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Winton J. Baltzell

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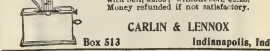
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WHAT Brahms has done for the Hungarian folk-music, Dvořák for the Bohemian, and Grieg for the Norwegian, Mr. S. Coleridge-Taylor has done in as masterly a way for these negro melodies. Negro music is essentially spontaneous. In Africa it sprang into life at the war dance, at funerals, and at marriage festivals. Upon this African foundation the plantation songs of the South were built, which, while in some cases sounding a note of sadness, for the most part show a happy anticipation of the "year of Jubilee." That the negro is naturally musical is proven by the fact that even those melodies sung by the natives of darkest Africa who have never known the influence of civilization, while primitive in the extreme, have all the elements of the European folk song.

In treating these melodies, Mr. Coleridge-Taylor has been careful to preserve their distinctive traits and individuality, while giving them form and structure through consistent thematic development. Their depth of feeling, rich harmonic expression, and mastery of technique entitle these compositions to a high place in piano literature. With the changes resulting from the emancipation of the American negro and the settlement of Africa by the white race, the old melodies are rapidly passing away, and it is a cause for special gratitude that one of the world's foremost musicians, a man in the zenith of his powers, should seek to chronicle and thus perpetuate them.

The volume is one of the "Musicians Library" and contains a portrait of the composer and an explanatory foreword, besides an introduction by Booker T. Washington, giving the biography of the author and a history of negro folk music.

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THE ETUDE

NO. 3

VOL. XXIII.

PHILADELPHIA, PA., MARCH, 1905.

Sir Hubert Parry and the Royal College of Music, London

By William Armstrong

THE Royal College of Music, London, has about it the air of a big, happy family. Almost the moment you enter you feel the genial, interested fellowship there. To Sir Hubert Parry and his genial personality this is in good measure due, for the person and of an art institution, more quickly than any other, reflects the spirit of its head.

Connected with the college since the beginning of things there, that is for twenty-one years, and director since 1884, those associated with him to-day seem all of one way of thinking—everybody has a human, genuine interest in everybody else. The teachers have all stepped down from their pedestals, if they ever at some remote day mounted them, and in interested comradeship students and instructors are mutually helping each other.

Instead of confiding with discipline this frank, friendly way of going at the teaching of things appears to strengthen it.

Educated at Eton and Oxford, given his degree of Bachelor of Music at that university at 18; an enthusiastic football player in those days, and an equally enthusiastic yachtsman now, entitled to a high rank as a writer on musical subjects, his articles in Grove's "Dictionary of Music and Musicians" bringing him especially close to the student; a pianist, and the composer of a great number of choral and orchestral works, that is, very briefly, the sum of his able, active life, aside from his long association with the Royal College of Music.

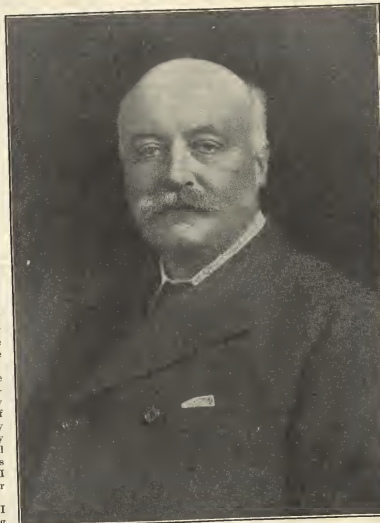
One strong aim of the school is the development of individuality through making the student think for himself. "They excuse me," said Sir Hubert Parry, "of molting in subordination in some of my speeches, for I tell the pupils not to rely upon all the things their teachers tell them, but to think for themselves. It is the development of the individual that I want, the bringing out of their own intelligence may mean to their art."

Of this point of comradeship that I have mentioned, the plan of the building itself is an evidence. In some respects it is more like a great club-house than an institution for musical education.

The men teachers have a resting room, where they may smoke, take a cup of tea, and have a half-hour's talk between times over their work. A corresponding apartment is devoted to the lady teachers. On the ground floor are separate luncheon rooms for instructors and pupils, where substantial, well-cooked food is served at nominal prices.

At the head of a long table in one of these apartments Sir Hubert Parry sits with his teachers about him, Sir Charles Villiers Stanford—a man of charm-

ing personality and somewhat recalling Felix Motte—at his right hand. The right wing of the building is devoted to the female, and the left to the male students, each with their separate waiting and luncheon rooms. The



SIR HUBERT PARRY.

great concert hall, where orchestral and general recitals are held, is at the rear of the main edifice, of which it is a projecting wing. The museum on a ground floor of the main pile contains a notable collection of antique instruments, presented by Mr. George Donaldson, and is decorated in the style of the Italian Renaissance of the sixteenth century. The classrooms are cheery and livable, and in strong contrast to the business-office boxes so often decreed. The college library, a valuable one, includes that of

the "Ancient Concerts," which was presented by the late Queen Victoria.

From the outset the royal family has been actively interested in the welfare of the institution, which largely owes its foundation to King Edward VII, who is now its chief patron. On his accession to the throne he was succeeded as president by the present Prince of Wales.

The vice-presidents include the Duke of Connaught, Prince Christian, the Archbishops of Canterbury and York, the Dukes of Abercorn and Rosebery, Earl Spencer, Earl Cadogan, and a long list of notables besides, whose names, with others, make up the committees, in which they take active, practical part.

Sir Hubert Parry, by his exceptional personality and equipment, is naturally fitted to hold the interest of those in position, and of people in general. Even in his Eton and Oxford days he was recognized as a leader. Intellectually he is keenly developed. His unconventional evidences of himself in a frank fellowship that attracts and interests those about him. At the age of 66 he keeps alive an enthusiasm that naturally wanes in the twenties, and makes him seem absolutely boyish in spirit.

His capacity for work is almost feverish. One minute he is at his desk planning details, and the next running upstairs to listen to a pupil rehearsing, coming back through the hall he stops to talk to one student and then another about the progress of work; he visits the classrooms and keeps in constant touch with the conduct of things. But his manner is one of interest, not interference. The impression is made that all are working together with single mind and aim.

To go with him about the building, as I did that morning, was to get a practical lesson in what one man with executive ability, tact, and enthusiasm could do in keeping things firmly in hand, steadily going, and infused with the spirit of fellowship.

Had he spoken of all these points, which I am sure he would not, he could not have impressed me as strongly as did this practical illustration of his methods. Whenever he went he left a wake of smiles behind him. Study at the Royal College of Music seemed to be a very happy thing.

"In teaching," said Sir Hubert Parry, referring to the course plan of the institution, "we get excellent results from class dictation, the setting down of things during their performance. It not only quickens the ear and its accuracy, but the intelligence and power of concentration. In instances as the outcome of this training, pupils readily write down a four-part piece from dictation.

In ensemble playing we are strong believers, and give plenty of opportunity for it. We study a tremendous amount of the classics, but we study other things, too, for it is not our plan to be hidebound in regard to new things. They have their part in the development of music and in consequence in the development of the mind. Besides this is the attainment of compositions of a certain degree of technical difficulty to those with a given amount of technic, we do not believe in. A

in a trio, a quartet, a quintet, etc. The piano, the organ, and the violin; a flute, a violin, and the piano (where the organ, violin and piano play in trios); while for quartets stringed instruments only may be used, such as first and second violins with the viola and the cello to make up the four.

Some of the greatest songs ever composed were written in trio, and much music written only for large orchestras has been rearranged and made possible for a few amateur (home) players to learn the same and enjoy it at great advantage. In fact, at least one who plays the violin and one who plays the cello. Possibly one of your little circle may be studying the organ (church or pipe-organ, we mean, but an ordinary reed organ), if in tune, harmonizes and goes excellently with a piano and violin. These three instruments played in unison are exceedingly pleasing. The organ and piano require to stand as near each other as possible, and, of course, each must stay in tune one with the other. Unless you have heard this combination of instruments (piano, organ, and violin) played together you can form no idea of the beauty of tone that may be produced.

Having formed your mind as to this subject, the number, and practice regularly. Haydn, Mozart, Beethoven, Spohr, Mendelssohn, Schumann, Schubert, and others have composed beautiful trios, quartets, and quintets that can be used for all the instruments in the number, six, and eight hands or for two pianos. Students will find ensemble playing a wonderful drill-master for a poor student. Each one must care and time must be strictly observed.—Robert F. Chandler.

JUVENILE CLUBS CONDUCTED BY MEMBER SHOULD HAVE SERAP-TITE MEMBERS.

Conducted the twenty-five cent book sold by the Samuel Ward Co., Boston, for unmounted photos. We gave size, etc., last month, and suggest you enjoy any club ordering these books by the dozen will be likely to get a discount.

Every one interested in music needs a scrap-book in which to preserve pictures and scraps for future (useful) reference. Such books are not only interesting, but valuable as time goes on. It is not easy or possible, at times, to search for a picture or for some item through a year or two of magazines, newspapers or on the shelves of one's bookshelves. One's friends, too, very often take great pleasure in looking over such books.

The very first thing to be done, in starting a musical scrap-book, is to make up and collect envelopes and items. It is a good plan to have three or four large envelopes in which to keep these cuttings. Say on a piece of "pictures of famous musicians"; on another "Miscellaneous pictures"; and, in the latter, place everything you can find such as: pictures of famous opera-houses in the world; peculiar musical instruments; houses in which famous musicians were born; etc. In an envelope cuttings about the piano (only or put various instruments together and do your sorting later on). But envelopes or boxes—nothing is necessary in which to keep your cuttings.

Do not be in a hurry to begin pasting in your book. Time and thought are required to place your pictures and items in the most approved order. We advise three or four musical cuttings about the piano may be had for the asking by writing your request on a postal card to Perry Picture Co., Malden, Mass. Then "hook up" the musicians' pictures, which are one cent each and are the very thing for your book. The great musicians should be placed in their proper order (according to time of their births): thus: (1) Rach, (2) Handel, (3) Haydn, (4) Corelli, (5) Beethoven, and the January, 1903.

How many of our young readers, we wonder, know about "LITTLE LESSONS" that "ensemble playing" means the playing of several instruments together as

Some of you may collect several pictures all of the same musician though differing in style; in such case it is nice to have a Liszt page, or a Beethoven page (where the musician's name is given), arranging all the pictures and cuttings you can find about him on one page. Perhaps I shall some time tell you of my own set of scrap-books. I have a large number, and they are not only beautiful, but are a very quantity source of interest and entertainment to my friends. I have a Beethoven book; a Chopin book; a Wagner book; and so on.

The ETUDE presented you last month, with suggestions and letters for two February meetings. You now have March before you. I think you cannot do better than to use the biographical remarks which are printed in this department this month. "Biography in a Nutsell" by Haydn and Chopin and impress upon your minds that they lived when Washington and Lincoln were with us, and make your biography lesson an unusually good one. In fact, suppose the conductor of your first March meeting, allot to one of the members the duty of looking up, for the second meeting, a distinguished female musician who was a great singer and who, as a female, was born in this month of March. I refer to Malibran, who was born March 24, 1808, and who died, in a tragical manner, in 1836, aged only twenty-eight years. To another your conductor might give Liszt, a renowned violinist born in 1844 and still living. To our piano-students we would say always bear in mind that you should know all about great artists, and about players upon many instruments besides the violin and piano. Besides this, we would suggest to all your thought to one instrument.

The club members having the subjects of Malibran and Sarasate to prepare should gather all the facts they can about each and tell the members at each singing whenever possible. After a short musical program, one meeting may close with contrabands. Musical Authors may be used; this game cannot be used too frequently, for it is a pleasant way in which to become familiar with musicians and their master-works. The members of the club should get a small fee each meeting, the proceeds to be used in purchasing a good dictionary like Riemann's and other works of a biographical character.

Some of our clubs will enjoy to find it profitable and enjoyable to use the Sappho article in THE ETUDE for February as a Class Reading, to be read aloud by each member in turn, part of the article at each meeting, the conductor asking questions to review the whole at the second meeting.—Robin.

It is worth noting that the very no. idea here is arranged for this meeting, but miscellaneous selections were given by the pupils. Next class day, the course of study indicated by THE ETUDE—Claudia Smith.

I find THE ETUDE'S CHILDREN'S PAGE a great aid in my teaching. Last year our class organized a Chopin party we would better consider him first. I think you all have heard a very great deal about both of these musicians, and the January, 1903 issue of Chopin number, devoted to the life and works of this wonderful genius. So all I shall have to say about Haydn and Chopin is this: What was going on in the world, and especially in our own country, when these two men were born.

Have you ever tried connecting the birthday and month, or the lifetime of a musician with contemporaneous events? If not, you will no idea how greatly it assists one to remember such details. Haydn (Francis Joseph Haydn) was born a few days after the birth of George Washington. Our great friend says to get a Perry Picture Co. and men in the same period in the world's history. Haydn outlived Washington by ten years. When our Declaration of Independence was made July, 1776, Haydn was in Washington, was born, just as in the prime of life, and lived fifty-five years. In the world at large, brilliant advances in arts, literature, and science stand recorded at the same period. There was, too, the "coming of the first" of Napoleon.

Then Chopin. Our great and beloved Lincoln was born in the same month and year as Chopin. Surely this should enable us to always "place" the lifetime of Chopin, as well as Lincoln's, in our minds. He who has experienced sad, troublesome times in his native land, Poland. Frederic Francois Chopin, born March 1, 1810, was always fair and delicate and, as already

stated, died young. But he lived in great times in the world's history, and a great many distinguished men lived when he did. Our poet Longfellow, and our statesmen, were born in the same year as Chopin. Others born before and after him, but all living while he did, were: Mendelssohn and Schumann in music life; and Darwin, Holmes, and others in general life. But I think we shall be able, in the future, to remember that Haydn and Washington, and Chopin and Lincoln, were contemporaries.—Robin.

CLUB CORRESPONDENCE. I have conducted a musical column of my pupils. Much my instruction and interest in sustaining the club has come from the CHILDREN'S PAGE OF THE ETUDE. We meet monthly.

At some of our meetings we study some of the works of the composer. One member reads a biography and others give a program of the works of the composer under study. At other meetings we have different programs, for example a "Flower Program," at which each member gave the name and composer of a flower piece, and the selections played had flower titles. Another program was given by the "Trebble Clef of Centreville." Our colors are blue and white, and our flower the violet. The club pin is a blue and white flag with the letters T. C.

At our meeting in January the following officers were elected: Elsie Akins, president; Annie Lee Flowers and Mattie Walker, vice presidents; Dott All Butler, secretary; and Elizabeth Coley, treasurer.—Mrs. Everett Nelson.

On November 1st we formed a club which we call the "Amateur Music Club." We have only four members at present, but hope to have more soon, and are following the outlines given in THE ETUDE. A membership fee of ten cents is charged, and five cents monthly dues. Also a fine of five cents for absence, unless sick or out of the city, is imposed; the money will be used to buy books, games, and pictures.—Hazel Sibbey, Sec.

While a view to creating more interest in their work, the music pupils of the West Alabama Agricultural School, under the supervision of Mrs. L. J. McGe, the instructor in charge, met in the music room, January 14th, and effected an organization, to be designated "The Progressive Musical Club." Officers were elected as follows: Pres., Willie Mims; Vice-pres., Susie Green; Sec., Claudia Smith; Treas., Dona Harris. Seven members enrolled. Others are invited to join. We will meet the second Saturday in each month. No program had been previously arranged for this meeting, but miscellaneous selections were given by the pupils.

Have you ever tried connecting the birthday and month, or the lifetime of a musician with contemporaneous events? If not, you will no idea how greatly it assists one to remember such details. Haydn (Francis Joseph Haydn) was born a few days after the birth of George Washington. Our great friend says to get a Perry Picture Co. and men in the same period in the world's history. Haydn outlived Washington by ten years. When our Declaration of Independence was made July, 1776, Haydn was in Washington, was born, just as in the prime of life, and lived fifty-five years. In the world at large, brilliant advances in arts, literature, and science stand recorded at the same period. There was, too, the "coming of the first" of Napoleon.

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We have previously printed little stories in which musical characters have been used, requiring translation into words. We offer you a little story to the readers of the CHILDREN'S PAGE which reverses the process. Members of clubs will find pleasure in representing the words italicized by appropriate musical characters.

It was the night before Christmas. Major Brown sat in a large arm-chair before the fire. He was an old man and during Lincoln's administration was a member of the Governor's staff. He was sadly thinking of the time he sent his only son, then but a minor, from him in anger, and, as was natural, was now wishing him back again.

Ten years had passed since then, and not a line had been received from him. As he sat musing he heard a sharp click of the gate and, turning to the window, saw a man enter. Coming to the door to find the stranger, he recognized his long-lost son. "My son, my son," he cried in a high, hoarse voice, and his son replied in a deep bass tone, "Yes, father, it is I."

"I saw draw him inside the little flat-roofed house, and in a short space of time they were eagerly discussing the past. "Yes, my son," said the father, "I have long since repented the stern measure I took in driving you from my home. I realize now that the mistake on your part was purely accidental, and I do not wish to bar you from the house any longer." He seized pen and ink to change his will, but after writing a few lines and affixing his signature he fell forward and breathed his last.—Lydia L. Burton.

- BRIEF COMPOSERS. 1. A small boy, who heard, for the first time, a very nice piece played on the violin said "play" (Two violinists). 2. Have you heard Dolly play on her zither? She is very talented. (Composer of technical works). 3. A poor old man stood at the corner and called to the passersby: "Fruit! ripe, ripe fruit! Please buy my fruit!" (An early Italian composer). 4. The doctor has sent for you to come at once. (An early German composer). 5. My mother gave me a pearl centered in ivory case. (A famous Italian singer)—Bertha Stormy.

- MUSICAL TERMS AND ABBREVIATIONS. My 1-14 very softly. My 16-20 slower. My 7 the natural scale. My 4-2-8-13 louder. My 9-17 medium loud. My 3-2-6-10 a song form. My 16-15-19 a musical declamation. My 13-5-10-17-19 music lines and spaces. My 18 melody in G scale. My 11-12 initials of first movement of a mass. My 11-11 initials of first movement of a mass. My 11-11 initials of first movement of a mass. My 11-11 initials of first movement of a mass. My 11-11 initials of first movement of a mass. My 11-11 initials of first movement of a mass.

The picture puzzle at the end of this page contains thirty letters of the alphabet which can be arranged to form the name of five great composers. Two musical instruments are also represented in this picture, and a portrait of a great pianist. Club members will find it interesting to seek the letters and form the names.



is from the friend and messenger of the great St. Jean Nepomucene!"

THE LITTLE ENCHANTER: present arrangement of the little story translated for the ETUDE from the French of Mm. Eugene Fos, by Lucia Berrien Storms.—Editor.

III. THE PROMISE OF THE MESSENGER.

When their home was reached, a woman, still young, pretty, and neat in her dress, came out to meet them, saying sadly: "What is the matter, dear children? Neither of you have eaten your bread."

"We were not hungry, mamma," Frederika made haste to reply. "What, then, have you done with your appetites?" "Only think, mamma," cried Wolfgang, "we have seen the messenger of the great Nepomucene, whose history papa has so often told to us."

"Then let us have no more, Master Wolfgang," said another person, entering the room. His face was full of good-nature, and the children ran to meet him, calling him "dear papa," and little Wolfgang poured forth his tale.

"Just imagine, papa, a tall, handsome man with a fine figure and the air of a king," he concluded. "And he said he was the messenger of the great Nepomucene?"

"That is what he said." "And what proof did he offer?" "That who? Why, to you, he promised to send a coat, a dress for mamma, anything she chose for sister, and a good dinner for us all."

"Leopold Mozart could not help laughing at the extreme simplicity of his little son. "And who do you think he was, dear child?" "He said he was the friend of St. Jean Nepomucene, papa."

"He was making fun of you, my boy." "Making fun of me, papa? But why? If you had seen his face—it was so good and kind. Did he not say that in place of this poor little house we should have a palace?"

Oh, after all he said I do not like this dark, ugly room!" As he spoke little Mozart turned around him, and saw that in the room they were served as dining-room, kitchen, and parlor. On one side was a large fireplace with shining stoves hanging by the hearth; on the other stood a piano, by which could be seen a violin hanging on the wall and sheets of music scattered around. In the middle of the room stood a wooden table, and around it were some cane-bottomed chairs.

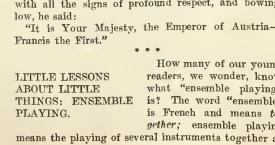
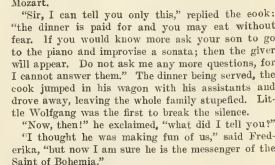
"Ah! but we shall have a palace soon," said the father, laughing. "Yes, papa, a palace with plenty of servants to do the work, so that mamma will not be so tired. You would like that, would you not, mamma?" asked the child of his mother, who was attending to the dinner.

"But while I am waiting for the servants I prepare the dinner myself," she said, smiling. "The dinner?" cried Wolfgang, "when I tell you he will bring it himself!" The parents burst out laughing,—when there came a knock at the door.

IV. THE SONATA.

Looking out of the window they saw a covered wagon, and getting out of it a cook with all the materials for a good dinner. "It is from the person who saw Wolfgang Mozart in the forest," he said on entering. He placed on the table, as fast as his assistants could bring them from the wagon, plates all prepared, bottles of wine, and everything so essential to make a delicious repast.

"My friend, what is the name of the person who sent all this?" "I know not, your son," respectfully, Mozart insisted, and finally the man said: "Your son knows who sent it, sir." "Yes," cried Wolfgang and Frederika together, "it



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We call the attention of our readers to the article by Mr. W. S. B. Mathews, on another page of this issue, in which will be found most valuable and interesting information regarding musical conditions in several of the large cities in the Middle West. This is the first of a series of articles designed to give a clear idea of the essential facts in connection with musical work in the United States. The investigations are by no means confined to the large cities and towns, but have been extended into small towns and rural districts. It is needless to say that we regret that the reports are not so encouraging and more uniformly so. Yet they are, in the main, quite satisfying, and when we stop to compare what our correspondents tell us with the older teachers have told us of conditions of musical work in these localities twenty and thirty years ago, we have every reason to be hopeful of the future.

The recent death of Theodore Thomas has brought forth a flood of recollections of his strenuous missionary labors in various sections of the country. The contrast between the musical atmosphere of his earlier concerts and the series of 1903-1904 indicated, quite fairly, the progress that has been made all along the line. Symphony concerts are no longer restricted to a few large cities, but may be enjoyed, and are, by a number of the smaller cities and college towns. And this is not the result alone of an effort to educate the public to the enjoyment of music of this grade, but of the steady, persistent, and consistent labors and teachings of devoted men and women in hundreds of towns and cities, and in the great majority of schools and other institutions of learning.

While we have this matter under consideration we urge a careful reading of part of Mr. Corey's TEACHERS' ROUND TABLE for this month, in which he warns young musicians against the prevalent tendency to rush to the already over-crowded cities to begin professional work. It is true that musicians in the large centers may have unusual advantages in a musical way, but they do not, by any means, avail themselves of these opportunities. Besides, they too often follow the lead of others, and content themselves with passive enjoyment, whereas their brethren in the smaller towns must show initiative and be up and doing, play and sing in public, give recitals, conduct festivals, etc., in order to stir up and sustain musical life. The field, nowadays, is not the cities, but the smaller towns and the rural districts, in general, and there needs the introduction of a finer, truer art in music to many more persons.

We ask our readers to give their most thoughtful and thorough consideration to the points brought out by these reports. There is many a kernel of truth and practical suggestion for the teacher who is anxious to know what is best to do to raise the standard of musical appreciation in his community. What is successful in one place can be used or adapted with

profit in some other locality. Notice that the work of teaching is beginning to specialize in a number of places by the introduction of kindergarten methods, attention to elementary teaching, special work with children, classes of pupils and of musical persons, every item one of value to progressive work in music. We trust a few years from now we may find hundreds of teachers, in all sections of the United States, availing themselves of every good means suggested by these reports. We shall be pleased to hear from our readers along the lines of this series of articles, although we cannot promise to publish every letter that may be sent to us.

A PESSIMISTIC critic tells us that the piano has exhausted its means of artistic expression; that hardly anything remains but an attempt on the part of players to surpass one another in overcoming technical difficulties. The piano, however, cannot be said to have exhausted its means of expression until music itself has reached that lamentable condition. It may be that all the technical resources of the instrument have been exploited; in that respect there does not seem to have been any material advance beyond the high-water mark left by Liszt and his school—but as the whole is greater than any one of its parts, it is music more than the means by which it is revealed. So long as the art continues to advance—and of this we have no doubt—so long must its manifestation continue to show progress; not necessarily in its technical aspect, but in the higher mission of pleading and voicing the emotions of the soul, which bears the same relation to technique that the soul bears to the body.

Such gloomy pronouncements have a familiar, not to say ancient, sound to the student of history. In 1722, nearly two hundred years ago, did not Rameau, the foremost of his day, declare that music had exhausted all possible combinations and that it would henceforth consist only of repetitions? Yet, practically the whole of modern music is a creation since that time: Bach, Handel (in their greatest works), Haydn, Mozart, Beethoven, Schubert, etc., with the whole galaxy of latter-day immortals. It is true that in one respect the field of artistic invention has become somewhat circumscribed; it is not so easy now as it was a century or two ago to write melodies which shall not be reminiscent; many turns of musical phraseology, once fresh and charming, have become trite and commonplace by reason of frequent hearing—but, on the other hand, what new combinations of rhythm, of harmony, of tone-color have been developed. The simple melody which enchanted our forefathers has been enriched and reinforced by these resources until it has become a recreation.

To be sure there are, and always have been, those who protest against this enlargement of the boundless art; but it is inevitable by the law of progress the complexity of one generation is the simplicity of the next. Joseph II said to Dittersdorf: "In his opera Mozart has only one fault, of which the singers complain bitterly—he overpowers the voices with his heavy accompaniment."

IN THE ETUDE for February, Madam Bloomfield-Zeissler stated the obligation upon concert artists to endeavor to find novelties worthy a place upon program, an obligation by no means accepted by some players and singers. Something may be said on both sides of the question, yet it seems to be a fact that concert programs are too frequently limited to a comparatively few standard works. Acceptable novelties seldom appear. The inference seems to be that artists cannot find suitable works that are not already well known; that they do not care to do the trouble, or that they are loath to stake their reputations upon new works. Whatever be the cause we feel that concert programs may well show some variety. It is rather humiliating that our composers do not seem to turn out pieces that can win wide recognition from executive artists. We trust the real facts is that their works have not been closely enough studied. Concert goes on and on, the lack of variety in programs, yet, in order to hear first-class playing or singing they must listen to numbers that they have heard many times before. The singer or player who establishes a reputation by introducing attractive novelties is far more likely to draw the professional musician than is the artist who offers much the same program year after year.

This thought can be applied to teaching, and it is easy to stick to a list of pieces that are thoroughly known

instead of trying to find something new and suited to one's needs. The old familiar pieces require no preparation, often receive no rehearsing up. This is an easy way of working, but it is not the best way. Seek new, useful pieces, even four or five a year, very helpful in varying the repertoire. It was never so easy to get the best new music to look over, and there is no excuse for the teacher who does each year find something new for his pupils.

MEMBERS of the musical profession are prone to express their opinions of other musicians and their doings in no uncertain terms. Decided opinions are not lacking as to compositions and performances, and doubtless it is well to measure up other people and their work for one's own satisfaction and improvement. But musical humanity is as prone to error as other divisions and caution becomes a valuable asset in the expression of criticism.

To illustrate this, notice in musical biography the remarks credited to certain of the great musicians concerning others of their craft. Read Mendelssohn's opinion of Wagner, Wagner's judgment of Meyerbeer, Tchaikovsky's dictum as to Brahms. And there was the recently deceased critic, Hanlick, of Vienna, a man who because of his brilliant literary abilities was regarded as the greatest power in the critical world for decades; in looking over his measurements of the musicians who were active in his day, it will be found that Brahms was about the only notable instance in which he awarded laurels of praise. He saw little to be commended in the works of Liszt, Rubinstein, Tchaikovsky, Grieg, Saint-Saëns, and numerous others. His influence would have been withering and blasting had the recipient of his sarcasm paid attention to his diatribes.

Various other instances might be mentioned of critics and artists and composers being proved weak in their judgments. How much more careful should be the man of lesser caliber and education. The wise course is to be mild in censure and ready with praise for all that is good, thus rescaping the ridicule of wiser people and of later times.

THE remarkable development of the art of piano playing during the first half of the last century exceeded no less influences on the progress of music in general than on this one special phase of it. Indeed, the musical art of the nineteenth century may almost be said to have the piano for its basis. Apart from the essentially orchestral attribute of tone-color, the piano has been the medium by which radical changes have been prefigured and popularized; all great composers, with Berlioz and Wagner as sole exceptions, have been pianists of far more than ordinary ability. When one considers the unbroken chain of pianist-composers beginning with Bach and Handel, continuing through Beethoven, Clementi and Hummel, down to Chopin and Liszt, one can realize the powerful effect their art has had in directing the musical currents of their time. As the piano increased in volume and sonority, so did the orchestra increase in power; the method of writing for the piano has always affected the method of writing for other instruments, either singly or collectively. For instance, the archaic embellishments characteristic of eighteenth-century music were the result of an attempt to gain the effect of accent in the lightly strung instruments of the period, which were incapable of gradations of force. When such gradations were made possible by the invention of the modern piano, at first called the forte-piano, afterward piano-forte, recognition of this power of modulating tone by force of strokes—these ornaments dropped not only from the music written for piano, but from that designed for all other instruments, as well as that for the voice.

Thus it will be seen that the piano, even technically considered, is by no means without significance to the general student of music. It is on this account that all the great conservatories of Europe require all their pupils, no matter what particular branch they have chosen, to study the piano up to a certain grade of advancement fixed by the authorities as a minimum. One looks in vain for the record of such an influence exerted by any other instrument; the nearest approach to it is that of the violin in the eighteenth century. This influence shows no signs of waning; the piano still remains the one instrument favored by the composer and the artist as a holding within itself all melodic and harmonic resources, combined with unrestricted compass and a practically unlimited range of dynamic changes.

No 4833

DREAMLAND

REVERIE NOCTURNE

H. ENGELMANN

Moderato con espress. M.M. $\text{♩} = 72$

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First system of musical notation on page 2, featuring treble and bass staves with piano (*pp*) dynamics and various articulations.

Second system of musical notation on page 2, including dynamics like *rit.* and *p*, and the instruction *quieto*.

Third system of musical notation on page 2, showing complex rhythmic patterns and fingerings.

Fourth system of musical notation on page 2, featuring *ff allarg.* and *dim.* dynamics.

Fifth system of musical notation on page 2, including *p*, *string*, and *p a tempo* markings.

Sixth system of musical notation on page 2, concluding the page with various articulations.

First system of musical notation on page 3, starting with *pp delicato* dynamics.

Second system of musical notation on page 3, featuring eighth-note patterns and dynamics like *rit.*

Third system of musical notation on page 3, showing dense rhythmic textures.

Fourth system of musical notation on page 3, including *rit.* markings.

Fifth system of musical notation on page 3, featuring *p a tempo* dynamics.

Sixth system of musical notation on page 3, concluding with *morendo*, *p rit*, *pp*, and *ppp* dynamics.

No 4764

PIZZICATI

from "SYLVIA"

Edited by PRESTON WARE OREM

Secondo

LEO DELIBES

Andante M.M. ♩ = 56

p

Allegretto ben moderato M.M. ♩ = 92

p molto staccato e leggero

cresc. *p*

1

cresc. *mf*

No 4764

PIZZICATI

from "SYLVIA"

Edited by PRESTON WARE OREM

Primo

LEO DELIBES

Andante M.M. ♩ = 56

p

Allegretto ben moderato M.M. ♩ = 92

p molto staccato e leggero

cresc. *p*

p *mf*

p *mf*

p *mf*

Secondo

p legato

p cantando

p un poco piu animato

p un poco piu animato

p un poco piu animato

p un poco piu animato

cresc. ed accel.

ff

Primo

p legato

p cantando

p un poco piu animato

p un poco piu animato

p un poco piu animato

p un poco piu animato

cresc. ed accel.

ff

VALSETTE

New Edition, Revised by the Composer.

FELIX BOROWSKI.

Allegro. M. M. ♩ = 192.

First system of musical notation for the waltz. It consists of a treble and bass clef staff. The music begins with a piano (*mf*) dynamic and includes a crescendo (*cresc.*) leading to a piano (*p*) dynamic.

Allegro moderato. M. M. ♩ = 144.

Second system of musical notation. It features a forte (*f*) dynamic followed by piano (*p*) and mezzo-forte (*mf*) dynamics.

Third system of musical notation. It includes a *Ped. simile* instruction and features a mezzo-forte (*mf*) dynamic.

Fourth system of musical notation. It includes a *cresc.* instruction and features a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation. It includes *poco rall.* and *a tempo* instructions, along with a mezzo-forte (*mf*) dynamic.

Sixth system of musical notation. It includes a *cresc.* instruction and features a mezzo-forte (*mf*) dynamic.

First system of musical notation on the second page. It concludes with a *Fine.* instruction.

Second system of musical notation on the second page, featuring piano (*p*) dynamics.

Third system of musical notation on the second page. It includes *dim.*, *rall.*, and *a tempo* instructions, along with a forte (*f*) dynamic.

Fourth system of musical notation on the second page.

Fifth system of musical notation on the second page. It includes *p*, *rall.*, and *a tempo* instructions.

Sixth system of musical notation on the second page. It includes a forte (*f*) dynamic and a *D.S.* instruction.

LITTLE LOVERS WALTZ

GEORGE DUDLEY MARTIN.

Tempo di Valse. m.m.♩. 68.

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

FANTASIA

CARL WILHELM KERN, Op. 200

Musical score for page 12, featuring six systems of piano and bass staves. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system includes a *Ped. simile.* marking. The second system includes a *leggiero* marking. The score concludes with a final system.

Musical score for page 13, featuring six systems of piano and bass staves. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system includes a *rall.* marking. The second system includes a *p* marking. The third system includes an *allarg.* marking. The fourth system includes a *mf* marking. The fifth system includes a *pp* marking. The sixth system includes a *ff* marking. The score concludes with a final system.

No 4199

REVERIE

VIOLIN AND PIANO

J. F. ZIMMERMANN.

Andantino M. M. $\text{♩} = 76$

Violin *p*

Piano *p*

dim.

1st time only

Omit 1st time for Piano only

pizz. *arco* *Fine*

mf piu moto

mf piu moto

rit. *a tempo*

rit. *a tempo*

dim. *dolce*

cresc.

mf *p* *rall.* *D.S.*

mf *p* *rall.* *D.S.*

In the Rose-Garden

Im Rosengarten

Hugo Reinhold, Op. 53, No. 3

Revised by C. v. Sternberg.

This very aptly named piece conveys in its title the manner of rendition it requires: gentleness, sweetness, and repose must predominate, and even the final climax, (from measure 34 to 36) should not be too dramatic. The utmost *legato* should prevail.

Moderato con moto. M.M. ♩ = 104.

Musical score for the left page of 'In the Rose-Garden'. The score is in 4/4 time and consists of six systems of piano and bass staves. The key signature is one flat (B-flat). The score includes various dynamics such as *p*, *pp*, *cresc.*, and *dim.*. It also features performance instructions like *rit.* and *poco rit.*. The piece concludes with a final chord marked *pp*.

Musical score for the right page of 'In the Rose-Garden'. The score continues from the left page and consists of six systems of piano and bass staves. It includes performance instructions such as *rit.*, *Pa tempo*, *a tempo*, *molto espress.*, *rit.*, *a tempo*, and *sempre p*. The score concludes with a final chord marked *pp*.

SALUT D'AMOUR

E. ELGAR

Allegretto M.M. $\text{♩} = 84$

mf

p

cresc.

p

cresc.

p

cresc.

dim.

sf

dim.

poco rit.

a tempo

poco rit.

a tempo

cresc.

dim.

p

mf string

con fuoco

f

accel.

cresc.

f

argamente

dim e rall.

più lento

pp

rit.

pp

No 4725

LAD AND LASSIE

JAMES DENNING WHITE.

LEO OEHLER.

Allegretto.

A -
He

p *f* *rall.*

mf a tempo

cross the gay green heath-er, One ev'n - ing in June wea-ther, A
stood one mo-ment gaz-ing, Her beau - ty seem'd a - maz-ing, He

mf a tempo

cresc. *rit.*

bon - ny youth, a bon - ny youth came sing - ing blithe and gay; His
thought none half so fair, none half so fair, be - neath the skies; He

cresc. *rit.*

heart with joy was beat - ing, At the ve - ry thought of
said he came to woo her, Then whis - per'd some-thing

mf a tempo

Also published for Medium Voice:- key of F.

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p *rall.* *espress.*

meet - ing to her, A maid - en sweet, a maid - en sweet as flow'rs in sun - ny
And read his an - swer, read his an - swer in her soft blue

p *rall.* *espress.*

accol.

May; And when this lit - tle fai - ry, With heart so light and
eyes; And when the eye grew dim, And stars be - gan to

mf *accol.*

cresc. *f* *rit.*

air - y, Came trip - ping down, came trip - ping down the lane this youth to
glim - mer, He bade to her, he bade to her, a good-night low and

cresc. *sf* *rit.*

mf a tempo

meet, Her 'pret - ty cheeks were glowing Like crim - son ros - es blow-ing, While
kind. He said in soft - est rhy - thm, He'd take her heart home with him, But

mf a tempo

f *tento con espress.*

evn - ing's breeze, while ev'n - ing's breeze blew blos - soms at her feet.
he for - got, but he for - got and left his own be - hind.

f *tento con espress.* *colla voce*

THE PILGRIMS OF THE NIGHT

No. 4724

SACRED SONG

HENRY PARKER

FABER.

Andante moderato.

1. Hark, hark my soul! An-
3. An-gels sing on, your

p sost. *cresc.* *rall.* *dim.* *p sost.* *ten.*

gel-ic songs are swelling O'er earth's green fields and oceans wave-beat shore: How sweet the truth those
faithful watches keep-ing. Sing us sweet frag-ments of the songs a-bove: Till morn-ing's joy shall

cresc. *ten.* *ten.* *ten.* *p dolce* *dim.* *p sost.*

bles-ed strains are tell-ing Of that new life when sin shall be no more, Of that new life when sin shall
end the night of weeping, And life's long shadows break in cloud-less love, And life's long shadows break in

ten. *cresc.* *dim.* *poco rit.*

be no more. An-gels of Je-sus, An-gels of light, Sing-ing to welcome the pilgrims of the night,
cloud-less love.

ten. *f sost.* *sempre staccato il basso*

Also published for Low Voice, in G.
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* After D.S., go to page 24.

Theo. Presser Agent.

An-gels of Je-sus An-gels of light Sing-ing to welcome the pilgrims of the night.

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

2. Far, far a-way, like bells at evn-ing peal-ing,

p *l.h.* *sost.* *rall.* *p dolce*

The voice of Je-sus sounds o'er land and sea: And la-den souls, by thousands meekly stealing,

Kind Shep-herd turn their wea-ry steps to Thee.

rit. cresc. *dim.* *p o stac.* *D.S.* *colla voce* *dim.* *f* *l.h.* *dim.* *p D.S.*

Maestoso.

An - gels of Je - sus, An - gels of light,

sost.

marcato il basso Sing - ing to wel - come the pil - grims of the night, An - gels of Je - sus

cresc.

An - gels of light, Sing - ing to wel - come the pil - grims of the

cresc. *Grandioso* *rit.* *marc.*

a tempo *p* *ff*

night, The pil - grims of the night, The

a tempo *dolce* *ff*

molto rit.

pil - grims of the night.

molto rit. *poco rit.* *ff* *trem.*

THE ETUDE

CAL

DEPARTMENT

Conducted by H. W. Greene

THE SINGING MASTERS' GUILD.

(Continued from January.)

Mr. HORACE P. DIBBLE addresses the meeting—"Mr. Chairman: The fact that we have been invited here this evening to discuss such an important and interesting step as the organization of a society such as you propose is very encouraging, and I, for one, am heartily in favor of it. Everything that you have said in relation to the advisability of such a step is only too true, and there can be no doubt of its being of great value to every singing teacher who can be induced to join it.

"The difficulty with anything of this kind is to make it a permanent success. New associations are apt to have a transient success at first. The first few meetings are well attended and those having charge of the program take great pains and the members who are able to attend find they are well repaid, and the absence that they have missed a rest. Then, a little later, a reaction sets in and those who at first pushed it to a success find, as soon as they attempt to have others join in and to share share of the work, that they are not inclined to do so.

"One great difficulty would be to find some one night for meeting which would suit everyone.

"While there is great need for a society of this kind in our profession, I believe that the result of organization would be to include many at first; but gradually a good proportion would drop out until the society finally narrowed to those who were willing to sacrifice themselves for the good of others, getting good for themselves in so doing."

In addition to the above there has been quite an accumulation of material in reference to the subject. A number of teachers who may justly be classed as friends of progress have written concerning the possibilities of the formation of such an organization, some of them tentatively endorsing the plan. They agree, however, in declining to express their views in print if such expression needs must be followed by their signatures. If a good organizer could be found to trim the thing into shape they would ride with the Guild and approve of themselves. But if it was not a success they would be ready with an "I told you so," and probably still more loudly approve of themselves.

Such we are forced to gather is the attitude of the profession at large to a community of vocal interests. It points to the futility of attempting to stir the vocal body through its own conscience, and for some time to come it must dance to the sting of the lash of a freethinking public. The man with sufficient power to inaugurate vocal reform by quieting the professional conscience is probably yet to be born. There are many self-appointed prophets who succeed mightily in stirring up the water which he himself particular pool, but who does it avail, except to reveal its preponderance of sediment?

One of the writers says that if a Singing Masters' Guild could limit the output of teachers and increase the average income it would be worth talking about, but it cannot. Outsiders would be just as much employed as Guild members. Society has not arrived at the point that it cares how singers are made or who makes them. It seeks entertainment; it is willing to pay for it; but resents the intrusion of the technical details that make their entertainment possible. Our attitude to society should be characterized by pay as much and as often as possible for our professional services. Business, not sentiment, should be the controlling factor.

Another writer speaks with less assurance. He is a doubter. He thinks the needs of the profession are ripe for betterment. In part he says: "In passing the studio of a prominent teacher the other day I heard noises that appalled me. The pupils, a solo piano, with a throaty voice, was singing away and

beyond its natural stress on a sustained melody varying from the upper E-flat to the A-flat beyond. And with her teacher, a high baritone, was shouting the same melody with an even more throaty voice as loud, I am sure, as it was possible. Now if a Singing Masters' Guild can eventually or approximately bring about conditions that shall stop this slaughter of the innocents, then for one I am with it; but I doubt it. The parents who pay for such instructions are being swindled. Do they think so or would they thank me for telling them? I doubt it. It is up to respectable, competent teachers to correct the evil. But will they do it? Can they do it? I doubt it."

Another writer says: "Your chairman will never successfully organize a Singing Masters' Guild for the reason that the units of the profession are conglomerate rather than typical. They spring from innumerable conditions, but few of which are regular. They pronounce upon their own qualifications, ignoring the fact that a standard of excellence dignifies all professions but theirs. They level at their pupils and crawl to the public. They are so suspicious of fellow-teachers that they could not be whipped into organizing. The only thing that could clean up and clean out the vocal profession would be a society such as your chairman advocates, based on academic standard. How can he expect teachers to identify themselves with a body the first official act of which is to proclaim standards that would make their right to membership questionable?"

"Mr. Chairman, while I am not a little skeptical about your meeting with adequate encouragement in your Guild plans, I can see quite a number of ways the singing teacher could be benefited by it, for example: if the Guild became strong in numbers it could dictate in matters in which we are now helpless. Publishers could be made to do better work in binding, in quality of paper and clearness of engraving. Some of the most glaring defects in translation could be eliminated. Prices could be controlled, but, as intimated, the Guild in order to do this must be very strong in numbers, and the strength in numbers would thwart the main purpose, which is to keep its membership within the limits of moral and artistic excellence."

"HOW TO LISTEN TO SINGING."

The subject of "How to Listen to Singing" may be considered from several standpoints: that of the student who listens to learn; the critic who listens to obtain material upon which to pass his reviews, and the public who listen to enjoy.

If a student is truly musical the way in which he listens to music plays a very important part in his education and in the final outcome of his artistic career.

He should listen, first, from a purely technical standpoint. The same general laws for purity of tone and technique apply, whether it be in the study of the violin, the cello, the piano, or in the singing voice.

The earnest student who would derive the greatest benefit from hearing good music must learn to analyze in others that for which he himself is striving.

Concentrate the mind thoroughly upon the chief the actor, and the why of the divine principles which underlie the use of the singing voice. Observe carefully the general position of the singer, the pose of the head, shoulders, chest, and the facial expression. Notice how the breath is taken and controlled. Listen closely to the attack of the tones. Is it all impulse, or is there just sufficient resistance to give that desirable balance and center to position. Try to sense the bodily and mental freedom which prevails the work, always listening critically to the quality of

tone. After a student has acquired, in a degree, the conditions which allow good tones, and a certain fluency in practice, then listen for helpful points in the study of diction.

Notice especially the delivery of the consonants. Are they distinct, yet concise and delicate, by reason of right placement and independent action of the tongue, for upon this—when the diaphragmatic conditions are secured—depends the ability to retain the roundness, firmness, and freedom of the vowel sounds? The act of applying the word to the tone is as great as that of vocalization.

I trust that the time will soon come when the singing teachers of America will prove to our public and foreigners as well that it is possible for our "moocher tongue" to be sung not only with distinction, but with that grace, delicacy, and finesse which should characterize the work of the tone artist.

The third standpoint from which a student of voice should listen is that of interpretation, and here the field begins to broaden.

If one is lacking in emotion, try to be moved and stirred by music—by every phase of color portrayal, for the emotional temperament controlled is the motor power of the real artist. The soul must speak through perfect technique, or the highest form of expression can never be realized. If one is deficient in rhythm, or lacking in ability to obtain a broad grasp on the work, it is very helpful, especially during the first hearing of an important work, to follow the score. Take such works as Elgar's "Dream of Gerontius," "Caractacus," or an opera such as Puccini's "La Bohème"; it is almost impossible to comprehend their fullest beauty without the eye to follow the intricacies of the orchestration, while the ears pay special heed to the voice.

How many of us give special heed to the construction of a work like "The Messiah"—the recitatives, arias, and choruses following one another, with the orchestral parts so significantly interwoven to form the masterpiece.

It is by establishing a closely sympathetic and harmonious atmosphere that the soul is free to express what it feels.

And so, like that of the perfectly attuned wireless telegraphic instrument in use at the present time, the messages between singer and audience are sent and received in rapid succession.—*Musical Leader.*

THE ARTIFICIAL TONE.

By J. HARRY WHEELER.

Of all musical instruments, the human voice is the most delicate and the most abused. It is capable of expressing joy, sorrow, and the other emotions to a degree far greater than any musical instrument made by man.

In the larynx are four vocal cords, the two lower of which produce the tones of the voice. These vocal bands, or cords, are not independent of the surrounding parts, but are contiguous with them. They are thin cartilaginous lines at the top of the trachea, or wind pipe, covered by a delicate mucous membrane. After singing a long time, or after violent coughing, or sneezing, the membrane becomes dry, causing hoarseness. In the ventricles, or little cavities in the larynx or vocal box, are about six mucous glands, which lubricate the membrane covering the vocal cords. Violent action upon the throat causes these glands to become dry, depriving the membrane of lubrication; hence, hoarseness ensues. After the cessation of this violent action, the glands become active again, lubricating the membrane covering the cords, the voice thus regaining its normal quality.

The thickness of the vocal cords indicates the different kinds of voice, as soprano, contralto, tenor, or bass, etc.

The pitch of the voice is controlled by certain muscles of the larynx; the resonance of tone by the pharynx and other vibratory parts above and below the cords.

It has been asserted by a few writers that the tones of the human voice are not produced by the vocal cords. The statement is absurd in extreme, as can be abundantly proven by actual demonstration upon the living and the dead. It has been found that when an incision from a wound, or otherwise, is made below the vocal cords, sound cannot be produced.

For a full explanation of the muscles of larynx and their action, see "Vocal Physiology" by J. Harry Wheeler, published by Messrs. Lachgar and Balder, New York.



EDITED BY EVERETT E. TRUETTE.

THE EVOLUTION OF THE ORGAN.

ONE of the most important steps in the advancement of the organ was the invention of the keyboard, which occurred near the close of the eleventh century. The Cathedral of Magdeburg had the honor of receiving the first organ with a keyboard was erected about this time. The keys were between two and three feet long, three inches wide and about an inch and a half deep, shaped as shown in the cut, and the keyboard consisted of sixteen keys. The mechanism, or "action," was about as cumbersome as could be imagined. Ropes and strings connected the keys with the sliders (pallets, of course, had not been invented), and the player, who was called "organ blower," had to pound the keys down nearly a foot with his fists.

Most of the organs contained only from nine to eleven keys, necessarily limiting the compass of the old hymn tunes which were used, while harmony was impossible, as the player could beat down but one key at a time, producing only a melody of the crudest character.

The bellows which supplied the wind in these early organs were equally imperfect and clumsy. They were made of the "household pattern," that is, of folds of "white horses' hides," and were constantly necessitating a large outlay of money to keep them in repair. In such individual bellows was a capable of supplying but a small quantity of wind, it was necessary to have twenty or thirty of them, and an ordinary-sized organ. Pleratus writes of an organ in Manchester, England, which had twenty-six bellows and required seventy strong men to sound them. Some tonies were added, and a priest named Nicholas Falter, in 1360 or 1361, constructed an organ which were on the top of the bellows, and, by holding on to a transverse bar which was placed above, worked the bellows up and down.

It is obvious that the process of wind was unsteady, being controlled only by the strength of the "blowers," and naturally the tone was sometimes strong and frequently weak, while the organ could not in tune.

In the twelfth century, after increasing the number of keys, two or three pipes were added to each key. These pipes were usually separated into registers also, and occasionally to the third and fourth, and as the pipes had not yet been separated into registers all the pipes hanging to a key sounded at once, making the whole organ a melange of tones.

The *Regal*, also called *Portative*, was a small organ (as shown in the cut), which, it is believed, was brought to this country by the first missionaries in 1535. The *Portative Organ* of the XV century, which is shown in the cut, had two registers and in Catholic churches, but antiquarians do not agree in the description of this instrument, nor its usage.

The *Portative* (or *Positiv*), in contradistinction to the *Portative* was a larger instrument with a keyboard of the full compass for two parts. Both the *Portative* and *Positiv* could be transported from place to

place, but the former could be blown with one hand and played with the other, while the latter had to be set down (*posited* from the Latin word *ponere*, "to set down") on a table or bench, and required the services of a second person to play the bellows. For many years the *Positiv* was utilized in the choir, by many of the singers or choir, and was placed beside the larger organ in the church. When ultimately the "Great" Organ and the *Positiv* were connected the keyboard of the latter being placed below the keyboard of the "Great" Organ, the *Positiv* was placed back of the organist or sitting between the two organs. The *Positiv* was still used to accompany the choir and is said to be the origin of our "Choir Organ."

In many French cathedrals the Choir Organ is still placed behind the organist. It must not be supposed that the expression "pair of organs" which is frequently met in old manuscripts referred to two organs connected in this manner, for the expression has been frequently used to signify a single *Regal*. Inasmuch as an organ is a collective instrument, consisting of two or more sets of pipes, each of which is complete in itself, the word "pair" undoubtedly signified the whole instrument in the same manner as a "pair of stairs" signifies a flight of stairs and not two stairs.

In the thirteenth century the use of the organ in the Greek and Latin churches was prohibited, as being "scandalous and profane," and even today the use of this instrument is rarely tolerated in the Greek church. In the fourteenth century the keys were gradually reduced by the monks, to whom we are indebted for preserving and improving the organ during the dark ages. In the fifteenth century they could be depressed by the fingers, and the compass was extended upward and downward until it reached three octaves. The sonnettes were added, and a priest named Nicholas Falter, in 1360 or 1361, constructed an organ which contained all the sonnettes. The invention of the pedal is generally attributed to a German named Bernhard in 1470 and 1480 though there are reasons for believing that pedals were in use at an earlier date. In 1818, when an old organ in Bielefeld, near Frankfurt, was being taken down, the year 1418 was found engraved on the partitions of two of the principal pedal pipes. Undoubtedly Bernhard made extensive improvements in the pedal-board, and brought it into general usage, which probably caused his name to be associated with its invention.

(To be continued.)

THE PLAYING MUSICAL SERVICE, thinks many of AN OF HYMNS.

AN unpromising part of the organist, and so he and his confidant's history little thought and upon upon the rendition of the known not only to themselves, but to their auditors also. True, this part of the work does not demand much time at the hands of the organist, but, unless the little which is rightly its own, the general effect is often marred, and many a fine influence lost. Lack of phrasing, lack of legato, cutting of the time at the ends of lines where they are held notes or rests, undue haste in the work caused by carelessness or nervousness, lack of light and shade, all these things now and again bear witness to the truth of the above assertion.

The announcement of every hymn should be regarded as a solo, in which the mood and spirit of the words should be interpreted with as much truth, art and return to the chord passage; the "Two pipes" are well contrasted, and the latter, the more florid than the latter, is registered for an oboe solo, with dulciana accompaniment; the latter is a short and simple solo for the string tone stops. Schmitt's Standard Organ Collection (Schmidt). A volume of thirty-three melodious compositions by various modern composers, none of which is more difficult than the third grade, with registration carefully indicated, which will be of special value to amateur organists who need many preludes, postludes, and offertories. The Octavo Organ Book (Gustav Merkel (Vincenzo Music Co.). A small octavo volume of nine voluntaries, each of two or three octavo pages in length, none of which is at all difficult.

Technical Studies in Pedal Playing, by L. Nilson, translated from the Swedish by J. E. Barkworth (Schirmer). An elaborate series of pedal exercises, most of which are for the fifth and sixth grades. Part I of this valuable work consists of illustrations, by means of diagrams, of the movements of the foot in playing various intervals. Part II opens with toe and heel exercises for each foot separately and combined. A large part of the work is devoted to double pedaling, octaves, sixths, and thirds. The exercises in octaves are difficult but of great value; those in sixths and thirds seem of doubtful value, as such passages never occur in compositions. All the major and minor scales are treated carefully, and many miscellaneous exercises of more or less elaboration are given. The book is one of the most elaborate and valuable of the limited number of collections of pedal exercises.

Do not signal the choir to begin the hymn, or any stanza thereof, by sounding a single note, the initial note of the theme, immediately before the commencement of the hymn or stanza. I know that this is a custom quite general in some sections, but that fact does not prove its desirability. Its insertion says plainly to the audience, "This is to tell the choir when it is time to begin, without it they would not come in on time and the result might be an uncompromising distinctness do much to disturb the mood of the music, to spoil the unity of effect which should characterize the whole. No soloist requires such a warning note, why should the choir? I subscribe to the idea that it is necessary to them. The sense of time and rhythm, the habit of close attention which are the requisites for each individual member, if successful entrance is to be made without any signal, are not so difficult to acquire, and should be acquired by every musician, of no matter how small accomplishment he may be.

If it is necessary to be demanded because of the lack of these requisites in members of the choir, banish this obtrusive single note of warning and substitute for it a full, rolled chord, a chord which begins with the first note of the chord and sweeps to its close on the soprano, the initial note of the melody. The pedal tone, unobtrusive in its individuality, especially as it forms a part of the roll called chord, warns the choir to be in readiness, and all parts enter with the choir's closing tone. In this way there is no breaking of mood or unity of effect, for there is no awkward repetition of the first note of the melody. The same effect is obtained in the noble sweep of the chord, which is often of glowing harmonic color.

In order to overcome the backward pull of a large congregation on which to direct the new and then to drop the customary legato, and to slightly detach the chords of the hymn. In this way the onward movement of the music is made more assertive, and the legends of the congregation pulled into line.—*Marie Benedict.*

EDGROE, Processional G. NEW ORGAN MUSIC. Ad Lorenz (Schmidt). Two new compositions. The first is a prelude of moderate difficulty, the first of which will be very useful for an organ prelude or offertory, being tuneful and easily adapted to almost any organ. Both compositions are contrapuntal in style and are well adapted to the old Pedal Romanesque, Melodie du Sac, Communion in F-flat, Harry Rose Shelley (Schirmer). The first, a short prelude mostly for the diapasons; the second (eight pages) is a study alternating between the Clarinet and Doppel Flute, with the organ in the inter-trembling number mostly for the Voie Celeste.

Grand Chœur in A. Two Sketches (Matus, Even Song), Capriccio, William Faulkes (Schirmer). The first number makes a very good postlude, beginning with solid chords a flowing and melodious middle part and a return to the chord passage; the "Two pipes" are well contrasted, and the latter, the more florid than the latter, is registered for an oboe solo, with dulciana accompaniment; the latter is a short and simple solo for the string tone stops. Schmitt's Standard Organ Collection (Schmidt). A volume of thirty-three melodious compositions by various modern composers, none of which is more difficult than the third grade, with registration carefully indicated, which will be of special value to amateur organists who need many preludes, postludes, and offertories. The Octavo Organ Book (Gustav Merkel (Vincenzo Music Co.). A small octavo volume of nine voluntaries, each of two or three octavo pages in length, none of which is at all difficult.

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A GENERAL meeting of the American MIXTURES. Guild of Organists was held in New York, January 20, 1910. The subject was the study of various points relative to uniformity in the arrangements of the console. Besides the members there were present representatives of various organ firms. After considerable discussion the following points were voted: That the pedal board be placed in a central position. That the surface of the white keys of the lowest manual should be 29 1/2 inches from the surface of the white keys of the highest manual. That a plumb line dropped from the front edge of the white keys of the lowest manual should fall in front of the front edge of the middle sharp keys of the pedal board at a distance not less than 8 1/2 inches nor more than 10 1/2 inches. That organ benches should be made of adjustable height. That the swell pedal be placed opposite the space between the D-flat and F-sharp (the first and second pedal board), the choir pedal to the left of the swell pedal, the solo pedal to the right and slightly elevated, and the Grand Crescendo pedal to the right of the solo pedal and separated by a suitable partition. It was recommended that the above pedals be oblong and flat with a slight depression for the heel, and covered with carpet or hard rubber, though final action was postponed on this point. At the close of the meeting a luncheon was served.

Dörak, the composer, wrote that he found great difficulty in composing for a choir and the organ combined. He considered the organ a perfect instrument on which to accompany singers.

According to Dr. Cuyler the four greatest hymns are: "Rock of Ages," "Jesus, Lover of My Soul," "My Father Looks upon Thee," and "Just As I Am."

At the Union Chapel, Islington, England, the congregation met every week to rehearse hymns and anthems, directed by a composer and conductor. There was no choir or even preacher, but the hymns and anthems are sung by the whole congregation, and the effect is said to be remarkably good.

A three manual organ, with Echo Organ, which will cost about \$15,000, is being erected by the Leon & Sons, directed by a composer and conductor. The church has no choir or even preacher, but the hymns and anthems are sung by the whole congregation, and the effect is said to be remarkably good.

A transatlantic writer, who has been looking into the history of early New England psalmody, has inserted some amusing particulars in a paper published in the monthly of the churches could not get along without pitch pipes; but they had a way of

their own of dealing with these useful little instruments. They were brought into the singers' gallery and the pitch was given sneakily and shamefacedly to the choristers. Some of the first pitch pipes were conical little applewood instruments that were called mose traps, and great pains were taken to conceal them as they were passed surreptitiously from hand to hand in the choir. One writer testifies to having seen one which was carefully concealed in a man's hat, a leather binding like a book and which was ostentatiously labeled "Holy Bible." From these pitch pipes the steps were gradual; but they led, as the Puritan divines foresaw, to the general introduction of musical instruments into the morning.

Bass viols were almost the first musical instruments that were allowed in the New England churches; they were called "Lord's fiddles." Violas were widely operated by organists in the early days of the dance music. After much consultation a satisfactory compromise was agreed upon by which violins were allowed in many meetings if the performers "would play the fiddle without end up." Thus did the Puritans cajole and persuade themselves that an inverted fiddle was not a fiddle at all but a small bass viol—*Musical Opinion.*

Mr. William C. Carl gave an inaugural recital on the new Eskey organ in St. Paul's Church, Newburgh, N. Y., January 10th.

A program of composition and transcriptions by Nathan H. Allen was given at Mount Holyoke College, South Hadley, Mass., of which Mr. Allen is a member of the faculty of music and drama. The organ compositions were played by Mr. William C. Hammond, head of the faculty.

Mr. Charles Galloway gave an opening organ recital on the new organ built by George Kilgen & Son, Inc., First M. E. Church, Texarkana, Ark., December 29th.

The new Presbyterian church at Michigan City, Ind., was presented with a very fine organ by Mr. and Mrs. W. B. Hutbinson, of that place, and the opening recital was given on the evening of December 16th by Mr. William E. Zeuch, of Chicago. Mr. Zeuch has but recently returned from France, where he has been studying organ work for some time, being a pupil of Alex. Galliano and the organist of the organ is placed in a specially designed alcove back of the pulpit platform, with a side arch on the left opening into the choir loft, the console being placed in the Great Organ instead of the usual trumpet, and it is a very satisfactory change, giving plenty of the room needed to fill organ and making a fine solo the pedals are a soft 16 foot and a loud 16 foot, no 8 foot stops, as the manual connection gives plenty of 8 foot stops, and an 8 foot stop can be found in any organ of its size. The Hinners Organ Co. have been warmly congratulated by many musicians on the voicing of the different registers, and the design and grouping of the pipes and coloring of them as very highly artistic and corresponding with the church decorations perfectly, the woodwork of church and organ being finished in the best style.—*V. Wright.*

Just before going to press we have received a copy of "Scene Orientale," Op. 37, No. 2, for organ, by E. R. Kroeger, a short and very effective tone picture which will be useful to every organist. While registered in the Manual Organ it is equally adapted to two manual organs and is even effective on a one manual organ with a few soft stops.

A monument to the memory of César Franck, the French organist (born in Belgium, December 10, 1822, died in Paris, November 9, 1890), was dedicated in Paris, October 22d. The monument is erected in the Square of St. Ovide, and represents the composer seated on an organ bench before a console, in an attitude of deep thought, with his hands crossed on the keys, while an angel with wings spread hovers over him protecting and comforting him. The monument is of white stone on a base of white granite.

The choir master who introduces variety in his work is the one who will hold his singers in the most effective manner, and who will lead the congregation. Occasionally singing a response after prayer, very short, or even a single page piece, with or without accompaniment. Before the service proper begins

there may be a short opening piece; after the sermon, a short antiphon or prayer or praise can often be used to good advantage. The point is to have material of various kinds to use in unconventional ways. A hymn may be sung first by one voice, then another verse as a duet, and so on up to full chorus. Unaccompanied singing, when voices are well blended is extremely effective; in some hymns, particularly those of a strong praise character, let the organ supply the harmony while voices sing in unison the melody. A hymn like "Nearer, My God, to Thee" may, for example, be sung the first part as a solo or duet, the full choir joining in the last four lines. It pays to give careful study to the subject of hymn-tone singing, and the choirmaster who is willing to go into the subject thoroughly will find great benefit from his efforts. The most inspiring sermon, the most beautiful church is hampered by lifeless music, delivered Sabbath after Sabbath in the same way.—*Ed.*

The dependent player should never forget that by perseverance he will overcome many difficulties that seemed unconquerable, and that unless totally deficient in talent he will be able by incessant exertion if not to attain to the highest point of perfection yet to succeed far so as to occupy a high position and contribute something to the cause of art.—*Piada.*

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VARNISH DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

In a new work on the varnishes of the Italian makers (Stevens & Son, London) the author, George Fry, has the following interesting things to say regarding the effects of age on violins—

A general impression appears to prevail that the tone of instruments of the violin family improves with age. The facts on which this opinion is based are not evident. The deterioration of the tone of some instruments, by use and age seems to have been satisfactorily demonstrated, but evidence of the converse is wanting. It is admitted that the tone of many old instruments, especially those of Italian origin, is generally superior to that of modern instruments, but there appears to be no sufficient reason for supposing that with age the latter will become equal to or approach the quality of the former. It would appear that, during the lifetime of Stradivari, the superiority of his instruments was acknowledged and appreciated. There is no evidence that the artists and amateurs who lived at that time, and who were quite capable of forming a correct judgment on the question, preferred the older instruments of Brescia and Cremona to those which came direct from his hands (especially between 1700 and 1725). Until real evidence is forthcoming, it would seem to be more safe to assume that the old Italian instruments, which are so much esteemed to-day, owe their superiority to qualities which they have always possessed since they first came into the hands of makers or which they acquired within a year or two from the date of their completion.

STRING-MAKING AT MARK-NEUKIRCHEN. Many in an article published in the *Strad*, "has made more progress than any of all the other branches of business in that town (Mark-Neukirchen) within measurable time.

"More than 600 persons are engaged solely in this branch, and it is estimated that 22,000,000 to 25,000,000 strings are manufactured annually in the course of a year. These tremendous quantities seem almost incredible when one considers the equally enormous quantities of sheegut that are required for the production thereof. Sheegut is the only material used, and it has always been a great problem how to meet the unparalleled demand. About a hundred years or so ago the string manufacturers over-whelmed the Government of Saxony with petitions to compel the butchers in their domain to sell the sheegut in Saxony only, but nowadays, after searching nearly every country on the Continent, they are reported from Denmark, Holland, England, and Russia (the Asiatic part included), and even from far away Australia. Russia in particular has been the most productive source, probably for the reason that several Mark-Neukirchner makers are now exporting their country years ago to supervise the cleaning and drying operations in person—a most important process in the preparation of the material for this purpose. The gut is then sent in Holland, England, and Mark-Neukirchen, and wetted again in working it up for strings. The whole industry is so remarkably interesting that it is impossible to give a detailed description after a hasty inspection of one manufacturing establishment; more complete information is required, such as might perhaps be obtained at a subsequent occasion. Machines—in the proper sense of the word—I did not find in the manufacture being carried on entirely by hand.

"Among the countries named above for obtaining the gut, the reader will find excluded Italy and France. Both these countries have their own extensive string industries, and keep their sheegut for their own use. I cannot say with certainty whether there is any truth in the report that Mark-Neukirchen is supplying strings to Italy to be placed on the market from there as an Italian product. The advantage of an Italian string could mislead a good player. To the wood that grows there, as well as to the vegetation, and thus to the food of the sheep, the mild sunny climate of that beautiful country would very likely impart certain qualities which are unobtainable in any northern country, thus giving a special character to the wood as well as to the sheegut." The word "vatgut," so often heard, is used also for some sort of strings, it is absolutely wrong—anyhow, nothing is known of it in Mark-Neukirchen; and, so far as I could find out, no explanation for it in this country is an expression having been used by Shakespeare in connection with the strings for a "kit-violin."

An auxiliary trade to this branch is the manufacture of several strings, for the violin G's; for the tenor and 'cello G's and C's; for the guitar and double bass. It is a wire especially prepared for the purpose in Nuremberg, and Firth, in Bavaria, which produces a good quality of gut. For the finest G violin strings, pure silver wire is used; for the others, copper and gut-metal. The underlying guts are made of several strings, made of four threads, for the tenor G's; 'cello A, with eight threads, for 'cello G's; and 'cello D, with twelve to fourteen threads, for 'cello E's. This string spinning is done by hand, and is one of the most delicate and skillful as to turn out as many as twenty-five to forty dozen per day. It is most important that the underlying gut should be thoroughly stretched out, as otherwise, if it is not in the size will soon separate from the gut, making the string useless."

A CORRESPONDENT from Indiana asks us the following questions:—
"Please give general rules for staccatoing notes on the violin. Some one has said stop the bow at the expiration of the proper value, and others say that the bow is used in somewhat of a springing style in the playing of them.
"Should a succession of notes which are bowed with the same bow or alternately? Also please give some general rules for producing harmonies on the violin.
"If the giving of "general rules" for the acquiring of the staccato stroke were as simple a matter as our correspondent obviously believes it to be, thousands of players might be made inexpressibly happy. The staccato, then, is, the true, brilliant, and elegant of a Winiawski, has always been, and probably always will be, the despair of violinists. Winiawski himself, as our readers probably know, played staccato passages only infrequently and very cautiously. It was only after long experiment and arduous toil that he succeeded in producing a staccato which was the admiration of all who heard it.
"Most players have their own individual methods of acquiring this peculiar stroke. That is, the staccato is acquired, as a rule, only after patient and varied experiments; and as every player necessarily encounters obstacles peculiar to his own physical conditions the attempts which he makes to overcome these obstacles probably differ in some respects from others' efforts in the same direction. Heavy accents, for example, on the first note of such passages, Kreutzer indicates it is—unquestionably a helpful method of acquiring a good staccato; but that this is not an infallible means is quite certain, else the thousands of players would have their labors rewarded with a fine staccato stroke.
"Whoever has said (according to our correspondent) "stop the bow at the expiration of the proper value of the notes" has fallen into a strange error, for to do this and still produce a crisp staccato effect is obviously impossible. The staccato character being naturally sharp and incisive, every note so played or bowed must have a certain time-value. In necessarily loose some of the notes, in staccato bowing, a gap between notes. In *rapido tempo* this gap is not always appreciable, but it is not in the least inadvisable to have a small one. The same applies to the fact that *no tempo* be a slow one. The staccato marks firmly pressed against the string in all staccato work.
The staccato stroke proper is a succession of staccato notes in one bow. Notes of a stroke which, for played with the finger, and the down-bow, for, played with the bow, are struck down as the *detache*.
Harmonies are either natural or "artificial"—the former when only one finger is required in the production; the latter when two fingers are employed. The "artificial" harmonic is produced by the pressure of one finger on the string while the other finger, usually the fourth, touches the string with feathery lightness. Success in playing harmonics depends largely upon accurate bowing.
As we cannot here enter into the technical details necessary to the playing of the staccato stroke, these harmonies, we recommend to our correspondent /Mose's work on this subject.

THE TIETGEN EXHIBITION OF VIOLINS.

IN the February issue of THE ETUDE we published some statements made to the public by Hans Tietgen, violin-maker, and briefly reviewed his brochure, "Facts About Violin-making." Having acquired on reading these facts, views and convictions and placed before them, to the best of our ability, his seemingly modest and logical argument in favor of his own violins, we naturally considered it our duty to acknowledge to our readers, we could give them our candid and unbiased opinion of the instruments which the New York maker asks the public to compare with the best creations of Stradivari and Guarneri. We accordingly, for a few hours, one of his best and most recently made violins, and are now in a position to intelligently discuss Mr. Tietgen's claims and the merits of his instruments.
After many years of experience and careful study of the old masterpieces, we, too, have arrived at the conclusion that the making of great violins is not the impossibility it has seemed to be for more than a century. We, too, are firmly convinced that the great "mystery" will be solved when well-trained makers, using their wood with the same care and judgment as did Stradivari, and combine, with such material, the varnish whose ingredients are in reality not lost to the world, but actually obtainable to-day, and this we repeat, is the only way in which the principles, or because he is father to the thought. We have become convinced that this is so through a careful study of the old masters' instruments themselves, and because starting evidence has been offered to us several times during the past few years that the old varnish is, after all, no mystery and that it is possible to duplicate it to-day. Mr. Tietgen's published statements of his own method of working his violins, and we believe it quite possible that the claims he made for his own instruments were based on solid achievement.
When we took Mr. Tietgen's violin from its case the anticipated thrill of pleasure resolved itself into disappointment. Where was the Cremona varnish discussed upon so rationally in Mr. Tietgen's pamphlet? Where were the physical proofs of a close study of Stradivari's art? Between these specimens of Mr. Tietgen's work and a Stradivari violin there was no more resemblance than is traceable between thousands of other efforts and the instruments which Stradivari made so famous. The varnish of his violin was very dissimilar to any red that the Italian master ever dreamt of; and making all possible allowance for the changes affected by time and usage, the New York violin fell far below the level regarded, so far as a comparison with Stradivari's work, only as an absolute failure.
As to the workmanship of this instrument, we regret being obliged to state that it does not show the skill of the most-gifted workmen. Vuillaume, at least—against whom Mr. Tietgen cannot say enough in his pamphlet—was a

skilled workman; a cunning imitator; and whatever his sins as an artist may have been, more especially the sin of basking his wood before he achieved a reputation, his instruments far surpassed any other, whose proof that in everything of a purely technical nature his mastery of the art of violin-making will always remain undoubted.
As to the tone of his instruments, we must say that the critic would fail to discover in it qualities to justify comparison with the tone of a Stradivari.
We must reiterate that Mr. Tietgen's pamphlet is responsible for our investigation and our criticism of his recent work. It can give no exacting pleasure to speak adversely of any man's work. It would surely, however, give every intelligent musician immeasurable delight to say "here, truly, is an artist who has discovered something new, whose whole toil and genius will prove a blessing to future generations."

THE publishing house of Arthur P. Schmidt (Boston, 761 Broadway, New York) has recently issued six little pieces by Fabian Rehfeld, which we gladly recommend to teachers, students and amateurs.
These pieces are published separately, and appear on the title page in the following order:—

- No. 1. Prelude.
- No. 2. Andante religioso.
- No. 3. Walzerrigen.
- No. 4. Scherzetto.
- No. 5. Pastorale.
- No. 6. Capriccio.

Mr. Rehfeld is a well known violinist in Germany, having been many years Concertmaster of the Opera Orchestra at Berlin. That he appreciates the needs of the average teacher and student is amply demonstrated in at least several of the above mentioned pieces. All are of medium difficulty and well wrought, but Nos. 1, 4, and 6 are specially to be recommended for their agreeable qualities and their helpfulness. The "Prelude" and "Capriccio" will materially assist the pupil in forearm work and the development of the *detache* stroke; the "Aberallid" is melodious, simple and instructive. Mr. Rehfeld, and obviously intended to assist the pupil in the acquirement of a good tone.

EUROPEAN critics will probably read with amusement the criticisms that have appeared in the leading New York newspapers of the playing of the wonder-child, Franz von Vecsey. More than probably they have taken for granted that the critics on this side of the Atlantic would heartily agree with all that their European brethren have said and written of this remarkable boy, and the disappointment and dissatisfaction expressed by our most prominent critics may excite the indignation of an army of European "authorities" who, for the past two years, have been rapturously informing the musical world that the boy Franz von Vecsey is the musical miracle of the age. Indeed, such resentment may be justified, for many harsh and unquestionably unjust things have been written of the boy's playing since his arrival in New York. One fact, however, is clearly proved, by the attitude of our critics, viz.: that they are opposed, on general principles, to the public performances of children. Their antagonism to von Vecsey makes it perfectly clear that they are determined to oppose all encouragement of public work by prodigies; and it is equally clear that in some instances, at least, this opposition is so strong that true merit will be overlooked and unrecognized. The prodigies are so magnified that they assume the proportions of unpardonable musical crimes.
Whether or not our opinion of von Vecsey's abilities agrees with the criticisms, it is hardly necessary to condemn the boy, we, too, cannot resist the temptation of raising our voice protestingly against the exploitation of this young children. No good can come of it. The artistic growth and future of such a boy are necessarily imperilled by unwholesome adulation; and the overtaxed body and brain of a boy of twelve not only enlist our sympathy for him, but also excite our indignation against those who are responsible for such conditions. We say overtaxed, because in despite of all that has been written about young von Vecsey's mental and bodily vigor,

we cannot be deceived into believing that so young a child can undertake long journeys, keep late hours, lead a more or less irregular life, and do the fatiguing work of an artist without being affected by it in both mentally and physically. In this case, indeed, there seems to be no excuse whatever for this abuse of a child's strength and the jeopardizing of his health, his happiness, and his future possibility. At the age of fifteen such a gifted boy is sufficiently young easily to arouse universal admiration; and at that age the risk of overtaxation would be greatly reduced if not eliminated. It must be remembered that Franz von Vecsey has been traveling in European countries since his tenth year!
As to the boy's uncommon gifts and technical achievements, there can be no question. His mastery of purely instrumental difficulties cannot fail to astonish all who are familiar with violin techniques. Serious minded people, however, cannot help asking themselves: Shall we hear of Franz von Vecsey, the great artist, ten or fifteen years hence? Should we hear no more of this wonderful boy we shall know that he has gone the way of the majority of wonder-children. For his own sake as well as that of his glorious art, we hope that he will soon be withdrawn from the public eye, not to emerge again from private life till manhood and years of serious study have fully ripened his powers.

PRIZE ESSAY CONTEST: 1905.

ONE HUNDRED DOLLARS IN PRIZES.

THE ETUDE wants the best ideas of the teachers of music in the United States or elsewhere; and to stimulate interest in the writing of practical, helpful articles on topics connected with musical work offers prizes aggregating one hundred dollars for the best essays submitted.

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| First Prize | \$30 |
| Second Prize | 25 |
| Third Prize | 20 |
| Fourth Prize | 15 |
| Fifth Prize | 10 |
- Writers may choose their own subjects. We advise beforehand that topics of a general nature, such as "Beauty of Music," "Power of Music," "Music Teaching," "Practice" are not suitable. Such subjects could be more fully and ably handled, and to be helpful in the small space we can allow for the essays.
Essays should contain from 1500 to 2000 words. Competitors may send in more than one essay.
The contest will close April 1st. Do not roll manuscripts and write on one side of the sheet only. The writing of the best thoughts and experiences that a teacher has can be made a fine educational influence, and the many of us who will be glad to be helpful in the small space we can allow for the essays.



We give above a portrait of Mr. Louis V. Saar, an American composer who has written excellent works for the violin. His *Etude* for December, 1904, contained a description of a new sonata by Mr. Saar.

THOUGHTS FOR TEACHERS AND STUDENTS.

BY GEORGE HAHN.

TEACH and learn.
Manusia winces at the keyboard blinks defiance. Life is short and the keyboard blinks defiance. An elaborate program does not signify an enjoyable one.
When a foreign tongue cannot be correctly spoken it can be sung. (1)
Hard, earnest work will surmount any problem. Determination to succeed is a rock foundation.
When an artist resorts to mere trickery he is out of his element.
Music, like many other things worth living for, begins in the heart.
Those mothers who sing with their children do more for music than any other singers in existence. Nothing is so easy but it must be learned; nothing is so difficult but it can be mastered.
A foreign name ought to count for very little in our enlightened day.
Music was given with the same lavish freedom as the fields, flowers and trees. Like them their beauty never fades.

Legato and Staccato Studies FOR THE VIOLIN

By BASIL ALTHAUS.
Op. 65. Price \$1.00.

"This book of studies, comprising forty-two in all, is worthy of special notice, covering, as it does, an immense area of viola difficulties in the shape of every variety of legato and staccato bowings, progressively arranged. Most of the exercises have short, but explicit directions in three languages, i. e., German, French and English. One of the features is the permanent exercises, being a series of single bow studies for the easier requirements of the staccato, sautillé, trilled, etc., and the legato and staccato appoggi. The studies throughout are bright and useful. In conclusion, we recommend this work to all violinists as a most useful addition to their library."—*The Strand, London*.
"The Legato and Staccato Studies for the Violin, by Althaus, are excellent, and should be in the hands of teachers and students."—*Violin World*.

ARTHUR P. SCHMIDT
Boston New York
120 Boylston Street 136 Fifth Avenue

THE ETUDE MUSIC CLUBS

LESSONS IN THE HISTORY OF MUSIC.

BY W. J. BALZETZEL.

The chronological succession of these lessons was interrupted some months by a study of the musical instruments in use in the seventeenth century, their development, and of the great masters making and playing them. Our study of composers ended with Alessandro Scarlatti, 1685-1757. His influence on music was pointed out as most significant and important and attention called to the fact that he fixed the *de capo* piece as a standard principle in the opera aria, one that was followed for many years with but little alteration. So important an epoch making was his work in many directions that it seems quite natural for him to be called "the Italian Bach." His position as director of a school for boys at Naples made his influence felt on a number of pupils who rose to eminence and carried his principles far and wide. These were men, for the most part, primitive and musically inspired writers, and because of their fame were in demand and not only filled the most important places in connection with the opera in Italy, but also in Germany and England, and bore a prominent part in France in the struggle between the adherents of French and Italian opera.

Among the most prominent pupils of Scarlatti we mention Francesco Durante, 1684-1755, who turned his attention principally to church and chamber music and united the Scarlatti and Palestrina styles quite successfully. A magnificent and a beautiful style are in use in Italian cathedrals at the present time. He numbered in his classes such composers as Vinesi, Gioielli, Piccini, Sacchini, Guglielmi, and Paisiello. Another Scarlatti pupil was Leonardo Leo, 1694-1745, one of the chief representatives of the school which sought beauty of melody at the expense of considerations which older composers had allowed to limit them. He was a highly gifted composer, who produced successful operas, characterized by fine instrumentation as well as attractive melody, sacred composition, the more famous a "Misere" for eight voices, and the cantata "The Cello." Still another Scarlatti pupil, Scarlatti was Nicolo Porpora, 1698-1767, whose fertility in composition was enormous. Although his works are but little known to-day, he exerted a great influence as a singing master, giving to the world the great singers Farinelli and Caffarelli. It was from him that Haydn gained valuable principles in composition, but he was thoroughly grounded in the intricacies of contrapuntal writing as well as in the plainer melodic style used in Italian opera composition.

We must mention several other names associated with the history of the opera in the eighteenth century: Nicolo Logroscino, 1700-1783, who gave attention to Opera Buffa, developing the principle later elaborated into the *Favola*, when all the cast is brought on to the stage at the conclusion of an act; Giovanni Battista Pergolesi, 1710-1736, also produced a successful work in this style, "In Serva Padrona," while his "Stabat Mater" for women's voices is still sung; mention here ought to be made of Emanuel D'Atorga, 1681-1736, who is also famous for a "Stabat Mater"; Nicolo Piccini, 1728-1800, a pupil of Durante, who represented the Italian school in Paris during the period of strife between French and Italian principles; Nicolo Gemin, 1714-1741, who spent a number of years in Germany; Antonio Sacchini, 1734-1780, won fame in Italy, spent some years in German cities, went to London where he was successful, and later to Paris, where he spent the remainder of his life; Giovanni Paisiello, 1741-1816, who wrote many operas, and was famous not only in Italy, but also in Germany and Russia, where

he was under the protection of the Empress Catherine.

The opera in Germany owes its existence to Heinrich Schütz, who composed music to a libretto in German, founded on the Italian version of "Daphne" by Hincius, which was given for the first time in 1627. Other German composers whose work is of importance to the history of the opera are Johann Christoph Fux, 1690-1741, best known to-day by his famous work on contrapuntal called "Gradus ad Parnassum," although he wrote oratorios, masses, and operas; Johann Adolph Hasse, 1699-1783, pupil of Scarlatti, chapel master at Dresden, husband of the famous singer, Faustina, Beylon-Hasse, who wrote over 100 brilliant operas in the Neapolitan style, the principal parts being taken by his wife; Carl Heinrich Graun, 1701-1769, best known to-day by his oratorio, which is occasionally sung in Germany at the present day, "Der Tod Jems." It is to be noted that Hasse and Graun were contemporaries of Bach and Handel. Strange as it may seem to us, they were more highly esteemed than were the two whom we call great masters.

French opera, in effect, derived from the Italian opera, although the typical forms of the two schools exhibit considerable divergence. In 1670 Charles IX granted to two musicians—a Frenchman, and another Italian, the privilege of founding a school of music which taught according to Italian principles. In 1682 a hall was given by the king to a musician, who went to Paris in the train of Catherine di Medici; this work consisted of dance tunes, musical dialogues, and choruses. In later years, toward the middle of the seventeenth century, Cardinal Mazarin gave his patronage to certain Italian musicians. It seems evident that these Italians did not understand the national temperament and the French language, for there was not marked success attendant upon these efforts. A writer of the period calls the opera "a queer work of poetry and of music, in which poet and musician, each a hindrance to the other, take great pains to accomplish a poor performance."

The first efforts toward a style approaching a national effort were those of the Abbé Perrin, a clever poet and rhymester, and Robert Cambert, a musician, who gave in 1659 the first French comedy in music called "Pastorale." In 1669 the king gave permission to establish in Paris an academy for the presentation and singing in public of operas and representations in music in the French language. This attempt was to continue for two years. In 1671 these musical purveyors gave the pastorate "Pomone," of which Perrin furnished the text and Cambert the music. Success was immediate and the work was continued frequently for many months. It was in reality only a potpourri of airs, musical dialogues, and ballets, and Cambert's music, although not without some merit, cannot stand comparison with the work of the Italian masters of the same period.

Perrin and Cambert's monopoly did not last long. Court favor always counted most and in these musical matters it proved true also. A young Italian by the name of Giovanni Battista Lully, whose name is often given in French form Jean Baptiste Lully, born at Florence in 1632, was brought to France by Duke of Guise and taken into the service of the celebrated Madame de Mompensier as a kitchen boy. Nevertheless he found time to play "l'ollin and to work at the organ. This led to his being made a member of his master's household and afterward of that of the King, whose favor he won, for he was a born courtier. In 1672 the King gave Lully the privilege of providing operatic representations, and thus began what a writer has called "a veritable artistic tyranny," which lasted until Lully's death in 1688. He brooked no rivals; during his power no other composers were afforded an opportunity to bid for public favor.

Lully had the true artistic spirit, however, and more diligently studied to increase his skill and knowledge and to improve his style. With the aid of Quinault, a genius in the opera libretto genre, he established the true lyric tragedy—the works of Corneille were chosen for the principle—giving it a form which lasted up to the nineteenth century. The first true French opera was called "Calisto and Hermione," and was given in April, 1673. From this time on there were to appear two distinct kinds of pieces: the ballet, based on the old court ballet, generally taken from some of the mythical allegories, and the opera, properly called, or lyric tragedy which was to speak, a musical translation of French prose, which Lully wrote twenty operas, in which he showed great powers of expression, with grace and variety. His greatest works are "Alceste" (1674), and "Armide" (1684). He undertakes to draw the text faithfully and to heighten it in musical possibilities. For the plain recitative of the Italians he substituted an accompanied form, and scrupulously concerned himself, which are so important in singing in that language; as he made little or no use of the aria form so dear to the Italians, his music has a rhetorical, monotonous character that, introduced, has a strong feeling for the picturesque.

His instrumentation is not effective, as it follows the voice step by step. His harmonies are simple and his counterpoint unsatisfactory. He enlarged the form of the overture, differing from that used by Scarlatti; the latter commences and finishes with an Allegro, having a Grave intermission between, while Lully makes the Allegro follow the Grave, usually in Fugato style; each is repeated, and the Grave again follows.

Jean Philippe Rameau, born October 25, 1683, is the greatest successor to Lully. He had been intended for the legal profession, but the attractions of music proved too strong, and he gave himself up to that profession. He spent some time in Italy, coming thus in contact with the works of the great composers of that country. When he returned to France he located in Paris, but left there to fill the place of organist at St. Chaise. His temperament proved congenial to him, and he devoted his attention to composition of sacred works, instrumental pieces and to a profound study of harmony. His instrumental pieces were very popular with the best players of his day.

He was about 50 years old when he first tried his hand at dramatic composition. In 1733 his first opera, "Hippolyte et Aricie," was given, the first of a series of great works covering the last thirty of a long life of eighty years.

We must add a few words as to Rameau's contribution to the history of harmony. The dominance of the contrapuntal principle was waning. Musicians were beginning to appreciate the effects of simultaneous sounds and to perceive that there might be such a thing as a chain of harmonies. Rameau's contribution to the study of the recognition of our modern tonality, that is, the relation of every tone in the scale to a tonic, whereas the old tonalities were wavering and undecided; a melody might begin or end on any note, and the sense of Rameau did not, however, apply his system to the minor chord. His career can be summed as: Organist, clavecinist, dramatic composer, theorist, the great French musician of the eighteenth century, whose name covers the period from Lully to Gluck.

HARMONY TOPICS OF THE DAY.

BY CARL W. ORSM.

THE SIGNIFICANCE OF PUBLIC SCHOOL MUSIC INSTRUCTION UPON EAR-TRAINING.

JUDGING by the number of books published on the subject of Ear-Training, it seems that attention is being given to this very important branch of music instruction, and of which is worthy of serious consideration in harmony teaching. Prominent among the authors are: Dr. F. L. Ritter, Lavigne, Riemann, Jodanis, and thus began what a writer has called "a veritable artistic tyranny," which lasted until Lully's death in 1688. He brooked no rivals; during his power no other composers were afforded an opportunity to bid for public favor.

We give above themes of standard compositions, no two by the same composer. It will test the knowledge of the student (thoroughly to be able to place accurately each theme and tell from what work it is taken and by whom written). To be able to answer them will imply considerable familiarity with musical works. We will publish in THE ETUDE for May the names of the work and in correct answers. This list is due to the courtesy of Mr. Frederic W. Root, of Chicago.

One must study to keep pace with the times. Another says: "I cannot afford to study regularly, so I go to a 'coach' occasionally for criticism." That is a prevailing custom among concert singers. Another says: "I always go to concerts when I can because it is not sufficient for me that I know how I play certain tools. I am astonished sometimes at some artistic touch which other artists give to a passage. So, I do not believe in home study unless one is an acknowledged artist who has gone so far as to be able to work things out by himself."

Home study is possible to the average student under certain limited conditions. Let us define them. First, let the pupil or teacher who cannot study for a time make a study of ensemble work with another teacher. Again, a review of old, the memorizing of new works within one's capacity, and the daily practice of technique. There are certain things which a student who is quite as true of the piano. Home study of voice is not a substitute for the study of properly built. The voice pupil needs constant study. Outside of practice one can learn theories and principles from magazines. The ideas of educators are helpful to the home student.

Home study is, indeed, possible. I believe in it sincerely. I do not believe that one should be without the criticism of competent teachers. "I go abroad

less a long time for its gradual development, it is in this very branch where the public school music instruction can be made of the utmost importance and service. Instrumental music is studied nowadays at the expense of the vocal. This one-sidedness shows its influence upon composition. Some of the best accounts for the reason why so many composers of today do not know how to write for the voice. To be a truly musical nation we must be a singing nation. Then begin at the root of things by teaching music in all the schools, and train properly the musical ears of our youth. It is certainly not the intention to make musicians out of them, but to develop their faculties harmoniously, so that they become susceptible to the beauties in the tone-art, and get the most out of life. There ought to be more of singing in the schools, there ought to be more choirs in the churches, more singing societies in the villages and cities. It is a serious matter for educators to lay stress merely upon the intellectual development of the young. Teach the youth to enjoy the beauties of Nature and the great achievements of the human mind in the arts. But the first requisites are a correct perception of tones and colors. Let us have good music instruction in all schools, let us have teachers fully prepared for the positions, and we will soon notice a marked improvement in our musical life. Do not let us forget that we must not only train musicians, but also audiences capable of perceiving the enraptured melodies and gorgeous harmonies produced by the master minds.

MUSIC STUDENTS.

BY W. D. ARMSTRONG.

NOAH WEBSTER says that a student is "one engaged in study, one who examines, a scholar, one devoted to books." Many instructors, no doubt, wish that every pupil coming to school for lessons had some slight conception of what is expected in order that they might become in the true sense of the term music students. In the first place there can never be too much literary, mathematical, or linguistic trainings. These are all necessary features in the making of an artist. Playing the piano six or eight hours each day is excellent for the cultivation of technique, but there must be something lacking of all this; exact knowledge which can only be obtained from books, historical and instructive.

The pupil who plays a Bach fugue, and does not know about the life and biography of the master—who is entirely ignorant of the fugue's contrapuntal construction—would interpret it in the same manner as the ordinary exercise or etude. There would be no appreciation of its esthetic and mechanical beauty. In many colleges it is required that certain studies are necessary to secure a music degree; in music we are glad to notice, on the other hand, that musical theory will be accepted along with other work, and credit given for the same. With the academic and collegiate schooling comes the faculty of thinking—whose highest achievement is analysis. When our pupils are qualified to do this, growth begins and continues.

HOME STUDY.

BY EDITH L. WINN.

AFTER reading the Letters of Liszt to Borodin, a pupil said: "There, I have learned that a great artist advised another to study by himself and develop an original talent. Is it then possible for one to study alone?" I will quote Madame Hopckirk, who says that the details of piano playing, the essentials,—so to speak,—must be acquired in the legitimate way by study with competent teachers. Of course, genuine grasp principles at a bound, while ordinary mortals are working hard for results. The genius, however, is not wholly self-taught. A hard workman is a hard worker. History tells us that the principles of piano playing to some extent alone, but both have had the musical direction of teachers. It is absurd to claim that either is self-taught. No virtuoso is a virtuoso even who has heard genius. The finest music in the world. It is not necessary for the gifted to sit at the piano with the teacher at his side; for, while he needs that kind of teaching, he "drinks in" music wherever and whenever he

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the authority to keep the people back and refuse them entrance. The class of non-producers in the cities is increasing; is the class of producers increasing fast enough to take care of the others?

Great Competition.

Young organists often write me with the expectation that an organ position can be obtained almost immediately, and that a prominent man of high ability. But little does the organist in the small town realize how many there are in the large cities who have studied quite extensively, and who are vainly waiting for a position to open for them. I have known organists of more than average ability to wait years before an opportunity presented itself. Even at that most of the positions pay but very small sums. It is not surprising, in most of the cities, excepting, of course, the very large ones like New York and Chicago, the positions that afford any adequate return for the time spent in playing, drilling the choir, preparing the music, etc., can be counted upon the fingers of one hand. Even if there are ten positions paying fairly good salaries, and twenty organists applying for them, it goes without saying that ten must be disappointed. This statement does not, however, unfairly represent the condition of affairs in the large cities in every department of music. The ranks of good musicians are filling up faster than the opportunities for their support are developing. The tendency of such a condition of affairs is the depreciation of both art and the artist. Originally starting out with high aims, yet forced down to a low standard of livelihood, he is obliged to sacrifice his ideals and lower his standards in every direction. We all know the influence of the vaudeville in the depreciation of the fastidious musician. The musician who entered them to be. Take, for example, the case of Canilla Urso, the great violinist. For years she practically may be said to have had the world at her feet, and to have been honored with an honor to present her as a soloist at their concerts. She had by no means passed the age when she was no longer able to play in a finished manner, even though she was twenty years of age, the greatest, and surely as a teacher her great reputation should have kept her classes full at her own terms. But she eventually found it difficult to compete with the methods of younger and more energetic musicians, and hence the vaudeville stage. The result of this crowding in such cases it is not difficult to foresee. The strain and the anxiety attend to diminish her ability to teach.

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(Continued on page 126.)

PUBLISHERS & CO.

EASTER MUSIC.—It is none too early to begin thinking of your Easter selections. Our catalogue is not particularly rich in music for this special occasion, although we have a small catalogue of an attractive quality. We will gladly send the publications of our own and those of any other publisher that we carry in stock, if in most of the cities, excepting, of course, the very large ones like New York and Chicago, the positions that afford any adequate return for the time spent in playing, drilling the choir, preparing the music, etc., can be counted upon the fingers of one hand. Even if there are ten positions paying fairly good salaries, and twenty organists applying for them, it goes without saying that ten must be disappointed. This statement does not, however, unfairly represent the condition of affairs in the large cities in every department of music. The ranks of good musicians are filling up faster than the opportunities for their support are developing. The tendency of such a condition of affairs is the depreciation of both art and the artist. Originally starting out with high aims, yet forced down to a low standard of livelihood, he is obliged to sacrifice his ideals and lower his standards in every direction. We all know the influence of the vaudeville in the depreciation of the fastidious musician. The musician who entered them to be. Take, for example, the case of Canilla Urso, the great violinist. For years she practically may be said to have had the world at her feet, and to have been honored with an honor to present her as a soloist at their concerts. She had by no means passed the age when she was no longer able to play in a finished manner, even though she was twenty years of age, the greatest, and surely as a teacher her great reputation should have kept her classes full at her own terms. But she eventually found it difficult to compete with the methods of younger and more energetic musicians, and hence the vaudeville stage. The result of this crowding in such cases it is not difficult to foresee. The strain and the anxiety attend to diminish her ability to teach.

It may not be generally known that we are the originators of this "Graded Courses for Piano Mathews' Standard Graded Course" was published by us in 1892. Since then there have been many imitators and followers. All of them have followed our lead and we have seen many of them disappear. Our "Standard Course" still continues to be used as much as all others combined. Mathews' "Graded Course for Piano" has its positive superiority; more intelligent thought was given to it, and it was a growth of many years. Our courses are finished in one effort. Our course is continually being revised and brought up to date; weeks are often used in improving one number, and one number triumphantly shows its weak imitators, stronger in its practical usefulness than ever. It will be our object to keep Mathews' "Graded Course" in the front of all followers by its superiority and worth. If you have not adopted this course we shall be glad to correspond with you regarding it.

"SCALES AND VARIOUS EXERCISES FOR VOICE" by Frederic W. Root, will be ready for distribution to advance subscribers about the time this issue reaches our readers. We will continue it in our "Special Offer" during the month of March. This is the chance for teachers and pupils to get a copy of a new and most valuable technical work at an extremely low price.

This work forms Op. 27 in Mr. Root's comprehensive course of vocal training; "Technic and Art of Singing." In order to give an idea of the character of the book we would say that it is similar to Bonoldi's famous exercises, but modernized and strengthened from an educational standpoint. The exercises consist of scales, major, minor, and chromatic; arpeggios and broken chords; passage work; ascending and descending passages based on various rhythmic figures; continuing figures; and the form attack, legato, staccato, martellato, portamento, accent, and shading are all made matters of treatment in special exercises. The accompaniments to these exercises, which are in the form of simple and easily transposed into higher or lower keys to suit individual voices, and in several cases the author has made one or two transpositions as a guide to teachers. It is needless for us to say that every pupil needs systematic and daily drill in work such as these exercises call for.

During the month of March this work, Op. 27, can be had for the special price of 20 cents, postage paid if each accompanies the order, otherwise it is extra.

"The Anthen Repertoire" is now in press, and copies will be ready for distribution this month. During the current month our "Special Offer" will be continued. We commend this work to the attention of all organists, choir-directors, and others interested in church music. It is the best and most complete collection of anthems ever issued. The numbers are of moderate length and difficult, melodious and interesting; adapted both for general and special occasions. Of the twenty-two numbers included in the volume the greater portion have never appeared in any other book, several having been specially composed or arranged, and appearing for the first time. It is a great advantage to have a number of pleasing and impressive anthems of varied style and character all under one cover.

The "Anthen Repertoire" will be similar in size and general make-up to our previous successful book,

entitled "Model Anthems." This latter work has gone through a number of editions, and is still in demand. We predict for the "Anthen Repertoire" an even greater popularity. For this month only we are offering sample copies for fifteen cents apiece, postage paid, the work to be delivered as soon as published. If the price is to be charged to an account, postage is extra.

We call attention to the new contents, "The Coming of Ruth," by William T. Noss. For an attractive and even greater popularity. For this month only we are offering sample copies for fifteen cents apiece, postage paid, the work to be delivered as soon as published. If the price is to be charged to an account, postage is extra.

The Editor of THE ETUDE has made a partial revision of the contents of the Instrumental and in the volume for 1904. He finds the following interesting facts: There were fifteen articles of a biographical nature, thirteen bearing upon the active lives of composers, five historical and theoretical, ten on practice, forty-two on points connected with music pedagogy, nineteen relating to piano technique, thirteen talks with eminent artists and critics, sixteen as methods of teaching children, six on music study in special European centers, ten of light reading, and thirty-three general articles. These figures are given in the articles in the department devoted to the voice, organ, violin, children, clubs, and the ROUND TABLE, all of which contain articles of special importance—historical, biographical, technical, critical, and discursive in character. We have endeavored to our readers to show them what THE ETUDE does for its subscribers. Our policy has been that each successive volume must show improvement, and that the improvement should be made in a direction that no previous one. Some of our readers say that they do not see how we can improve, yet we have been able to keep up our standard and live up to past promises. THE ETUDE for 1905 is to be very helpful to teachers, students, and all who are interested in music. Tell this to other members of the musical profession and to your musical friends. It will be glad to know THE ETUDE.

"The Franz Liszt Album" is now ready. We can heartily recommend this work as one of the best collections of piano exercises that we have seen. It is handsomely printed on large plates, and is gotten out in our usual substantial manner. In selecting the material for this volume the idea has been to cover as much ground as possible, and to include representative compilations. Some of Liszt's finest transcriptions are included, as well as one of the Hungarian Rhapsodies, and a number of original pieces, several which have appeared in no other book of the best known quality. Some transcriptions of the Schubert songs will be found; also numbers from Wagner's operas, together with Liszt's transcription of his own "Die Lorelei." Among other pieces are beautiful "Mazurka Brillante," "Love Dream," and the splendid "Second Polonaise." The special offer in this volume is now withdrawn, but any of our patrons desiring to examine the collection may have the same sent "On Sale" price.

We announced in last issue a new collection for two mandolins, banjo, guitar, and piano. The collection is a new mandolin book. Some of the numbers of the same. It will be called the "Monarch Collection," by Eberhardt, and will contain among others the following: "Alles, Where Art Thou," "The Blue Bird of New York," "The Palms," "Faure," "Right, Left, Right," "Souls;" "Mexican Butterfly Dances," "Clark;" "Slumber Song," Eberhardt, the arranger, stands foremost in this collection of anthems having a wide experience as an arranger and general make-up to our previous successful book,

and composer. Our mandolin friends may expect something unusual for them. All who have used our similar collection, called "Majestic," will be glad to own a companion volume. The price is very low for advance orders. The whole set of five parts we will send for fifty cents, postpaid, or fifteen cents for the separate parts. This month will close our special offer.

TEACHERS are beginning to appreciate the value of the "pupils club" idea. For the past two years THE ETUDE has urged this matter upon teachers and we are glad to say, with success. Our correspondence shows us that many teachers find that a club or a class, composed of pupils, sometimes with a few outside friends added, is at great help in raising the standard of work. A class of ten to twenty pupils can be instructed in some branches as readily as one; and the fact is that few pupils, alone, take up the subjects of history, theory, analysis, etc. These subjects properly belong to class work.

We receive requests for books for teachers' use with pupils' clubs. We subjoin the names of some that are adapted to the use of pupils, from the quite young up to those who have reached the age of sixteen or seventeen: Fillmore's "Lessons in Musical History," Tappan's "First Studies in Musical Biography," Lindbergh's "The Musician's Career," Explained to Piano Students"; musical games, such as "Elementary," "Great Composers," "Musical Dominos," "Allegretto," "Musical Authors," "Tricks or Hoaxes." The new book, "The Musician's Career," STRYCE CLUB department contain suggestions from month to month. Teachers who have written this plan are urged to read in THE ETUDE what others say about the value of pupils' clubs.

The original edition of Grove's "Dictionary of Music and Musicians," now undergoing revision, which included material up to the year 1900, is out of print. The publishers have been at work on the revision now for about a year. The first volume of the new edition is published, but the other four volumes will be issued at intervals of four or five weeks. The revision is complete, but the complete set will not be on the market much under three years.

We take this opportunity to recommend Riemann's "Dictionary of Music and Musicians." It is brought up to date and contains the original edition of any of the other encyclopedias. It is more condensed, and while some may consider it a disadvantage, it is in other cases quite an advantage. Perhaps the only advantage that the larger works enjoy over Riemann's is the fact that the subjects are treated more fully; at the same time we note that Riemann's Dictionary contains names of musicians and examination of some errors found in Grove's.

At the present time, particularly when it is not possible to obtain the larger work in complete form, Riemann's Dictionary is going to enjoy a large sale, and considerable interest. It is published in one volume of large octavo of about 1000 pages, bound in black cloth, and retails for \$4.50, subject to a liberal discount.

We have received a vast number of new subscribers during this winter who may not be acquainted with our representative compilation. Some of Liszt's finest transcriptions are included, as well as one of the Hungarian Rhapsodies, and a number of original pieces, several which have appeared in no other book of the best known quality. Some transcriptions of the Schubert songs will be found; also numbers from Wagner's operas, together with Liszt's transcription of his own "Die Lorelei." Among other pieces are beautiful "Mazurka Brillante," "Love Dream," and the splendid "Second Polonaise." The special offer in this volume is now withdrawn, but any of our patrons desiring to examine the collection may have the same sent "On Sale" price.

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of our practical experience, and to this end our unequalled stock and facilities are invariably at the disposal of our patrons...

We have a valuable list of pieces for six hands, and for four and eight hands at two pianos, which we will send on demand...

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We offer exceedingly low rates for this class of advertising. We should be pleased to quote these special rates to any interested teacher, college, or conservatory.

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I received the "List Album" and am delighted with it. I have just received the three volumes of the "Standard Graded Course of Singing..."

I have received "Standard Graded Course Book III" by Mr. Greene, and it fulfills the promise made in the studies in the recitative make it especially valuable...

I can highly recommend Grade III of Greene's "Standard Graded Course" to any vocal teacher looking for material of content as opposed to merely technical...

I have received "Methodical Singing, Vol. 3," a book that is very different from any other of the kind. It is a valuable work for any good singer...

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MUSIC

Pronouncing Dictionary of Musical Terms.

Hugh A. Clarke, Mus. Doc.

(University of Pennsylvania)

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"THE ETUDE" PHILADELPHIA, PA.

(Continued from page 126.)

the fact that without both a good income and leisure these varied attractions are practically closed to you. In a recent conversation with one of the most distinguished musicians of one of our largest cities he stated that he was obliged to work so hard during the days that he was equal to nothing in the evening, and that during a fifteen year residence he had been able to go to the theater or any other place of amusement scarcely two dozen times. Many musicians make the same complaint, and reside in the large cities, not because of their fascination but because of the necessity of living in some large central place, in order to transact business along the lines consequent upon their great ability. Edward MacDowell is quoted as saying that he only visits practically in the large city during the season, in order to find means to enjoy life in the country during the summer. If distasteful to men so eminently placed, how much more is it likely to prove the same to those of lesser ability? Far better would it be if there could be some system of decentralization established that would turn some of those pouring into the cities back into the smaller places. It would be conducive to far greater happiness to a great many people. The need for capable musicians in the smaller cities and towns is great. And in proportion as capable men and women turn their attention in this direction, so will the opportunities for success and happiness increase and become enhanced.

The following letter from one of the members of the ROUND TABLE contains suggestions and interesting lines from any that have been heretofore published. Such a record book must be mutually helpful to both pupil and teacher; to the pupil that he may not forget nothing in his practice; to the teacher that he may at once place the pupil exactly in his work when he comes to his lesson:

"I have a suggestion that I think may be appreciated by music teachers, especially those who have many pupils. I am fortunate in being a piano teacher in a college, at present in Park College, Parkville, Mo.

"Sometimes I have as many as six lessons to give every week. I have devised the following plan in order to keep track of all the assigned lessons: Each student must supply himself with a memorandum book about three by five inches in size. One page is used for each lesson on which to write all necessary directions, the date being placed at the top. The student brings the book to each lesson, during which time I write in it what is to be done before the next lesson. In this way he has no excuse for failing to remember what to practice, and I can see at a glance what should have been done during the time that has elapsed between lessons. I have copied two pages out of the book of one of the pupils of ordinary ability in order to show just what is done. I think the plan is admirable and I always make use of it, whether I have large or small classes, as it proves conducive to progressive work."

September 30, 1904.

Scales: The same, in order, including E-flat. Waltzes: Standard Course. Review pages 10, 11. New, page 12 only. Waltz: Use the pedal; finish reading the piece. N. B. Prepare Mathews, page 10, for our next recital. Always count bars.

October 4. Scales: The same, include E-flat. Mathews: Review pages 10 to 12. New, page 13. Waltz: Play the entire waltz as a whole for next time. N. B. Accent more, and count aloud.—Eulalie Hansen.

All helps, such as are presented in the foregoing letter, are valuable in teaching, and we are glad to present all that may be sent in. They at least indicate an active and vital interest in the work and welfare of pupils on the part of teachers. It is a good plan to keep a list of all such suggestions, and make use of them with the various pupils as they are most appropriate to their differing individualities.

The editor of this department, as well as the editor of "THE ETUDE," invites correspondence and suggestions from teachers on points connected with pedagogic work music.



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HUMOR ESQUES BY ALFRED H. HAUSRATH

The new feminine friend: "I understand your husband is a musician." The Wife: "Yes, a pianist." N. F.: "How nice! I wish I lived in your house. I just love a noise, any kind of noise and confusion; the louder the better."

Gott: "Have you learned to play that slide trombone?" Stoppit: "Can't seem to make it go!" Gott: "Why don't you try a tin horn?"

WISHED HER WELL—"I wish I could sing like Nordin," said Miss Throatton, to the distraction of her audience, had just sung her seventeenth song. "So do I," said the absent-minded critic, "with all my heart!"

"I like flats," said the girl who had just played a selection on piano. "I don't," said the man over in the corner; "I consider them an abomination." "Well! I didn't know you were a critic," answered the girl in astonishment. "Why shouldn't I be!" said the man; "didn't I try to live in one for six months?"

Vender, on New York street: "Here you are, 'The Simple Life,' by the author of 'Paradise'." BEETHOVEN UP TO DATE.—Shades of Beethoven before the war, while residing in the residence of an obscure pianist of this country.

Beethoven: "For the love of the earth, what's that he's playing?" Gist: "That is a Beethoven sonata." Beethoven: "Zounds! It must be one of my posthumous works." A son of sunny Italy recently stood on a street corner grinding vigorously at a hand-organ which was placarded this device: "I have lost my hearing." "Did you ever hear anything so distastefully harmonious?" said a passerby to his companion. Stopping forward the latter read the inscription on the organ, and in answer simply pointed his finger at it.

The former read it intently, and thrusting his hand into his trousers' pocket drew forth a half-dollar and tossed it into the tincup plainly in view. "That is my money, my money!" Any man whose bearing is in this deplorable state needs assistance. THE VARIETY ARTIST OTTODONE.—Johnny, at the variety show: "That's the loudest voice I ever heard! Can't that woman sing?" Willie: "Pshaw! That's nothing, you'd ought to hear my parrot sometimes. Beats that all halder."

THE PLAINT OF THE PIANO. Tell me not in frenzied accents You will make me work all day; Take a rest, a *lunga pausa*. I myself should like to play. A MISUNDERSTANDING.—"That note is over-done," said the teacher to the pupil with the *tenuto touch*. "I promise you shall have your money tomorrow." "I know, but you see I have the rubato habit and find it rather hard sometimes to come to time." AN INTELLIGENT PIANO.—"Hark! Do you hear?" exclaimed the invalid daughter. "Yes," said the patient mother. "Well, thank heaven you can't call it a hallucination anyway. It's no wonder, however, Susan has practiced the piece so many times the piano plays it from memory."

Undaunted pupil, to leader of band: "Would you mind waiting a minute before you begin the next piece? I have about a dozen bars to play yet." And upon investigation it was discovered that the 'cello player had been given the wrong copy. It was said he and the leader were greatly resembling each other. No doubt. They both did their best.

THE MASTERS' VIOLIN. By MYRTLE REED, G. P. Putnam's Sons.

A new work in musical fiction by the author of "Love Letters of a Musician." It is a little singular that so many musical stories should introduce a violinist as a hero, yet the magnitude of the blow on the strings has had power to attract and hold spellbound the audience from the days of Tartini and Paganini down to the stars of today. Living as these do in the limelight of the present, tradition has not made them heroes, as it has the older players, yet the power of the violin and the magnetic personality of the player still maintain. We are all glad to read a story in which the characters are dominated by a healthy, artistic purpose and at the same time we enjoy the love-romance, new and the old one long buried and revived. It is a charming story.

EXPRESSION IN SINGING, INCLUDING THIRTY-ONE EXERCISES FOR VOICE CULTURE. By JOHN HOWARD, Edited by THEODORE DRURY, E. Kromer, 317 East Fifty-ninth Street, New York City. Price \$3.00.

Mr. John Howard, the author of this work, was well known to members of the vocal profession as an untiring and thorough investigator in phenomena of the voice and singing, and in the possibility of achieving scientific and absolute control over the muscles which make the singing tone. He was, unfortunately, severely injured in an accident, and died before the book was published. His work was done by the well-known singer, Mr. Drury. The book contains all of the lesson material used by Mr. Howard in his pupils, with new material worked out by Mr. Howard during the investigation he carried on in the last few years of his life. The book is illustrated by drawings made from life. Teachers of singing and singers will be glad to have an opportunity of acquiring themselves with Mr. Howard's teachings from an authoritative manual.

FAILING EYESIGHT Caused by Improper Food.

Writers who live sedentary lives and who use coffee are apt to be troubled by faulty vision, which they usually attribute to overwork. That they are sometimes mistaken is proved by the following statement from one of our readers:

"For nearly 40 years I have earned my living with the pen. A few years ago I began to suffer from occasional 'blind spells.' My vision frequently became obscured by what may be called katelectroscopic figures, which constantly changing figures like wheels, stars, etc., floated before my eyes, making it impossible for me to work while they lasted. They were usually followed by dull, heavy headaches."

"My physicians, two of them, advised me that my eyes had become weakened by overwork. I consulted an oculist, but he could not discover the cause of the trouble. I bought stronger glasses, but they did not help me. "Last summer, while living temporarily in a boarding-house, I found the very worst coffee I thing to complain of, till suddenly I discovered that my 'blind spells' were becoming less frequent. I then satisfied myself by experiments that it was coffee that was deranging my optic nerves."

"A friend advised me to try Postum coffee, and although I had no faith in it, I began to use it. In three days' time the 'blind spells' completely ceased. Going back to the old coffee I discovered that my 'blind spells' were becoming less frequent. I then satisfied myself by experiments that it was coffee that was deranging my optic nerves."

"There's the reason, Coffee is a narcotic that breaks down the cells in the nerve centers and unless first succeeds in repairing the damage each day, disease and distress follows in some one or more organs. It may be eyes in one, stomach and bowels in another, place? I have about a dozen bars to play yet." And upon investigation it was discovered that the 'cello player had been given the wrong copy. It was said he and the leader were greatly resembling each other. No doubt. They both did their best.

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