have been copiously added to this edi-

tion, and we are positive that it will be a great addition to our teaching literature. The volume may be taken up by anyone who is in the second grade. The pieces are not unlike those in the Koelling Volume. The tendency at the present time is to use study pieces instead of the long-drawn-out mechanical etudes. In other words, the musical side is cultivated along with the technical.

The price in advance is 15c on this valuable volume.

Special Notices

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The name and full address of the composer must be written upon the last page of each manuscript submitted.
Each song must be complete, i.e., text, voice part and piano accompaniment.
The songs may be written for any voice.
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"THE MUSICIAN'S LETTERS TO HIS NEPHEW" which have been appearing in THE ETUDE during the last few months were originally published in "The American History and Encyclopedia of Music," issued by Irving Squires. This work is a series of volumes compiled by foremost musical thinkers and includes many original contributions from teachers, composers and artists of a similar standing with Mr. Bowman.

THE PROFESSIONAL STANDING of some of the graduates of the Faust School of Piano Tuning of Boston, Mass., is shown by the following members of the graduating class of 1912: Miss Lorena Cannon, formerly Normal Instructor in the New England Conservatory of Music; Mr. E. T. Shaw, first trombone, Second Regiment Band, N. G. S. M., Bangor, Me.; Mr. G. F. Callaway, solo clarinet, Hood's Concert Orchestra, Richfield, Utah; Mr. A. Bosworth, pianist, Academy of Music, Northampton, Mass.; and Mr. W. D. Herrick, solo clarinet, Hotel Somerset Orchestra, Boston, Mass.

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A new music paper has been launched,
entitled *The International Music Review*.
We wish it all success.

PASQUALE AMATO, the Metropolitan bar-
itone, has decided to become an American
citizen, and will take out his first papers
on his return from Italy next fall.

A coalition has been effected between the
Columbia School of Music, of Toledo, O.,
and the Toledo Musical College. The name
of the new institution will be decided later.

There is a possibility that Oscar Ham-
merstein may bring his London Opera Com-
pany to this country. A guarantee fund has
already been offered by San Francisco and
New Orleans.

MORRIS STEINERT, a prominent member of
the music trade, and the founder of the
New Haven Symphony Orchestra, died re-
cently at his home in New Haven, Conn. He
also was an inventor, and did much for the
betterment of piano tone.

A bill has been introduced in Boston for
the maintenance of municipal opera. If the
bill is passed, and there appears to be good
reason to believe that it will, Boston will
be the first city in the United States to
employ opera supported by the local city gov-
ernment. Good old Hub!

THROUGH the beneficence of Mr. August
Lewis the Institute of Musical Art, New
York (Dr. Frank Damosch, Director) has
been able to add to its already large collec-
tion of musical autographs some interesting
manuscript letters of Wagner, Mendelssohn,
Berlioz, Schumann and Weber.

MR. EDWIN ARTHUR KRAFT, the American
organ virtuoso, made a concert tour during
February, covering several thousand miles.
Most of the engagements were for the open-
ing of new organs. The cities represented
indicate the widespread interest in church
music.

It will be good news to many to learn that
Dr. Carl Muck is to return to America next
season as conductor of the Boston Sym-
phony Orchestra. Nevertheless, that won-
derful organization has lost nothing of its
prestige during the regime of Max Fiedler,
to whom all honor is due.

AMONG the visitors to these shores on the
near future, Gottfried Gaist, the Munich
pianist, is one who will be welcomed. He
is well known in the musical world of Eu-
rope, and his annual tour of Russia earned
him an independent fortune. The Czar
created him an honorary professor of the St.
Petersburg Conservatory.

SOME of the dates of the twenty-one-day
tour of the London Symphony Orchestra,
under the direction of Arthur Nikisch (a
musical event of national importance), will
be New York, April 8; Boston, April 9;
Philadelphia, April 11; Baltimore, April 12;
Pittsburgh, April 13; Cleveland, April 14;
Chicago, April 15.

THE Sherwood Music School of Chicago
is the proud possessor of two vocal pupils
with celebrated vocal ancestors. One is
Hans Schumann-Heink, a basso, son of the
famous contralto, and the other is Karl
Formes, grandson of the great basso, Karl
Formes. Both are pupils of Mr. William A.
Willett.

JOSEF STRANSKY, the successor of Gustav
Mahler as conductor of the New York Phil-
harmonic, has brought out two novelties re-
cently—Brahms's fifth symphony and a
new symphony by Wegman. Neither
work seems to have gained much favor, but
Stransky deserves credit for giving music
lovers an opportunity to hear them.

THE free orchestral concerts given in New
York through the \$10,000 fund of the New
York World have proved an immense suc-
cess. An audience of four thousand people
crowded into the auditorium of the Normal
College, and when a concert was given in
the East Side, the police reserves had to be
called out to prevent a riot, so eager were
people to get seats.

REPORTS of the different clubs belonging
to the National Federation of Musical Clubs
have been furnished to *THE ETUDE* by the
active Press Secretary of the organization,
Miss Elsie Rulon, and all show that the
work of these organizations is even more
enthusiastic than ever before. Were it not
for the limitations of space *THE ETUDE*
would take great pleasure in giving detailed
information of this most praiseworthy
work.

THE inaugural banquet of the Studio Club
of New York proved a great success. The
object of this institution is to provide a
boarding house for girl students. Its pur-
pose, according to an official notice, is "to
make girlhood grow into a stronger, larger
womanhood with greater power for good in
social influence. Its hope is to become a
center for social and spiritual life for the
many thousands of girls who yearly come to
New York from all parts of the country to
study some of the various arts."

MR. JOHN PHILIP SOUSA—or could it be
his press agent?—has started a crusade
against the hackneyed themes and names
used by composers. There are, we are told,
1,263,842 songs about spring, 954,626 about
love, 749,211 about flowers (roses, pansies,
hyacinths, daisies, forget-me-nots and lilies),
672,543 romanzas, 547,738 cradle songs,
521,286 nocturnes, 479,143 reveries, 423,001
songs with violin obligato, 386,242 seren-
ades, 133,009 eolian murmurs, 102,112 rip-
pling cascades, and 96,244 variations on
Yankee Doodle.

THIS season the operatic honors go to
Wolf-Ferrari whose two operas, *Le Donne
Curiose* and the *Jewels of Madonna*, have
both been welcomed warmly. The *Jewels of
Madonna* has just been produced in Chicago
with pronounced success. It deals with the
passions of the lower class of Neapolitans,
and does for Naples something of what
Chapman's *Louise* has done for Paris.
Many folk-songs have been drawn upon, but
this is not because Wolf-Ferrari is lacking
in originality. He has a delightful vein of
truthfulness which is all his own. Undoubt-
edly he owes something to Debussy and Puc-
cini, but he owes no more than he can repay
with interest.

THE Cincinnati Symphony Orchestra is to
be congratulated on having been provided
with a suitable hall in Cincinnati in which
to give concerts. The old Vale Music Hall
was too big and too draughty, and though
a halo of sentiment will always surround
it, music-lovers will be glad to enjoy the
greater comforts of the new hall. This hall
has been erected at a cost of \$500,000, and
seats 2,200 people. It is known as the Em-
ery Auditorium and has been built in con-
nection with the Ohio Mechanics' Institute.
The opening concert was a brilliant event.

IN one of our most esteemed French con-
temporaries we find among the musical no-
tices an account of the hanging of a negro
in a small American city, which, because of
the fact that the negro's relatives objected
to his being hung in the open in a pouring
rain, was transferred to the stage of the
local opera house by the tender-hearted
sheriff. This evidently found its way into
the musical notices because of the "opera
house" connection. Oh, if our good friends
in France could only see some of the as-
tonishing things that go under the name of
opera houses in America!

DEBussy's *Pelléas et Mélisande* has been
given in Boston with Mme. Leblanc as *Mé-
lisande*. As all the world knows, Mme. Le-
blanc is the wife of Maurice Maeterlinck,
the author of the libretto of the "opera
house" connection. Oh, if our good friends
in France could only see some of the as-
tonishing things that go under the name of
opera houses in America!

THE phenomenal success of William Bach-
aus goes to prove that in spite of the mu-
titude of concert pianists of surpassing
wonderfulness who are crowding onto the
concert platform, there is still plenty of
room at the top for anybody who deserves
to get there. Many things have contributed
to his success. He has been well-advertised
and well "managed." But once an audi-
ence has gathered, the advertisers and the man-
agers have nothing to do with the case. It
is up to the pianist to show what he is
worth. Bachaus has shown that he pos-
sesses the technique of a master and the
soul and fire of a poet.

THE ways of the translator are manifold
and various. The London *National Review*
has called attention to a well-known song
of Schubert's, the *Lied des Gefangenen*
which is a setting of a German
translation of Walt Whitman's poem. "My
hawk is tired of perch and hood." The se-
cond line of this poem, "My idle greyhound
loathes his food," has been translated by
Horder into "Mein musiger Windhund sein
Futter verschmätzt." In the largest collec-

tion of Schubert's songs, the words have
been re-translated into English, and appear
in the following form: "My musical wood-
horn its hunger hath stilled." Whoever per-
horned this line has certainly betrayed a
brilliant ignorance of both German and Eng-
lish.

SPEAKING of his opera, *Mona*, which won
the prize offered by the Metropolitan Opera
Company, Dr. Horatio Parker tells us that
he has adopted the *leit-motiv* of Wagner,
because "you can't expect the public to un-
learn what Wagner taught it." Another
device he has employed is that of associat-
ing different personalities of the drama with
definite tonalities. "For instance, *Gwynn*,
the hero, is associated with the key of B
major. With *Mona* herself I have carried
the idea still further, assigning separate
keys to two distinct aspects of her person-
ality. In her character of Druid priestess
she is associated with the key of E minor,
while in her character as a woman she is
assigned the key of E flat major."

LEO BLECH's one-act opera, *Versiegelt*
(Under Seal), has achieved a notable suc-
cess on its first production by the Metropol-
itan Opera Company in New York. The
period of the action is 1830, and the place a
small German town. The scene is laid in
the living room of the young *Widow Ger-
trude*, with whom the *Burgomaster Braun*
is ardently in love. Her friend, *Frau Wilms*,
is less fortunate, and endures the worthy
mayor's displeasure. This is increased by
the fact that her son *Bertel* is in love with
his daughter *Else*. Unluckily poor *Frau*
Wilms is unable to pay her debts, and the
Burgomaster sends the voluble self-satisfied
bailiff *Lampe* to attach her goods. Among
her possessions is a large wardrobe, and she
persuades the *Widow Gertrude* to find a
place for it in the living room. No sooner
is the furniture installed than *Lampe* dis-
covers it, and goes off in a rage to inform
the *Burgomaster*. The *Burgomaster*, how-
ever, comes to call on *Gertrude*, and a pleas-
ant love scene is enacted. The pair are in-
terrupted by the return of *Lampe*. The
Burgomaster hides in the wardrobe and
Lampe enters. *Lampe* puts the seal of the
law on the wardrobe, but suddenly he hears
a sound within. He pokes his umbrella
through a hole, and presently proclaims that
Gertrude has a lover within. Again he
goes off to seek the *Burgomaster*. In the
meantime *Else* and *Bertel* take advantage
of the *Burgomaster's* difficulties to enforce
consent to their betrothal. *Else* also se-
cures, in writing, a dowry of a large part
of his possessions. When *Lampe* returns
he is followed by a crowd who have learned
of the *Burgomaster's* predicament. They
find the *Burgomaster* talking to *Gertrude*,
and when they detect the door of the wardrobe
is opened, it is *Else* and *Bertel* who are dis-
covered. After a stern lecture from the
Burgomaster they are pardoned, and all
ends happily.

Abroad.

THE will of the late Alberto Randegger,
one of the foremost of the professors at the
Royal Academy of Music in London, has
been proved at about \$165,000.

OSCAR HAMMERSTEIN has accepted an
opera composed by the Duke of Argyll,
which will be produced at the London
Opera House in the spring.

AN opera called the *Snow Man*, by Erich
Kornegodt, the boy prodigy, has been suc-
cessfully produced at the Kurfürsten Opera
House in Berlin.

A NEW work of Max Reger, *Lustspiel*
Operette, was recently produced at a Ge-
wandhaus concert in Leipzig under the di-
rection of Arthur Nikisch.

A two days' Mahler Festival has been or-
ganized in Mannheim. The Mahler eighth
symphony will be given, with the work-
ing of a vast choral force as well as a large or-
chestra.

A MOVEMENT is on foot in Berlin to erect
a monument to Meyerbeer, who was born
in that city in 1791. The Kaiser has sig-
nified his approval.

A NEW opera by Franz Lehar, the com-
poser of the *Merry Widow*, has been pro-
duced in Vienna. It is entitled *Eva*, and is
said to be full of catchy waltz tunes, and to
be well orchestrated.

THE Italian war in Tripoli has served
Perosi as a theme for his new suite. This
suite, we are told, is an addition to others
entitled *Rome*, *Florence* and *Venice*, and is
dedicated to "the new sister."

GABRILOVITCH recently conducted an or-
chestral concert in Berlin at which Katha-
rine Goodson and Willy Hess were the solo-
ists. Katharine Goodson is now in this
country, and is increasing the fine reputation
she gained on her previous visits. She has
few rivals among the women pianists of the
day.

AN international competition with a prize
of \$1,250 for an opera libretto is announced
by the Berlin firm of Ahn and Simrock.
Fairy-tale legends are most in request, and
subjects in the modern "brutal" Italian
manner are banned. What pity the prize
is not sufficient to tempt Mr. J. M. Barrie
to write another *Peter Pan* for a musical
setting.

It is not generally known that Fanny
Dickens, the sister of Charles Dickens, was

a singer of considerable ability. Her hus-
band, Henry Burnett, was also a singer, and
after marrying in London, where she and
her husband were both well known, they
migrated to Manchester and achieved a suc-
cessful and happy career.

THE Berlin Royal Opera now has a rival
in the newly opened Kurfürsten Oper,
where it is intended to produce opera on
elaborate lines. The piece given at the in-
augural performance was Nicola's *Mary*
Wives of Windsor. The director is Maxi-
milian Morris, late of the Berlin Komische
Oper.

A NEW popular opera house has just been
opened in Buda-Pesth. It is destined to be
a rival to the old Royal Opera, and prices
will be much lower, owing to the fact that
there is room for a far larger audience. The
auditorium will hold 3,200 spectators.

AN impressive medieval spectacle called
The Miracle has been drawing crowds to
the Olympia in London. The better to carry
out the spirit of the play, the interior of the
theatre has been decorated to present like
a great Cathedral. The incidental music to
the performance was composed by Engelbert
Humperdinck.

AN instrument called a "melograph" has
been invented by a Swedish scientist, which
automatically writes music. When a piece
of music is played the melograph records
the sounds on a chemically prepared ribbon.
The recorded piece may then be read like
ordinary Morse signals. Not only are the
notes recorded, but the phrasing and ex-
pression as well.

MRS. FANNIE BLOOMFIELD-ZEISLER has
evidently made a greater success in Germany
than ever before. At her Leipzig Gewand-
haus concert, given under the orchestral di-
rection of Nikisch, we are informed by lead-
ing German papers that she was greeted
with a stormy demonstration of enthusiasm
rarely equalled in the German city which
for some three centuries has had the repu-
tation for concerts of the highest possible
order.

PRINCE JOACHIM ALBERT, of Prussia, has
finished a symphonic poem entitled *The Isle*
of the Dead. A wicked report, started in
Brooklyn, that this work was inspired by a
visit to the Isle of Manhattan, proves to be
groundless. It was inspired by the famous
picture of the same name, by Arnold Böcklin.
The work is to be performed in Karlsruhe in
the summer.

A SUCCESSFUL performance of Mendel-
sohn's *Elijah* was recently given in Bay-
reuth! Now that Wagner operas are heard
in Leipzig and Mendelssohn oratorios are
given in Bayreuth, musical old-timers can
be forgiven if they suppose that the musical
millennium has come. Nothing of the sort
has happened, however, for if musicans no
longer fight over Wagner and Mendelssohn,
it is because they have found something
else to fight about.

MUSICIANS all the world over will rejoice
that Humperdinck is convalescent from the
illness which bade fair to close his career.
His opera, *Hansel and Gretel*, has won a
place in the esteem of all music lovers, and
his more recent work, *Die Koenigschiene*,
seems to be rapidly becoming equally popu-
lar. Humperdinck is a composer who has
conservative tendencies—that is to say, he
is not everlastingly striving to be "new,"
but is also willing to advance so long as
musical beauty in its most refined form
leads the way.

It is rumored that Richard Strauss and
Hugo von Hofmannstahl are negotiating for
the Bayreuth opera house. This opera house
was built in 1748, and is not the one used
for the Wagner productions. It is said that
Strauss and Hofmannstahl contemplate giv-
ing performances during the summer festival
season on the off nights when there is noth-
ing being given at the Festival Theatre.
They intend, we are told, to produce Mol-
lière's *Le Bourgeois Gentilhomme* with the
intermediate *Arlandine ad Nazos*, with music by
Richard Strauss. The orchestra would con-
sist of thirty-six men.

THE chief test piece for choral societies
at the International Musical Festival, which
is to be held in Paris next May, will be a
cantata by Saint-Saëns. This has been com-
posed at the request of the Paris municipal-
ity, who have organized a great musical
festival in which every European nation is
taking part. The title of the work is "The
Vivateurs." This work will be welcomed by
aviators the world over. Hitherto their ef-
forts have been musically represented only
by such works as Mendelssohn's *On the
Wings of a Dove*, and they naturally feel
that recent developments demand something
more strenuous.

It has been stated that Covent Garden,
London, closed the season with a loss of
\$70,000, said to be due to Hammerstein's
competition. It must be remembered that
the real Covent Garden season does not take
place in the winter time, but in the spring
and early summer when the court "Draw-
ing Rooms" are being held. A winter sea-
son at Covent Garden has none of the social
prestige of the "Royal Opera," and it is
scarcely to be wondered at if the London
opera-goers prefer Hammerstein's new and
shiny opera house to the antiquated red-
plush grandeur of Covent Garden.

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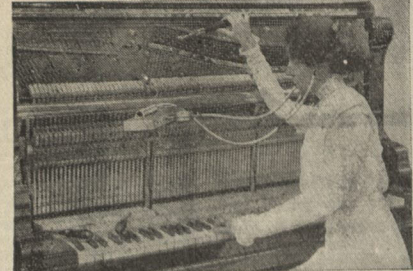
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Q. I am all at sea over the meaning of the word "portamento" in its musical application. It seems to mean one thing in singing, another in piano playing, and still another in violin playing. Am I right or wrong in this? Please make the meaning clear to me.—F. P.

A. This question touches on one of the weakest points of musical nomenclature. There are many misleading terms in Music, but only in this case is there a flat contradiction in the employment of the same word by a pianist on one hand and a violinist or a vocalist on the other. The word means "carried over," and is used in this (the correct) sense by singer and violinist. But the pianist employs it in passages where he is absolutely forbidden to carry the notes one into the other. I very seldom presume to alter existing musical nomenclature, even when it is inaccurate, but in this case I can suggest that the term "demi-marcato" would exactly describe what the pianist does in a so-called "portamento" passage. He plays it "marcato" only in a less degree.

Q. What is the meaning of the names applied to the degrees of the scale: 1st degree, tonic; 2d degree, super-tonic; 3d degree, mediant; 4th degree, sub-dominant; 5th degree, dominant; 6th degree, sub-mediant; 7th degree, leading-tone? What is the origin of these terms?—F. H. E.

A. In the old days the keys were called "Tones." Thus the "first Gregorian tone," "the third Gregorian tone," etc. From this came the word "tonic," meaning the fundamental note of the scale or tone. "Super-tonic" means simply the note above the tonic. "Mediant" is so called because it is midway between the tonic and dominant and it mediates between the two. "Dominant" receives its name as being the most important note and the foundation of the most important harmony of the scale, next to the tonic. "Sub-dominant" means the note below the dominant. "Sub-mediant" is the note that mediates between the tonic and the sub-dominant, and is midway between the tonic and the sub-dominant in downward progression. "Leading-tone" means that this tone leads into the tonic. It is also sometimes called "Sub-tonic," meaning the note below the tonic.

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Q. What is the meaning of the two dots after the bass clef?—J. W.

A. It means that small F is on the line between these two dots. That is why the bass clef is frequently called the "F-clef." It was not always placed upon the fourth line. I have much music in my library in which the F-clef is on the third line, meaning that F is to be read upon that line.

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and all other notes in that relationship. This would to-day be called the "baritone-clef." Originally all the clefs were simply letters placed upon some line or space, and all the other notes counted from this one. Cover up the upper part of the G-clef in any piece of music and you will find that the lower half still resembles the old German "G."

When you study counterpoint you will be obliged to use other clefs beside the G and the F clefs. These are called "movable clefs," and show the position of middle C. Whenever these are placed there stands middle C. Pupils sometimes ask why these movable clefs are employed, to which we make answer simply to avoid ledger lines. In orchestral music they are still in constant use, particularly in the viola, violoncello and clarinet parts. They are often called "transposing clefs," and their study helps the pupil greatly in transposition. See the article on "Clefs" in Elson's Music Dictionary.

Q. Would you kindly tell me what is our National Song and upon what authority "America" is taught in the schools and the "Star-spangled Banner" is played at the lowering of our flag? I find the school teachers and at many music stores they think it is "America," while others know it is the "Star-spangled Banner," but on no authority.—A VETERAN'S DAUGHTER.

A. At one time "Yankee Doodle" was held to be the national song. In Europe up to very recently "Hail Columbia" was always played when it was desired to honor the United States. "Hail Columbia" was played when the first American warship went through the German canal at Kiel. I heard the same tune played at the Grand Opera House, in Paris, in honor of Thomas Edison.

But all doubt is now removed by the action of the Secretary of the Navy. When Benjamin F. Tracy held that post he issued a general order commanding that the "Star-spangled Banner" be recognized as the official national hymn of America. It is, I believe, also ordered that all officers and men of our army and navy shall rise when this melody is played. This certainly places the question beyond debate and settles quite definitely that the "Star-spangled Banner" is the national hymn of the United States.

Q. Please give me the very best, most comprehensive, and most concise rules for scale fingering. The method I have been using divides scales into three classes; those with no more than four sharps; those with five black piano keys; and those with four flats or less. In the first class the 4th finger in the right hand goes on the 7th degree, and in the left hand it goes on the 2d. In the second class, the 4th finger in the right hand goes on the top note of the group of three black piano keys, and, in the left hand, on the bottom key of the group or three piano keys; in the third class four flats or less, in the right hand, the 4th finger goes on B flat, in the left hand on the fourth degree of the scale except in F where the fourth finger goes on the second degree of the scale. The minor scales according to this rule are supposed to be fingered like the major scales of the same name. I find that this rule works successfully with the major scales but does not seem to fit in all of the minor scales.—EXAMINE.

A. An entire volume might be written on the history of fingering. I have in my possession some old spinet music in which the fingers—2, 3, 2, 3, 2, 3 go on endlessly in alternation the entire length of the scale. But with the ever-staccato spinet and harpsichord the rule for fingering sat very lightly upon the performer.

Philipp Emanuel Bach is held to be the founder of the scale fingering, but I possess a rare volume by the Italian, Pasquini, on "The Art of Fingering," which antedates Bach's work in this direction. In this book the simple rule is "put the thumb on the first white key after a black one." This leads to some rather odd fingering at times, but if you analyze the scales you will find that this idea is really the foundation of scale-fingering, and is most used because it preserves the easiest position of the hand.

One additional point about scale-playing might be emphasized here; it is that certain old fogies maintain that there is nothing like scale-playing to equalize the hand. This is not the case, for in scale-work the fourth finger is deprived of its just share of work while the fifth finger is almost entirely idle.

For more definite answers to the question put it would be well to consult "Mason's other advanced works."

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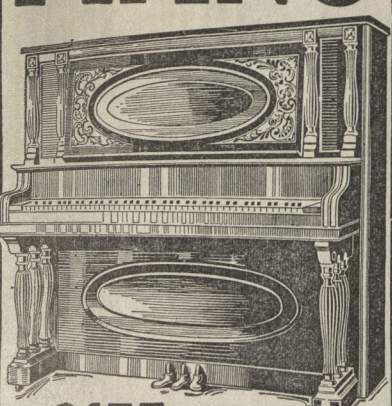
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Continued from page 207

as I felt that beyond that point there was more effort than I at first realized. I had also begun to perceive that the less chest voice and the more head voice I used the better. I saw no improvement whatever in the chest voice, but the head voice from upwards was

gaining strength to a remarkable extent. But two or three weeks later I was surprised one morning to find myself using, at about this pitch a voice which I was not aware that I possessed. It sounded like chest voice, but when I came to examine it I found that it was produced in the same way as the head voice. This was a most astonishing revelation to me, because I knew quite well that, before I commenced my training, I had no voice whatever at that pitch, except in the chest register. Here, then, was an entirely new voice, created apparently out of nothing—a voice which, to describe it in plain though unscientific terms, had the chest tone without the chest production. It was a plain indication of the manner of nature's working in the evolution of the adult male voice, and its bearing upon the whole question of voice-production was to my mind unmistakable. Of course, I spoke to my teacher about it, but he was not disposed to agree altogether with the interpretation which I put upon the matter. It led, however, to my making still more use of the head voice and, with his approval, restricting the chest register to a few notes at the bottom of my compass. In this way I ultimately succeeded in developing a light tenor voice, which, when heard at its best, was readily mistaken for the discarded chest voice, though, besides being of much better quality, it was, of course, incomparably easier to produce and of far greater upward range.

But I have made experiments with other and much better voices than my own, and the result of some of these experiments has been fully to corroborate these views. In one case in particular in which the voice was of a decidedly robust nature, the transformation was so complete that the new kind of chest voice evolved out of the so-called falsetto was not only quite as powerful as the chest voice which it superseded, but was as firm and strong at the very bottom of the compass (right down to G on the bottom line of the bass staff) as it was in any other part.

[The final article upon this subject will appear in another issue.—EDITOR.]

OFFENBACH'S SENSE OF RHYTHM.

THE recent revival of Offenbach's *Tales of Hoffman* has created a new interest in his work, and the popularity of the *Barcarolle* from this work indicates how keen an ear for rhythm Offenbach possessed. The peculiar "rocking" rhythm of this composition is largely responsible for its popularity. The following story of Offenbach will indicate how keen his ear was, and how ready his wit:

The musician had dismissed a very sharp valet, and, on being asked for a character, gave him a specially good one. "Then why did you dismiss him?" he was asked. "Well, you see," said Offenbach, "he always used to beat my clothes outside my door, and I never could get him to do it in time."

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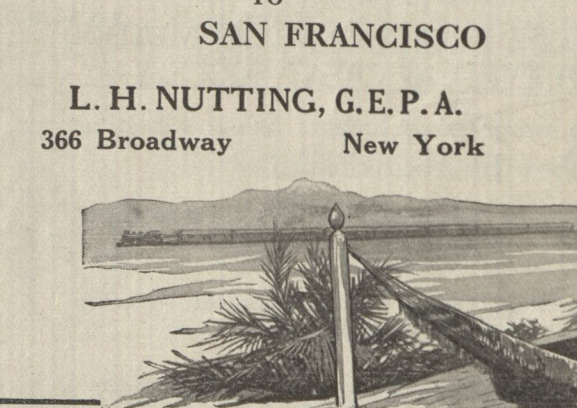
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stopped, progress stopped, everything
stopped just because of a few torrid days.
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means an indication of a normal physical
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One can hardly blame the polar bear for
going peacefully to sleep under many feet
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winter, but just why a lively, vigorous,
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indolence is difficult to tell.Probably not more than one-half of all
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THE POSITION OF STEPHEN FOSTER IN MUSICAL HISTORY.

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THE standard which excludes the popular songs of our Stephen Foster from the list of real folksongs cannot be accepted as "scientific." Dr. Hugo Riemann, the leading German theorist and lexicographer, defines the word "Volkslied" as "either a song which originated among the people (i. e., the poet and composer of which are no longer known), or one which has been adopted by the people; or, finally, one which is 'volksmässig,' i. e., simple and easily comprehended in melody and harmony." The Foster melodies are included under both the second and the third of these definitions as true folksongs; they have been adopted by the whole American people, and they are always simple in melody and harmony. To exclude them from the reason that their composer happens to be known, is an argument that can be reduced ad absurdum by a question: Suppose some antiquarian discovered that certain folksongs dear to the Germans for generations were composed by such and such an individual; would a single person in the whole empire cease to consider them folksongs? And if by some miracle the names of all the originators of these melodies were ascertained, would folksong cease to exist?

Foster wrote his own poems as well as his melodies, and the words and music of such songs as "Way Down Upon the Suwanee River," "Massa's in the Cold, Cold Ground," "My Old Kentucky Home" are as closely allied as the text and the music in Wagner's "Tristan und Isolde." Yet—and here is another point of identity with the originators of true folksongs—he was not a professional musician. Far from it. To save his life he could not have composed a symphony or a sonata, or even a short piece for the pianoforte. His harmonies seldom go beyond the three most elementary chords—tonic, dominant and sub-dominant; and his melodies are so rich and satisfying in themselves that they give pleasure even without harmonies, which bring them under the definition of folksong given by Berlioz. Of musical form Foster took no more thought than a canary. His songs "give voice to the joys, sorrows, hopes and aspirations of a people rather than an individual;" they are songs created by the people—the folk—for he was one of them. If they are not folksongs, what and the sun are they? Some have called them by the German name "volks-thümlich," which means conscious imitations of folksongs, like Schulz's "Lieder im Volkston;" but Foster did not consciously imitate the songs of his or any other country; he wrote what he did because his genius was built that way.

Not only are his songs—there are over a hundred and fifty of them—genuine folksongs; they are genuinely American, too.

On this phase of the subject, also, erroneous notions are still widely current. Thousands who sing his songs do not know who wrote them, or care; many other thousands think they are negro plantation songs. Now, Foster did visit the plantations and campmeetings of the black men to catch their idiom; he had to make his living by writing for the "negro-minstrels," who at that time had practically a monopoly of the concert business; yet even those of his poems which he wrote in the negro dialect voice the general feelings of man-

kind rather than those of a particular race; and as for his melodies, they are as unlike true negro music as a Hungarian rhapsody is unlike a Bellini operatic aria. In every way they betray his own individual genius and that this individual genius was thoroughly American is indicated by the way in which the American people have taken them to heart—ininitely more than they have any imported folksongs. Apart from a national anthem, nothing arouses such intense enthusiasm in an American audience as the singing of one of these American folksongs. Indeed, there is nothing quite like it in any foreign country.—In the *New York Evening Post*.

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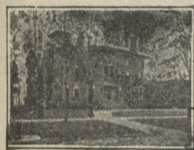
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