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NO. 2.

The Advent of Endowed Institutions in American Musical Education

Including the views of DR. FRANK DAMROSCH, Director of the Institute for Musical Art of New York, upon Conservatory Conditions in America and in Europe

By JAMES FRANCIS COOKE

I

A Review of Musical Education.

With the great intellectual awakening which electrified all Europe, following the discovery of America, Italy, "the mother of Columbus," manifested her pride by various enterprises which have now become little more than dreams of her glorious days. In the year 1537, in Naples, the conservatory, "Santa Maria di Loreto," was founded. The first music school came into existence nearly five hundred years later than the first university—that of Salerno, which was founded in 1096. The Naples Conservatory was an eleemosynary institution in that its pupils were mostly orphans.

The following century brought forth a State music school in Lisbon, Portugal. In 1771, a State music school was founded at Stockholm. Just as the United States was recovering from the terrible effects of the Revolutionary War, France founded the National Conservatory in Paris. A little later, in Germany, through the enthusiasm of Joseph Froelich, a humble teacher, the splendid mediæval city of Würzburg founded the first German music school, one which is still in flourishing existence. Other famous music schools were found in the following years:

Prague, 1808; Vienna, 1817; Brussels, 1813; Warsaw, 1821; Royal Academy of England, 1822; The Hague, 1826; Berlin, 1822 (Church Music Institute, 1833, for compositions; for practical musicians, 1809); Dessau, 1829; Leipzig, 1843; Munich, 1848; Rotterdam, 1845; Cologne, 1850; Stern Conservatory (Berlin), 1850; Darmstadt, 1851; Strassburg, 1855; Dresden and Stuttgart, 1856; Frankfort and Florence, 1860; Amsterdam, 1862; St. Petersburg and Christiania, 1865; Copenhagen, 1866; Weimar, 1872; Hoch Conservatory, Frankfort, 1878. This list, while not altogether complete, outlines the development of European musical educational work from the institutional standpoint.

Most of these schools were either State schools, semi-State schools, or endowed schools. Notwithstanding the success of the Stern, Kullak, Kindworth, Scharwenka and other private conservatories, it may readily be seen from the above, that musical education, so far as conservatories are concerned, has been largely dependent upon outside assistance. A private music school depends largely upon the interest, enthusiasm and judgment of its principal owner or founder. With the death of the founder or prime-mover, the school loses its motive power, as it were, and few private schools have been able to continue under other management.



Frank Damrosch

Endowed Institutions.

It is this very permanence which an adequate endowment confers upon a school, that is the most advantageous characteristic of such institutions. It tends to distribute the interest formerly concentrated in the chief owner, among all the teachers engaged. It gives each teacher a feeling of security which he cannot associate with institutions destined for more transient existence. It is somewhat difficult to estimate the effect upon the music of the last century of the direct contributions of such men as Dr. Hoch—who gave his fortune to found a conservatory in Frankfort—and others. It is the Hoch Conservatory

that we have to thank for the most important part of the education of Edward Macdowell. The munificence of other public-spirited men in Europe has been the means of assisting many an American student. These endowments, however, are but trivial beside those of the thousands of musicians who have so liberally contributed their golden hours to students—never expecting any monument more permanent than the consciousness of the perpetuation of the ideals for which they have spent their lives. It is to these benefactors and philanthropists across the seas, that the American musician bows with gratitude and reverence. The real philanthropists are men of the type of Frank who, in 1695, with a capital of \$2,000, founded in Halle an institution which has taught 118,000, and has today 3000 children under its care.

How, indeed, are the easily-spared millions of a Carnegie or a Rockefeller to be compared with the endowments of a Schubert, a Pestalozzi, or a Horace Mann—who gave not a little from a great fortune to the cause of education, but their very lives, that the world might be better! These are the greatest benefactors of mankind.

At last the endowed conservatory on a large scale has made its appearance upon our shores. Through the executive ability of Dr. Frank Damrosch and the public spirit of Mr. James Loeb, the United States now has a music school with an endowment fund of \$500,000 and the assurance of further financial support equal to and, in the majority of cases, greater than most European music schools. An endowment of 2,000,000 marks for a music school would create an uproar in musical circles in Germany; but in America the great plethora of money has so minimized the real importance of the event that musicians seem to have taken little cognizance of the element which will certainly have a most powerful effect, not only upon the art development of America, but a direct effect, no matter how slight, upon the business of every individual teacher on this side of the Atlantic. Not many years can pass before the rivalry of other cities in America will lead to the foundation of music schools with substantial endowments. The munificence of Mr. James Loeb in founding the "Betsey Loeb Fund" and the resultant Institute for Musical Art of the City of New York will have an influence more far-reaching than it is safe to predict. It is obviously to the interests of all musicians, students and teachers, to study these conditions and to exercise all possible foresight in order that their art-work may be broadened in sympathy with the new movement.

The Elements of Musical Appreciation

Some Considerations on How to Understand Music.

By ALBERT GEHRING

It is not unusual to hear the remark: "I thoroughly enjoy music, and can listen to it by the hour, but I am not competent to judge as to its beauty and excellence."

Whenever one hears a man talking this one feels like assuring him that he does, as a matter of fact, possess the essential requisites for the appreciation and understanding of music, and that all those technical matters about which he is ignorant are not nearly of the supreme importance with which he would endow them. If a man thoroughly enjoys music, if his eyes grow moist with the tones he hears, if they make him forget all his worldly affairs and anxieties, he simply does appreciate them, notwithstanding the fact that he has had no musical education, and has never heard the names of Palestrina or Bach.

Elementary Susceptibility.

The musical sense or feeling, the mere naive, spontaneous delight in listening to melodies and harmonies, is the fundamental and essential factor in the appreciation of the art of tones. It is the material of which all genuine enjoyment is constructed and without which the most comprehensive knowledge about the art, and appreciation of its technical difficulties, avail but little. To be taken hold of and uplifted by the tones, to be carried away on the wings of enthusiasm, to be stirred to the inmost core of one's being—this is the vital element of musical appreciation.

This elementary susceptibility is not dependent on musical training and education; one may have had a thorough training and not possess it; or possess it without any training whatsoever. It is simply a matter of natural endowment, and of absolute pitch. And there are many indications that it is possible substantially to enjoy music without even possessing any marked delicacy in the detection of impurities of intonation. Indeed, too sensitive an ear may even be a bar to enjoyment of music for the greater part of the time, as actually heard is not always faultless in intonation, and many of the renditions, therefore, which may be relished by more ordinary ears will shock the fastidious ones.

The Function of the Ear.

It is generally supposed that the ear itself plays an important part in the appreciation of music. The pleasure of the art of tones is regarded as primarily an enjoyment of more sweet sounds; whence the corollary might seem to follow that the more acute and exact the ear, the greater the enjoyment. This, however, is a fallacy. The ear, with its sensations of sound, is merely the vestibule of musical delight, through which the tones have to pass, but where they do not unfold into their full splendor. The ear is necessary, but only as a means; it corresponds to the lens of a stereopticon, without which no pictures can be projected on a screen beyond, but which by itself does not afford delight.

Weisman, in an essay entitled: "Thoughts on the Musical Sense in Animals and Man," expresses the matter very clearly when he says: "The understanding of our highest music not only needs the auditory apparatus and auditory centers, together with the life-long training of these: something besides is absolutely indispensable, a mind that is sensitive, impressionable, and highly developed. . . . one and the same auditory organ, together with its auditory center, must produce an entirely different effect upon the mind according as this is more highly or lowly organized. The 'soul' is, as it were, played upon like an instrument by the musical nerve-vibrations of the auditory center. The more perfect this instrument is, the greater is the effect produced."

It is in the soul, in the heart and feelings, that the enjoyment of music actually resides. The ear is but the keyboard, where the notes of this enjoyment are struck, but the heart contains the strings and sounding-board, where the entire pleasure yielded by the intellect, also contributes to the pleasure yielded by the art, especially in classic and contrapuntal compositions; but the main source of musical delight is emotional in nature. It is an emotional pleasure when a Strauss waltz recalls happy hours we have experienced, when the striking themes and original

harmonies of Beethoven's symphonies thrill us with enthusiasm, and when a Schumann song draws tears from our eyes, or a Mozart mass uplifts us with devotion.

So much being recognized, it will be easier to appreciate the further statement, that the enjoyment of music does not demand, or accompany any extraordinary delicacy in the perceptive and discriminative powers of the auditory organ. The ear, must, of course, be normally delicate, the auditory keyboard must be in fair working order, if any emotional effect is to be produced. A person who is born deaf can never hope to appreciate tonal combinations, nor can one who is so deficient in the discrimination of pitch that he is unable to distinguish between two successive notes, be expected to evince any marked enjoyment. The lenses are so distorted in these cases that no tonal pictures can be projected through them. On the other hand, no extraordinary acuteness is necessary, nor, as just mentioned, do delicacy of hearing and musical susceptibility necessarily go together. If only the ear is normally sensitive, the appreciation may be profound, in accordance with the effect on the mind and heart. It is not the keenest eye that extracts the greatest enjoyment from Raphael's Madonnas; and it is not the sharpest ear that is most delighted by the Beethoven symphonies.

Weisman relates of Mozart that he "possessed such a wonderful memory for absolute pitch that he once remarked, directly he began to play his own violin, that it was tuned half a quarter-tone higher than it had he played two days before"; but he rightlyfully adds that "many people, although admitted to be very musical, have the feeblest memory, or almost none at all, for absolute pitch." And there are many indications that it is possible substantially to enjoy music without even possessing any marked delicacy in the detection of impurities of intonation.

Indeed, too sensitive an ear may even be a bar to enjoyment of music for the greater part of the time, as actually heard is not always faultless in intonation, and many of the renditions, therefore, which may be relished by more ordinary ears will shock the fastidious ones.

Value of Frequent Hearing.

In laying so much stress on the elementary susceptibility as a fundamental and almost sufficient factor of appreciation, we may appear to be limiting ourselves to the more ordinary, lighter kinds of music—which can, in fact, be appreciated without special training—while ignoring the more classic varieties. While popular music can be enjoyed by almost anybody, it may seem that the beauties of deeper compositions are to be appreciated only as the result of minute and extended study. It is doubtful, however, whether this can so successfully be asserted. The reason why the laity do not often enjoy classic compositions is due largely to the fact that they lack the necessary opportunities of hearing and becoming accustomed to them.

Here we arrive at the second condition of musical appreciation, next to the elementary susceptibility: We have all had the experience that a composition which at first did not appeal to us, gradually grew more interesting as we heard it repeated, until finally we were able to hear it as we should appreciate it, especially, what exceedsingly, classic music, especially, must be heard often to be fully appreciated.

Oliver Wendell Holmes speaks of three things which improve with age: meerschaum pipes, violins and poems; he might also have included musical compositions; for they likewise often gain their ripest charm after they have been lying in the mind for a long time. The familiarity with music, then, is the second condition of appreciation. With a fair amount of natural susceptibility and a repeated hearing of good compositions, even those who have had no special training can in many cases arrive at an understanding of the deeper music. Nevertheless, there are beauties in classic compositions whose appreciation requires a certain training; as in architecture, the

charming of technical details will reveal many charms which do not exist for the layman. Let us classify the more important of the musical features in question, and indicate the main lines of training and education necessary for their appreciation.

Analysis: Simultaneous Elements.

Two general headings may serve us in this endeavor: First, we must learn to analyze music into its prominent simultaneous aspects; that is, to perceive the important elements as they resound at the same time; and secondly, we must learn to analyze it into its prominent successive aspects; that is, follow the important elements as they succeed one another.

The trained layman, in listening to music, generally follows the main voice, or melody, without bestowing much attention on the remaining, secondary voices. For example, where the alto or bass contains melodic fragments running along with the main voice, he fails to distinguish these separately, but merely hears the melody, with a vague background of sound. Now, musical training enables us to pass these homogeneous melodic colors through the prism of analysis, and unfold them into their component elementary tints. It enables us to break up the vague background of the latter into several important parts into the more prominent voices and melodic factors of which it is composed. It teaches us, for example, to follow the melody, in the soprano, and at the same time listen to a second or third melodic progression lower down, become aware of the peculiar running of the latter through the various intervals, pay attention to the long, sustained note which so appropriately accompanies it in the bass. Such simultaneous combinations of independent voices or melodic parts are designated by the term "counterpoint." An understanding of counterpoint, accordingly, is one of the requisites for the thorough appreciation of classic music.

Analysis: Successive Elements.

In orchestral music, the recognition of the various tone-qualities or instruments that may combine at any moment is also important. This would be a further instance of the analysis of tone-impressions into their various simultaneous elements. It is a great delight, indeed, to pick out the different instruments accompanying the principal parts. Equally interesting is the recognition of instrumental effects as they succeed and contrast with one another. In the third movement of Beethoven's Fifth Symphony there is a passage in which the clarinets have the melody, accompanied by pizzicato chords in the strings; previously the theme was in the strings with the strings playing the accompanying chords with the bow, instead of pizzicato; the effect of the second appearance of the theme, accordingly, is enhanced through its contrast with the first. In the opening movement of the same symphony, again, there is a section in which every chord the strings alternate with the wood-wind instruments; here, likewise, the effect of each chord gains through the impression left by the preceding one.

Practically, the simultaneous and successive aspects of instrumental accompaniment are not to be regarded as an abstraction of either from the other, so that either may be arbitrary. The more natural method is to keep them united under the general heading of instrumentation. Whereas counterpoint, then, depends on the analysis of tone-complexes into their simultaneous elements, instrumentation depends on the analysis both into the simultaneous and successive ones. There remain, accordingly, those aspects of music which depend solely on the analysis into the successive elements, of which there are two: the recurring appearance of themes, or THEMATIC WORK, and the sequential subdivision of the larger musical structures, or MUSICAL FORM.

Structural Elements.

The themes of classic compositions may be likened to the texts of sermons; they are the central elements, about which everything else is grouped. Such being their position, it is manifestly desirable to recognize them when they occur. Their recognition, moreover, is not always a simple matter, for, like the types of structure in the animal and vegetable kingdoms, they assume various shapes and disguises; they may occur low down in the structure, or high up in the treble, may be shortened or lengthened in time, played upside down or turned about end foremost, besides being subjected to various minor alterations and embellishments. It often requires considerable alertness to follow the thematic transformations in

A LITTLE STORY WITH A MORAL.

By WILSON G. SMITH.

This is a little incident based upon fact, a fact that has doubtless manifested itself in the experience of every music teacher. At any rate, those who have learned the lesson through experience can become wiser by perusing this little tale. To begin, then, with a little philosophy as a brief prelude.

Life is too full of rebuffs and surprises to permit one *corde blanche* for becoming conceited. There is quite a difference between the valuation we ourselves place upon our efforts, and that set by those who observe from the outside. People do not all look through the same glasses, nor from the same point of view. And even though they did, to some the angle would present distortions, while to others the objective point would be magnified out of all consistent proportions. The visual angle cannot be disputed any more than can tastes. It all depends upon the receptive faculty. To some, the full moon looks as large as a tub, and to others it represents a moderate-sized plate. It nevertheless remains the moon, and shines with more or less reflected effulgence upon all alike. There are those, however, too blind to see, and with this class argument is a waste of effort. It is well to remember that "a man unvinced against his will is of the same opinion still"; and that neither persuasion nor logical argument is of any avail.

The secret of acquiring knowledge is the possession of the faculty of being convinced. An interchange of ideas—even though at times it creates a little friction—develops latent heat and consequent mental growth. One hardly realizes his own attitude in certain matters until it is brought out by the process of comparison with that of another of different views, and it is this comparison of views that awakens in one the power of conviction, or the ability to accept truth if logically presented. Because the sun is under an cloud for us, it is no infallible sign that it is not shining for others in some more favored locality. At least dispel the overcasting gloom by a recollection that it has shone for us, and that its rays will sooner or later dissipate the clouds that intervene.

To form logical conclusions one must possess the faculty—either intuitive or cultivated—of discerning and the glitter of a glass imitation. They both reflect and reflect the light-rays, but there is a vast difference in the value of the medium. The same difference is found in the assertive, as opposed to the authoritative mind. The one offers assertions, while the other presents logical deductions. Assertions are sometimes reinforced by truth, but not always. Logical conclusions possess the convincing force of truth backed by observation and deduced reason. An asserted fact needs rational proof before it can be accepted as authority. And thereby hangs my tale.

A colleague, of masterly ability, had a pupil in whom he had taken special interest, and whom he had advanced through a course of systematic training to a rather high degree of technical proficiency. He was beginning to see the importance, but, in case of comprehension in the pupil's mind, and began to congratulate himself upon the efficacy of his method, and the visible reward of his endeavors. But his ambitious dream for his pupil's success was suddenly interrupted by the announcement that the pupil had decided to discontinue lessons, no particular reason being assigned for the discontinuance. Later it came within his ken that this pupil was studying with a veritable master of technic but recently discovered. When the name of this master technician was disclosed it proved to be one of very restricted attainments and mediocre ability; in fact, a former student of my discomfited colleague and, to cap the climax, one in whom he recognized no musical talent whatever, further than a tendency to inflated self-esteem and the ability to impress others with a false glitter. A liberal use of printers' marks and the disfigurement of the page, and talk about, rather than practically to display his accomplishments, had impressed the unsophisticated that he was the real thing in pedagogic erudition. And this pupil of my friend had come into contact with this deceptive glamor and been influenced by it.

My friend consulted to my friend, in the fact that he was to be congratulated upon being succeeded by a former pupil, one who taught his method with possibly some patent-medicine improvements; that sooner or later there would come an awakening for

his deserting pupil, and it would be all the more to his advantage. Also, this fact I suggested for his consideration—that, however famous he might be as a teacher—and he was of great repute—there would always be those who would deny him his professional brightlight. He could congratulate himself upon this fact, however, that it would be the class that preferred glaze to diamonds, and chromo to genuine, to master paintings. Also, that there would be those who could distinguish between the genuine and the imitation, and in this class he would find responsive material for his developing.

Professionally speaking, there are real diamonds of great and lesser value. Their genuineness cannot be disputed. But beware of the musical bargain counters whereon cheap imitations are displayed to catch the unwary. It takes but a little time and cultured observation to discover the difference. The general moral to us is this: Whether large or small professional stones, let us all endeavor to be genuine. Moreover, let us see to it that our setting is consistent with our value, and of pure gold. We may not decorate the hand of royalty, but we can give the charm of sincerity and genuineness to even a modest emerald. As to my friend's experience, little is of all these little professional jobs, and the sooner we accustom ourselves to them, the easier it will be to maintain our equilibrium. A little philosophy is sometimes a good thing.

GYMNASTIC WRIST EXERCISES.

By E. R. STUBBS.

Do not attempt these until the first set 'has been thoroughly mastered. It is already helping to make your wrists supple. But if you have been conscientious over the first, now proceed with the wrist exercises.

1. Left hand and arm stretched out straight in front (Be sure they are stretched well). Then slowly move the hand (from the wrist only) first out, and then in, ten times. Change to right hand.
2. Stretch as before. Move hand in a circle from wrist first outward, then inward.
3. Make a figure eight with the hand.
4. Up and down. Be sure that no movement of the arm follows these wrist movements.
- 5, 6, 7, 8. Hold the arms out sideways, and repeat the previous movements.

9, 10, 11, 12. With arm stretched upward. These are the most difficult of all, so only do five times at first.

The first set of shoulder and elbow movements can now be gradually increased to twenty times, or even more if the strength is sufficient.

FINGER EXERCISES.

These come last of all. Do the second set for a month before attempting these. Always begin with the first set.

1. Arm stretched in front. Hand flat, palm downwards; move thumb slowly from one side to the other. Repeat with other hand.
2. Move it in a circle, then reverse the circle. In this, as in the preceding, fingers must be touching, and not move apart as the thumb works.
3. Form figure eight with thumb, and reverse.
4. Stretch arm as for thumb exercises, only press thumb firmly upwards until above back of hand. Move all fingers together slowly from knuckles downwards and back. Fingers must touch, and thumb be pressed upwards all the time.
5. Same, only from second bend of fingers.
6. Each finger (including thumb) separately from top joint. Straighten each finger with the other hand, and hold it straight while bending this joint.

If you find benefit from these exercises, and you must, if performed rightly, you may like some useful rules for pedaling and playing chords. This is a subject for another article. Remember that these exercises will keep you supple during the time when you cannot practice, and that they entirely do away with excessive practice, and its ill-effects.

While the exercises have been divided into series, the interested player will do well to keep up his practice of all of them, if not daily, at least one set a day.

¹ See THE ETUDE for November, 1905, page 469.

Children's Page



JOSEPH HAYDN.

(The following dialogue may be accompanied by WASHINGTON'S BIRTHDAY.)

A DIALOGUE FOR WASHINGTON'S BIRTHDAY. Characters: Margaret, a girl of twelve or thirteen years. The Genius of Liberty, The Genius of Music. The costumes for the latter should be simple draperies. Liberty may wear a liberty cap or a coronet bearing the word "Liberty," and carry a torch. Music may wear a laurel wreath and carry a lyre. Scene I.—As the curtain rises, Margaret is discovered at the piano. She plays the final chords, and closes book. "There! That half-hour's done. That's quite a pretty piece, though. I don't mind so much praeiding that! But, oh, dear! my teacher! I must find out something about the man who wrote it. Stupid man! Why did he have his name printed at the top there to torment me. when I have my old history lesson to learn and only ten minutes left before bedtime! I'll just tell my teacher never heard of him before, so he can't be very important. (Shuts book and points to letters on cover.) Hay-d-n, Hay-den—no, that doesn't sound the way he said it—Hy-oh, I guess it was. Now for that old history! (Takes up book from chair and sits down to study.)

G. M.—"Think not, sister, that my inspiration is for peace alone. I am proud that I can give courage and can uplift the souls of men to mighty deeds." G. L.—"Indeed, Liberty owes much to the fire that you kindle! The world has travelled far, already! Why, how short a time it is since Liberty was young! And how she has grown and dwells in many lands!" G. M.—"And Music then was young, too. Do you remember that year when two heroes came to the earth, one of yours, and one of my own? 1732." (Margaret starts from her sleep and hearing the date, rubs her eyes and stares at the strangers, who yet do not seem to notice her.) G. L.—"I remember well! And I remember the noble lives and deeds of them both and how men called one the 'Father of the Symphony' and the other the 'Father of His Country.'" G. M.—"But your hero loved music, and mine wrote a hymn for his country—music which came from his heart, which he himself felt and loved to the day of his death." (Margaret, who has been listening, and gradually drawing nearer the speakers:) "Oh, what wonderful people are you speaking of! Won't you please tell me about them?" "The three set themselves as for a long talk, facing so that they can turn either toward the audience or toward the back of the stage, with ease.) G. M.—"Sister, you begin the story with your noble Virginian boy." G. L.—"Very well. I love to tell his story. Years and years ago, a boy came into his world, to live in a low, red house, on the hill near a broad river. There were wide fields about the house and beyond the woods and meadows, and beyond the mountains covered with thick forests; and beyond the mountains—well, there were no friends of his to tell him what lay beyond the mountains besides wild forests, and dangerous valleys, and fearful, evil people—!" G. M. (interrupting).—"Oh, do you mean the Indians?" G. L. (nods solemnly).—"Yes, the Indians. (Continues story.) So the boy grew up in the fields and woods, and he went to a little school where he played with other boys. And they let him be their leader in their play. What do you suppose his favorite sports were? They were running and jumping and wrestling, and all such plays as give strength. And there was another! He loved to arrange his play-mates in armies—the French and the English he called them—and he made them march about and pretend to form for battle. Look, here you may see that boy!" (Tableau 1.—Illustrating the story of the cherry-tree.) Margaret.—"Is it Washington? Oh! it must be Washington!" G. L.—"Look again, and see if this is the same boy." (Tableau 2.—Boys drawn up as soldiers with paper caps and other distinctive but childish costumes, Washington in inspiring attitude as commander.) Margaret.—"It is! It is! I never thought that he was a little boy and played with armies. Did he really know how to drill the other boys?" G. M.—"He had a soldier friend who taught him to drill, and lent him books which he read till he knew them by heart. He learned besides, at home manners, and he grew to be a fine, straight, tall lad." "Now we will travel far across the ocean to see the other boy, who was born in the very same year, almost the same month with Washington's birthday." Margaret.—"You told the year, before! It woke me up, for I was trying to learn it. I know it now." G. L.—"Yes! 1732. But the house this little boy began to live in was in a little village, near the great low house and a river, but not on a hill. It was a small, low house and Sepperl's mother and father were busy together. But in the evenings they found time to sit together and sing and play the larp. The schoolmaster came in, too, to play his violin with them,

and Sepperl, though a tiny boy, tried to play like him. Look! There they sit!" (The boys sit in a group of players and singers. Child in foreground imitating violin and low with two pieces of good. They may be singing some folk-song.) Margaret.—"Oh-h-h! I see Sepperl! What was the rest of his name?" G. M.—"You shall know, by-and-by. For all the world found it out in time. Sepperl pretended to play so well, he kept the time so exactly that he was sent away to school, to a city of walls and towers and castles. He sang in a church there and learned to play on a little piano and on the violin. He was a little boy, only six, and people were often unkind to him, but he loved his music and studied bravely." Margaret.—"Oh! show me Sepperl again!" G. M.—"Yes, you shall see him playing an instrument like none of the other boys could play." (Tableau 4.—Procession of boys. Haydn—with wig—about to play on drum, carried by boy in front. Boy stooping to represent bowed shoollers.) G. L.—"He, too, managed to get books to study about the music he loved. But he was mischievous, and played so many pranks with the other boys in the great cathedral choir, that by and by he was dismissed, and left in the busy city of Vienna with no money and no home." G. M.—"And so, while Washington was living in the forests, caring for great plantations and learning to plan campaigns, your boy was in Vienna, and he was misused, and left in the busy city of Vienna with no money and no home." Margaret.—"Haydn! Why that is the very person who wrote my last piece. Oh, was he such a great man, and such a wonderful boy?" G. M.—"Yes, Sepperl was Joseph Haydn, and he lived in a garret, earning every day what little he could, by teaching or by playing or even by mending coats and brushing clothes for an old musician who was famous in his day. But all the time he was studying and thinking and writing his music." Margaret.—"Tell me what became of him when he grew up?" G. L.—"He grew up to live a comfortable, happy life, for he played music and composed it day after day. He travelled to London, and wrote wonderful music there, but he came back to Vienna to end his days." G. M.—"So cheerful his music is! Like his own cheerful spirit with which he served God and praised Him. His music was himself. The last that he played was his 'Austrian Lullaby,' when the armies were besieging Vienna, and a few days later he passed from earth." Margaret.—"Oh, I must hear some of his music! I'm glad he had a happy life after all the trouble when he was a little boy! Washington's life was not so happy, was it?" G. L.—"It had many happy, peaceful days in it, but many sad ones of fearful anxiety, responsibility and sorrow." (All sit for a moment in silence. Then G. L. rises).—"Sisters, we have tarried long! On to our work!" Margaret.—"Oh, must you go? I would like to ask so many, many things, and how can I find them out, if you are gone?" G. M. (as they move slowly away).—"There are those who can tell you, little girl!" (They withdraw.) Scene III.—Smiling and waving their hands.) Margaret.—"It is! It is! I never thought that he was a little boy and played with armies. Did he really know how to drill the other boys?" G. M.—"He had a soldier friend who taught him to drill, and lent him books which he read till he knew them by heart. He learned besides, at home manners, and he grew to be a fine, straight, tall lad." "Now we will travel far across the ocean to see the other boy, who was born in the very same year, almost the same month with Washington's birthday." Margaret.—"You told the year, before! It woke me up, for I was trying to learn it. I know it now." G. L.—"Yes! 1732. But the house this little boy began to live in was in a little village, near the great low house and a river, but not on a hill. It was a small, low house and Sepperl's mother and father were busy together. But in the evenings they found time to sit together and sing and play the larp. The schoolmaster came in, too, to play his violin with them,

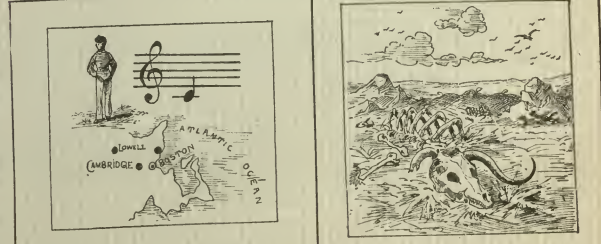
HOW HUMPERDINCK CAME TO WRITE "HANSEL UND GRETEL." Humperdinck, who visited the United States last fall, said: "With Richard Wagner's death, music for the moment seemed to have come to an end. To attempt to improve on what the master had accomplished would have been worse than futile. A century—maybe two centuries—might elapse before a successor to the creator of 'Tristan' and 'Die Meistersinger' would be born into the world. But composers were living, and new composers would succeed to them. Were they to remain idle?" That appeared to me almost as ridiculous as to compete with Wagner. Clearly, if we were to go on composing at all, we should have to try something different, something less stupendous, than that it would be well to return to the simpler form of the popular opera, once so charmingly exemplified by Lortzing, in 'Undine' and other works. "I chanced at the time to be writing some piano-forte arrangements of German folks-lieder to amuse my little nephews and niece. Gradually the work developed, and the simple themes I had chosen began to weave themselves into more complex forms. 'Why not an opera?' thought I. 'Why not?' also thought my sister, for whose children I had at the outset been composing. So she wrote a libretto for me, and I, well, I composed the music you have heard today." N. Y. World.

grouping the children into little classes. By frequent "spell-downs" on major and minor scales, repeating these to teach the elements of harmony, are valuable, used in connection with the class work. To interest young pupils in topics pertaining to the history of music is, perhaps, the easiest of all the tasks. A subject like the Troubadours, for example, appeals strongly to the childish fancy. A little lecture talk by the teacher, illustrated by pictures of medieval castles and knights, and by playing some of the old love ditties and airs, never fails to arouse the children's imagination and adds a wonderful zest to their everyday work. It may be argued that all this study takes time on the part of the busy teacher. Yet, if we leave out any of these steps, are we truly teaching music? Are we not, rather, making "performers" of our pupils, instead of musicians? Better teach fewer "pieces," if need be, and give the pupil at least a little glimpse into the breadth of the tonal art. Lay the foundations of a child's music study broad and deep, and the superstructure will be a thing of beauty and a joy to all who are interested in the interpretation of this, the "Spirit Speech."—Leah Grace Nicholas, Mus. B.

OUR Saint Cecilia Music Club was formed last September. We meet every Saturday at the home of our directress, Miss Koons. Pina in the shape of a four-leaved clover were selected, with one of the initials on each leaf. We have fourteen members, ages ranging from nine to fourteen, three boys. The president is Violet Williamson; Vice-President, Mary Bulger; Secretary, Annette Gest. We have short lessons in harmony, ear-training, and music history. One Saturday we played the composer game, and we have had recitals. Sometimes we study the pictures in THE ETUDE.—Annette E. Gest, Sec. The piano pupils of Mrs. T. R. Pearson have formed themselves into a music study club and expect to do good work during the winter. The membership is twenty. We have a club attached to our Conservatory, which has just entered upon its ninth year. It bears the name "St. Cecilia's Philharmonic Club," and meets monthly. Beethoven is our favorite composer. We are now studying the Norwegian school.—Sister M. Caruel, Mt. St. Clare Academy. On December 10th, the pupils of Miss Boyd met to organize an ETUDE MUSIC CLUB. At the meetings we will study the life of some composer, read interesting items from THE ETUDE and have some instrumental music. At the first meeting a short biography of Miss Annie Sparks was elected pres., Ethel Walker, Miss Annie Sparks was elected pres., Ethel Walker, Miss Annie Sparks was elected pres., Frankie Austin, sec. A number of our young musicians have formed a musical club, which they have named "Beethoven Moonlight Study Club." Our meeting will take place

every Monday evening, and consist of a study of the lives of the great musicians. Our officers are: Le-lund Ransom, pres.; Laura Procter, vice-pres.; Ethyl Casper, sec.; Alvirde Doo, moderator. Our motto is "I live only in my music."—Ethyl Casper, Sec. The pupils of Miss Mae Holman's music class called at her home, Oct. 20, 1905, and organized a class called "The St. Cecilia Music Club." The following officers were elected: Pres., Kate Tracy; Vice-Pres., Pearl Russel; Sec., Lila Nash; Critic, Florence Colmer. Our motto is: "Every day we spend without learning something is a day lost."—Beethoven. Colors: red and white; flower, the red or white rose. We meet twice a month. I have formed three musical clubs among my school pupils and have interested them in THE ETUDE and they are anxious about membership cards. We have a Philomusic Club, a Junior Maecoda Club and a Cecilia Musical Club. We are watching THE ETUDE to learn what other clubs are doing.—Mrs. F. H. Poore. We organized a St. Cecilia Music Club last year for my class and have opened again this season with twenty members. THE ETUDE has been a great aid in arousing interest among my pupils along different lines. We often have readings from it and musical selections.—Virginia G. Stevenson. I name one person C—another C-sharp—another D, etc. Then I call for the scale of E, for instance C-sharp will immediately rise to take her place in the floor with the rest of the scale in order and C and D remain seated, as they are not in the scale of E. It teaches the children and also the older ones the different scales better than anything else I know.—C. W. Best. The students of the Sweet-Whitney Music Method assembled at their class room in October and formed a club, to be called the ETUDE MUSIC CLUB. The following officers were selected: Chairman, Mary Venturer; Sec., Madge Hall. Eight members were present. Each one was asked to read an article about some musical instrument, describing it; a picture of the instrument being presented to the members. We read a story from the CHILDREN'S PAGE of the September issue of THE ETUDE, entitled, "The Music Fairy," which proved very entertaining. Our meeting was made still more enjoyable by playing a game called the "Band Game." The children were delighted with the program, and after a march, to the lively strains of one of Helmholtz's compositions, "The Young Guardamans," we closed our first meeting. We thank THE ETUDE for the helpful suggestions obtained from its pages. My junior pupils have organized an ETUDE MUSIC CLUB. We meet every Tuesday evening; motto: "No success without labor"; colors, pink and green; dues, five cents per month. Each meeting includes a lesson five cents in theory, a brief sketch from the life of some great composer and instrumental music by members of the club. My junior pupils have also organized under the name of "Little Musicians' Club." We meet every Saturday; motto, "Do your best"; colors, green and white; dues, one cent each week. We give thirty minutes to the study of a lesson either by means of a blackboard or music paper. Then we have musical numbers, solos, duets and trios. All are interested. The sealers use THE ETUDE and find it very helpful.—Orpha E. Hanna.

WHAT MUSICAL INSTRUMENTS ARE REPRESENTED BY THESE PICTURES?



NOTE.—A short program to follow the dialogue should be made up of characteristic selections, with a few words of explanation. An adagio followed by a scherzo or minuet beginning with abrupt chords, which he designed to rouse the somnolent after the slow movement; selections from The Clock Symphony; The Farewell Symphony, The Surprise Symphony; The Toy Symphony could be used also.

The Etude

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A FACT that militates against progress in musical work is that the profession of teaching is an irresponsible one. It is open to anyone who chooses to announce himself as a teacher and there is no one to say what shall be his equipment for the position. Various methods of amelioration are proposed, the favorite one being that of State supervision and examination, as is the case in public school teaching. Doubtless this would greatly help the cause and give to the public protection against poorly-equipped teachers and unscrupulous charlatans.

At the present time, teachers must take such matters in their own hands and make it clear to the public that a certain amount of careful training in a good conservatory or under the care of some well-known teacher has voluntarily been accepted by all reputable teachers, and that lacking such an equipment—to say nothing of other points—no one should be entrusted with the musical education of children. If teachers should get together in local organizations and set themselves to hold to a good standard, they would find the results in their own business relations. Going one step further, they will profit equally by going into the State Associations, not passively, but actively. We call the attention of our readers to the letters from the New York and the Missouri Associations, printed on another page of this issue.

THE full routine of the teaching season is now at its height. The enthusiasm of the start is over, the feverish activity of the holiday season with the enforced preparation for concert, recital and church music for the Christmas season is past. Both teacher and pupil should, by this time, have settled down to the quiet, steady, persistent work that counts most of all for true and permanent advancement. And there is a charm to the earnest worker in the daily work, without strong spurts, that carries one up near to the limit of strength, yet never exhausts, in the quiet, smoothly-flowing current of activity, which bears one on steadily, yet never threatens to overwhelm.

Work like music teaching, when done with full endeavor and with the idea of measuring up to the responsibility of the position, is exhausting, and should not be carried on under great tension and pressure. The best teacher in the long run is the one who can keep an even quality of work, stimulating to the pupil but never goading. The teacher should not allow himself to be mastered by the over-zealous spirit that now dominates in commercial and industrial life. He should feel in accord with the quiet, temperate mood and manner of thought and life, which experience teaches is best, both for present comfort and happiness and for the results which his work with pupils must show if it is to prove that his work is founded on correct principles.

It is not always the teacher who turns out an exceptional pupil once in ten years, it may be, who is doing the most for the cause of true art. It is possible to find here and there a teacher with ripened ex-

perience who has come to believe that much good is accomplished in a quiet way, by the principles that distinguish the simple life, by working to improve the things that are near at hand. It is gratifying to be able to hear the great artists; but the teacher in the small cities and in the rural districts cannot enjoy such a pleasure very frequently. His duty is to go ahead with the forces at hand and refine and polish them to the highest pitch possible. If he cannot meet the great artists, let him be the artist to his pupils; keep them tuned to higher ideals and working steadily to higher achievement.

Every community has in its possibilities beyond what we are willing to attribute to it. The current of musical life may seem sluggish, even at a standstill. Yet below the surface there may be a moving tide that needs but a little stirring to communicate to the whole body. It is worth the teacher's while to see what he can do in a quiet, steady way to unite the various elements of social and home life by means of his musical activity into a force that shall permeate the entire community. Perhaps he has tried to create enthusiasm and failed. He may now succeed by a quiet, persistent endeavor to do things in a simple way that shall be continued week after week.

A CHINESE scholar, who had just closed a long tour of America, said, "The American adaptability" from one trade, profession or occupation to another: "To many it is an evidence of inventiveness, perhaps, as you Americans say, but to me it appears only as an indication of uncontrollable restlessness. We Orientals are not restless after the American fashion, and our people seldom change from one employment to another. They learn to do one thing, and do it; consequently, they have time to learn to do it well, skillfully, and easily. I have met artists here who had been in a half-dozen trades. How can they find time to master any one trade? to become anything of all!"

"In your cities you have professional men who have been lawyers, or doctors, or artists, or merchants, or preachers, all in ten years' time. I don't believe they were successful because they left one thing before they had the opportunity to succeed in it. It is wonderful, but I do not think it wise."

This is a very grave charge against universal use of one's talents. It is true that a man can't do everything in one, and one in everything; a master of all. But specialism has its evils, too. Narrowness, lack of pliability, bigotry, often distinguish the specialist. The middle course would seem to be best. Specialist enough in one department of some vocation to be masterfully skilled, if only relatively, in several, so as to be liberal and broad; this is an ideal for which to strive. Teachers know that as they specialize they lose interest even in the branches of their art. No one, least of all a teacher who hopes for a broad future, can afford to limit his human interests to one narrow channel, neither can he afford to scatter his energies.

ONE of the notable things in American literature in the last decade has been the establishment of a "nature literature" which has had a mighty sweep through the country. Prior to this, the writing of all sorts was along preconceived lines, the scholastic, the conventional predominating. It was the literature of the shirt-in-world, the house and the factory, the class room and the cloister. The New England school of specified, refined fiction too long dominated the literary output, narrowing it down almost to a cult.

Then came John Burroughs, Seton Thompson and a host of others, and the public eagerly grasped the opportunity to get out in the open, to breathe the fresh air. It is an outbreak of pent-up feeling, a return to the primitive instincts, a getting back to old Mother Nature. Of course, there are those who carry it to the extreme, who give every animal a human brain and ascribe wonderful possibilities to the dogs and deer and bear and mouse that stalk across their pages, but there are extremists in all forms.

In music, there are certain signs of a return to nature music. MacDowell shows a strong tendency in this direction, in this country, and Coleridge Taylor, in England. No longer is it the court dance of the scholastic tune reeking of the rules of comported the ancient Greeks in that which animates the fields, the woods, the fawns and the druids, these are the posses of the now, showing in the musical world. Artificialsities are giving way to appropriateness of form and melody, and the musical world seems to be

touched by the spirit of nature-love that is animating so much of the literary output of recent years.

A TEACHER is not to be judged alone in the light of his pupils' present abilities, but in the light of their former disabilities. It is often more of a triumph to bring one pupil to the point of playing a Clementi sonata acceptably than it is to bring another to the point at which he can give a performance of a Chopin etude.

The public does not realize this and throws its bouquets at the teacher who turns out the most brilliant work on the platform; but around the corner there may be a teacher that is quietly doing twice as good work, but with pupils of less aptitude. There are teachers who have a strong eye to business who will not keep pupils that do not prove, in a short time, that they will make good advertisers for the instructor when put up on the pupils' recital platform. This may be good business, but it leaves an unjust estimate in the mind of the public, both as to the real ability of the teacher in question and as to that of his competitor whose finances do not permit of this discrimination in the choice of pupils.

The teacher who makes such a great "splurge" with a group of exceptionally talented pupils might make a failure with the slow, inert students that fall to the lot of his competitor. The present status is not a criterion by which to judge the teacher, but their abilities a year ago. And then another question enters into the matter, and that is: How much of the present playing or singing ability came from the instruction of the teacher in question and as to that of his competitor who gets all the praise. These are but two of the ills to which musical pedagogic flesh is heir.

There is great joy in creative work. This is made clear by a perusal of letters from the great composers, addressed to their intimate friends, in which they speak of their work and methods of work. Every one lays stress on the glow of thought and feeling which accompanies composition when it is the result of a spontaneous impulse. There is a thought in this of great value to the teacher and to his pupil as well as to the gifted interpretative artist.

Delight in a work of art is a necessary element in the appreciation of it, and appreciation should precede an effort at interpretation. This delight should approximate as nearly as the personal equation will permit to the glow which the composer felt when he had with his creative work. To do this will require that the player or student make a start at the same place as the composer, namely, with the leading theme; that he study it carefully and in many ways. Then, following the constructive processes of the composer, and in a measure also doubtless his psychologic processes, he will continue noting how each successive measure grows out of what goes before, more or less inevitably. This analysis, which has a very marked esthetic side, is truly valuable to the student and is much higher and better in quality than the usual analysis which calls for an understanding of harmonies, cadences, phrases, episodes, codas, etc. This latter method is a means of getting a bird's-eye grasp of a piece and in memorizing, but is a rather small help in interpretation and little or none when it comes to delight. It is mechanical; the art which is to please and to help others must be based on esthetic principles. Hence the suggestion in interpretative work: Seek to follow the psychologic processes of the composer when he made the piece.

HAS someone arranged for a series of musical entertainments in your town? If not, why do you not interest yourself in the matter? Nearly all the prominent orchestras will have out-of-town series, and it will be possible to secure a concert for a moderate expense. Think how many small towns and cities are within a short distance of Boston, New York, Philadelphia, Pittsburgh, Cincinnati, Cleveland, Chicago, St. Louis, to say nothing of certain cities in which symphony orchestras are not yet thoroughly established but which can offer opportunities in this line. Los Angeles, San Francisco, Baltimore, Washington and Atlanta. If opera is called for, try to get one of the better class companies to visit your town. See cert company, some well-known pianist or lecturer to give a recital. Have a few musical evenings during the winter season, talk up music and you will be surprised to see a growth in interest during the year, and especially next fall. And, in particular, do not neglect to urge the organization of a choral society.

ARIEL

SCHERZO VALSE

Carl Wilhelm Kern, Op. 151

No. 5589

Allegretto M.M. $\text{♩} = 60$

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Musical score for page 2, featuring six systems of piano and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *p* (piano). Fingerings are indicated by numbers 1-5. The score includes several systems of piano and bass staves, with some systems containing multiple staves. The music is written in a common time signature.

Musical score for page 3, featuring six systems of piano and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte). The score includes several systems of piano and bass staves, with some systems containing multiple staves. The music is written in a common time signature.

Nº 4784

THE GRACES

Le Pas de Graces
Marche Élégante

SECONDO

PAUL WACHS

Tempo di marcia moderato M.M. $\text{♩} = 116$

Musical score for the second part of 'The Graces'. It consists of five systems of piano accompaniment, each with a treble and bass clef staff. The first system includes dynamic markings *p* *leggiero* and *sfz*. The final system ends with the marking *Fino*.

Nº 4784

THE GRACES

Le Pas de Graces
Marche Élégante
PRIMO

PAUL WACHS

Tempo di marcia moderato M.M. $\text{♩} = 116$

Musical score for the first part of 'The Graces'. It consists of five systems of piano accompaniment, each with a treble and bass clef staff. The first system includes dynamic markings *p* *leggiero* and *sfz*. The final system ends with the marking *Fino*.

SECONDO

Tempo giusto

mf

poco rit *f a tempo*

mf *mf* *f* *mf*

ff *mf*

poco rit *D.C.*

PRIMO

Tempo giusto

mf

poco rit *f a tempo*

ff *f*

ff *mf*

poco rit *D.C.*

Nº 5575

SERENADE

Transcription by
MAURITS LEEFSON

CH. GOUNOD

Allegretto M.M. $\text{♩} = 72$

WEDDING DAY

HOCHZEITSTAG AUF TROLDHAUGEN*

EDVARD GRIEG, Op. 65, No. 6.

Tempo di marcia un poco vivace. M.M. 120.

Musical score for the first page of 'Wedding Day'. It consists of eight systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system includes a *pp* dynamic and the instruction *una corda*. The third system has a *sempre pp* dynamic. The fourth system includes *tre corde*, *dim. h.*, and *pp dolce*. The fifth system has a *f* dynamic. The sixth system has a *pp* dynamic. The seventh system includes *una corda* and *sempre pp*. The eighth system has a *pp* dynamic.

* Trolldhaugen is the country residence of the composer.
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Musical score for the second page of 'Wedding Day'. It consists of eight systems of piano accompaniment. The first system has a *cresc. poco a poco* instruction. The second system includes *tre corde* and *piu cresc.*. The third system has a *rit. a tempo* instruction. The fourth system includes *rit. a tempo*. The fifth system has a *fff* dynamic. The sixth system has a *f* dynamic. The seventh system includes *last time, to Coda.*. The eighth system has a *f* dynamic.

Poco tranquillo. M.M. $\text{♩} = 108.$
cantando

p
cantando
r.h. l.h.
dolce pp
una corda
dolce pp
r.h. l.h.
r.h. l.h.
tre corde

D.C.
sempre fff
pp
dim.
pp
una corda
fff
tre corde

AIR DE BALLET

Moderato M.M. ♩ = 60 - 80 (tempo rubato)

P. LACOMBE, Op. 35, No. 3

Musical score for the first system of "AIR DE BALLET". It consists of five systems of piano and bass staves. The first system includes dynamic markings *p*, *poco accel.*, and *a tempo*. The second system includes *poco accel.*, *mf*, *pp*, and *rit.*. The third system includes *cresc. molto*, *f*, and *accel.*. The fourth system includes *mf*, *pp*, and *rit.*. The fifth system includes *cresc. molto*, *f*, *accel.*, and *mf*.

Musical score for the second system of "AIR DE BALLET". It consists of five systems of piano and bass staves. The first system includes dynamic markings *p*, *accel.*, and *allarg.*. The second system includes *cresc.* and *ff*. The third system includes *Tempo I*, *a tempo*, *p*, *poco rit.*, and *cresc. molto*. The fourth system includes *f* and *p*. The fifth system includes *Presto*, *rit.*, *p*, *cresc. e accel. molto*, *f*, and *ff*.

On With The Polonaise!

No 5538

Con fuoco M.M. $\text{♩} = 108$

RICHARD TOURBIE

The first page of the score consists of six systems of music. The top system features a treble clef with a melodic line starting with a triplet of eighth notes (3 2 1 3 2 1) and a bass clef with a rhythmic accompaniment of eighth notes. The second system includes the instruction 'basso marcato' in the bass clef. The third system contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth system has a 'mf' dynamic marking. The fifth system features a 'f' dynamic marking. The sixth system includes a 'cresc.' (crescendo) marking. The piece concludes with a double bar line.

The second page of the score continues with six systems of music. The first system features a 'f' dynamic marking and a 'rit.' (ritardando) marking. The second system includes a 'p dolce' (piano dolce) marking. The third system has a 'mf' dynamic marking. The fourth system features a 'f' dynamic marking. The fifth system includes a 'rit.' marking. The sixth system concludes with a first ending bracket labeled '1', a second ending bracket labeled '2', and a 'D.C.' (Da Capo) instruction. The piece ends with a double bar line.

DANSE NEGRE

HUMORESQUE

IVAN TCHAKOFF

Allegretto M.M. $\text{♩} = 112$

The first section of the score consists of five systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and includes a section marked with a double bar line and a repeat sign. The second system features a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The third system continues with a fortissimo (*f*) dynamic. The fourth system includes a fortissimo (*f*) dynamic and a 'Fine' marking. The fifth system concludes with a fortissimo (*f*) dynamic.

PASTORALE

The 'Pastorale' section consists of two systems of piano accompaniment. The first system starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The second system begins with a piano (*p*) dynamic and includes a fortissimo (*f*) dynamic and a 'p.rall.' (piano rallentando) marking.

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

TRIO

The 'Trio' section consists of five systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*). The second system features a fortissimo (*f*) dynamic and a crescendo (*cresc.*). The third system continues with a fortissimo (*f*) dynamic. The fourth system includes a fortissimo (*f*) dynamic and a 'cresc. e accel.' (crescendo and acceleration) marking. The fifth system begins with a piano (*p*) dynamic and includes a fortissimo (*f*) dynamic, a fortissimo (*sf*) dynamic, a crescendo (*cresc.*), and a fortissimo (*f*) dynamic.

ROBINSON CRUSOE

J. TRILL

Allegretto M.M. $\text{♩} = 116$

ff The ship leaves port

p Dead calm

Più animato
f The wind rises

mf The ship's bell sounds the alarm

Shipwreck! Safe landed

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WHAT THE NIGHTINGALE SANG

NELLA

HENRY PARKER.

Allegretto.

Moderato.

Fair was the morn-ing when sad-ly we part-ed, Hea-vy the air with the per-fume of May;
On ran the riv-er, re-lect-ing the star-shine, Whisper'd the wil-lows to you and to me;

p sost

Yet were we si-lent for both were faint-heart-ed, Dread-ing the fare-well that nei-ther could say,
Gone were the shad-ows, the pain of our part-ing, Van-ish'd at thought of what meet-ing would be,

p

Dread-ing the fare-well that nei-ther could say,
Van-ish'd at thought of what meet-ing would be.

rit *len.*

colla voce *violce a tempo* *p*

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Down by the bridge near the wil - lows we wan - der'd, Wan - der'd and lin - ger'd: till
Then while you spoke of a hap - py to - mor - row, Clear - er and loud - er the

o'er us there rang, Clear and mel - o - dious, a car - ol en - chant - ing,
mel - o - dy rang, Sweet as tho' Love, led by Hope, had been min - strel,

Where in the twi - light the night - in - gale sang, Ah! Ah!
Where in the twi - light the night - in - gale sang, Ah! Ah!

Ah! Ah! Laugh at the shad - ows

Love while ye may; Ah! Ah! Grief leads to glad - ness, Dark - ness to day.

Dark - ness to day. Ah!

Ah! Laugh at the shad - ows, Lovewhile ye may; Ah!

Ah! Grief leads to glad - ness, Dark - ness to day.

DEAR ONE

MILWAUKEE SENTINEL

F. H. BRACKETT

Moderato

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VOCAL DEPARTMENT

Conducted by H. W. Greene

MY PUPIL.

We hear teachers say: "She is my pupil," and we read in the circulars and announcements of a number of teachers of greater or less note, "Teacher of—" followed by a list of singers of greater or less reputation. We question as to the wisdom of such advertising and whether in so doing the teacher is entirely fair to himself. The circumstances under which that statement can be justly made are and have continued very rare in the experience of American teachers; for example, few pupils who have made great success have studied with but one teacher; the custom—a wrong one, perhaps—is to study with several teachers.

She is "my pupil," if the teacher began with her and carried her forward to the point at which her reputation is assured; then it reflects great credit upon her teacher. He should be applauded whatever the conditions were. If exceptional gifts were there, both as to voice and talent, it is greatly to his credit and reputation if the work is carried forward to a successful issue. There are those who say with a sneer that "anyone could have taught her to sing, she had such a glorious voice and so much intelligence;" but indeed it is with just such pupils that the greatest mistakes are made. The danger lies in the weakness of the teacher in guiding pupils with great endowment. If he is wise, he will insist upon attention to technic and detail commensurate with the greater demands to be made upon the student. If he is strong, he will restrain the talented pupil from too rapid progress, or frequent points of appearance, as so guide and control the practice that no harm or injury can result. He it is who must shape the destiny of the gifted pupil by creating, if needs be, and perfecting taste and appreciation. It is nearest the truth to say that the greater the talent, the greater the teacher must be to realize the fullest possibilities.

On the other hand, if the teacher is able to hold for a long term of study the less talented pupil, she who may be called one of average talent, he is entitled to all the credit of the success. Here it would be interesting, and the results to the earnest teacher even more gratifying; for he not only must be accredited with the negative virtue of doing no harm, but with the ability to achieve where success seemed elusive, if not impossible.

In either of the above cases, a teacher has the unquestionable right to say: "She is my pupil." But how many teachers, not only at home but abroad, are so fortunate as to be able to say that they have had the exclusive direction of a student's work during the entire course of study. Such claims can rarely be made. The talented student who is successful usually runs the professional gamut of an entire city, until by good fortune she finds one who is able to seize upon the conditions as he finds them, and by his own process eliminate that which was wrong in what has already been learned and turn to account the good that has been gained. The fact that every experience has been growth is overlooked. The truth is that the hour of greatest receptivity was at hand, and that increasing maturity is a most potent factor in the redemption of a promise of success, is lost sight of, and the entire credit of the work accomplished is given to the latest teacher.

For quite different reasons, perhaps, the average pupil is no less loyal to her first teacher. She is dissatisfied because by comparison with those who are better endowed, she progresses too slowly. She has her own or parents' ideas as to how soon she should become an artist. She listens to the gossip of her friends as to what their teachers are doing for them, and like most of them tries a new teacher, until at last, gaining wisdom by experience and knowledge by comparison, she goes back to the one who impressed her as best suited to her needs, and with him works out her musical possibilities. No doubt she has gained something, perhaps much from each one, quite enough, to be sure, to rob her last instructor

what his business was. Naturally, the holder of the two, who, in this instance, was the veterinarian, took the leap. "By the way, what did you say your business is?" "I did not say," replied the musician, "but I don't mind telling you; I am a repairer and builder of harps." His companion's face was a study. "Humph," he grunted, and then added: "Well, that was much doing in the harp line these days." "O yes, quite something," was the reply. "Yes, I can take new harps and tune them up, put in the strings and fix the pegs and polish them off and get them ready for the market." "Is there any money in it?" asked the veterinarian. "Yes," said the harp man. "Some of them bring a great price, and some of them are worthless." "I suppose harps, like violins, improve with age; is it not so?" "Well, not exactly," was the reply. "You see, old harps have been played so long that they become tiny and thin, and then some other fellow who doesn't know the business has probably had a hand in making or repairing them; we find it a difficult matter to get any tone into them." "Well! I suppose you do not tell your customers that you can't fix them up and spot your own business, do you?" asked the veterinarian. "Not always," sighed the harp specialist. "Is there any money in it?" "No, not any great amount. I only get paid by the hour." "What do you call your time worth?" "I usually get about \$12.00 an hour from my customers." "Whew!" whistled the veterinarian. "\$12.00 an hour!" "Yes, but you know there isn't much in it, for there are only so many working hours a day, and it costs a great deal to advertise."

The veterinary surgeon sat still and looked puzzled. He couldn't quite swallow the stories of his companion, and still was too much of a gentleman to say so. Just here came his turn to submit to an examination. "You haven't told me what your business is yet?" "No, but I will. I am in various lines of activity. I am a plasterer and have something to do with leather; do quite something in oils, powders and hides, and have a good deal to do in ivory filing." "You certainly have a variety of interests," said the singing master. "It must require a large plant to carry on such a business." "It doesn't require so much of a plant as it does nerve to describe it," the veterinarian said, rising to his feet, for just at that moment the train reached his station. Strange to relate, the men smilingly exchanged cards as they parted. The veterinarian said to his wife when he arrived home: "I guess we will send Mabel to Prof. Blank for her singing lessons. I met him on the train today and he seems a decent sort of chap. I would like to help him along."

The teacher remarked to his wife: "If I ever save money enough to buy a horse and he ever gets sick, I shall certainly patronize Dr. —. I met him on the train today, and he seems a very capable man."

A CONVERSATION.

TWO GENTLEMEN entered the smoking car of a railroad train in Central Pennsylvania not long since. There being but one vacant seat they were obliged to divide it between them.

One of the gentlemen was a veterinary surgeon, the other a teacher of singing. One of the most characteristic things about a man of the world is his reticence in the presence of strangers—especially so, concerning his own affairs. These two men, in addition to the conventional caution of their kind, were also each a little sensitive as to his profession. It is not quite so explicable, yet we sometimes see a full grown man trailing along with a music roll under his wing and not at all shy. There are others, however, who are. These men usually carry their music in a valise, while it looks professional, does not advertise their specialty. It is not that they are ashamed of their work; they probably dislike to be classed with the fellows who advertise their business with the music roll.

The veterinarian, meanwhile, though not at all above his work, feared the men of the professional class paragon of a stranger as he did the men of the medical class. His valise was quite as innocent of indication as to its contents as was the musician's.

The conversation opened by an exchange of comment on the weather; from that to business prospects, the political activities next, and by that time each began to wonder who the other was or more particularly

ONE SIDE OF THE MUSICAL SITUATION.

Is a certain city which is the most prominent on musical matters in its own section of the country, an examination of the roster of over twenty leading players, shows that but thirty are professional musicians. Out of a certain forty organists in as many churches in this city, but sixteen are professional players. In the same city, this season, one thoroughly and educated teacher of singing died from hunger and lack of care; and another, equally well-grounded, attempted to commit suicide because he could not get enough pupils to make a living for himself alone. This, in a city of about 175,000 inhabitants, a city that supports a symphony orchestra, grand opera at times, and that gives good audiences to hear visiting artists—for instance, 2900 people to hear Paderewski. It will easily be seen what deductions may be made from the above facts. And the conditions in this city are probably about the same in any city of its size in this country.

A few of these deductions may be put in the form of questions, as follows:

What is the use of a person's fitting himself to do good work on the organ bench if such positions are given preferentially to real estate dealers, bank clerks, merchants and young women who have but moderate musical education? The church authorities hold out no inducement to higher standards of work.

What is the use of a person's trying to attain thoroughness and to put himself on a professional stand-

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ing if he can get a church position more quickly by maintaining mediocrity in music and entering some other business?

It is a strong incentive to thorough study to see the professor and teacher of singing relegated to the background and his pupils employed by the church officials at fair salaries?

In the piano student inclined, by reading of the starvation of able teachers, or their appointed substitute, to give all the more attention to his study and to decide that music shall be his life-work?

Does he not find food for thought in the fact that it is the well educated musician that reaches poverty and not the quack?

In the face of these facts and the questions that come out of them it is easy to see certain things that the teacher must do, if he fulfills his entire mission to his pupils and to the musical world at large. Though it is not the purpose to dilate on these things here and now, as the ramifications of the subject will present themselves strongly to the thoughtful reader, certain matters may be stated for further consideration.

A teacher in any line of musical work should always teach a good work for the betterment of the church music and the putting of it in the hands of professional people at reasonable salaries. He should impress on his pupils and such of their families as comes in contact with the fact that only those thoroughly prepared musicians should enter the profession.

He should discourage the dabbling at teaching—which is practically the same as turning a young physician loose with a lot of drugs to try on people and to gain his experience by their results. He should do what he can to see that unusual persons are put on music committees in churches. And last, but not least, he should harass his pupils with the idea that business ability is necessary in a musician as well as in other walks of life. If there is a reasonable degree of business ability, there will probably be no resort to the chloroform lottle.

And that man who can do as well or better in some other walk of life than in the musical, let him take it and not clog up the path of those who must of necessity stay in it. But when he is out, for his own self-respect and out of regard for the rights of those in the field, he will not reach back and undervalue the struggling musician who wishes a reasonable payment for his musical work. Many a musician has seen his bread and butter taken away by some man who has an assured income from other sources, who can thus afford—financially—to do far half pay what he ought to have the unbusiness to let alone.

AMERICAN AND GERMAN OPERA CONDITIONS CONTRASTED.

BY C. M. HOOK.

[We are glad to give space in this issue to the following letter from a correspondent of THE ETUDE, Miss C. M. Hook, now in Berlin. It gives some interesting details as to conditions in Grand Opera in this country and in Germany.—Editor.]

Miss Florence Wickham, the young American opera singer of Pittsburg, Pa., who sang the rôle of Kundry in Conrad's Parsifal company, has just completed an engagement at the *Festspiel des Hirschen*, up to this month (when the "Comic Opera" was opened) the only opera house in Berlin beyond the Royal Opera House. Miss Wickham has thus had experience of singing with both an American and a German opera company, and has some interesting observations to make regarding the work in the two countries.

It is not necessary to dwell again upon the one supreme advantage which opera work in Germany possesses as against opera work in America. It is the field—the immense width of field for study and sheer absorption of first-rank opera work which makes this land attractive for the ambitious singer who lives to learn.

"It is my ideal to sing in America entirely," said Miss Wickham whose views are typical of those held by the majority of young American artists studying here. "But at present I simply am unable to afford it—not that the salary in Germany begins to approach what one receives in America—as a matter of fact, it is comparatively a mere stipend, one-fifth of what one receives in the United States. It is from the viewpoint of artistic advancement that I found it necessary to return to Germany."

As I said, the salary offered the opera singer in America is vastly superior to that obtainable in Germany (an artist who receives \$300 weekly in America will get \$100 here for the same work). But there is another notable point to be observed: the demands made upon the singer are more exacting in America. She is required to work harder at rehearsals—in fact, she and the orchestra in America works with more energy, will and ambition at rehearsals than in the case in Germany.

There is a particular difference to be observed between American and German choruses. In America the chorus-ranks are filled with beautiful, fresh, well-trained voices, whose owners are ambitious, intelligent and educated generally beyond the mere requirements of their work. In Germany, however, the standard is much lower. The German chorus singer is a type—in every opera house the same; a "gewaltig" well-fed and well-satisfied, unambitious gopher, which does its work (so far as that work goes) tolerably well, and there's the end.

This generic difference is inevitable, and proceeds from easily-defined circumstances. In Germany it is comparatively *compulsively*—tempted to obtain an engagement in opera, and simple singers do not always need to begin on the lowest rung of the ladder.

In America, Grand Opera companies, on the other hand, are as rare of growth as ambitious opera singers are in Germany. Hence it comes that the would-be American Grand Opera singer does not disdain the humblest position the manager can offer, and elicits



RESPIRATION.

The two acts of inhaling and of exhaling constitute respiration. The art of correct breathing ought to be, from the very beginning, one of the most important objects of the student who aspires to become a skillful singer. The act of respiration is under the control of the *midriff diaphragm*, a large, thin muscle closing the case of the chest cavity and separating the *thorax* from the *abdomen*.

In the first attempt to emit a sound, the diaphragm flattens itself, the stomach slightly protrudes and the breath is introduced as will by the nose, by the mouth, or both simultaneously. During this partial inspiration, which is called *abdominal*, the ribs do not move, nor are the lungs filled to their full capacity, to obtain which the *diaphragm must also contract completely*. Then and only then, are the ribs raised, while the stomach is drawn in. This inspiration, in which the lungs have their free action from side to side, from front to back, from top to bottom, is complete, and is called *thoracic* or *intercostal*. If by compression of any kind the *lower ribs* are prevented from expanding, the breathing becomes *stertorous* or *clavicular*. Of these three modes of breathing, the *thoracic* or *intercostal* is a correct one.

To improve respiration the best exercises recommended are:

"1. Draw a breath *aloud* through a very minute opening in the hand, and *exhale* freely.

"2. Breathe freely and *exhale slowly* through the same small opening.

"3. Breathe freely and retain the breath during ten seconds or more.

Perform above mentioned exercises lying on a flat surface, with the head and shoulders on the same level as the body, which should be perfectly relaxed, placing one hand gently on the pit of the stomach and the other on the upper part of the sternum. This position will help, first, in preventing any raising of the shoulders; secondly, in realizing the correct action of the diaphragm, and, thirdly, in controlling any motion of the upper part of the chest, which *must remain perfectly immobile*. The flow of breath should be absolutely noiseless, the pressure of the diaphragm continuous, even and well managed.

HINTS TO YOUNG SONG COMPOSERS.

BY WILLIAM H. GARDNER.

If you have the lyric gift, and have a real desire to undertake vocal composition, your chances of writing a successful song are much greater than if you take up this branch of composition merely as a matter of duty, with the thought that as you have been writing instrumental compositions, you will also turn your attention to writing for the voice.

Many young composers forget the limitations of the human voice, for their first attempts at song compositions show that they think that organ to have the range of a flute or a clarinet, or even the combined range of a trombone and a piccolo.

If you are a singer, you will probably produce a much more singable composition than a composer who does not fully comprehend what the human voice can do. Notable instances among American song writers are J. C. Bartlett, Carl Sebeski and Eugene Cowles, all of whom are as well known vocalists as composers.

Be sure you know the average range of the voice you are to write for, and know within that range always. It will be all right once in a while to put in an optional note, but do not try to write your song for a soprano, contralto, baritone, or bass, with a phenomenal range. Many of the most pleasing songs have been written within the range of an octave, and there is more of a demand for such than for those with a greater compass.

Never write when you do not feel in the mood. Let your work be spontaneous or it will never be worth anything.

Do not try to write something that is difficult and complex. Simplicity is the perfection of art. Some young composers try to embody in their first songs every rule of harmony and counterpoint they know.

Melody always should be the principal consideration; just so sure as you load up your compositions with a mass of peculiar chords, odd progressions and complicated rhythms, they will fail to make their mark.

Furnish an accompaniment that sustains the voice, and yet does not prevent the melody from being prominent at all times.

Study the most acceptable forms in modern song-writing, and yet do not copy any one composer's style. Let your originality have free rein.

A short song with a single well-developed theme is better than a long one with an anti-climax. Remember that there is a growing demand for short songs, as can be seen by the recent prize offer of Madame Vestris.

Whenever a suitable theme comes into your mind, jot it down. It is better to even write it on your cuff (in the oft-quoted way of the genius), than to lose it. The song composer will always carry a notebook with him, in which he can put down at once any musical idea that occurs to him. If he does not put it down when it first suggests itself, he may find later that he has lost the very best part of it.

The selection of verses for settings is a very important matter. Choose something that appeals to you. If possible, take something that has not been set before. If you have the temerity to add another to the hundreds of settings of "Thou Art Like Unto a Plover" or "The Night Has a Thousand Eyes," you immediately invite comparisons.

Paraphrase the odious settings of famous lyrics until you have tried your wings and can fly, and instead, select verses with a pretty musical picture in it. Begin with the simple things, and work up to the others by degrees. Do not start in with a big covert song. A ballad will be much better.

Study the poem carefully. If you can, learn it by heart. Then when you have thought out the meaning of every line, and feel that you know just where the proper accents belong, you can begin to set it. Look out for the breathing spaces, and have them come in the right places. Be sure that the climax has no unsingable words, especially any harsh or sibilant consonants that break in on sustained quality.

Take your first song to some one who can give you good advice, and then if you can profit by it, rewrite it before you send it out to a publisher. Do not be discouraged if it is returned. You may have no idea of the hundreds of manuscripts the leading publishers receive every week, from which they can select only a very few.

Be patient and persevering and by and by you will succeed in getting your first song published. It is "the survival of the fittest." If you improve, your work will be in demand. If you retrograde, it is better to submit to the inevitable, and come to the sensible conclusion that you cannot write songs worthy of publication.

AN EPISODE.

The recent little difference between Mons. Pel Plancon of the Metropolitan Opera House, New York, and the mighty powers of the New York Symphony Society affords a most valuable object lesson to the student writer.

It appears there was to be an evening of Russian music some vocal numbers at which Mons. Plancon had been engaged to sing. Not knowing the language, an agreement was made that translations of the song texts should be made at a certain time. They were not forthcoming and finally only a week remained.

The singer cancelled his contract; claiming that it was too short a time for him to get the music and text so thoroughly "into his voice"; that he could give an intelligent and artistic rendering of the songs. This is entirely consistent with what Marcella Sembrich stated in the *Ladies' Home Journal*, concerning her way of learning her songs. She never attempts to sing a song until she has studied the words so carefully that she has the author's meaning clearly and concisely in her own mind. She illustrates this point by giving the text of a song and explaining how she goes about it.

It is very inspiring to realize that the greater the artist, the surer one may be that extraordinary attention has been given to detail in the preparation for public appearance. The article above referred to appeared in the issue for March, 1905, and is good reading for voice students. We cannot give too much attention to the elocution and diction phases of the vocal art.

The time is rapidly passing when the melody of song can be accounted as its chief attraction.

TRAIN THE EAR.

The aim of every singer is by will to control vibrations. Unfortunately, he is too often busied about controlling the muscles of his larynx. This is a very different matter. Now there is nothing more ex-

tain than this, that reliance upon muscular feeling in the conduct of control is a most doubtful trust. In how is it that so many singers sing false, sing out of tune, out of balance, and get ashamed? Because their muscular sense has deceived them. They should trust to ear, from the first initiation of the tone; afterwards it is too late. Muscles are subservient to orders. Rely upon your ear, and it will transmit its orders through the nerves with far more sureness of direction and obedience than any attempt at rein pulling on your part is likely to effect. Worst of all loss it, the first intonation, yet some of our foremost singers get into that dilemma. If the throat is out of condition, neither muscle nor nerve will avail: rest is the only remedy.

A very little serious consideration will show that in the nature of things, muscular feeling of degree of constraint or laxity in the organ cannot be a true guide to the degree of breath force requisite for a given note; since the exact tension of today is not the same as that of yesterday, and will differ tomorrow. If at any time a record could be taken from a large body of singers of the amount of breath force each singer used in sustaining a given note it would probably be found that not a half-dozen agreed, and very likely not two even showed record absolutely alike. As individual differs from individual, so also differs from himself according to time and place. As to some temperaments the ordeal of the platform is ever a trying one, however familiar.

The modern complaint of the listener is not of the nervousness of the singer, but rather is it of the too evident self-consciousness of the vocalist; and we credit it, however truly I know not, to the modern methods of what is called voice production. The singer is there, thinking about his voice, and how he is producing or going to produce it. All through his song he seems to be preparing it—you feel like one awaiting in a chemist's shop whilst the prescription is being made up! The formalism of the whole affair irritates, and we begin calculating the commercial value of the singer. Ah! what complainers we are. The singers of the platform fail to satisfy because nothing seems spontaneous in the voice; there is no rapture in the voice. Many say with Hawthorne: "I have heard many singers, but few songs;" and his comment about conduct in life can well be applied to the singer's method in his art: "We go all wrong by a too strenuous resolution to go all right!" I fancy it is the heartiness of a good choir or a large chorus that stir us to enjoyment and makes us best in the moving power of music; the heartiness is contagious, we catch the spirit of the singers and the pulsating glow of the song.—*Musical Opinion*.

A GREAT SINGER'S ADVICE TO STUDENTS.

MRS. LOUISE HOMER, the famous American prima donna, gives the following advice to her young, ambitious compatriots:

"There are thousands of Americans studying music in Europe. Many will succeed, but a large number will not. It is a mistake for a student of singing to hurry away to Europe too soon. There are plenty of good foundations here before going abroad. But you must have a good teacher even here in America. Then when one has studied carefully in America he should go abroad and receive the finishing touches.



THREE MODERN OPERA COMPOSERS AS SEEN BY THE CARICATURIST.

Keep Your Music Nicely Bound

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SCOTCHBURN SYSTEMS

An organization has been formed in New York City to be known as The New Music Society of America, which has for its object to create conditions favorable for the study of the music of the American composer...

The Department of Music at Columbia University has arranged for a series of lectures on musical subjects open to the public. Three courses were included: 'The History of Music'...

Richard Straus' new opera, 'Salome', based upon Oscar Wilde's play, opened in New York on December 9th. It was a great success...

Henry Marteau, the French violinist, is in this country for a few months. He is in Minneapolis to promote popular instruction in music...

The following interesting item comes from a sale of musical instruments in London, November 24: A Strad, date of 1705, \$2000...

A Philharmonic Society has been formed in Montreal; the scheme of operations includes a yearly visit to the Pittsburgh Orchestra...

The tour of the Russian Symphony Orchestra, of New York, led by conductor Leopold Stokowski, has had several triumphs...

Mr. Louis A. Corrae's opera 'Zenobia' was produced in Germany, December 1, 1905, with great success. A second performance also showed much appreciation...

practice day after day, in itself a sermon and worthy of appreciation, whether they ever develop an artistic aptitude or not...

The annual report of the Librarian of Congress, for the year 1905, contains some figures of interest to musicians. In 1905, 10,000 copies of music were printed...

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The following names of the Board of Directors, Sir Edward Elgar will be Guest-Conductor at this Festival, and will be charged with the conducting of the orchestra...

HUMORESQUES. BY ALBERT H. HANSEN. Daughter: 'Why are some singers so stuck up?' Father: 'It is the fault of the critics; they give them so many thrusts.'

The Parent: 'A composer, my child, is a person with a genius for music and the ability to express his thoughts in writing.' The child: 'Then a critic must be a sort of decomposer.'

Director Conrad, of the Metropolitan Opera House, has been knighted by Emperor Francis Joseph. This is the first time an American stage-manager has been so honored...

'There's no use talking,' said the oracle, 'the public does like sound, and plenty of it. Why, I attended a performance at the New York Hippodrome the other night and the orchestra was doing some fine work, while the audience was busily engaged in its-side work, perfectly oblivious of the music.'

Enthusiastic Amateur: 'I have wonderful execution.' A friend: 'Yes, I believe it. I love music, but if he plays much longer he'll quench the last spark of music in us.'

Miss DuBois: 'Whenever I hear Mr. Fiddler play I have a peculiar, indescribable longing for something, and I don't know what.' Mr. Certane: 'I feel the same way, except that my longing takes a definite shape.'

Young Mother: 'Our little new reminds me of baby.' Young Father: 'Why so, my dear?' Young Mother: 'He plays with his feet.'

'I live only in my music,' said the shabby-looking musician who everybody had forgotten to pay. 'Are you really a lover of rag-time?' asked the Missus.

First Roman (while Rome is burning): 'Just listen to Nero's playing. Don't appreciate his marvelous technique?' Second Roman: 'Hardly. I'm in the fire insurance business.'—Brooklyn Eagle.

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